



People's History Museum Business Plan 2018-2022

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1. Our Manifesto

The People's History Museum is the home of ideas worth fighting for – where our radical past can inspire and motivate people to take action – to shape a future where ideas of democracy, equality, justice and co-operation are thriving.

What do we believe?

We all believe in a thriving society; one where people are engaged, involved and actively playing their part.

As the 'go to' place for democratic engagement we want to help shape this future. We want to make the world a better place!

What will we do?

We will make sure people care about the world they live in, get involved in their communities, engage with the democratic process and use their right to vote.

We will provide information, inspiration and ideas for people who ask: Why should I get involved? Why should I care? Why should I vote?

Who are we?

We are a museum of ideas – ideas that are powerful, radical, innovative and world-changing – ideas that unite and bring people together – today's ideas worth fighting for, as well as yesterday's.

Walking through the museum brings you face to face with these word-changing ideas – election by ballot, votes for women, workers rights to fair pay, equality for all regardless of gender, race, sexuality, age or disability – and many more.

We are the only place where these ideas are brought to life through our collections, exhibitions and programmes.

Every object in our collection has played its part in the fight for democracy and equality. Each placard, banner, badge and poster has been held by different hands fighting for different causes – but all working together to make a difference.

We share inspiring stories that need to be told - of the people who fought for ideas – people who dared to be different and who made a change. We are keeping the people's history alive and will continue to do so.

What is important to us?

We are the People's Museum; we welcome everyone and we connect people.

We believe in the importance of conversation, discussion and debate. Our museum is full of passion and emotion – triggering memories, reminding people of ideas worth fighting for today, provoking change in people's thinking and doing.

How do we work?

We are at our best when we co-operate and work with others – with our partners, our audiences and with each other. We support current and future activists and campaigners. We provide space for other people's voices, ideas and campaigns. We collaborate and co-create with communities, groups, artists and others.

We open up our collections, stories, spaces and staff to all. We share our unique resources to ask questions, generate ideas and provoke action.

What do we stand for?

For sparking people's curiosity and imagination, creating energy and excitement, eliciting a reaction and giving power to the people!

2. Executive Summary

Our vision

The museum's manifesto above sets out our core purpose, vision, mission and the difference we want to make to the world.

This Business Plan sets out how we will deliver our manifesto and achieve our aims between 2018 and 2022. There are six strategic aims at the heart of the Plan which are all designed to stretch and challenge us internally to achieve more for our audiences through collaboration with our partners and stakeholders.

Our museum has a unique role to play in the world today as a leading national museum. Our ambition is to be a cultural centre for Manchester, the North West and UK; a space where people debate and discuss the key ideas and issues facing society today and the 'go to' place for democratic engagement.

To achieve this we already have the amazing collections, unique stories, big ideas, passion and commitment of our people.

To achieve this we also need to make another step-change and transform our museum over the next 4 years. We need to invest in our future and build our confidence, capacity, skills and resources to seize new and exciting opportunities.

With our strong and tested programme-led approach, and key anniversaries taking place in 2018 (100 years since the Representation of the People Act 1918 and women first getting the right to vote) and 2019 (the bicentenary of the Peterloo Massacre) – now is the time for our museum to step up, take the lead, reach further and achieve more.

Our successes so far

We have much to be proud of at the People's History Museum and we have achieved a great deal throughout the museum's history. As an independent museum in the North, we have significant organisational scale and reach. Since 2010 when we reopened after a major capital redevelopment, much has changed and much has been achieved.

We now have a really strong sense of our vision, our mission and our values and these are integral to everything that our museum does. We have the love and support of our existing audiences and partners, and we have the passion and commitment of our team of staff, volunteers and Trustees.

Our future direction

In order to truly be the 'go to' place for democratic engagement we must build on these successes, seize new opportunities, use our resources effectively and be confident and ambitious for the future.

We are proud to be a museum of national significance with a home in Manchester, and we want to ensure we are known by people from all over the UK and the world, and are relevant to their lives.

We will embed our new programme-led approach during the course of this Business Plan. By focusing on a core season each year the quality of our product will be stronger, audience engagement will be more meaningful, profile will be improved and the museum will be more resilient as a result.

We will engage more people and different people with our work. We will engage with diverse audiences both at the museum and through our digital presence, outreach work and press coverage.

We will continue to raise the profile of the museum, connecting press and PR to the programme and using communication channels more effectively.

We will raise more of our own income through the Join the Radicals campaign and the commercial activities of the Trading Company. We will also explore new funding streams including support from new and different Trusts and Foundations and from commercial organisations.

We will break down the barriers between the physical and the virtual by building a bigger and better digital offer. This will require investment, creative thinking and work with partners.

We will invest in ourselves; in our organisation, our staff, our Trustees and our volunteers. We will make sure the museum is ambitious, confident and effective to make the most of the exciting opportunities on the horizon and to deliver all the aims in this Plan.

Our challenges

There are challenges in delivering the ambitious aims set out in this Plan and we have outlined how we are going to resource the activity with support from our main funders and sponsors, our financial forecast for the coming four years, and what the risks are.

This Plan stretches the organisation further than it has gone before, especially increasing the number of people who experience and are inspired by the museum; doubling our total on-site and online audience within the coming four years. There are also challenges with increasing skills and confidence around digital activity, and improving the organisation's data collection, analysis and reporting for internal improvement and as required by major funders.

Increased investment in the museum from Arts Council England, along with ongoing support from the Association for Greater Manchester Authorities (AGMA)/Greater Manchester Combined Authority (GMCA), Heritage Lottery Fund (HLF), Manchester City Council (MCC) and other funders, places the museum in a very strong position for this period. Generating additional income from individual giving and commercial activities however, is still a priority and the Plan includes strong financial targets in all areas of income generation.

The museum has a long and successful history and a strong team of staff, volunteers and Trustees who are committed to the museum's vision and we are confident we can achieve all of our goals within this Plan.

Our commitment

As set out in our manifesto, we believe in a thriving society; one where people are engaged, involved and actively playing their part. As the 'go to' place for democratic engagement we want to help shape this future. We want to make the world a better place.

This is our commitment and this is the value we will create by delivering this Business Plan. We will challenge and stretch ourselves to deliver this vision. We will engage and work with our audiences, partners and stakeholders to make this happen.

Our museum will be different in four years' time in terms of the scale and impact of our work. We will see and feel the benefits of our new programme-led approach and our museum will be more resilient for the future as a result.

Business Plan update v2 (January 2019)

Please note that this is an updated Business Plan for 2019/20. Updates have been made in January 2019 and will be approved by the PHM Chair and Board of Trustees at their February 2019 meeting. Further revisions will be made as required as Trustees continually review and measure the museum's performance against the aims and objectives of the Plan. The Business Plan will be updated at least annually in January of each year of its duration.

3. Introduction

3.1 Organisational history

The origins of the museum lie in the 1960s when a group of pioneer activists began to collect labour history material at a time when the museum world was largely uninterested. They believed strongly in the importance of collecting and preserving items belonging to working people. They opened the National Museum of Labour History in London in 1975.

In the 1980s, with the museum's future threatened by a lack of funding, the collection was rescued by Manchester City Council and the Greater Manchester authorities, with the help of the TUC. Local champions who believed in the importance of the collection fought for the museum to come to Manchester and the museum reopened on Princess Street in 1990 in the building where the first meeting of the TUC took place over one hundred years earlier.

Interest in the museum continued to grow and the collection continued to expand. The museum needed larger premises and a second site was opened at the Pump House in 1994 with public galleries, exhibition spaces, learning programmes and events for an interested and engaged audience.

There was still more to do and the museum had an ambitious plan to expand even further, to bring all museum activities, operations and staff onto one site and to create a landmark building to fully reflect the unique and special story it told of the development of democracy in Britain.

The museum successfully secured an investment of £12.5 million from local, regional and national partners to achieve this vision. In 2010 the museum re-launched itself again with a restored Pump House and a new modern four storey extension, attached to the original building by a glass walkway and clad in a striking, rusty exterior of Corten steel.

Since 2010 the museum has attracted national and international press coverage, is embedded as a key cultural attraction in Greater Manchester, has achieved annual visitor numbers of over 100,000 and welcomes an audience of both local residents and national and international visitors.

As the home of ideas worth fighting for, the museum in recent years has built on its work to reflect and respond to contemporary issues and events through its collections, stories, expertise and programmes. The museum has also increasingly provided access to its resources for a wider range of audiences and provided a space for active debate and discussion connecting the past, the present and the future.

3.2 Organisational scale and reach

The People's History Museum is proud to be a museum of national importance in Greater Manchester and the North West. The museum's collections, stories and reach are national and international telling the story of the development of democracy in the UK.

The museum has an essential role in preserving, collecting, and promoting the history and material culture of the campaigning and political lives of Britain's working people. The combined holdings of the archive and museum object collections represent the largest and most historically significant collection of material related to the British people's fight for an equal and democratic society.

The museum is Accredited by the Arts Council and all of the museum's collections have Designated status from the Department of Culture Media and Sport (DCMS) as one of the pre-eminent collections of national and international importance which represent a vital part of England's national cultural and artistic heritage.

The museum is a Registered Charity & Company Limited by Guarantee with a separate Trading Company which is responsible for the museum's commercial activities and gifts its profit back to the Charity. There is an excellent Board of Trustees governing the museum (details of Trustee biographies can be found in Appendix 7) and an Audit and Risk Committee overseeing risk and financial matters.

The organisation is a medium sized independent museum with 35 paid staff and a team of 50 regular volunteers (as of December 2018). The museum's turnover is around £1.4 million per year.

Since the museum reopened in 2010 visitor numbers have increased significantly achieving a high of 111,000 with an excellent balance of local (47%), national (33%) and international (20%) audiences. Visitor feedback is consistently excellent with the museum achieving a score of 85% in its recent Visitor Attraction Quality Scheme (VAQAS) report from Visit England. The museum has also grown its online users through its website and increasing use of social media with over 300,000 people engaging with the museum's digital presence.

The profile of the organisation has also grown since 2010 benefitting in recent years from a collaborative partnership with a PR company. National press coverage as well as specialist media coverage has been extensive and has particularly focused on key events (such as the General Election in 2015) and on the exhibitions and events programme (*Never Going Underground* in 2017 and *Represent!* in 2018). The museum is increasingly being used as a space for the filming of news pieces, TV debates and other programmes.

As well as having national reach, the museum is an essential part of the cultural sector in Greater Manchester and its core partners are the Greater Manchester Combined Authority (GMCA) and Manchester City Council (MCC). The museum is an active member of the Manchester Cultural Leaders Group as well as many other networks. The museum has recently become an Arts Council NPO for the period 2018-2022, while the Heritage Lottery Fund (HLF) is a regular funder of the museum's work and PHM has excellent relationships with both ACE and HLF in the North.

The museum is a member of Worklab, an international network for labour history museums and has worked collaboratively with other European museums on a range of projects. PHM is a partner on a Horizon 2020 funded project called CultureLabs (2018-2021) which brings together cultural heritage institutions with universities, digital agencies and charities working with refugees and migrants. The project will develop and test a digital platform to support organisations working on community engagement projects with refugees and migrants in countries internationally.

3.3 Successes and achievements

Throughout its history the museum has changed, developed and gone from strength to strength, from its origins in London and its beginnings in Manchester, to the fantastic museum that it is today. There have been many successes and achievements along the way, especially since the museum reopened in 2010.

- The museum has grown as an organisation in thinking and ambition as the 'home of ideas worth fighting for'. The museum has thought about how to be more contemporary, relevant and resonant for audiences, as reflected in the Manifesto.
- The museum has brought to life the stories of the radical people who believed, and still believe, in 'ideas worth fighting for' through its collections, exhibitions and programmes.
- The museum has provided access to its Designated collections both on display and in storage, with access to the Archive collection through the museum's Reading Room and staff support.
- The museum has continued to invest and develop its collections through strategic contemporary collecting and with the support of a HLF Collecting Cultures grant, working to address gaps in the museum's object and archive collection.
- The museum continues to be known as a national and international lead in textile conservation with a specialism in large scale textiles and banners
- The museum has taken an experimental approach through *Play Your Part* and other programmes in response to audience appetite for radical ideas, programmes and content.
- The museum has responded to, and got engaged with, current events through exhibitions such as *Election! Britain Votes* and the *EU Tunnel* and been confident in taking a pro-democracy and pro-voting approach.
- The museum has worked collaboratively with communities in telling their own histories and stories, for example on the *Never Going Underground* programme in 2017 and exhibition with a team of community curators and on the crowdsourced *Represent!* programme in 2018 modelled on a feminist zine
- The museum has provided space within its building and its programme for community organisations, artists and activists to exhibit their own work for a public audience; bringing new ideas and stories into the museum and attracting diverse audiences

- The museum has reached out to new and diverse partners and continued to build relationships across existing networks.
- The museum has continued to deliver services to local residents in Greater Manchester, and attracted national and international tourists to the region with growing visitor numbers and engagement.
- The museum consistently receives positive feedback from visitors and always scores highly in its assessment for the Visit England VAQAS scheme (85% in 2018)
- The museum's learning service continues to deliver a wide ranging programme for children and young people, community learners and adult learners with a special focus on working with learners from across Greater Manchester
- The museum has raised its profile, reaping the rewards of investing in local and national PR activity, with wide ranging coverage in the media.
- The museum has had the external recognition it deserves being shortlisted for, and winning, a number of local and national awards, including Building of the Year (Greater Manchester Chamber of Commerce 2010), Best website (Drum Awards for the Digital Industries 2010), Guardian Culture Pros Pick (Museums + Heritage Awards 2015), Volunteer Team of the Year (Museums + Heritage Awards 2017), Family Friendly Museum of the Year (Kids in Museums, 2017) and Best Exhibition (Manchester Culture Awards 2018)
- The museum has successfully introduced the *Join the Radicals* individual giving campaign which connects strongly with the museum's core values and provides a range of opportunities for people to get involved with and support the museum's work.
- The museum has further developed its commercial activities, including an independent gift shop, venue hire spaces throughout the museum and a spacious bright cafe; securing valuable commercial income to support the museum's wider activities.

4. Vision, mission, values

The museum developed its Manifesto through participation in the Future Proof Museums programme in 2015/16 (delivered by the Arts Marketing Association with Arts Council funding). This sits at the heart of this Business Plan and is reflected in the organisation's vision, mission and values as set out below:

<p style="text-align: center;">VISION</p> <p>We believe in a future where ideas of democracy, equality, justice and co-operation are thriving; one where people are engaged, involved and actively playing their part.</p>
<p style="text-align: center;">MISSION</p> <p style="text-align: center;">The People's History Museum is the home of ideas worth fighting for.</p> <p>We are a museum of ideas – ideas that are powerful, radical, innovative and world-changing – and the only place where these ideas are brought to life through our collections, exhibitions and programmes.</p> <p>Our radical past can inspire and motivate people to take action. As the 'go to' place for democratic engagement we will make sure people care about the world they live in, get involved in their communities, engage with the democratic process and use their right to vote.</p>
<p style="text-align: center;">VALUES</p> <p style="text-align: center;">Daring / Unique / Honest / Innovative</p>

5. External environment

5.1 Key external factors

As well as being driven by change in response to the museum's relevance to today's society through democratic engagement and politics, the museum is also responding to key external factors (local and national) as outlined in the PESTLE table below.

Political	<p>Local</p> <ul style="list-style-type: none"> • Our Manchester: The Manchester Strategy – ensuring that the museum responds to and supports the strategy for Manchester over the coming years (2016-2025) • Our people; our place: the Greater Manchester Strategy – ensuring that the museum responds to and supports the strategy for Greater Manchester especially in relation to GMCA funding • Greater Manchester Cultural Strategy – developed in 2018/19 – supporting the development of the Strategy and delivering its aims and objectives as a GMCA funded cultural organisation • Supporting the Stronger Together, GMCA Great Places project in 2018-2020 as part of the GM Cultural offer <p>National</p> <ul style="list-style-type: none"> • The Culture White Paper – making sure the museum reflects the priorities and recommendations from DCMS • The need for cross-party support for the museum – working with the Chair and other Trustees and contacts to build better links with all political parties • The importance of engagement with politics and democracy – the museum has a special place within campaigns for people to engage with political life and events including upcoming local and general elections • Responding to Brexit as a current political event and exploring its impact on communities through the CultureLabs project (European Commission funded Horizon 2020 project) • The Mendoza Review and subsequent reviews and actions being taken by DCMS, ACE, HLF and others
Economic	<ul style="list-style-type: none"> • Ongoing pressures on public sector funding in a time of austerity with particular challenges being faced by local authorities • Sensitivity to the funding pressures on all local authorities in Greater Manchester as GMCA continues to support the museum • Opportunities to explore with the growing economy of Greater Manchester – identifying regional economic developments that the museum can capitalise on • The need to focus on philanthropy as a strong income stream for the museum • The need to focus on commercial income and corporate giving for the museum – especially connecting to businesses who have head offices or large bases in Greater Manchester and the North West • Ongoing competition for grant funding amongst arts and cultural organisations and other charities
Social	<ul style="list-style-type: none"> • Being aware of the changing demographics locally and nationally • Being aware of changes to local spaces around the museum with increased residential properties and populations providing a new market for audience engagement • Being part of activities and programmes connected to Age Friendly Manchester • Being involved in programmes and activities that connect the museum with health initiatives and organisations in Greater Manchester • Responding to the needs of Greater Manchester residents as a core responsibility of GMCA funding (including support for GMCA's priority work around homelessness)

	<ul style="list-style-type: none"> Thinking about the museum's role in reflecting and championing migration and diversity and providing access for all to the museum's services for all of the communities it serves Working with community groups and organisations to better reflect the museum's collections and stories around equality – age, gender, sexuality, race, disability and other protected characteristics
Technological	<ul style="list-style-type: none"> Building a bigger and better digital offer that is appropriate for a Digital Age and meets the requirements of the Arts Council and other funders Deciding how best to keep up with the fast moving change in digital and other technologies that is appropriate to the museum's vision and values Using technology to engage with audiences in different ways and in different places – from local to global Building technology and digital into everything the museum does including content, collections and co-curation Identifying and working with the right partners in digital and technology fields
Legal	<ul style="list-style-type: none"> Continuing to abide by Company and Charity Law particularly in financial matters Ensuring compliance with relevant Health and Safety matters both for visitors and staff Staying up to date with changes to the new General Data Protection Regulation (GDPR) and its implications for the museum Holding Membership of relevant organisations for notification and advice on legal developments and changes Continuing to review all Museum policies at Board level on a rolling programme Continuing to appoint Auditors and Solicitors when required.
Environmental	<ul style="list-style-type: none"> Continuing to play an active role as a member of MAST (Manchester Arts Sustainability Team) and the Green Museums scheme and to minimise the environmental impact of the museum Continue to encourage visitors to make use of public transport and keep up to date with major transport developments in Greater Manchester (including developments at Salford Central as nearest transport hub) Consider the environmental impact of all museum activity, including the care and display of museum collections Keep up to date with environmental legislation and recommendations related to museums Being aware of increased flood risk especially with the museum's proximity to the River Irwell
Ethical	<ul style="list-style-type: none"> Use the Museums Association's Code of Ethics to guide the museum's work Always consider the museum's values and purpose when exploring how to secure greater income Developing a new Ethical Fundraising Policy to guide the work of the museum in generating income from fundraising and commercial sources

The museum is also committed to delivering against the priorities and goals of all of its main funders through the work outlined in this Business Plan. Details are provided of how the museum's work connects with the plans, policies and strategies of its funding bodies in Appendix 6.

6. Aims

The museum is on a journey and although much has been achieved already, there is still more to do if the museum is to have a bigger impact through its work by 2022. The museum's manifesto is clear and ambitious and now is the time to continue to develop and grow and to cement its position as the 'go to' place for democratic engagement.

The aims of this Business Plan set out the six areas of focus and change that will make this happen:

AIMS
1. We will have a strong programme-led approach across all services at the museum
2. We will engage more people in the work of the museum as audiences, customers and partners
3. We will turn up the volume on the museum's profile and position locally, nationally and internationally
4. We will increase our self-generated income and create a more resilient financial model
5. We will build a bigger and better digital offer
6. We will strengthen the museum to be more confident, ambitious and effective

1. Programme-led approach

This is the big idea at the heart of the Business Plan. By focusing on a core season each year the museum believes that the quality of the product will be stronger, audience engagement will be more meaningful, profile will be improved and the museum will be more resilient. Focussing on strong programme themes, the museum will use its collections, archives and activities to tell the story of ideas worth fighting for in a dynamic and creative way. This approach will provide a powerful contemporary angle to the historical context, encouraging engagement with challenging stories and ideas across current and new audiences.

2. Engaging more people

The museum currently welcomes around 110,000 visitors into its building and has seen numbers quadruple from around 25,000 before 2010. The museum however, still needs to work harder to achieve the next step-change in audience engagement and reach out beyond its committed audience of visitors and supporters. The priority is to widen engagement, make sure the museum is relevant to different audiences, and to ensure people are coming back to take part in the programme each year.

3. Raising the museum's profile

The museum already has strong messages and an excellent brand. Profile has increased in recent years with the museum's new building, contemporary programming, connections to current issues and events, and the support of a PR company. There are still opportunities however, to extend its reach through new channels and connect the profile of the museum more closely to the programme-led approach. This will engage more people and help with income generation and resilience through greater awareness and support.

4. Increasing self-generated income

The museum needs to continue to increase its self-generated income to support the museum's wider functions and purpose, and in response to ongoing challenges to public sector funding (local and national). As well as exploring other opportunities, the museum believes there is more potential in its Join the

Radicals sponsorship campaign and to increase income from the commercial activities of its Trading Company.

5. Building a better digital offer

The museum already has an active digital presence and engages many people online. The aim is to make digital activity part of everything the museum does, rather than being focused on marketing, communications and audience engagement. Building a bigger and better digital presence to engage a wider UK and international audience will require investment, creative thinking and work with partners. There is also a need to consider the future collection of digital material, especially for the archive collection.

6. Strengthening the museum

The museum has an excellent team of staff and volunteers and an influential Board of Trustees. In order to achieve the ambition and vision set out in the museum's manifesto, there needs to be ongoing investment in the museum's people. During the life of this Business Plan the museum will review and refresh systems, structures and processes to make sure the organisation is as strong as possible for the future. Boosting people's confidence, skills, experience and networks will deliver benefits for individuals, teams and the whole organisation.

Each of the aims is explored in detail below covering the following areas:

- a) Current position
- b) Issues and challenges
- c) Future direction
- d) Detailed objectives

AIM 1. We will have a strong **programme-led** approach across all services at the museum

a) Current position

The museum has a strong and wide ranging programme of activity including:

- the main exhibition spaces charting the history and development of democracy over 200 years
- changing exhibitions exploring the museum's stories and collections in more depth
- community exhibitions providing a platform for other groups and organisations
- a learning service for schools, adults, community groups and families
- a public events programme with annual festivals and one-off events

The programme always connects with the stories at the heart of the museum and often shines a light on aspects of the museum's Designated collections in different ways. As the home of ideas worth fighting for, the museum uses its programme to explore connections between the past and the present, to use the radical past to inspire and motivate people to take action, and to shape a future where ideas of democracy, equality, justice and co-operation are thriving. The programme is of a very high quality, receiving positive public feedback, praise from peers and partners, and achieving a number of sector awards.

b) Issues and challenges

While being diverse and wide-ranging in order to explore multiple stories for multiple audiences, the programme in the past could become confused and the amount of activity could be overwhelming for the size of the museum team. Individual teams were working hard towards their team objectives which all linked back to the overarching organisational vision and manifesto. There could however, sometimes be a lack of cohesiveness and a danger of duplication, over-programming and tensions over space and resources.

In 2016/17 the museum identified an opportunity to integrate programme activities better and to deliver them in a different way to maximise engagement and impact. The museum wanted to develop an approach where the functions of learning, events, exhibitions and collections worked together towards a shared goal, while also connecting closely with the teams in Business Development and Operations.

In 2017 the museum experimented with this new programme-led approach for *Never Going Underground: the fight for LGBT+ rights*; a unique exhibition marking the 50th anniversary of the 1967 Sexual Offences Act. This programme was developed and delivered using a team of community curators and was an extremely collaborative process from the start, bringing many people and functions together to achieve as big an impact as possible for the museum and for its audiences.

This approach ensures the programme has the quality, variety and impact needed to encourage multiple repeat engagement and fulfil the museum's aim of engaging larger sections of society in the big ideas that shape the world. The ongoing challenges are creating the structures, processes and working practices to enable the museum teams to all commit to this goal and to work better together to make it happen. This involves bringing the collections and engagement teams together, connecting programming and learning team members more closely and ensuring that the collections, archive and conservation teams are all part of the mix. Using the programme to then engage teams in Business Development and Operations in an effective way will see the full potential of the programme-led approach being realised.

Focusing creative thinking, time and resources onto the programme from all areas of the museum, will then have wider benefits beyond audience engagement and reach. The ability of the programme to secure income through fundraising, commercial income, sponsorship and donations has not yet been fully exploited. Using the programme as the core of the museum's communications and PR work is already happening, but can be built on to help raise the museum's profile and position even further.

c) Future direction

During the life of this Plan the museum will successfully develop and embed the programme-led approach. Focussing on strong themes, the museum will use its collections, archives and programme to tell the story of ideas worth fighting for in a dynamic and creative way. This approach will continue to provide a powerful contemporary angle to the historical context, encouraging engagement with challenging ideas amongst current and new audiences.

The programme will be closely connected to the Manifesto and will focus on the big questions at the heart of the museum – while connecting to significant anniversaries and national / international opportunities. In doing so the museum's impact will be bigger and the reason for its existence will be clearer. The museum will be better able to target engagement towards current and future visitors, locally, nationally and internationally. The museum will be a vibrant space where today's world can be understood within the context of the past and be safely debated and discussed.

For each programme theme the museum will:

- Curate and co-curate exhibitions through collaborations with communities and partners
- Work with a range of artists on commissions to re-imagine stories and collections
- Provide curatorial support and work alongside community groups to showcase their own work
- Work with relevant cultural, academic, community, arts and learning partners
- Offer a programme of activity aimed at the target audience/s for each programme
- Use the programme to fundraise effectively and secure income for the museum
- Ensure that the programme is at the heart of all communications and PR messaging
- Share learning from the programme with peers nationally and internationally

Reflecting how equality and diversity are at the heart of the museum's collections and stories will inform the programme. As the home of ideas worth fighting for, the museum holds and acquires collections relating to LGBT+ rights, women's rights, migrant populations, disability rights, working class people and BAME people amongst others. The museum's programme for 2017 and 2018 is already exploring two of these areas in depth and they will continue to form part of the museum's future programming. The museum is also a partner in a European partnership project called CultureLabs (2018-2021) which will include a community led piece of work exploring the impact of a post-Brexit Britain on migrant communities linked to the legacy of Jo Cox's death (and using the Jo Cox memorial wall in the museum's collection as inspiration for new artistic works).

The programme will be intrinsically linked to the museum's audience development and engagement work (see Aim 2). The museum will identify target audiences for each programme to improve how activities are developed, produced and distributed. Thinking about the current and future audiences that the museum wants to reach will give greater clarity and focus to people's work. Audiences will also be much more than consumers of a product and will be involved in all aspects of the programme including development, content creation, contemporary collecting, commissioning and decision making. The programme-led approach is not only about bringing the museum team closer together, but about bringing the museum closer to its partners, stakeholders, communities and audiences.

One audience for the museum to continue to work with closely will be children and young people as independent visitors, part of family groups or school, college or university visits. The museum is strongly committed to ensuring that every child and young person has the opportunity to experience the richness of the arts, museums and libraries, and works hard to provide opportunities for diverse groups and schools to engage with its work. The programme-led approach always integrates opportunities for children and young people from the start with CYP partnerships at the heart of each programme theme.

The museum will also refresh and revitalise its learning service alongside the changes being made to the programme, working in partnership with the Parliamentary Education Service on the development of the Vital Voters programme to involve more schools in democratic engagement and political education. 'Vital Voters' will create an impactful, immersive experience at the People's History Museum to engage future first time voters and empower them to become active citizens, while also providing outreach and digital resources for a wider, national audience of CYP. They will learn vital skills to help them participate in the democratic process via voting, petitioning, campaigning, standing for officer, or being involved in candidate selection.

The museum will employ the Arts Council's quality metrics and quality principles when designing, developing and evaluating all learning services. The Quality Principles will be used as a framework for both the core programme and project work whereby development, progression and assessment and evaluation will be marked against the principles, for example:

- The annual freelancer CPD day will be focused on the Quality Principles to ensure all staff working with young people are considering them during delivery

- New evaluation methodology will be based on the Principles for the core programme (groups that attend for one off visits)
- Project work with young people from 2018 will be assessed at the start, middle and end on the Principles, with an element of self assessment as well as that done by the group leader

The museum will also support schools to achieve their Arts Mark:

- The museum's existing learning offer is already closely aligned with Arts Mark criteria and related workshops will be badged on the website and in learning materials
- Any group accessing pARTicipate, creative writing or Living History workshops will be able to use their session towards their Arts Mark from April 2018
- The museum will register on the Curious Minds website for them to promote with schools
- Each Arts Mark project delivered at the museum will also be assessed against the Quality Principles

As well as connecting and collaborating with local communities, as a museum of national significance in Manchester, the museum will also think international with its programme. International partnerships will be explored with other arts and cultural organisations and the programme will have an international focus in those years where it is appropriate. Taking the museum out of its building to showcase its work, stories and collections through platforms in London and elsewhere, and through contributing to other international exhibitions, will also be part of the programme-led approach.

Putting the programme at the heart of the museum's work in this way will provide a focus for all functions of the museum. It will require leadership from the Board, the Director and Senior Management Team to ensure that everyone is committed to achieving this aim and that everyone understands their role in delivering it. Communication will be key and investment in the staff, volunteer and Trustee team will play an important role in ensuring success (see Aim 6).

The themes that will form this programme-led approach are as follows:

2018 – Represent! Voices 100 Years On

Whether a voice or a vote, representation gives disenfranchised communities and individuals a platform to be heard. *Represent!* will explore these ideas and offer a platform for these communities, by having an exhibition entirely made up of submissions from groups, either of their own material or responses to pieces from PHM's collection. Directed by an editorial panel made up of community members, the exhibition will marry stories from the present and the past, looking at how far we have come in 100 years and how far we have yet to go.

2019 – Disrupt? Peterloo and Protest

The massacre, in Manchester, of peaceful protestors demanding the vote lived long in the memory. Currently Peterloo is a story known principally in the North West. The museum's intention is to tell that story nationally and to engage people in the emotional and visceral experience that was Peterloo. In a world where the right to peaceful protest is under constant revision, and where politics is as much about the occupation of virtual as well as physical space, PHM will show that the impact and legacy of Peterloo have never been more relevant.

2020 – Migration and Identity (working title)

A theme of migration and identity will enable the 2020 programme to explore a wide-range of interconnected themes and ideas worth fighting for. What will Britain's relationship with the rest of the world look like in 2020 and beyond? The EU referendum result of 2016 and ongoing Brexit negotiations have sparked a debate about Britain's relationship with the world and uncertainty about the future course of migration to and from Britain.

2021 / 2022 – Programme themes to be developed

For future years the museum will develop programme themes by:

- Reflecting on areas of the museum's Designated collection that could form programme themes
- Working with strategic partners to develop opportunities to collaborate on programming
- Considering the museum's international opportunities
- Working with artists to re-imagine the museum's stories and collections

Each of these themes will include a portfolio of Community Exhibitions, building on the museum's expertise in this area. In recent years the museum has taken a strong co-curation approach to working with community groups, giving communities the opportunity to guide and lead the creative direction of the museum's public programme in partnership with the staff team. The museum is now looking to provide opportunities for groups who wouldn't usually put themselves forward to deliver an exhibition, developing their skills and giving them representation within the museum's spaces. The museum is also interested in using the community exhibition model as a way of developing future larger themes for the programme-led approach.

Evaluation of the programme-led approach will be integral to each programme theme as the museum wants to fully understand how its work is experienced by different people (audiences, partners, communities, children and young people and peers). The museum will use the Arts Council's Quality Evaluation Framework to measure the impact of the programme and to establish how people feel about the twelve metrics which all fit well with the museum's own vision and values:

- **Concept:** it was an interesting idea
- **Presentation:** it was well produced and presented
- **Distinctiveness:** it was different from things I've experienced before
- **Challenge:** it was thought-provoking
- **Captivation:** it was absorbing and held my attention
- **Enthusiasm:** I would come to something like this again
- **Local impact:** it is important that it's happening here
- **Relevance:** it has something to say about the world in which we live
- **Rigour:** it was well thought through and put together
- **Originality:** it was ground-breaking
- **Risk:** the artists/curators really challenged themselves
- **Excellence:** it is one of the best examples of its type that I have seen

Feedback will be used to help the programme team make decisions about future programming, curating and distribution of work in order to maximise impact, achieve the museum's aims as set out in its manifesto and meet and hopefully exceed the expectations of audiences.

Feedback will also enable the museum to benchmark and compare itself with similar organisations, helping individual team members and teams to reflect on their own professionalism and achievements.

The museum will use the quality evaluation framework to evaluate a minimum of four events, exhibitions or performances each year. It will also use the digital quality evaluation platform to collect survey responses to the quality metrics from audiences, peers and relevant staff within the museum.

Each evaluation will include:

- One pre-event quality evaluation survey from a relevant member of staff outlining the creative intentions of the work
- One post event quality evaluation survey completed by a relevant member of staff
- One post event quality evaluation survey completed by a relevant peer
- Post event quality evaluation surveys from multiple audience members (aiming for a minimum of 10% of the audience and trying to achieve representative samples)

d) Detailed objectives

Arts Council Goal 1 – Excellence

1. The museum will place its collection at the heart of the programme and ensure that each programme connects with the existing collection, shines a light on key items, and encourages contemporary collecting
2. The museum will ensure each programme theme is delivered with excellent artistic and creative practice, through:
 - A combination of collections and subject research with community engagement and consultation

- Detailed evaluation through audience feedback, peer review and media / press coverage during and after each programme theme
- 3. The museum will build strategic partnerships for each programme, working with up to 5 partners on each theme. These partners will be engaged and initial partnership agreements written 12 months in advance of that programme year
- 4. The museum will maintain its Accreditation status throughout the period of this Business Plan, submitting returns to the Arts Council as required

Arts Council Goal 2 – For everyone

- 5. The museum will place its current and future audiences at the heart of the programme and will identify target audience/s for each programme theme.

Arts Council Goal 4 – Diversity and skills

- 6. The museum will continue to embed diversity in the creative programme with exhibitions that specifically respond to diversity issues and by collecting objects into the collection that reflect the diversity of communities and of the museum's story
- 7. The museum will plan and resource the programme appropriately, making use of all staff skills and experience

Arts Council Goal 5 – Children and young people

- 8. The museum will integrate opportunities for children and young people from the start of each programme theme and refresh and revitalise the learning service alongside the changes being made to the programme

See Appendix 1 for a detailed breakdown of delivery against these objectives.

AIM 2. We will engage more **people** in the work of the museum as audiences, customers and partners

a) Current position

The museum currently attracts around 110,000 visitors a year, with visitor numbers growing over the past few years. This includes general visitors, learning visits, event attendees and those attending functions through the museum's venue hire service. The museum's capital redevelopment re-opened in 2010 and saw numbers grow significantly from around 25,000 before the investment to this peak of 110,000.

Data shows that the museum is successful in attracting new visitors with 69% of visits being first time visits in 2015/16. A comparison with other Manchester venues shows that PHM attracts a significantly lower proportion of repeat visits. This is in part due to the fact that the museum attracts a higher proportion of visits from outside the city region than other venues.

The vast majority of the museum's current audiences are positive about their experience (as seen through visitor feedback and a positive VAQAS report each year). PHM has a core audience who are very supportive, loyal and devoted to the museum's work. The museum's strengths include contemporary relevance, partnerships, diverse community links, academic links and subject specialist knowledge. These all provide a huge opportunity for the museum to increase its reach beyond those who are already deeply engaged.

b) Issues and challenges

The target of 100,000 visitors set when the museum reopened in 2010 has been achieved and exceeded, but it has also created an artificial ceiling that the museum now needs to break through. People are the life-blood of the organisation and the reason that the museum does what it does – to engage as many people as possible with ideas worth fighting for. Audience engagement also helps to raise profile, secure funding, and ensure wide reaching advocacy and support for the museum.

The museum's data demonstrates that existing visitors are already likely to be engaged, certainly in the arts and culture, and probably in the democratic process. In order to deliver its manifesto and achieve its goals, the museum must engage with a wider demographic of the population and inspire more and different people in the democratic process.

In the case of children and young people the museum has a huge opportunity to engage future generations in politics and democracy and to inspire them to be active citizens. To achieve this goal will require partnership working, more involvement of children in decision making at the museum, and a shift to a bigger and better digital offer to complement the physical experience at the museum.

The museum must also work at bringing the disenfranchised into the physical and digital museum. This will involve new models of engagement as well as an understanding of how the histories and issues with which the museum deals are often contested by some and ignored by others. With the unique nature of the collection and subject matter, the museum must use this as a positive opportunity to engage people with a system with which many people are disillusioned.

In order to achieve and measure this impact, the museum will also need to change its evaluation methodology away from too much quantitative data to a more detailed and qualitative approach. The museum needs to understand how visitors (physical and digital) engage with its work and identify and measure the impact this has on their lives. This will require strengthening of audience development strategies, data collection and analysis and staff skills and knowledge for evaluation and monitoring. Using the Arts Council's quality metrics and evaluation framework will help strengthen activity in this area and vastly improve the museum's understanding of its audiences and its impact.

c) Future direction

The museum's ambition is to engage 200,000 people with its work (on-site and online) by 2022. This is an ambitious target, but which feels appropriate and achievable as part of the wider aims in this Business Plan and in keeping with the museum's unique place and position in Manchester, the UK and the world.

The museum aims to achieve the following levels of audience engagement across its activities for each year of the Business Plan:

	On-site visitors	Online visitors	Total
2018/19	110,000	55,000	165,000
2019/20	121,000	60,500	181,500
2020/21	133,100	66,550	199,650
2021/22	146,410	73,205	219,615

The targets represent a step change and a challenge which will require the museum to attract brand new audiences, reactivate lapsed audiences and increase the frequency of visiting/participation among its current audiences.

During the life of this Business Plan the museum will take a more sophisticated approach to audience engagement, recognising that it doesn't only happen within the walls of the museum building. Delivering the museum's programme through other platforms (especially nationally and internationally), outreach activity, partnership working and digital content and experiences, will all be part of the museum's aim to engage more people in the work of the museum.

The **Audience Engagement Plan** included in Appendix 3 (developed with the museum by Morris Hargreaves McIntyre) provides more detailed information about how the museum will engage more people with its work and extend its reach. This will include attracting more people, attracting different people and deepening the audiences' engagement with the museum.

The **Digital Policy and Plan** included in Appendix 4 (developed with the museum by Golant Media Ventures) also provides details of the museum's ambitions and plans to reach a wider digital audience and to engage them meaningfully with the museum's stories, programme and collections.

Increasing repeat visits will be a significant part of achieving this aim and the museum will work on encouraging its existing audience to visit more through the quality and focus of the programme-led approach and more effective communications and PR. The passion and commitment of the museum's existing audiences is already extremely apparent and they need to be given reasons to keep coming back and supporting the museum's work.

The museum also needs to attract new users. The museum needs to gather and use data in a more systematic way, to understand who is visiting the museum and why, and more importantly who isn't engaging with the museum and how to reach those people. There will be a focus on different audiences for different themes within the programme and the museum will work closely with partners to engage with targeted groups. Increasing work with children and young people (both within and outside of formal education) will be a focus especially around democratic engagement.

Diversifying the museum's audiences to better reflect communities in Greater Manchester and the UK will also be a focus, building on the museum's existing work with hard-to-reach and community groups. With the museum's collections and stories covering so many campaigns for equality around race, gender, sexuality, age and disability, it is essential for the museum to welcome everyone and to truly be an accessible organisation.

To improve access for diverse audiences, the museum will continue to provide information in a range of formats and to ensure a high level of staff awareness and training relating to inclusion and diversity. The museum will provide an inclusive welcome as well as excellent physical and intellectual access with touch tours, relaxed performances, sensory experiences and BSL interpreted events where appropriate.

The programme led approach will begin with the target audience/s for each theme. The programme will provide high quality, diverse and engaging activities for existing audiences who will come back time and time again, and to reach out and welcome new audiences to the museum. Target audiences (depending on each theme) may include:

- Children and young people
- Schools and colleges
- Local residents in Greater Manchester
- National and International tourists

- Politically engaged grassroots individuals and groups
- Politically disengaged people who don't currently engage with the museum

In order to reach more and different audiences the museum will need to partner with others. These partnerships will include:

- Charities to help the museum reach those who are not engaged or who are disillusioned with Britain's democracy (and who come from protected characteristic groups)
- Universities who can connect the museum to students, while also adding value around research, knowledge and innovation, moving beyond the subjects that traditionally connect with the museum (politics and history) to include digital technology, visual arts, tourism, business and other areas
- Major commercial organisations to help promote the museum's brand and gain funding to help engage as many people as possible
- Digital companies to help the museum build its bigger and better digital offer alongside its physical building and presence
- Cultural organisations (locally and nationally) to cross-promote to audiences, to collaborate on programming, to share collections and to tell a joined up national story around each of the themes in the museum's programme
- Learning partners to engage children and young people, and especially to provide routes to the museum for those from protected characteristic groups

The museum will play an active role in the delivery of the Cultural Education Challenge with Curious Minds and will build on and strengthen its Cultural Education Partnerships. Some examples of existing and developing partnerships at the museum include:

- Family Arts Network (Manchester) – a network for cultural organisations across Manchester which focuses on building partnerships, strategically planning and coordinating delivery of a city wide cultural provision and sharing knowledge, expertise and best practice.
- Building the Bridge - led by Stanley Grove Primary Academy and designed to help families overcome the barriers that prevent people visiting cultural assets such as museums and galleries. This is a seven year project that is backed by in depth evaluation and research and includes family days in the community and project work to encourage school children to visit cultural venues with their families.
- 2018 schools projects with Manchester PRU and Falinge Park – these projects will support children and young people in creating a programme with multiple organisations, developing resources and displays based on numerous visits. Evaluation at the start, beginning and end will create a toolkit for best practice in school engagement.

The museum will evaluate audience experience in greater detail (above and beyond capturing details of who is visiting and why). The Quality Evaluation Framework will provide a toolkit for the museum to use with its growing audiences in order to capture and use their feedback in order to feed into the museum's future programming and decision making.

Audiences will use the public quality metrics to reflect and respond to the museum's work, providing a rich qualitative picture of how people are responding to the museum:

- **Concept:** it was an interesting idea
- **Presentation:** it was well produced and presented
- **Distinctiveness:** it was different from things I've experienced before
- **Challenge:** it was thought-provoking
- **Captivation:** it was absorbing and held my attention
- **Enthusiasm:** I would come to something like this again
- **Local impact:** it is important that it's happening here
- **Relevance:** it has something to say about the world in which we live
- **Rigour:** it was well thought through and put together

Details of how the Framework will be used in practice are outlined in Aim 1 as well as in the section on Monitoring and Evaluation towards the end of the Business Plan.

d) Detailed objectives

See the **Audience Engagement Plan** for more details of the museum's objectives for Aim 2.

Arts Council Goal 2 – For everyone

1. The museum will engage 200,000 people with its work by 2022, including physical and virtual engagement with the museum:
 - Increasing the number of children and young people engaging with the museum, with a focus on the areas in Greater Manchester of low or non-participation
 - Using a model of mass free membership to build repeat engagement with the programme and repeat visits
 - Using the museum's network of partner organisations to attract new and growing audiences to the museum
 - Exploring ways of taking the museum out of the building to other venues and platforms where new audiences can be reached
 - Using the quality and focus of the programme-led approach to give audiences a reason to return and a clear and regular programme of activity that they can access easily
 - Identifying target audiences relevant to each programme theme and giving the programme and communications teams a focus for their work and activity
2. The museum will improve its data collection and analysis:
 - Utilising and embedding its new CRM system across the museum
 - Using the model of mass free membership to collect data about visitors and use the information effectively to retain audiences
 - Establishing an information and data champion within the staff team and supporting all staff with data collection and analysis
 - Using the Quality Evaluation Framework to collect meaningful audience feedback (as well as peer feedback) on the museum's programme, its reach and its ability to attract and retain audiences
3. The museum will understand its audiences and the visitor experience in more detail:
 - Continuing to record quantitative information about the audiences taking part in the different services and activities across the museum
 - Collecting audience data to identify where people are coming from, their reason for visiting, how they have heard about the museum and details of their visitor experience
 - Continuing to take part in the annual VAQAS evaluation and survey, with an external assessor providing the museum with an impartial assessment of the visitor experience and areas for improvement
 - Segmenting audiences using the relevant audience data-insight and support platform to breakdown the museum's current and new audience into profiles that can be used more effectively for planning for communications, digital and programming activities (see monitoring framework for details)
4. The museum will use marketing, PR and communications to reach current, lapsed and new audiences, including a focus on:
 - Diverse audiences, considering language, accessibility, different media formats, outreach and partnerships
 - International audiences, working with partners and taking part in initiatives like the Creative Tourist bookable product idea for international tourists
 - Working in collaboration with partners in the charity, community, cultural and other sectors to extend the museum's reach and communicate with new audiences

See Appendix 1 for a detailed breakdown of delivery against these objectives.

AIM 3. We will turn up the volume on the museum's **profile** and **position** locally, nationally and internationally

a) Current position

Since it's re-opening in 2010 the museum's position locally, nationally and internationally has changed substantially. The museum is much more widely recognised, included and sought out for collaborations, partnerships and projects. The museum's profile in the media has also changed substantially, both as a result of the new building and larger presence, but also as a result of increased work both by museum staff and the museum's current partnership with an external PR company.

The museum has a strong position locally relating to politics, democracy and contemporary campaigns including LGBT+ rights. It is known for its collections, archive, and conservation work and as a place where community groups can apply for exhibition space. The museum works with a wide range of local partners who value and support its work and who collaborate on a range of areas including volunteering, exhibitions, learning programmes, events and festivals.

Locally, the museum is an active part of the cultural landscape of Greater Manchester and sits alongside a wide variety of venues, including other museums and art galleries (including Whitworth Art Gallery, The Museum of Science and Industry, Manchester Museum, Manchester Art Gallery, Imperial War Museum North and the Jewish Museum) and other cultural venues such as HOME, Contact Theatre, the Lowry, and Bridgewater Hall. In addition to this, the museum is part of a landscape of groups and organisations that consider Ideas Worth Fighting For to be at the heart of their remit. These include organisations such as the Workers Educational Association (WEA), community groups, Trade Unions, local branches of political parties, youth groups, LGBT+ rights groups, and others.

As a museum of national significance based in Manchester, the museum has a very clear national remit and forges strong links with a range of organisations around the country, including other venues doing innovative engagement work with audiences, Trade Unions, political parties and special interest groups up and down the country. The museum is clear about the national importance of its collections and its stories and engages audiences from across the UK and further afield.

Internationally the museum is an active member of a network of museums with significant collections relating to working people and their lives in Europe. There is scope for the museum to also look further afield for international partners in the USA, South Africa and elsewhere.

b) Issues and challenges

The main issues and challenges for the museum are related to available resources and channels of communication. The museum has a unique set of assets which support its profile and position (museum building, collections, subject matter, stories and staff expertise) and the messages that the museum communicates are clear, strong and relevant. Being able to develop and implement appropriate channels to get these messages out as far and wide as possible is the immediate challenge, especially when the museum has such a fantastic set of opportunities through the programme-led approach.

In 2017/18 the museum was spending an average of 25-30 pence per visitor on PR, marketing and communication. Though it punches well above its weight and manages to secure excellent coverage for the funds available, this does not give the museum as strong a voice as it could have. Investment in communications and PR needs to sit alongside the programme-led approach and be driven by a better understanding of audience segmentation and target audiences for the museum's work. Utilising digital technology, online and social media also needs to continue to grow in a strategic way with the museum understanding the impact and outcome of its digital communications through better data and evaluation.

Being based in a city with such a rich and diverse arts and cultural offer is both an advantage and a challenge, with the museum needing to have a clear and confident voice alongside other organisations in Manchester. Celebrating the museum's different and unique position within the cultural sector is important in order to ensure that partners, stakeholders and decision makers are aware of the museum and its work and become champions and advocates to further raise its profile and position.

The museum needs a wider network of support from individuals and organisations who can influence on its behalf and help engage others more effectively than the museum can do on its own. There is already a passionate and committed group of advocates for the museum and increasing and diversifying this group would help to turn up the volume on its profile and position.

c) Future direction

During the life of this Business Plan the museum will better resource this side of the business with staff time, skills and expertise, as well as with investment into appropriate communication channels. The museum will strengthen the communications team, continue to work with its external PR company, and think about the best communication channels and tools to use to achieve its aims.

The museum will better connect its PR, communications and marketing activity with the programme-led approach. This will provide more focus; keeping the messages clear, simple and concise, using resources more effectively and pulling in additional capacity and support through appropriate partnerships and collaborations. Using the programme as the main focus for attracting media attention, communicating with audiences and sharing information and content about the museum's work, will help to maximise the impact of communications activity rather than spreading resources too thin and distributing any confusing messages.

Increasing the museum's profile and position in this way will not only enable the museum to attract more visitors to its building and digital platforms, but will also make the museum more visible to influencers, decision makers and grant-making organisations. The museum can achieve so much more by working with others than it can on its own, and using other influencers and decision makers to talk about the museum and help raise its profile and position is an effective way of increasing reach and awareness.

Similarly using the museum's audiences (physical and digital) as advocates and spokespeople for its work, gives others confidence in the quality of the experience and creates a sense of shared ownership of the organisation. Encouraging user-generated content online, engaging community curators for exhibitions, or giving the museum over to young people as part of a takeover day are all ways of raising the museums profile in creative and democratic ways.

Opportunities to turn up the volume on the museum's profile and include:

- Securing a media partner for each of the museum's programme themes, working with local and national media companies / broadcasters to collaborate on communications and PR
- Expanding the museum's network of advocates to include 'celebrity' and high-profile supporters, political supporters, community champions, teachers, business leaders, cultural leaders and others
- Playing an active role in regional, national and international peer networks to share information and learning while raising the museum's profile across the arts and culture sector
- Working with partners on the development and delivery of the programme who can also open up opportunities to communicate about the museum with new and different audiences
- Developing an even bigger and better digital presence with a PHM voice that will reach beyond the museum's physical audiences and engage national and international audiences
- Using the digital presence to engage people in conversation, debate and discussion, to generate content and stories that come from outside the museum, and to build more meaningful relationships with online audiences
- Using the museums Radical Supporters, Patrons and Sponsors as natural advocates for the museum who can talk about its work

d) Detailed objectives

Arts Council Goal 1 – Excellence

1. The museum will use the quality and focus of the programme-led approach to ensure communications, PR and marketing activity is clear, focused and effective:
 - Creating powerful communications campaigns each year alongside each programme theme, highlighting the contemporary relevance of the museum's work
 - Drawing attention to issues, stimulating dialogue, conversation and debate, and inspiring campaigning activity

- Working in partnership with media companies for each of its programme themes, working with local and national media companies / broadcasters to collaborate on communications and PR
- 2. The museum will use its network of supporters and influencers to advocate on its behalf:
 - Expanding its network of celebrity supporters Expanding its network of cross-party political supporters through the relationships of the Trustees
 - Identifying community champions through the partnerships around the programme each year
 - Working with the museum's audiences as advocates, giving them the opportunity to create content, collaborate on programming and spread the word about the museum through social media and other digital channels

Arts Council Goal 2 – For everyone

- 3. The museum will use its communications activities alongside the programme themes to reach existing and new audiences, supporters and stakeholders:
 - Marketing and communications to reach diverse audiences, considering language, accessibility, different media formats, outreach and partnerships
 - Playing an active role in networks to raise the profile of the museum with partners and stakeholders, producing papers, speaking at conferences and sharing best practice
 - Working with partners on the programme-led approach to deliver joint communications activity with a greater reach

Arts Council Goal 4 – Diversity and skills

- 4. The museum will resource its communications, marketing and PR activities effectively by:
 - Working with an external PR agency, agreeing goals for each year closely connected to the programme-led approach
 - Engaging all members of staff in raising the organisation's profile and position, including an objective for this area on every member of staff's annual performance review
 - Ensuring all Trustees have a clear remit and active role around the museum's profile and position as part of their role description, especially in expanding the museum's political reach across parties

See Appendix 1 for a detailed breakdown of delivery against these objectives.

AIM 4. We will increase our self-generated **income** and create a more resilient financial model

a) Current position

Since 2010 the museum has developed new sources of income using the assets available within the new building and by focusing all members of staff on income generation as a core part of their roles.

The museum's Trading Company manages the services offered for venue hire, the catering contract and the museum shop. It has seen income steadily rise each year since 2010 and currently contributes £158,000 / 12% towards the museum's income (2017/18). This has increased from £67,507 in 2010/11 when the museum first re-opened.

Charging for some of the museum's services has been in place for many years with regular reviews of charges to benchmark against other organisations. The museum currently charges for:

- External conservation services
- Learning activities for schools and other groups
- Some of its events programme (with donations recommended for others)
- Reproduction of images from the museum's photo archive and copying / photography charges for researchers in the archive

In 2014 the museum launched a new individual giving campaign called Join the Radicals. This includes a supporters scheme, patrons scheme and sponsorship scheme. The campaign received significant backing from local and national sources and has been a particular fundraising focus for the museum's Chair and Trustees.

The new campaign has also been supported by a clearer focus on donations both on site and online. Staff training, donations boxes, an increased suggested donation and clear messages across all services of the importance of donations to the museum have resulted in increased donations. With support from a small HLF Catalyst Grant the museum has also been able to introduce online giving through the website and has experimented with crowd funding using online and social media.

The museum is aware of the need to increase its regular self-generated income for long-term resilience and the sources of income outlined above are all an important part of the museum's overall income. They are also valuable as they are unrestricted, to be spent on the core activities of the museum, rather than project funding.

Grant funding continues to play a significant role in the museum's income streams, especially for projects around interpretation and exhibitions, learning, community engagement, collections, cataloguing and conservation, environmental improvements and business development. The museum has excellent relationships with both Arts Council England and Heritage Lottery Fund who have been two of the museum's main grant funders in the past.

b) Issues and challenges

With cuts to central and local government funding, the museum is sensitive to the need to generate more of its own income for future resilience and to not be overly reliant on grants from local government or trusts and foundations.

The Association of Greater Manchester Authorities (AGMA) has been the museum's main funder since the museum moved to Manchester in the late 1980's. Recently the AGMA grants scheme has been transferred to the Greater Manchester Combined Authority (GMCA) who have launched a new Cultural and Social Impact Fund from 2018. Local authorities in Greater Manchester are all under pressure with cuts to local government funding and the museum is incredibly grateful for the ongoing support of AGMA/GMCA at a challenging time.

One challenge for the museum within the life of this Business Plan is to get the balance right between grant funding and self-generated income as both are important to the financial mix. The museum already involves all staff in fundraising and income generation in different ways and this will need to continue with a greater focus on how all staff can generate additional income. The museum's capacity within the Business Development team is limited and there is a commitment to supporting additional skills, expertise and

capacity to achieve the future direction described below, with a mixture of internal staffing resource and external fundraising consultancy and expertise when required.

The museum also has a challenge around long term engagement and giving as part of the Join the Radicals campaign. In 2017/18 many of the sponsors who got involved at the beginning of the campaign are coming to the end of their three year sponsorship and it is important for the museum to retain them while also cultivating new donors.

The museum's trust and foundation fundraising has been successful over the years and the museum has had repeated success with organisations including HLF and ACE. The museum does not want to be overly reliant on HLF funding for its programme activity and when the ACE NPO funding is in place the museum will no longer be eligible for some funding streams including Grants for the Arts. This requires the museum to look more widely at opportunities for grant funding and to think about its unique position as a museum about ideas, connected closely to politics, democracy and social justice.

Similarly the museum has been very successful with the activities of its Trading Company which gifts its profit back to the museum, but there are challenges in raising additional commercial income. The hire of spaces for events, conferences and meetings for example, is the biggest income generator, but currently makes use of spaces that are also used for exhibitions.

c) Future direction

The museum has worked with Cause 4 on a **Fundraising Strategy** which provides more details of the museum's plans to increase and diversify income.

Based on the success to date of the Join the Radicals campaign, individual giving is a priority for the museum in generating additional income. The campaign has been a huge success and has worked especially well because of its close connections to the museum's values and because of the work of the Chair and Board of Trustees.

There is an opportunity for the museum to now invest further in the campaign and to think about the future of this approach to income generation. Some of the areas for investment and development will include:

- Building and maintaining close relationships with existing donors
- Using the Chair and Trustees to open doors and attract new donors
- Connecting the Radicals campaign to the programme-led approach over the coming years
- Championing LGBT+, Female, Black and Minority Ethnic and Disabled Heroes to celebrate all aspects of equality and campaigning at the heart of the museum
- Thinking about the future of the Radicals campaign and how to retain high-level donor support beyond the initial three years of sponsorship
- Linking the campaign to other forms of individual giving including legacies and the potential development of an endowment for the museum
- Ensuring systems are in place for regular and long term giving by encouraging sign up for direct debits across all levels of the scheme

As well as focusing on individual giving, the museum will also explore opportunities to secure income and support from organisations, either through Join the Radicals or for sponsorship of the programme each year. This will include continuing to build stronger relationships with unions, as well as connecting with corporate and commercial organisations in Greater Manchester and further afield.

The other key area for development is to ensure that commercial income from the museum's Trading Company is able to continue growing as it has done over the past 5 years. This will involve:

- Working with the company managing the café contract to ensure that income is maximised from the rental agreement and the percentage profit agreement
- Continuing to develop and build the museum shop as a successful independent gift shop with close links to the museum's collections and the programme-led approach
- Maximising existing resources to secure as much income as possible from the venue hire service, being proactive in selling spaces and services to clients and focusing on the events and bookings that achieve the most income for the museum

Within the life of this Business Plan the museum will review the use of space within the museum in order to maximise commercial income from venue hire bookings. Currently the most popular space for bookings is the museum's Engine Hall which also houses the community gallery and learning studio, with the space being switched from exhibition space to a venue for external clients regularly each week. This causes additional work for museum staff and sometimes interrupts the visitor experience in a negative way. In 2018 the museum is trialling a new way of working with three dedicated month-long slots for community exhibitions at Easter, Summer and Christmas. These slots are protected for that period of time, providing the Engine Hall space for corporate bookings for the rest of the year. This will be tested and reviewed in 2018/19 to evaluate the impact on community groups and museum's visitors, as well as on the income generated from venue hire.

The museum is also considering carrying out a feasibility study in 2018/19 into turning the Engine Hall into a dedicated venue, relocating the community gallery and learning studio to alternative spaces in the museum. This would require further capital redevelopment to achieve, but the first step with the feasibility study would be to test the market and establish whether the museum could increase its income from the space if it were available for hire every day.

The museum will also continue to submit grant applications for a range of activities and to focus on different ways of securing income from private and company sponsorship. While maintaining the museum's strong relationships with the Arts Council, HLF and others, the museum will also explore new funding streams in the areas of democratic engagement, social justice and human rights. This will open up new possibilities for the museum's funding mix and connect the museum with new funders and stakeholders.

d) Detailed objectives

Arts Council Goal 1 – Excellence

1. The museum will closely connect its fundraising activity and case for support with the programme-led approach
2. The museum will closely connect its fundraising activity with strong messaging and communications to help position the museum as the 'go to' place for democratic engagement

Arts Council Goal 3 – Resilience and sustainability

3. The museum will refresh and refocus the Join the Radicals campaign
4. The museum will mirror changes to the Join the Radicals campaign to target corporate supporters,
5. The museum will leverage funding from Trusts and Foundations to support transformational organisational development
6. The museum will develop a programme of tactical programme based funding
7. The museum will set ambitious targets for the services which fall under the remit of the Trading Company each year

Arts Council Goal 4 – Diversity and skills

8. The museum will resource fundraising and income generation appropriately, making use of internal staff skills and external support as required
 - The museum will ensure that the Director can dedicate 2 days per week to fundraising to commit the required resource and skills to achieve these goals
 - The museum will engage all members of staff in fundraising and income generation, including an objective for this area on every member of staff's annual performance review
 - The museum will review the fundraising experience within the Board of Trustees as part of its annual skills audit and will address any gaps with recruitment of Trustees with fundraising / philanthropy backgrounds as required
 - The museum will establish a Development Group of Trustees and external support for fundraising with a focus on philanthropy and high net worth donors

See Appendix 1 for a detailed breakdown of delivery against these objectives.

AIM 5. We will build a bigger and better **digital** offer

a) Current position

With over 300,000 online engagements, PHM has an active presence online through its website and comprehensive use of Social Media. Different parts of the organisation have their own online voice (Shop, Learning, Conservation and Venue Hire twitter accounts) and regular e-newsletters go out to thousands of active subscribers. The museum never pays for followers, likes or e-newsletter subscribers, so each list has been grown organically and through active opt-in.

The museum's current digital activities include a wide range of services online through the museum's website, Social Media and blog: providing information about the museum's collections, exhibitions, events and practical guidance for visitors as well as an access statement. The digital offer spans the website and a very active presence on Social Media (Facebook, Twitter, Instagram). The museum uses Social Media as a means to communicate with a wide range of audiences, contextualise current affairs, celebrate Radical Heroes and answer visitors' queries. Social Media and eNewsletters are also an effective way to cross-promote the cultural offer in Greater Manchester and further afield. The museum's digital presence is also a valuable platform to promote services such as Venue Hire and opportunities to support PHM, including online donations.

The museum's digital offer is considered as part of the overall museum offer, matching the 'personality' of the museum's digital presence to the physical museum: approachable, conversational, knowledgeable, not shying away from difficult conversations, celebrating Radical Heroes, and keen to be relevant in today's society.

b) Issues and challenges

Development of the museum's digital literacy and ambition is a focus for the coming four years in order to integrate digital into programmes, partnerships, audience engagement and collections, rather than it being seen only as an effective marketing and communications tool.

The museum's website is now over seven years' old and it is a priority during the life of this business plan to review the museum's digital presence and bring it in line with both current best practice and the programme led approach. This will help the museum maximise opportunities for audience engagement, digital reach, communications and marketing.

In addition, the museum is aware of the importance of exploring digital collecting, an area that will only become more important in the future, in terms of collections, content and interpretation. The archive collection in particular is increasingly becoming digital rather than paper based and the museum needs to think about how to collect, store and provide access to this new material.

c) Future direction

The museum's future strategy for building a bigger and better digital offer is covered in more detail in the **Digital Policy and Plan** in Appendix 4 (developed with Golant Media Ventures).

In order to enhance the overall future direction of the museum, the organisation's digital offer needs to be investigated, re-focussed, enhanced and promoted over the coming years. This will help create a digital museum for current and potential audiences, whether they are physically near the building or engaging with the museum from afar. The digital offer also needs to be appropriate to the nature of the museum's work around ideas worth fighting for, democracy and politics as well as striking the right balance between being ambitious and achievable for the size and scale of the organisation.

The museum is very keen to take a '360 degree' approach to its digital offer with a broad and all-encompassing view of the entire audience journey, from discovery of the museum to engagement (be that visiting the physical building or a meaningful engagement online), across multiple devices and touch points. Embedding digital in everything that the museum does, stops it from being an extension of communications and marketing activity and turns it into something for all staff members and all teams to consider throughout their work.

The future of digital at the museum will consider how best to create, capture and distribute work to larger and more diverse audiences; recognising when digital media and technology is and isn't appropriate. Distribution of existing museum programming could go digital through live streaming of performances, events and exhibitions, while new exhibitions could feature much more digitally created content.

Working with children and young people to develop digital content and platforms that work for schools and other learning environments will be an integral part of the museum's future programme. While working on the Digital Policy and Plan, the museum has identified opportunities for:

- More engaging, digital resources on the website which will extend reach to those groups who cannot physically visit or who wish to extend their museum learning beyond their visit
- Podcasts based on Have Your Say discussions and the potential to deliver live Have Your Say debates with other institutions online.
- Potential Little PHM children's story sessions to be recorded by celebrities and distributed / shared online
- Building the presence of learning activities on social media including @PHMLearn on twitter and exploring the idea of a separate facebook page to connect with network groups eg parents, communities and schools
- Ensuring that work with Children and Young People as part of the programme led approach always has a digital element / outcome, for example:
 - 2018 – Represent – students working with the museum will make a short film based on the theme of Representation
 - 2019 – Peterloo – development of two animations aimed at children and young people as well as a suite of online learning resources

The museum will explore digital co-creation with audiences and partners; looking at how best to share ideas and engage people in discussion and debate as active citizens. Digital will enable people to access content in different ways and to create their own content, to share their stories and ideas and to advocate for and promote the museum more widely than the museum can achieve by itself.

Identifying and targeting audience segments through digital activity will be part of the museum's digital plans, especially when thinking about diversifying audiences and engaging new people and new groups. Considering where people are already using digital platforms will help the museum to then match its digital activity to the audience it is aiming to engage.

The museum will also better understand who is engaging with the digital museum, how they are engaging and what they are getting from their experience. Moving away from a simple approach to counting online engagement will help the museum collect richer data and evidence of digital engagement amongst audiences. The museum recognises that not everyone will visit the physical space and that it needs to provide meaningful digital experiences for people (beyond visiting the website for information or following the museum on social media) and that these experiences will form part of the museum's engagement with 200,000 people by 2022.

Engaging and relevant content will be important and the museum has a huge opportunity here to use the many amazing stories and collections it holds. The museum will need to plan appropriate digitisation of existing collections in order to provide online access and use them in creative ways connected to the programme. This will also involve a review of licensing and copyright implications before digitisation is completed.

The museum will also need to review and update the museum's collecting policies and procedures relating to digital material and to provide access to these new collections in a way that enhances the high quality content already available. A number of our collections are increasingly becoming digital rather than paper based and the museum is actively exploring how to collect, store, interpret and provide access to this new material, especially for academic researchers and students.

The museum will continue to work with all elements of digital communications and marketing and aim to increase reach through:

- A new and improved website, including mobile version
- A strong presence on Social Media platforms

- Content development connected closely to the programme-led approach
- Maximising communications – inbound and outbound
- Search Engine Optimisation
- Possible paid-for advertising such as Pay Per Click / Media IQ

To achieve all of this and effectively embed digital across the museum's work will require investment in technical resources and staff skills and knowledge, as the museum recognises that there is currently a gap. This will include securing external expertise and advice as well as up-skilling and supporting staff across the museum.

d) Detailed objectives

See the **Digital Policy and Plan** for more details of the museum's objectives for Aim 5.

Arts Council Goal 1 – Excellence

1. The museum will explore what digital politics and democracy means to the museum's future programming and collections, connecting its digital activity and services with the programme-led approach and to the museum's position as the 'go to' place for democratic engagement

Arts Council Goal 2 – For everyone

2. The museum will take a user-centred approach when developing and designing all digital content, services and products, identifying and thinking about the audiences the museum wants to reach before deciding on the touch points to be used

Arts Council Goal 4 – Diversity and skills

3. The museum will engage all members of staff in the development and delivery of the museum's Digital Policy and Plan, including an objective for this area on every member of staff's annual performance review
4. The museum will review digital experience within the Board of Trustees as part of its annual skills audit and will address any gaps with recruitment of Trustees with digital backgrounds and expertise as required

Arts Council Goal 5 – Children and young people

5. The museum will use digital tools, content and services when engaging and working with children and young people, consulting with them on the development of new products and services, and developing digital learning resources to support schools and other learning environments (for example as part of the Peterloo programme in 2019)

See Appendix 1 for a detailed breakdown of delivery against these objectives.

AIM 6. We will **strengthen** the museum to be more confident, ambitious and effective

a) Current position

The museum has a strong and close knit staff team who all work well together and who are all passionate about the values and purpose of the museum. The organisation is people-focused and the team are excellent at working with visitors and partners. The museum receives lots of positive feedback on the quality of its customer service and the friendliness of the staff team.

The organisational structure is relatively flat with a senior management team of four members (including the Director) and a number of small teams of staff working within larger departments. Individuals and teams are delivering a wide range of services and activities for the size of the organisation. Staff are the museum's biggest resource, and biggest cost, and it is therefore essential for the museum to invest in the team and to maximise its people resource to achieve the aims in this Business Plan.

As well as the staff team, the museum has a growing team of volunteers working across many areas of its work. Volunteers are invaluable in the additional capacity they provide, the new perspective and ideas they bring and work they deliver both for day-to-day services and projects. The museum has worked hard to increase the number of volunteers over recent years and to make sure the volunteer experience is high quality and helps and supports them as much as it helps the museum.

The museum has a Board of Trustees (currently 13 members as of January 2018) with local and national representatives who bring a mix of skills and expertise. The museum has nominated representatives from AGMA/GMCA, Manchester City Council and the TUC. The museum has recruited Trustees with specific skills and backgrounds to support in key areas, including accounting and finance, legal, brand and marketing, union connections and politics and government. Trustee biographies are provided in Appendix 7.

b) Issues and Challenges

The positive benefits of a close knit team can also create some challenges for the museum especially at times of change and development.

It is important for everyone within the organisation to be externally aware and connected to the bigger picture outside the museum. There is sometimes an internal focus which is driven by passion, values and commitment to the museum, which could be balanced better with an external focus.

A small close knit team also sometimes creates blurred edges between roles and although working together is a strength of the team, there is a need for clarity of roles and priorities. The museum has big ambitions for the future and it is important for everyone to be as productive as possible and to work individually and collectively to achieve the organisation's goals.

Along with this is a need for responsibility to be shared appropriately across the organisation and for people to take on a level of responsibility relevant to their role. This is part of devolved decision making and a recognition that leadership isn't something which only sits with the Director and the Senior Management Team. There is a need for structures and processes to be put in place for everyone to better understand where their role fits into the whole and where they are able to make the biggest difference. The new programme-led approach is designed to support this way of working with different members of staff taking a lead with different seasons and with everyone contributing to the programme as a core part of their role.

There is also a need to continuously review, refresh and invest in the Board of Trustees and for governance to be high on the museum's agenda. There is a need for Board members to understand their roles (as much as staff members) and to ensure that they are making as big a difference to the museum as possible (while recognising that they all sit on the Board in a voluntary capacity). Making sure there is a healthy rotation of Trustees is also important through the recent introduction of maximum terms of office.

c) Future direction

In order to build on the museum's strengths and address the challenges, there is a commitment in this Business Plan to invest in the museum staff, volunteers and Trustees and to review and refresh structures, systems and processes. A programme of change management will be included as part of the programme-

led approach. This will ensure that curatorial / artistic programming is well supported with the right posts and that all staff are appropriately trained and resourced.

The museum's goal is to make the most of its staff, volunteers and Trustees as its most important assets in order to create the radical museum described in the Manifesto. This will involve change and development in a number of areas in order to ensure the museum is as effective, confident and ambitious as possible.

The museum will continue to invest in its volunteering programme and to support individual volunteers who come to work with the museum for a variety of reasons. Working in partnership with other organisations such as Venture Arts, will help the museum to attract volunteers from diverse backgrounds and protected characteristic groups who wouldn't otherwise have the opportunity to gain experience of working in arts and culture.

The museum is committed to improving the diversity of its team and to look at best practice for recruiting, selecting and involving members from protected characteristic groups as colleagues, volunteers, Trustees and partners. This will include sharing opportunities through as many diverse channels as possible, improving organisational awareness around access, thinking creatively about how to engage different people in the organisation's work, and offering mentoring for museum staff from non-traditional museum audience members.

The museum is also committed to continuing to work collaboratively with communities who are local and relevant to the museum's work around ideas worth fighting for. The museum's recent introduction of community curators for the 2017 LGBT+ programme was an exciting way of working for the museum with many positive outcomes for everyone involved. The museum will continue to explore different ways of working and involve audiences and communities in decision making, programme development and delivery. Extending this to include children and young people will build on the museum's involvement in Kids in Museums takeover days, and the museum is interested in establishing appropriate ways for young people to get involved in the running of the museum.

d) Detailed objectives

Arts Council Goal 4 – Diversity and skills

1. The museum will review existing staff roles and responsibilities and set clear objectives for teams and individuals through performance reviews and team meetings to support delivery of this Business Plan
2. The museum will provide a training and development programme for staff and volunteers to address areas of this Business Plan including equality and diversity, CRM and data collection, Audience Engagement, Fundraising and Digital skills
3. The museum will review and refresh recruitment processes in 2018/19 (including job descriptions and person specifications) to meet equality and diversity requirements - ensuring people aren't excluded due to different qualifications, careers or experience and advertising all job opportunities and volunteer positions in a wide range of places to encourage a more diverse range of applicants
4. The museum will continue to work on Board Development, including clear roles for Trustees (including a named Trustee with responsibility for equality and diversity), succession planning for Trustees and the Chair, implementation of maximum terms of office for board members, and have a recruitment plan in place for the October 2019 AGM

See Appendix 1 for a detailed breakdown of delivery against these objectives.

7. Resourcing

7.1 Resourcing the plan with people, systems, assets

In order to deliver the aims in this Business Plan, the museum has allocated resources and planned for their development and investment over the coming four years.

The museum's staff and volunteer team is one of its most valuable assets and the museum is committed to investing in its people to achieve the aims in this Business Plan. The museum has a relatively flat organisational structure with opportunities for all staff to be involved in programme planning and delivery, decision making and the achievement of strategic goals.

The **Staff Structure** included in Appendix 2 has been updated in January 2019 and all staffing costs have been included in the forecast budgets for 2018/19 and 2019/20. These costs include the outcome of the job description and salary review completed in 2018 (6 month costs for 2018/19 and full year costs for 2019/20) as well as for a cost of living pay rise being awarded in both 2018/19 and 2019/20.

Staff training, development and engagement activities are planned and delivered throughout the year, including an annual planning day where the whole staff team is actively involved in planning the delivery of the coming year's programme and Business Plan aims. The museum will also continue to review roles and responsibilities across the organisation, especially in delivering the programme-led approach to ensure joined up working and maximising the impact of all staff.

As well as investing in and developing the staff team, the museum's Board of Trustees will also be developed and strengthened during the life of this Business Plan. The museum has already been through a process of Board development over recent years and has worked hard to clarify Trustee roles, increase diversity and introduce best practice measures including maximum terms of office and rotation of Trustees.

Within the life of this Business Plan the museum will continue to invest in the Board of Trustees with regular Board away days, use of external facilitators and consultants to work with the Board and continued strong relationships between the Board and the Executive. The focus for the Board will include succession planning (now that Trustees are serving a maximum term of office), engagement with the museum's programme, and how to involve Trustees directly in fundraising activity.

The museum has many other valuable assets which will be central to the resourcing of this Business Plan:

- The museum's archive and object collections which have Designated status and are excellent in both quality and breadth
- The museum building which provides a range of unique and special spaces for many of the different activities and services taking place
- The programme-led approach and the big ideas and questions at the heart of each of the themes over the coming 4 years

As well as the organisation's internal assets and resources, the museum will also have an important external focus; working with partners, stakeholders and audiences to achieve much more than the museum can deliver on its own.

The museum has existing relationships with a wide range of funders, partners and stakeholders and will use them more strategically to help promote and advocate for the museum through an organised stakeholder engagement plan. The museum will develop strategic relationships with a selected group of organisations in order to deliver this Business Plan, investing resources in those relationships to ensure both partners are able to get as much from the partnership as possible.

The museum will also identify key partners for each of the seasons within its programme led approach, working with new organisations to help achieve the museum's goals. For example, the museum is working with Contact Theatre on ways of linking the 2018 centenary with the work of their Young Producers theatre company and has existing relationships with Creative Tourist (2018) and Manchester Histories (2019) which will be key to delivering the programme-led approach.

As well as organisational partners, the museum will also use the sponsors, patrons and supporters who are part of the Join the Radicals campaign to advocate for the museum. They will be able to use networks that the museum does not have to reach out to more people, not only for additional sponsorship and funding, but to also help the museum in other ways.

Digital developments will also require investment in resources and this has been allocated within the forecast budgets for this Business Plan. The museum is aware of the need to better resource itself in order to make the most of digital opportunities, for internal processes and working practices as well as for the creation, curation and distribution of creative and cultural content.

8. Finance

8.1 The museum's finances

With over 25 years of financial history, the museum has an excellent track record in managing its resources professionally and effectively. The museum's financial processes are available on request.

The museum is a Registered Charity (295260) and Limited Company (2041438) and has an external annual audit of its consolidated accounts (including the subsidiary trading company); copies of which are available on request. There is an Audit and Risk sub-committee of the Board of Trustees (chaired by a chartered accountant and partner in their firm) which monitors all financial information and reports to the main Board quarterly.

8.2 Financial forecast 2018-2022

The figures below include figures for:

- 2017/18 – full year audited accounts
- 2018/19 – forecast budget for Year One of the Business Plan
- 2019/20 – forecast budget for Year Two of the Business Plan
- 2020/21 – forecast budget for Year Three of the Business Plan
- 2021/22 – forecast budget for Year Four of the Business Plan

Income is a mixture of grant income including that from our main funder, the Association of Greater Manchester Authorities (with the AGMA grant scheme transferring to GMCA from 2018/19) and other grant and trust bodies for which application decisions are awaited.

There is income from sponsors based on on-going relationships and donations including amounts from donation boxes and support for our Radical Heroes campaign.

The trading arm of the museum which operates the shop, cafe and venue hire donates its profits through gift aid to add to the income total.

Expenditure is mainly on staffing and building costs, the figures for which reflect current staff plus any changes included in grant applications and running costs based on extensive experience, regular repair and required maintenance.

8.3 Delivery of Business Plan Aims

The forecast budget for the coming four years reflects the ambitious and challenging targets the museum has set in order to achieve its objectives. The museum plans to invest additional staffing and budgets in the key areas of fundraising, communications and digital to better support and promote the programme led approach in order to achieve the museum's goals around audience engagement, improved profile and position and income generation.

The annual budgets between 2018 and 2022 will be reviewed by the Board of Trustees to accurately reflect delivery in these areas. This will be informed by details in the Fundraising Strategy, Digital Policy and Plan and Audience Engagement Plan. A cash flow for each year of the Business Plan will also be produced and signed off by the Board of Trustees.

8.4 Financial information

Updated for 2017-2020 in January 2019

Description	2017/18 Actual £	2018/19 Forecast £	2019/20 Budget £
Income			
Grants			
GMCA	443,300	408,970	408,970
ACE NPO		322,000	322,000
ACE Project funding	183,000	0	0
HLF	69,000	91,000	50,000
Trusts and Foundations	31,000	60,000	70,000
Other	30,000	65,000	90,000
MCC (gift in kind)	154,000	154,000	154,000
MCC (cultural support grant)	12,000	0	0
Total	922,300	1,100,970	1,094,970
Gifts / Donations / Sponsorship			
Business/Company sponsorship	20,000	20,000	25,000
TU sponsorship	20,000	20,000	25,000
Donations (incl Join the Radicals)	50,000	50,000	90,000
Education income	23,000	30,000	35,000
Banner conservation	29,000	30,000	30,000
Collections / events / photos / sundry	18,000	20,000	22,000
Bank interest	1,000	1,000	1,000
Total	161,000	171,000	228,000
Total Trading Profit	158,000	162,000	169,000
TOTAL INCOME	1,241,300	1,433,970	1,491,970
Expenditure			
Staffing Costs	809,000	910,430	988,900
Property Costs			

Rent and Rates (see MCC above)	154,000	154,000	154,000
Light/Heat	65,000	70,000	70,000
Repairs/Maintenance	58,000	85,000	60,000
Water	7,000	5,000	6,000
Total	284,000	314,000	290,000
Operating / Governance Costs			
Exhibitions	40,000	80,000	40,000
Education	22,000	25,000	30,000
Conservation	5,000	9,000	9,000
Collections Purchase	22,000	10,000	10,000
Marketing and Communications	55,000	50,000	30,000
General services	35,000	40,000	40,000
Telephone	4,000	4,000	4,000
Travel & Subsistence	10,000	12,000	12,000
Insurance	20,000	22,000	20,000
Stationery / Postage	5,000	4,000	4,000
Audit / Legal	9,000	9,000	9,000
Total	227,000	265,000	208,000
Total Expenditure	1,320,000	1,489,430	1,486,900
Balance	-78,700	-55,460	5,070

Financial information

Breakdown for 2015-2022 provided as part of PHM NPO application

Description	2015/16 Audited £	2016/17 Year end £	2017/18 Forecast £	2018/19 Projection £	2019/20 Projection £	2020/21 Projection £	2021/22 Projection £
Income							
Grants							
GMCA	443,300	443,300	443,300	443,300	443,300	443,300	443,300
DCMS (incl DCMS Wolfson)	135,000	0	0	0	0	0	0
ACE NPO				322,000	322,000	322,000	322,000
ACE Project funding	4,300	101,000	183,000	0	0	0	0
HLF	67,000	71,000	70,000	60,000	60,000	60,000	60,000
Other (incl Trusts)	67,500	72,000	90,000	115,000	115,000	115,000	115,000
Total	717,100	687,300	786,300	940,300	940,300	940,300	940,300
Gifts / Donations / Sponsorship							
MCC (gift in kind building rent / rates)	136,500	154,000	154,000	154,000	154,000	154,000	154,000
Tax relief (new scheme estimated)	0	0	10,000	15,000	15,000	15,000	15,000
Business/Company/TU sponsorship	54,300	43,000	55,000	60,000	60,000	60,000	60,000
Donations (incl Join the Radicals)	84,100	116,000	130,000	130,000	135,000	140,000	145,000
Total	274,900	313,000	349,000	359,000	364,000	369,000	374,000
Total income from Charitable Activities							
	32,100	66,000	72,000	70,000	73,000	75,000	77,000
Total Trading Turnover							
	264,600						
Total Trading Profit							
		144,600	155,000	145,000	147,000	149,000	151,000
Bank Interest							
	2,700	2,000	2,000	2,600	3,000	3,500	4,000
TOTAL INCOME							
	1,291,400	1,212,900	1,364,300	1,516,900	1,527,300	1,536,800	1,556,300

Expenditure							
Staffing Costs	722,600	734,800	918,000	913,300	931,600	950,200	969,200
Property Costs							
Rent and Rates (see MCC above)	136,500	154,000	154,000	154,000	154,000	154,000	154,000
Light/Heat	92,500	84,700	86,000	85,000	87,000	89,000	91,000
Repairs/Maintenance/IT provision	75,600	77,000	77,000	98,000	98,000	90,000	90,000
Total	304,600	315,700	317,000	337,000	339,000	333,000	335,000
Programme Costs							
Exhibition and Events	33,000	64,000	60,000	80,000	80,000	70,000	70,000
Learning	22,000	25,000	20,000	25,000	30,000	30,000	30,000
Conservation	6,000	4,500	5,000	9,000	10,000	10,000	10,000
Collections Purchase		8,000	10,000	10,000	10,000	10,000	10,000
Marketing and Communications	13,500	34,000	55,000	50,000	50,000	35,000	35,000
Total	74,500	135,500	150,000	174,000	180,000	155,000	155,000
Support Costs							
Telephone / Office costs	3,200	3,000	4,000	4,200	4,400	4,500	4,600
Travel & Subsistence	9,700	10,000	10,000	12,000	15,000	15,300	15,500
Insurance	19,700	19,000	18,000	20,000	20,000	21,000	21,400
Stationery / Postage	10,000	7,300	6,000	11,000	12,000	12,200	12,400
Audit / Legal	8,400	8,000	9,000	10,000	10,000	10,200	10,400
Total	51,000	47,300	47,000	57,200	61,400	63,200	64,300
Total Expenditure	1,580,700	1,478,372	1,734,400	1,751,500	1,779,000	1,766,400	1,547,500
Total Unrestricted Expenditure	1,278,300	1,233,300	1,432,000	1,501,500	1,539,000	1,526,400	1,547,500
Balance for unrestricted funds	13,100	-20,400	-67,700	15,400	-11,700	10,400	8,800
Net current assets	569,200	482,400	393,100	408,500	396,800	407,200	416,000
General fund	197,700	120,420	183,100	108,500	96,800	107,200	116,000
Other Reserves	371,500	361,980	210,000	300,000	300,000	300,000	300,000

9. Risk

9.1. Summary of key risks, their rating and the management actions needed

The museum has carried out the following risk assessment to identify the key risks to the organisation, their probability and likelihood, and the mitigating activities that have been put into place. The museum has an Audit & Risk Committee in place who meet quarterly and report on risk to the main Board of Trustees.

Identified Risk	Probability (H/M/L)*	Impact (H/M/L)	Mitigating Activities
TECHNICAL			
A natural or other disaster affects the museum's building or collections	L	H	<p>A comprehensive Disaster Plan is in place outlining all the actions to be undertaken in case of emergencies occurring.</p> <p>As the museum has recently undergone a substantial capital redevelopment, the new building is built to the highest standards in terms of safety and the ability to withstand disasters.</p>
Knowledge drain from the organisation through key staff leaving	M	M	The museum has a number of procedures in place to mitigate the effect of key senior staff leaving the organisation. These include a general commitment to information sharing in the organisation and a requirement for senior staff to work a three months' notice period so as to create effective knowledge transfer, either to other members of staff or in a document to be created before the end of the contract.
Any of the museum's technical equipment malfunctions or breaks	M	L	All the museum's vital equipment is either subject to warranties or a maintenance contract is in place. Smaller items not covered by the above can be replaced as required.
The museum's modes of communication (web/social media/print/telephones) are disabled in some way	M	L	<p>Were the museum's website to go off-line for any amount of time, then a back-up plan is in place with the company that has designed the website.</p> <p>All museum print is outsourced on an as-needed basis.</p> <p>The museum's telephone system has a maintenance contract in place.</p>
FINANCIAL			
Failure to receive funds from major funder	M	H	<p>The museum Trustees and senior staff prioritise the seeking and retaining of funds from all sources so that the work of the museum can continue.</p> <p>The museum has a track record of over 25 years of managing the finances of the organisation.</p> <p>The museum has made an active choice to have a number of Trustees on the Board from the business sector.</p> <p>In response to the current overall funding climate the museum has plans in place to strengthen its fundraising and income generation activities.</p> <p>The museum has strong links outside the cultural and charities sector and as a result receives valuable</p>

			business advice regarding diversification of its income streams.
Failure to receive funds from GMCA which provides the highest proportion of the museum's revenue funding (30% per annum)	M	H	<p>The museum has received funds from AGMA since collections moved to Manchester in 1988. The museum has successfully delivered against the priorities of the AGMA grant scheme each year with delivery across Greater Manchester districts and maximising its GVA and economic impact for the region.</p> <p>The museum is now receiving support from the new GMCA Cultural and Social Impact Fund (replacing the AGMA grants scheme) with funding allocated for 2018/19 and 2019/20 at a slightly reduced rate from the previous AGMA grant (as shown in PHM budgets). The reduction has been managed within the budget with the addition of ACE NPO funding from 2018/19 for the first time, as well as ambitious but achievable financial targets in other areas for Trusts and Foundations, commercial income and philanthropy.</p> <p>The museum has an enhanced risk system with mitigating factors reviewed regularly by the museum's Executive, Audit and Risk Committee and main Board of Trustees. The museum has a suite of income generation approaches included within this Business Plan which complement core funding received from GMCA and ACE.</p>
Museum is unable to achieve and maintain the appropriate level of reserves needed for the organisation	M	H	<p>Reserves Policy statement: The build-up of large reserves is neither possible nor a priority for the museum as available money issued to achieve the Charity's aims. The Charity's main funders will provide at least 3 months' notice with equivalent grant monies should they intend to withdraw funds. The Trustees have agreed that this together with a general reserve of at least £350,000 to be made up of all unrestricted current assets will enable the museum to run whilst alternative funding is sought.</p> <p>Match funding for any capital projects (see below) will be separate to the reserves plan. Reserves may be used to assist cash flow but would be reclaimed in total at the end of any project. The museum would not proceed with a capital scheme until match funding was secured and would not be dependent on the use of reserves.</p>
Un-foreseen problems occur which require financial input	M	H	<p>All museum buildings and equipment are properly inspected and maintained to avoid early damage and forced replacement.</p> <p>An allowance is made for the planned replacement of perishable items such as light bulbs and IT equipment.</p>

			Projects are not undertaken unless a high proportion of the finances needed, particularly staffing, to cover the project are in place.
Debtors to the museum fold and moneys owed to the museum are not received	L	M	<p>The museum has a wide range of businesses it deals with and as a result the risk of any business defaulting on payment is spread and the size of the moneys potentially lost to the museum is modest.</p> <p>Where the museum is owed larger amounts of money (e.g. for external contracts for conservation or for its catering concession), the museum always require either staged payments or regular part payments.</p>
Museum fails to secure income from individual giving and trading income (unrestricted income) against targets set for this Business Plan	M	M	<p>The museum's individual giving income is made up of donations on-site (currently 0.25p per visitor), on-line donations and income from the Join the Radicals campaign. Targets will be reviewed annually to ensure the right balance between being ambitious and realistic. This area of income is a priority for the Board of Trustees and the recently formed Development Group who are working to secure high level donations and philanthropic giving.</p> <p>Targets for Trading income are set by the Trading Company Board and are based on previous years actual figures with an allowance for the amount of space and capacity available (see risk associated with potential capital redevelopment below to increase capacity).</p>
A potential capital redevelopment of the Engine Hall (for corporate use and venue hire) impacts on the museum's programme and ability to deliver targets in this Business Plan	L	M	<p>The potential Capital scheme will require a detailed feasibility study which will clarify which operations will be affected and time periods involved. This feasibility study is to be discussed by the Board of Trustees in 2019, as part of a large conversation about capital investment needed at PHM once the new building will be 10 years old in 2020</p> <p>The main aim of the potential capital project would be to maximise the space and time available for venue hire and trading opportunities in a way that minimises the disruption to the provision of exhibitions and learning activities.</p> <p>The scheme would not go ahead without adequate funding including a provision for loss of trading income whilst capital works proceed. The museum's cafe and shop would remain in operation and any loss in venue hire income would be balanced with a reduction in staff costs, administration and security in the short term.</p> <p>Funding for the scheme would become one focus of the museum's wider fundraising strategy through individual giving, corporate sponsorship, and Trusts and Foundations. It would also form part of wider conversations and decisions by Trustees about</p>

			planned improvements to exhibition and gallery spaces after 2020 (when the new museum building will be 10 years old).
LEGAL			
Leases or contracts challenged	L	M	All major leases and contracts are drawn up and checked by our solicitors Pannone.
Accident or injury to any visitor or employee	L	M	All statutory H&S legislation followed, including training in First Aid and Fire Marshall Evacuation. Workplace Risk assessments completed and reviewed. Buildings and Equipment regularly inspected and maintained. Comprehensive Building, Contents, Public Liability, and Employee Insurance is in place.
Grievance or Unfair Dismissal Claims from staff	L	M	Advice is sought from Manchester City Council HR departments on strategic changes to legislation e.g. changes to retirement age. A job appraisal scheme including annual staff performance reviews and objective setting is in place to deal with any problem areas promptly and thoroughly.
Company/ Charity Law violation	L	M	Accounts Audit requires compliance with Company Law and Charity Legislation and the museum's accountant's (Beever and Struthers) advise if any concerns following Annual Audit.

*H = high; M = medium; L = low

10. Monitoring and evaluation

10.1. Evaluation methodology

Evaluation is important to the museum in informing the future development, production, programming, curating and distribution of work. It is an essential part of the museum's understanding of how audiences and participants are experiencing activities and the impact that they are having on individuals and groups. It is also how the museum thinks about itself and its achievements and how it compares with other similar organisations.

As a new National Portfolio Organisation from 2018, the museum is committed to using the Arts Council's quality evaluation framework for all of these reasons. The framework will improve the museum's understanding of how the quality of its work is perceived by others, how this aligns with the museum's own creative intentions and how the museum compares through benchmarking, sharing findings, peer reviews with other NPOs.

The museum will use the quality evaluation framework to evaluate a minimum of four events, exhibitions or performances each year. It will also use the digital quality evaluation platform to collect survey responses to the quality metrics from audiences, peers and relevant staff within the museum.

Each evaluation will include:

- One pre-event quality evaluation survey from a relevant member of staff outlining the creative intentions of the work
- One post event quality evaluation survey completed by a relevant member of staff
- One post event quality evaluation survey completed by a relevant peer
- Post event quality evaluation surveys from multiple audience members (aiming for a minimum of 10% of the audience and trying to achieve representative samples)

The museum will provide a simple report of each evaluation to its Relationship Manager within one month of completion, as well as an annual report summarising all evaluations by the end of June each year in 2019, 2020, 2021 and 2022.

The museum also commits to completing a minimum of four peer reviews for other NPO organisations each year and to completing a peer quality evaluation survey within one week of attending an event, performance or exhibition.

As well as meeting all of the Arts Council's requirements, the museum believes strongly in the ability of the quality evaluation framework to add depth and focus to its existing evaluation practices and framework.

10.2. Monitoring and evaluation cycle

The museum's monitoring and evaluation cycle follows the financial year (April to March) and sits alongside the museum's Board Meeting schedule (April, July, October, January).

The museum also ensures that all monitoring information is provided for its main funders in a timely manner and according to all funding agreements and terms and conditions.

Business Plan

The monitoring and evaluation cycle for the Business Plan includes quarterly reports to the Board of Trustees on delivery against the aims and targets. Teams within the museum collect and collate information related to delivery against the Business Plan each month which feeds into quarterly Board reports.

There is an annual review of the Business Plan each year with revisions being made for the subsequent year where necessary (especially in relation to the financial projections and budgets). The refreshed Business Plan for each year is submitted to the Arts Council and other funders as required by our funding agreements.

Date	Area of work	PHM / Funding body	Monitoring and evaluation	Notes
Year One April 2018 – March 2019				
1 April 2018	Environmental impact	ACE	Upload Environmental policy and action plan to Arts Council Sustainability partner's website	Complete
April 2018	Business Plan	PHM ACE	Board meeting late April (27.04.18) Q4 and end of year monitoring for previous year Start of Year One of Business Plan Copies of board papers and financial reports (management accounts and updated cash flow) for Arts Council	Complete
July 2018	Business Plan	PHM ACE	Board meeting late July (20.07.18) Q1 monitoring Copies of board papers and financial reports (management accounts and updated cash flow) for Arts Council	Complete
October 2018	Business Plan	PHM ACE	AGM and Board meeting late October (26.10.18) Q2 monitoring Agree direction and targets for Year Two of Plan Copies of board papers and financial reports (management accounts and updated cash flow) for Arts Council	Complete
1 January 2019	Business Plan	ACE	Refreshed Business Plan submitted to Arts Council England	Submitted
January/February 2019	Business Plan	PHM ACE	Board meeting mid February Q3 monitoring 2019/20 Plan approved in minutes Copies of board papers and financial reports (management accounts and updated cash flow) for Arts Council	
January 2019	Audience data	ACE	Upload a representative sample of data to the ACE audience data-insight and support platform	
March/April 2019	Business Plan	PHM	Annual Staff Planning Day Delivery of 2019/20 Business Plan with focus on identified priority areas and key targets	
Year Two April 2019 – March 2020				
April/May 2019	Business Plan	PHM ACE	Board meeting mid May Q4 and end of year monitoring for previous year Start of Year Two of Business Plan Copies of board papers and financial reports (management accounts and updated cash flow) for Arts Council	

31 May 2019	Environmental impact	ACE	Upload refreshed Environmental policy and action plan to Arts Council Sustainability partner's website Environmental data to be provided (energy, water, waste)	
June 2019	Business Plan	ACE	Arts Council Annual Survey (1 April 2018 – 31 March 2019)*	
July 2019	Business Plan	PHM ACE	Board meeting late July Q1 monitoring Copies of board papers and financial reports (management accounts and updated cash flow) for Arts Council	
July 2019	Audience data	ACE	Provide enhanced annual summary report through the audience data-insight and support platform (1 April 2018 – 31 March 2019)	
October/November 2019	Business Plan	PHM ACE	AGM and Board meeting mid November Q2 monitoring Agree direction and targets for Year Three of Plan Copies of board papers and financial reports (management accounts and updated cash flow) for Arts Council	
1 January 2020	Business Plan	ACE	Refreshed Business Plan submitted to Arts Council England	
January 2020	Business Plan	PHM ACE	Board meeting late January Q3 monitoring 2020/21 Plan approved in minutes Copies of board papers and financial reports (management accounts and updated cash flow) for Arts Council	
Feb/Mar 2020	Business Plan	PHM	Annual Staff Planning Day – delivery of 2020/21 Business Plan with focus on identified priority areas and key targets	
Year Three April 2020 – March 2021				
April 2020	Business Plan	PHM ACE	Board meeting late April Q4 and end of year monitoring for previous year Start of Year Three of Business Plan Copies of board papers and financial reports (management accounts and updated cash flow) for Arts Council	
31 May 2020	Environmental impact	ACE	Upload refreshed Environmental policy and action plan to Arts Council Sustainability partner's website Environmental data to be provided (energy, water, waste)	
June 2020	Business Plan	ACE	Arts Council Annual Survey (1 April 2019 – 31 March 2020)*	
July 2020	Business Plan	PHM ACE	Board meeting late July Q1 monitoring	

			Copies of board papers and financial reports (management accounts and updated cash flow) for Arts Council	
July 2019	Audience data	ACE	Provide enhanced annual summary report through the audience data-insight and support platform (1 April 2019 – 31 March 2020)	
October 2020	Business Plan	PHM ACE	AGM and Board meeting late October Q2 monitoring Agree direction and targets for future of Plan Copies of board papers and financial reports (management accounts and updated cash flow) for Arts Council	
1 January 2021	Business Plan	ACE	Refreshed Business Plan submitted to Arts Council England	
January 2021	Business Plan	PHM ACE	Board meeting late January Q3 monitoring 2021/22 Plan approved in minutes Copies of board papers and financial reports (management accounts and updated cash flow) for Arts Council	
Feb/Mar 2021	Business Plan	PHM	Annual Staff Planning Day – delivery of 2021/22 Business Plan with focus on identified priority areas and key targets	
Year Four April 2021 – March 2022				
April 2021	Business Plan	PHM ACE	Board meeting late April Q4 and end of year monitoring for previous year Start of Year Four of Business Plan Copies of board papers and financial reports (management accounts and updated cash flow) for Arts Council	
31 May 2021	Environmental impact	ACE	Upload refreshed Environmental policy and action plan to Arts Council Sustainability partner's website Environmental data to be provided (energy, water, waste)	
June 2021	Business Plan	ACE	Arts Council Annual Survey (1 April 2020 – 31 March 2021)*	
July 2021	Business Plan	PHM ACE	Board meeting late July Q1 monitoring Copies of board papers and financial reports (management accounts and updated cash flow) for Arts Council	
July 2021	Audience data	ACE	Provide enhanced annual summary report through the audience data-insight and support platform (1 April 2020 – 31 March 2021)	
October 2021	Business Plan	PHM ACE	AGM and Board meeting late October Q2 monitoring	

			Copies of board papers and financial reports (management accounts and updated cash flow) for Arts Council	
January 2022	Business Plan	PHM ACE	Board meeting late January Q3 monitoring Copies of board papers and financial reports (management accounts and updated cash flow) for Arts Council	

* Arts Council Annual Survey to include: Audience numbers and profiles (physical and digital); Staffing statistics; Activities; Income and expenditure (with all data to be accurate, verifiable and acknowledged by the Board) as well as a detailed annual narrative report on the progress made against goals-related SMART objectives in this Business Plan

Appendices

1. Business Plan Objectives
2. Staff structure
3. Audience Engagement Plan
4. Digital Policy and Plan
5. Equality Action Plan
6. PHM strategic fit
7. Trustee biographies

1. Business Plan Objectives

Aim 1 – We will have a strong programme-led approach across all services at the museum

Objective 1	The museum will place its collection at the heart of the programme				Arts Council Goal 1
Measures	Baseline	2018-19	2019-20	2020-21	2021-22
Conserve and display collections currently in store to reflect the programme theme (includes annual banner hang and changing exhibitions)	25 objects	30 objects <i>Updated – 100 objects (Jan 2019)</i>	35 objects	35 objects	35 objects
Enhance the documentation of collections related to the programme theme	10 entries	15 entries <i>Updated – 12 object records and 200 object accessions (Jan 2019)</i>	20 entries	25 entries	30 entries
Publish blogs or social media posts highlighting collections related to the programme theme	2	3 <i>Updated 7 blog posts published (Jan 2019)</i>	4	5	6
Number of new objects or archives related to the programme theme or upcoming programme themes (minutes of Acquisitions panel meetings)	40 (NB. NGU was exceptional)	20 items <i>Updated – 70 objects acquired related to Represent in 2018 (Jan 2019)</i>	20 items	20 items	20 items
Activity 2019/20				When?	Who?
Carry out a collections review and create a potential object list for each programme theme at the start of the development process – for Migration and Identity 2020				By June 2019	Collections Officer
Work together to select collections for display from the museum's existing collection from the object list				By September 2019	Collections Officer Programme Officer
Identify gaps in the collection for the programme theme and source items through loans and donations				By November 2019	Collections Officer Programme Officer

Objective 2	The museum will ensure each programme theme is delivered with excellent artistic and creative practice				Arts Council Goal 1
Measures	Baseline	2018-19	2019-20	2020-21	2021-22
Collections and subject research carried out by Collections Officer and MMU Research post to feed into programme-led approach (research papers / reports / workplans)	N/A	4 days per month 1 paper / report produced <i>Updated – Researcher in post and researching 2019 and 2020 programme – blog posts published (Jan 2019)</i>	4 days per month 1 paper / report produced	4 days per month 1 paper / report produced	4 days per month 1 paper / report produced
Number of community consultation sessions help to feed into each programme	12 sessions for Never Going Underground in 2017	7 community consultation sessions for Represent <i>Updated – over 7 sessions completed for Represent and Peterloo (Jan 2019)</i>	min of 8 community consultation sessions	min of 8 community consultation sessions	min of 4 community consultation sessions
No of events/exhibitions/ performances evaluated using quality evaluation framework per programme	N/A	Minimum of 4 <i>Updated – TBC (Jan 2019)</i>	Minimum of 4	Minimum of 4	Minimum of 4
Amount of press coverage received each year of the programme-led approach	235 (2016/17)	250 <i>Updated – 210 pieces of coverage at end of November 2018 – on track to achieve target</i>	275	300	300
Activity 2019/20				When?	Who?
Plan and deliver community consultation / engagement activities at the start of the development of each programme theme – and tailor to suit each theme and the museum's target audiences				Planning in place at least 6 months before	Programme Manager Programme Officer

	the start of the theme and then to run throughout programme	
<p>Use the quality evaluation framework to evaluate a minimum of four events, exhibitions or performances each year.</p> <p>Use the digital quality evaluation platform to collect survey responses to the quality metrics from audiences, peers and relevant staff within the museum.</p> <p>Use the Quality Principles to update learning workshop aims and evaluation tools to align all sessions more closely with the principles.</p> <p>Each evaluation will include:</p> <ul style="list-style-type: none"> • One pre-event quality evaluation survey from a relevant member of staff outlining the creative intentions of the work • One post event quality evaluation survey completed by a relevant member of staff • One post event quality evaluation survey completed by a relevant peer • Post event quality evaluation surveys from multiple audience members (aiming for a minimum of 10% of the audience and trying to achieve representative samples) <p>To be reviewed by PHM in 2019 following the launch of the ACE Impact and Insight toolkit – all evaluation processes and practices to be reviewed and updated in early 2019.</p>	<p>Throughout the year as programme events / exhibitions / performances take place</p> <p>Reviewed annually for annual report back in May</p>	<p>Director at strategic level</p> <p>Programme Manager Programme Officer Programme Team</p>
Collect and record press coverage for each programme theme (including TV, radio, print and digital)	Throughout the year Reported on quarterly to Board of Trustees	Communications and Marketing Manager Fido PR

Objective 3	The museum will build strategic partnerships for each programme, working with up to 5 partners on each theme.				Arts Council Goal 1
Measures	Baseline	2018-19	2019-20	2020-21	2021-22
Number of strategic partners engaged with each programme theme (letters of support)	5 letters of support received from organisation's for the museum's Represent programme in 2018	Up to 5 <i>Updated – more than 5 partners involved in Represent programme (Jan 2019)</i>	Up to 5 <i>Updated - Partnership agreements already in place for Peterloo programme in 2019 (Jan 2019)</i>	Up to 5	Up to 5

Activity 2019/20	When?	Who?
Develop relationships with partners for each programme theme – agree partnership agreements 12 months in advance of that programme year Initial relationship building to take place at SMT level where appropriate (Director / Head of Collections and Engagement) and then further developed by Programme Manager and Programme Officer	(Early 2019 for 2020) (Early 2020 for 2021) (Early 2021 for 2022)	Director Head of Collections and Engagement Programme Manager Programme Officer
<ul style="list-style-type: none"> • Work collaboratively with all partners for Peterloo 2019: Manchester Histories (Peterloo 1819 collaborative project) (Disrupt? Peterloo and Protest programme) • Royal Holloway (MOOC) • Manchester PRU, RECLAIM and 42nd Street (Protest Lab) • Peterloo Cultural Partners Network • Peterloo Community Partners Network 	Throughout the year	Programme Manager Programme Officer
Develop relationships with CultureLabs project partners as part of wider plans for 2020 programme on Migration & Identity: <ul style="list-style-type: none"> • CultureLabs European project partners (Horizon 2020) • Community partners in Greater Manchester • National partners in the UK – culture, museums and arts TBC 	Early 2019	Director Head of Collections and Engagement CultureLabs Project Manager Programme Manager

Objective 4	The museum will maintain its Accreditation status throughout the period of this Business Plan, submitting returns to the Arts Council as required				Arts Council Goal 1
Measures	Baseline	2018-19	2019-20	2020-21	2021-22
Full Accreditation Status maintained (approved 21 July 2016)	Full Accreditation from 21 July 2016	Full Accreditation from 21 July 2016	Full Accreditation from 21 July 2016	Next return date 2021	Next return date 2021
Activity 2019/20	When?				Who?
Prepare for PHM's next Accreditation review in 2021 – preparation to take place in 2020	2020-21				Head of Collections and Engagement
Provide information as requested when Full Accreditation was approved in July 2016: 1.6 Financial basis: at next return, provide a brief update on ongoing work to strengthen the museum's financial standing.	2020-21				Director

Objective 5	The museum will place its current and future audiences at the heart of the programme and will identify target audience/s for each programme theme.	Arts Council Goal 2
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Measures	Baseline	2018-19	2019-20	2020-21	2021-22
Audience targets achieved in 2018-19 for Represent!	N/A	Total audience - 110,000 (84,789 end November 2018) Digital audience - 55,000 (180,106 end November 2018) Schools audience - 22,000 (16,489 end November 2018) BAME - 8,800 C2DE - 17,600 Disability - 5,500 CYP - 27,500 <i>Updated – TBC at end of 2018/19</i>	N/A	N/A	N/A
Audience targets achieved in 2019-20 for Peterloo	N/A	N/A	Total audience - 121,000 Digital audience - 60,500 Schools audience - 24,200 BAME - 12,100 C2DE - 19,360 Disability - 7,260 CYP - 31,460	N/A	N/A
Activity 2019/20				When?	Who?
The museum will review existing audience data to establish target audiences for the first two years of the Business Plan in 2018-19 and 2019-20, paying attention to the priorities in the Equality Action Plan and the importance of diversity to the programme-led approach				April 2018	Head of Collections and Engagement Programme Manager Programme Officers
The museum will identify the audiences to be reached and engaged through the programme for these two years (producing a programme specific audience engagement plan for each programme theme at the start of the development process).				2018-19	Programme Manager Programme Officers

2019 Peterloo Interpretation Plan in place with target audiences identified: <ul style="list-style-type: none"> • Essence culture segment audience • Expression culture segment audience • Families • 16-24 year olds • 55-64 year olds 		
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Objective 6	The museum will continue to embed diversity in the creative programme				Arts Council Goal 4
Measures	Baseline	2018-19	2019-20	2020-21	2021-22
Number of exhibitions and displays held at PHM specifically responding to diversity issues	5 exhibitions / displays	7 exhibitions / displays <i>Updated – all exhibitions in 2018 responding to diversity – 8 in total (Jan 2019)</i>	Minimum of 4 exhibitions / displays (To improve the quality and depth of the engagement)	Minimum of 4 exhibitions / displays	Minimum of 4 exhibitions / displays
Number of objects or archives acquired specifically addressing a diversity gap in the collection	35 items (NB. NGU was exceptional)	15 items <i>Updated – 70 objects acquired related to Represent theme (Jan 2019)</i>	15 items	15 items	15 items
Activity 2019/20				When?	Who?
Collect objects that reflect the diversity of communities, connect to the programme-led approach and respond to gaps in the collection (as set out in the museum's collections policies)				Monthly at Acquisitions meetings 2018-19	Collections Team Acquisitions Panel
Consult with diverse and under-represented groups in programming to develop content and understand barriers to engagement				2018-19	Programme Officer

Objective 7	The museum will plan and resource the programme appropriately, making use of all staff skills and experience				Arts Council Goal 4
Measures	Baseline	2018-19	2019-20	2020-21	2021-22
Member of staff in place as programme lead for	N/A	2018/2020 Programme Officer in place with clear workplan for 2018	2019/2021 Programme Officer in place with clear workplan for 2019	2018/2020 Programme Officer with clear workplan for 2020	2019/2021 Programme Officer with clear workplan for 2021

each year of the programme		<i>Updated – Programme Officer successfully delivered Represent programme in 2018 (Jan 2019)</i>	<i>Updated – Programme Officer successfully planning for Peterloo programme in 2019 (Jan 2019)</i>		
Objective related to programme-led approach in all staff objectives	N/A	Minimum of one objective for each member of staff relating to programme-led approach and closely connected to their specific area of work and responsibility <i>Updated – all staff performance reviews completed and objectives agreed for 2018 – including at least one objective related to programme-led approach (Jan 2019)</i>			
Activity 2019/20				When?	Who?
Staff Structure continues to include a programme lead within the Programme Team for each theme within the programme (2018/2020 Programme Officer) (2019/2021 Programme Officer)				2018-22	Programme Manager to line manage posts and agree workplans
All members of staff will have an objective within their annual performance review which tasks them with contributing towards the programme-led approach in a way that suits their area of work and which can be monitored and measured at their mid-year and end of year reviews				2018-22	All line managers to agree objectives

Objective 8	The museum will integrate opportunities for children and young people from the start of each programme theme				Arts Council Goal 5
Measures	Baseline	2018-19	2019-20	2020-21	2021-22
Number of CYP partnerships involved in the development of the programme-led approach	2 partnerships	3 partnerships <i>Updated – Represent programme included 3 partnerships with CYP partners – Manchester PRU, Fallinge High School and SEND parents (Jan 2019)</i>	Minimum of 2 partnerships	Minimum of 2 partnerships	Minimum of 2 partnerships
New / refreshed learning activities and resources created as part of programme-led approach	3 activities / resources	3 activities / resources <i>Updated – Represent programme created school resources,</i>	Minimum of 3 activities / resources	Minimum of 2 activities / resources	Minimum of 2 activities / resources

		<i>family bags and Represent trail (Jan 2019)</i>			
Number of educational groups supported with Artsmark through their work with PHM	N/A	1 targeted Artsmark project as part of programme-led approach <i>Updated – Manchester PRU's work with PHM on Represent was delivered as part of Artsmark (Jan 2019)</i>	1 targeted Artsmark project with a CYP partner 3 groups using PHM sessions as part of their wider Artsmark work	2 targeted Artsmark projects with a CYP partner 4 groups using PHM sessions as part of their wider Artsmark work	3 targeted Artsmark projects with a CYP partner 5 groups using PHM sessions as part of their wider Artsmark work
Activity 2019/20				When?	Who?
Relationships with CYP partners to be developed as part of the programme-led approach: 2019 PHM is taking a lead with the development of Peterloo learning resources as part of the wider commemoration of the bicentenary in partnership with Manchester Histories: <ul style="list-style-type: none"> Co-producing new learning resources and tools at both primary and secondary level- including lesson plans, activities and assembly presentations. Developing and producing two animations, giving young people the opportunity to feed into making the work and to experience a more visual learning resource, inspired by young people themselves 2020 PHM will reivew the involvement of CYP in the development and delivery of the 2020 Migration & Identity programme (including the CultureLabs European project working with migrants and refugees) – partners TBC				2019-20	Learning Officers Programme Officers CultureLabs Project Manager (for 2020)
New and/or refreshed learning activities and resources created as part of the programme-led approach: 2019: Co-produce new learning resources and tools at both primary and secondary level - including lesson plans, activities and assembly presentations. Develop and produce two animations, giving young people the opportunity to feed into making the work and to experience a more visual learning resource, inspired by young people themselves. 2020				2019-20	Learning Officers Programme Officers

TBC		
PHM to continue to promote and support educational groups with their Artsmark work: <ul style="list-style-type: none"> • PHM website branded with Artsmark logo to signpost schools • Data collection in 2019/20 to establish baseline for number of groups already using PHM for Artsmark • Booking and evaluation forms to be updated to ask groups whether their session at PHM forms part of Artsmark 		

Aim 2 – We will engage more people in the work of the museum as audiences, customers and partners

Objective 1	The museum will engage 200,000 people with its work by 2022, including physical and virtual engagement with the museum				Arts Council Goal 2 & Goal 5
Measures	Baseline	2018-19	2019-20	2020-21	2021-22
Number of visitors to the museum	100,000	110,000 <i>Updated – 84,789 end November 2018 (increase of 18% from previous year) (Jan 2019)</i>	121,000	133,100	146,410
Number of digital visitors / audience	50,000	55,000 <i>Updated – 104,722 website sessions and 75,384 social media reach (Jan 2019)</i>	60,500 <i>Updated – quantitative measures for digital reach to be reviewed in 2019 (Jan 2019)</i>	66,550	73,205
Number of school groups taking part in museum programmes	20,000	22,000 <i>Updated – 16,489 end November 2018 (Jan 2019)</i>	24,200	26,620	29,282
Activity 2019/20				When?	Who?
The museum will increase the number of children and young people visiting the museum and taking part in programmes with a particular focus on identifying the areas of Greater Manchester with the				Ongoing	Learning Officers

lowest levels of participation and increasing the number of low / non participating schools by 10% by 2022 (from Manchester, Oldham, Rochdale, Salford, Wigan, Bolton and Tameside)		
<p>Work with Cultural Education Partnerships to achieve this aim:</p> <ul style="list-style-type: none"> • PHM included on the Culture Hubs website for partners to identify the museum for future collaboration • PHM website branded with Cultural Education Partnership logo • Liaise with Curious Minds for opportunities to promote and share PHM partnership opportunities (related to the programme each year) and connect with new partners _ 		
<p>The museum will build repeat engagement with the programme, using a model of mass free membership to collect more visitor data:</p> <ul style="list-style-type: none"> • Invites visitors into a long-term relationship and keeps them informed about future programme activities at PHM • Builds a significant and cost-effective channel which can be integrated into the museum's CRM 	Mass free membership introduced in 2019-20	Communications Manager
The museum will use its network of partners to communicate with and attract new and growing audiences to the museum – especially connected to the museum's programme (Aim 1) and the Creative Case for Diversity (Equality Action Plan)	Ongoing	Programme team
The museum will explore ways of taking the programme out of the building to other venues and platforms where new audiences can be reached	Ongoing	Programme Team
<p>The museum will use the quality and focus of the programme-led approach to give audiences a reason to return and a clear and regular programme of activity that they can access easily:</p> <ul style="list-style-type: none"> • Monthly Radical Late programme will focus activity once a month for a bigger impact • Communications around the programme will be clearer with one big theme each year 	Ongoing	Programme Team
The museum will identify target audiences relevant to each programme theme and giving the programme and communications teams a focus for their work and activity (see Aim 1 / Objective 5)	Ongoing	Programme Team

Objective 2	The museum will improve its data collection and analysis				Arts Council Goal 2
Measures	Baseline	2018-19	2019-20	2020-21	2021-22
Number of entries added to the CRM system as it is embedded across the museum	N/A	14,826 <i>Updated – TBC (Jan 2019)</i>	16,308	17,938	19,732
Number of members signed up as part of mass free membership	N/A	14,826	16,308	17,938	19,732

		<i>Updated – TBC (Jan 2019)</i>			
Number of events, exhibitions or performances evaluated through the Quality Evaluation Framework	N/A	Minimum of 4 per year <i>Updated – TBC (Jan 2019)</i>	Minimum of 4 per year	Minimum of 4 per year	Minimum of 4 per year
Activity 2019/20				When?	Who?
The museum will utilise and embed a new CRM system as a central resource for the collection and analysis of data about audiences, clients, supporters and others – this has been delayed due to problems with the development of the previous CRM system at PHM with a new system chosen and due to be implemented in early 2019				Phase 1 in 2019-20	Head of Business Development
The museum will use the model of mass free membership to collect data about visitors and use the information effectively to retain audiences (connected to the new CRM system)				2019-20	Communications Manager to lead
The museum will use the Quality Evaluation Framework to collect meaningful audience feedback (as well as peer feedback) on the museum's programme, its reach and its ability to attract and retain audiences – connecting to the new ACE Impact and Insight toolkit being launched in early 2019				Ongoing	Programme Team

Objective 3	The museum will understand its audiences and the visitor experience in more detail				Arts Council Goal 2
Measures	Baseline	2018-19	2019-20	2020-21	2021-22
Number of on-site visitors recorded accessing PHM programme and services	100,000	110,000 <i>Updated – 84,789 end November 2018 (increase of 18% from previous year) (Jan 2019)</i>	121,000	133,100	146,410
Number of visitor surveys completed on-site	N/A	380 <i>Updated – 114 surveys completed by December 2018 (Jan 2019)</i>	380	380	380
Score on annual VAQAS report	88% (2017)	90%	87%	89%	90%

		<i>Updated – Sep 2018 VAQAS score received of 85% with detailed improvements to be actioned (Jan 2019)</i>			
Activity 2019/20				When?	Who?
The museum will continue to record quantitative information about the audiences taking part in the different services and activities across the museum				Ongoing	FOH team
The museum will research digital / electronic counting systems which could be used for the museum building to reduce staff time spend on recording quantitative visitor data				Early 2019	Operations Manager
The museum will collect audience data to identify where people are coming from, their reason for visiting, how they have heard about the museum and details of their visitor experience				Ongoing	Communications Manager to lead
The museum will continue to take part in the annual VAQAS evaluation and survey, with an external assessor providing the museum with an impartial assessment of the visitor experience and areas for improvement				Annual review and report	Communications Manager to lead
The museum will segment audiences using the relevant audience data-insight and support platform to breakdown the museum's current and new audience into profiles that can be used more effectively for planning for communications, digital and programming activities (see monitoring framework for details)				Ongoing	Communications Manager Programme Manager

Objective 4		The museum will use marketing, PR and communications to reach current, lapsed and new audiences			Arts Council Goal 2
Measures	Baseline	2018-19	2019-20	2020-21	2021-22
Increase in % of diverse audiences visiting the museum: <ul style="list-style-type: none"> BAME C2DE Disabled visitors CYP 	N/A	BAME - 8,800 C2DE - 17,600 Disability - 5,500 CYP - 27,500 <i>Updated – TBC at end of 2018/19</i>	BAME - 12,100 C2DE - 19,360 Disability - 7,260 CYP - 31,460	BAME - 15,972 C2DE - 23,958 Disability - 9,317 CYP - 35,937	BAME - 17,569 C2DE - 26,354 Disability - 11,713 CYP - 40,995
Maintain the percentage of international audiences visiting the museum	20% = 20,000	20% = 22,000 <i>Updated – TBC at end of 2018/19</i>	20% = 24,200	20% = 26,620	20% = 29,282
Activity 2019/20				When?	Who?

The museum will reach out to diverse audiences, considering language, accessibility, different media formats, outreach and partnerships	Ongoing	Communications Manager
The museum will target international audiences, working with partners and taking part in initiatives like the Creative Tourist bookable product idea for international tourists	Ongoing	Communications Manager
The museum will work in collaboration with partners in the charity, community, cultural and other sectors to extend the museum's reach and communicate with new audiences	Ongoing	Communications Manager

Aim 3 – We will turn up the volume on the museum's profile and position locally, nationally and internationally

Objective 1	The museum will use the quality and focus of the programme-led approach to ensure communications, PR and marketing activity is clear, focused and effective				Arts Council Goal 1
Measures	Baseline	2018-19	2019-20	2020-21	2021-22
Amount of press coverage received each year of the programme-led approach	235 (2016/17)	250 <i>Updated – 210 end November 2018 (Jan 2019)</i>	275	300	300
Number of media companies engaged with the programme theme	N/A	Minimum of 5 for Represent! <i>Updated – 117 pieces of press coverage around Represent theme with over 5 media companies (Jan 2019)</i>	Minimum of 5 for Peterloo	Minimum of 5	Minimum of 5
Activity 2019/20				When?	Who?
The museum will create powerful communications campaigns each year alongside each programme theme, highlighting the contemporary relevance of the museum's work				2019/20	Communications Manager Programme Team
The museum will draw attention to issues, stimulating dialogue, conversation and debate, and inspiring campaigning activity				2019/20	Communications Manager Programme Team

The museum will build partnerships with media companies for each of its programme themes, working with local and national media companies / broadcasters to collaborate on communications and PR	2019/20	Head of Development Communications Manager Fido PR
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Objective 2	The museum will use its network of supporters and influencers to advocate on its behalf				Arts Council Goal 1
Measures	Baseline	2018-19	2019-20	2020-21	2021-22
Number of PHM patrons actively supporting PHM work	5	10 <i>Updated – TBC – under review (Jan 2019)</i>	15	20	20
Number of PHM Champions actively supporting PHM work (including past Trustees)	N/A	4 <i>Updated – TBC – under review (Jan 2019)</i>	6	8	10
Activity 2019/20				When?	Who?
The museum will review and expand its network of celebrity supporters and engage them in advocating and speaking about the museum in the most effective ways to support the manifesto of the museum and the programme-led approach				Ongoing	Trustees Director SMT
The museum will expand its network of cross-party political supporters through the relationships of the Trustees				Ongoing	Trustees Director
The museum will identify community champions through the partnerships around the programme each year				Ongoing	Head of Collections and Engagement Programme Team
The museum will work with its audiences as advocates, giving them the opportunity to create content, collaborate on programming and spread the word about the museum through social media and other digital channels				Ongoing	All staff connecting with audiences

Objective 3	The museum will use its communications activities alongside the programme themes to reach existing and new audiences, supporters and stakeholders				Arts Council Goal 1
Measures	Baseline	2018-19	2019-20	2020-21	2021-22
Amount of press / communications /	235 (2016/17)	250	275	300	300

marketing published in different locations		<i>Updated – 210 end November 2018 (Jan 2019)</i>			
Number of conferences spoken at by museum staff	5 (2017/18)	5 <i>Updated – PHM staff have spoken at over 5 national and international conferences in 2018 (Jan 2019)</i>	5	7 (including Culture Labs EU project conference)	6
Activity 2019/20				When?	Who?
The museum will use its marketing and communications to reach diverse audiences, considering language, accessibility, different media formats, outreach and partnerships				Ongoing as part of communications for programme	Communications Manager
The museum will play an active role in networks to raise the profile of the museum with partners and stakeholders, producing papers, speaking at conferences and sharing best practice				Ongoing throughout year	All staff as appropriate
The museum will work with partners on the programme-led approach to deliver joint communications activity with a greater reach				Ongoing	Programme Team Communications Manager

Objective 4	The museum will resource its communications, marketing and PR activities effectively				Arts Council Goal 4
Measures	Baseline	2018-19	2019-20	2020-21	2021-22
Days per month of PR support for PHM	4 days per month	4 days per month <i>Updated - Ongoing relationship with Fido PR providing minimum of 4 days PR support each month (Jan 2019)</i>	4 days per month	4 days per month	4 days per month
Press coverage secured by PR company for programme-led approach	235 pieces (2016/17)	250 pieces <i>Updated – 210 end November 2018 (Jan 2019)</i>	275 pieces	300 pieces	300 pieces

All staff to have an objective related to Profile and Position included in their performance review	N/A	Minimum of one objective for each member of staff relating to raising the museum's profile and position and closely connected to their specific area of work and responsibility <i>Updated – all staff performance reviews completed and objectives agreed for 2018 – including at least one objective related to profile and position (Jan 2019)</i>			
Number of Trustees actively engaged in Profile raising activity	Not monitored	10 <i>Updated – large number of Trustees have attended events on behalf of PHM and helped raise museum's profile (Jan 2019)</i>	10	10	10
Activity 2019/20				When?	Who?
The museum will continue to work with an external PR agency, agreeing goals for each year closely connected to the programme-led approach				Ongoing Contract reviewed annually	Head of Development Communications Manager Fido PR
The museum will engage all members of staff in raising the organisation's profile and position, including an objective for this area on every member of staff's annual performance review				Ongoing	All line managers
The museum will ensure all Trustees have a clear remit and active role around the museum's profile and position as part of their role description, especially in expanding the museum's political reach across parties				Annual Away Day Board Meetings	Chair Trustees

Aim 4 – We will increase our self generated income and create a more resilient financial model

Objective 1	The museum will closely connect its fundraising activity and case for support with the programme-led approach				Arts Council Goal 1
Measures	Baseline	2018-19	2019-20	2020-21	2021-22
Case for support written and used to instigate all new fundraising activity	N/A	One clear case for support used across all fundraising activity (reviewed annually and refreshed as required) <i>Updated – case for support developed with Cause 4 and being updated to focus on major donors at the end of 2018 (Jan 2019)</i>			

Funding secured for the programme-led approach each year	£66,500 secured for Never Going Underground in 2017	£175,000 for Represent in 2018 <i>Updated – all fundraising now connected to programme theme in some way – expected between £180K and £210K from Trusts and Foundations at end of 2018/19 (Jan 2019)</i>	All fundraising now connected to programme-led approach at PHM with no specific targets for each programme theme – see budget forecast for different targets in place	
Activity 2019/20			When?	Who?
Utilise the museum’s strong case for support which connects with national issues and debates in a unique and dynamic way to secure support for the programme each year			Ongoing	Director Head of Business Development Trustees and Development Group
Agree a programme of fundraising activity within the context of the programme-led approach each year – targeting Trusts and Foundations, sponsors and other opportunities with a connection to each theme			From 12 months before the start of the new programme	Director Head of Business Development Development Group

Objective 2	The museum will closely connect its fundraising activity with strong messaging and communications				Arts Council Goal 1
Measures	Baseline	2018-19	2019-20	2020-21	2021-22
Fundraising targets achieved through effective connection with messaging and communications	£190,000 (forecast for 2017/18)	£205,000 <i>Updated – PHM will have secured £330,000 in unrestricted income by the end of 2018/19 (Jan 2019)</i>	PHM unable to measure direct impact on fundraising from communications and marketing – more useful measure to review unrestricted income targets in budgets provided (Jan 2019)		
Number of press stories covering fundraising messages / stories	N/A	Minimum of 1 campaign covered each year <i>Updated – 1 press release issued connected to relaunch of Join the Radicals campaign with further promotion planned for early 2019 (Jan 2019)</i>			

Activity 2019/20	When?	Who?
Share fundraising strategy and plans with Communications Manager and Fido PR to identify potential communications campaigns each year and develop appropriate messages and activity	As part of annual forward planning from April of each year	Head of Business Development Communications Manager Fido PR
Share case for support with Communications Manager and Fido PR to be incorporated into wider communications and PR work	As part of annual forward planning from April of each year	Head of Business Development Communications Manager Fido PR
Continue to develop and deliver a communications and PR plan for the re-launch and ongoing publicity of the Join the Radicals campaign (including individual and corporate sponsors)	2019-20	Communications Manager Fido PR
Connect fundraising campaigns with digital and social media activity to increase reach and raise profile (especially for any crowd-funding or public facing campaigns)	As part of annual forward planning from April of each year	Communications Manager Marketing Officer

Objective 3	The museum will refresh and refocus the Join the Radicals campaign				Arts Council Goal 3
Measures	Baseline	2018-19	2019-20	2020-21	2021-22
Number of cultivation / fundraising events held by the museum	N/A	2 <i>Updated – 2 cultivation events held in 2018 with another planned for Feb 2019 (Jan 2019)</i>	4	5	6
Number of attendees at each cultivation / fundraising event	N/A	Minimum 20 <i>Updated – 25 attendees at Mothers and Daughters event and 150 attendees at Mike Leigh Q&A (Jan 2019)</i>	Minimum 20	Minimum 20	Minimum 20

Sponsorship secured each year through Radical Heroes scheme	£75,000 actual 2016/17 £60,000 forecast 2017/18	£75,000 Updated - £27,000 at end of Q2 in 2018/19 (Jan 2019)	£90,000	TBC	TBC
Activity 2019/20				When?	Who?
Work with Cause 4 and the Development Group as part of the Fundraising Culture Change programme to re-launch the Join the Radicals campaign and to target major donors and higher transformational gifts for PHM: <ul style="list-style-type: none"> • Develop PHM's case for support to focus on major donors and what they're looking for in return for their gifts • Develop creative concept and ask for a number of high profile cultivation and fundraising events with high profile patrons involved to attract an audience • Work with Trustees to explore and reach out to their networks of contacts in this area • Research individual and organisational supporters for PHM's current and future work to create a shortlist of potential sponsors • Review and evaluate impact and financial return from each event to help with planning for future years 				2019-20	Development Group With support from Director Head of Business Development Cause 4

Objective 4	The museum will mirror changes to the Join the Radicals campaign to target corporate supporters				Arts Council Goal 3
Measures	Baseline	2018-19	2019-20	2020-21	2021-22
Number of corporate sponsors of a Radical Hero (£3,000 level)	15 (including union support)	15 <i>Updated – 4 secured December 2018 and more work to be done in this area (Jan 2019)</i>	20	25	30
Number of corporate sponsors of a New Radical Hero (£30,000+ level)	N/A	1 <i>Updated – no sponsors secured at this level so far and more work to be done in this area (Jan 2019)</i>	2	3	4
Activity 2019/20				When?	Who?

Continue to research potential corporate sponsors and create a list of companies to approach, focusing on North West opportunities and companies with a connection to the museum's vision and values – using Trustees networks to open doors and connect companies with the museum	2019-20	Trustees Director Head of Business Development
Make contact with selected companies to introduce them to the refreshed Join the Radicals campaign, providing clear and tailored information for their business and aim to secure support	2019-20	Trustees Director Head of Business Development

Objective 5	The museum will leverage funding from Trusts and Foundations to support transformational organisational development				Arts Council Goal 3
Measures	Baseline	2018-19	2019-20	2020-21	2021-22
Number of Trusts and Foundations supporting transformational organisational development	N/A	1 <i>Updated – grant secured from Garfield Weston Foundation (GWF) in 2018 for organisational development / core work & from TUUT for a salary for two years (Jan 2019)</i>	1 <i>Updated – PHM to prioritise larger, multi-year grants in this area (Jan 2019)</i>	1	1
Income secured for transformational organisational development	N/A	£60,000 <i>Updated - £30,000 secured from GWF & £30,000 secured from TUUT (Jan 2019)</i>	£80,000 <i>Updated - £30,000 already secured from TUUT for 2019-20 (Jan 2019)</i>	£100,000	£120,000
Activity 2019/20				When?	Who?
Make approaches and build relationships with funders who support the promotion of democracy, social equality and justice and who have the potential to support the museum with transformational organisational development – adding to the museum’s database of information about funders				2019-20	Director Head of Business Development
Aim to secure funding in this area from one large Trust or Foundation each year – focusing on larger multi-year grants from selected Trusts and Foundations to achieve targets above				2019-20	Director Head of Business Development

Objective 6	The museum will develop a programme of tactical programme based funding				Arts Council Goal 3
Measures	Baseline	2018-19	2019-20	2020-21	2021-22
Create a menu of funding opportunities / projects for each programme theme	N/A	4 projects <i>Updated – funding opportunities outlined for 2018 and 2019 and being developed with major donors as focus (Jan 2019)</i>	6 projects	6 projects	6 projects
Make applications to a range of funding bodies to support the programme-led approach	N/A	At least 6 applications during the year <i>Updated – PHM has made over 10 applications in 2018/19 with half of them being successful so far (Jan 2019)</i>	At least 10 applications during the year	At least 10 applications during the year	At least 10 applications during the year
Activity 2019/20				When?	Who?
Identify the key strands of activity for each programme theme which could be externally funded (exhibitions, learning programmes, collections work and other areas) with regular funding bids submitted throughout each year – prioritising time on large scale or multi-year grants towards the programme themes				Ongoing	Director Head of Business Development Head of Collections and Engagement Programme Manager
Submit regular funding bids throughout the year to support this work (and secure funding in advance of the following programme theme) – applications ranging from £10K to £100K+ -				Ongoing	Director Head of Business Development Programme Manager Programme Officers

Objective 7	The museum will set ambitious targets for the services which fall under the remit of the Trading Company				Arts Council Goal 3
Measures	Baseline	2018-19	2019-20	2020-21	2021-22
Income secured from Trading activities	£142,900 in 2016-17 £75,600 venue hire	£145,000 total £76,000 venue hire	£147,000 total £76,000 venue hire	£149,000 total £76,000 venue hire	£151,000 total £76,000 venue hire

	£30,000 cafe £37,300 shop	£30,000 cafe £39,000 shop <i>Updated – actuals December 2018: £120,500 total £71,000 venue hire £22,500 café £27,000 shop (Jan 2019)</i>	£30,000 cafe £41,000 shop <i>Updated – revised targets: £169,000 total £97,000 venue hire £32,000 café £40,000 shop (Jan 2019)</i>	£30,000 cafe £43,000 shop	£30,000 cafe £45,000 shop
Activity 2019/20				When?	Who?
Trading Company Board to review performance in current year and set targets for coming financial year for venue hire, shop and cafe				Targets agreed at April 2019 Board Meeting	Trading Company Board Head of Business Development
Commercial Income Strategy to be developed and approved at Trading Company Board – setting ambitious but realistic targets for all areas and identifying areas for growth over the rest of this Business Plan				April 2019	Head of Business Development Trading Company Board
Business Development team to report on income generated quarterly for Trading Company Board and main Board of Trustees				Quarterly reporting each year	Business Development Team

Objective 8	The museum will resource fundraising and income generation appropriately, making use of internal staff skills and external support as required				Arts Council Goal 4
Measures	Baseline	2018-19	2019-20	2020-21	2021-22
Director time dedicated to fundraising and protected / recorded in diary	N/A	2 days per week / 8 days per month Updated – Director time committed to fundraising throughout the year (Jan 2019)	2 days per week / 8 days per month	2 days per week / 8 days per month	2 days per week / 8 days per month
External consultancy time contracted to support Director and museum	N/A	8 days per month Updated – PHM working with Cause 4 through funded	Fundraising activity now being completed in-house using existing staff time and expertise – use of consultancy support as required rather than regular contract		

		Fundraising Culture Change programme rather than ongoing contract (Jan 2019)			
All staff to have an objective related to Fundraising and Income Generation included in their performance review	N/A	Minimum of one objective for each member of staff relating to fundraising and income generation and closely connected to their specific area of work and responsibility <i>Updated – all staff performance reviews completed and objectives agreed for 2018 – including at least one objective related to fundraising and income generation (Jan 2019)</i>			
Number of Trustees actively engaged in Fundraising activity	Not monitored	6 <i>Updated – Development Group established which includes 5 Trustees with support of Chair (Jan 2019)</i>	6 <i>Updated – membership of Development Group to be reviewed in 2019 with potential addition of external members (Jan 2019)</i>	6	6
Activity 2019/20				When?	Who?
Director to continue to dedicate 2 days per week to fundraising to commit the required resource and skills to achieve fundraising goals – focusing on large scale and multi-year Trust and Foundation applications as well as supporting in all other areas				Ongoing	Director
Head of Business Development to focus on Trust and Foundation applications, corporate giving, Join the Radicals relaunch and commercial income – with agreed breakdown of time and resource for each area				Ongoing	Head of Business Development
Engage all members of staff in fundraising and income generation, including an objective on every member of staff's annual performance review				Annually	SMT All managers of staff
Review the fundraising experience within the Board of Trustees as part of its annual skills audit and address any gaps with recruitment of Trustees with fundraising / philanthropy backgrounds as required				October each year (skills audit at AGM)	Chair of Trustees Deputy Director
Develop clear Terms of Reference for the Development Group and review and improve membership of group to include some additional external skills and expertise to help PHM achieve fundraising goals				2019-20	Chair of Development Group

Aim 5 – We will build a bigger and better digital offer

Objective 1	The museum will explore what digital politics and democracy means to the museum's future programming and collections				Arts Council Goal 1
Measures	Baseline	2018-19	2019-20	2020-21	2021-22
Editorial Strategy in place to inform and guide this work	N/A	Strategy created in 2018-19 <i>Updated – strategy delayed and due to be developed in 2019 (Jan 2019)</i>	Strategy reviewed annually, embedded across the organisation and used to inform work in digital programming and digital collecting		
Number of digital experiments and activities developed as part of the programme-led approach	N/A	Minimum of 1 during Represent! <i>Updated – digital experiments and activity underway with new website, improved blogs, podcasts and films (Jan 2019)</i>	Minimum of 2 during Peterloo	Minimum of 4	Minimum of 6
Activity 2019/20				When?	Who?
The museum will review its digital activity and services alongside the programme-led approach, including the following areas: <ul style="list-style-type: none"> • High-quality – We will ensure that we produce digital products and content that are powerful, relevant and present our programme-led approach in a style that our audiences want and in places where they are able to consume it. • Digital collecting – As political engagement becomes increasingly digital – and ephemeral – we need to think about how to collect, store and provide access to this new material. No one has the answers to these questions yet, but we will continue to ask them. • Campaigning – We will not just use digital to spread our own message – we will give our audiences the knowledge and the tools they need to take action for themselves. 				2019/20	Head of Business Development to lead All staff engaged
The museum will develop the following strategies to ensure that our digital content is creatively delivered, and creates as engaging an experience as a visit to the building: <ul style="list-style-type: none"> • An editorial strategy to engage and be engaging • A social media strategy linked with the programme-led approach • An exhibitions (PHM and community) and events strategy linked with the programme-led approach which creates digital content 				Ongoing into 2019/20	Head of Business Development to lead All staff engaged

<ul style="list-style-type: none"> • A digital collections and preservation strategy, covering: <ul style="list-style-type: none"> ○ how to digitise our collection ○ how to make it available online ○ preservation of both born-digital and digitised assets ○ licensing of assets ○ publishing of collections data 		
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Objective 2	The museum will take a user-centred approach when developing and designing all digital content, services and products				Arts Council Goal 2
Measures	Baseline	2018-19	2019-20	2020-21	2021-22
Website developed with user-centered approach – number of people engaged in the development process	N/A	<p>Minimum of 20 people involved in the development and testing of the website</p> <p><i>Updated – new PHM website has been developed and delivered with over 20 members of staff, volunteers and Trustees involved (Jan 2019)</i></p>	N/A		
Evaluation of new website (during development and when completed) to assess achievement of usability goals listed below	N/A	<p>At least 90% positive feedback score on user testing of website</p> <p><i>Updated – TBC now that new website is in place (Jan 2019)</i></p>	N/A		
Activity 2018/19				When?	Who?
The museum will ensure digital initiatives and experiences are designed and delivered in a way that allows the widest possible audiences to access them, including those with visual, hearing or other accessibility requirements.				Ongoing	Head of Business Development Communications Manager & Officer

The museum will seek to better understand current and potential audiences and develop a user-centred approach to digital. We will seek to involve people in our digital projects, so that they can become co-creators rather than passive recipients.	Ongoing	All staff engaged in digital activity
The museum will implement and embed a new CRM system that will allow staff to easily access information to inform their work. It will manage data to support: <ul style="list-style-type: none"> Membership Management for Join the Radicals Bookings such as Eventbrite (including integration with ticketing APIs) Tracking contacts ('funders', 'suppliers' and 'customers') Audience engagement via integration with Campaign Monitor or other email marketing tools we may decide to use 	Early 2019	Head of Business Development Communications Manager

Objective 3	The museum will engage all members of staff in the development and delivery of the museum's Digital Policy and Plan				Arts Council Goal 4
Measures	Baseline	2018-19	2019-20	2020-21	2021-22
All staff to have an objective related to Digital included in their performance review	N/A	Minimum of one objective for each member of staff relating to digital activity and closely connected to their specific area of work and responsibility <i>Updated – all staff performance reviews completed and objectives agreed for 2018 – including at least one objective related to digital activity (Jan 2019)</i>			
Number of staff and volunteers taking part in digital training (details to be confirmed as digital work progresses)	N/A	15 <i>Updated – 10 staff trained on new website so far and 2 staff on analysis of digital data (Jan 2019)</i>	15 <i>Updated – training to include new CRM system once implemented in early 2019 (Jan 2019)</i>	15	15
Activity 2019/20				When?	Who?
Ensure that all staff have at least one digital objective as part of their annual performance review				Ongoing	All line managers
Develop an annual digital training plan to ensure the museum has the staff skills and confidence to deliver the Digital Policy and Plan – securing in-kind help and advice with training and development wherever possible				Ongoing	Head of Business Development to oversee
Embed responsibility and engagement with digital across the organisation: <ul style="list-style-type: none"> Staff will spend time on specific, focussed, measureable digital projects, and will have received the necessary training to achieve this Every staff member will have at least one objective related to the museum's digital offer Digital will be used to enable staff to work more efficiently and reduce time spent on repetitive / administrative tasks 				Ongoing	SMT to lead

<ul style="list-style-type: none"> Staff will be able to experiment digitally, with permission to fail 		
Introduce digital tools and systems to improve efficiency and effectiveness across the organization: <ul style="list-style-type: none"> Finance and HR tools (eg. Breathe HR) Communication and time management tools (eg. Zoom) Digital tools for work planning and prioritization (eg. Trello) 	2019-20	Head of Business Development Executive Support Officer

Objective 4	The museum will review digital experience within the Board of Trustees				Arts Council Goal 4
Measures	Baseline	2018-19	2019-20	2020-21	2021-22
Annual skills audit carried out with all Trustees regarding Digital skills and experience	N/A	1 per year <i>Updated – skills audit scheduled for 2019 (Jan 2019)</i>	1 per year	1 per year	1 per year
Item included on all Board Meetings regarding Digital Policy and Plan	N/A	4 meetings per year to review Digital Policy and Plan delivery <i>Updated – all Trustee meetings now include Digital as a standing item (Jan 2019)</i>	4 meetings per year to review Digital Policy and Plan delivery	4 meetings per year to review Digital Policy and Plan delivery	4 meetings per year to review Digital Policy and Plan delivery
Activity 2019/20				When?	Who?
Annual skills audit will address any gaps with recruitment of Trustees with digital backgrounds and expertise as required and create a plan of action				Annually to coincide with Trustee AGM	Chair Trustees
Board Meetings will include review of delivery against Digital Policy and Plan and will identify governance roles and responsibilities around digital (eg. Monitoring delivery of the policy and plan)				Quarterly meetings	Director Trustees
Trustees will discuss and agree their own remit and active role around the museum's digital offer including using social media to promote the museum's work, connecting the museum with digital support within their organization as appropriate,				Annual Away Day	Chair Trustees

Objective 5	The museum will use digital tools, content and services when engaging and working with children and young people				Arts Council Goal 5
Measures	Baseline	2018-19	2019-20	2020-21	2021-22
Digital element incorporated into every project aimed at	N/A	1 CYP projects with digital element as part of Represent!	2 CYP projects with digital element as part of Peterloo	Minimum of 2 CYP projects with digital element	Minimum of 2 CYP projects with digital element

children and young people		<i>Updated – CYP involved in development of film project alongside Represent programme (Jan 2019)</i>			
Digital learning resources created to accompany every changing exhibition	N/A	Minimum of 1 online resource for Represent! <i>Updated – PHM created series of podcasts to complement Represent exhibition (Jan 2019)</i>	2 animations 4 learning resources and tools	Minimum of 2 digital learning resources	Minimum of 2 digital learning resources
Activity 2019/20				When?	Who?
The museum will develop digital learning initiatives that enable CYP to access PHM collections / programme / content in order to learn, create and share as part of the programme led approach each year : <ul style="list-style-type: none"> Kids in Museums pilot 'Instagram Takeover' with Manchester Youth Zone in 2019 Family Make Your Mark session on digital photography, Easter 2019 Peterloo animations on display as an interactive for families and schools Cultural Digital Designer in Residence project with Abraham Moss in 2019 				2019-20	Programme Officers Learning Officers
As part of the Peterloo programme the museum will co-produce new learning resources and tools at both primary and secondary level- including lesson plans, activities and assembly presentations. Develop and produce two animations, giving young people the opportunity to feed into making the work and to experience a more visual learning resource, inspired by young people themselves.				2019/20	Programme Officer Learning Officers

Aim 6 – We will strengthen the museum to be more confident, ambitious and effective

Objective 1	The museum will review existing staff roles and responsibilities and set clear objectives for teams and individuals				Arts Council Goal 4
Measures	Baseline	2018-19	2019-20	2020-21	2021-22
Number of staff roles and job descriptions reviewed and updated	During 2017/18 review of all staff (32) job roles	35	36	37	37

	and corresponding salaries	<i>Updated – all PHM staff have new job descriptions in 2018 which better reflect the Business Plan (Jan 2019)</i>			
Number of team workplans agreed to deliver objectives	N/A	Programme Team Collections Team Development Team FOH Team Finance/HR Team <i>Updated – all staff have had individual performance reviews and have reviewed and approved their new job descriptions – PHM planning day in early 2019 will look at translating Business Plan into team based workplans to complement (Jan 2019)</i>	Programme Team Collections Team Development Team FOH Team Finance/HR Team	Programme Team Collections Team Development Team FOH Team Finance/HR Team	Programme Team Collections Team Development Team FOH Team Finance/HR Team
Activity 2018/19				When?	Who?
Annual Planning Day for all staff and volunteers will be held – focusing on delivery of the coming year's Business Plan aims and objectives – discussions and decisions will feed into team workplans and individual performance reviews				March / April 2019	SMT to lead Managers to support the day
Annual performance reviews will take place to ensure all staff are working to support delivery of this Business Plan with a particular focus on the programme-led approach and audience engagement aims				2019-20	All line managers
Team meetings and planning sessions will be held to develop quarterly / annual workplans (as appropriate) to ensure delivery of Business Plan priorities and objectives				2019-20	SMT members to lead for relevant teams

Objective 2	The museum will provide a training and development programme for staff and volunteers				Arts Council Goal 4
Measures	Baseline	2018-19	2019-20	2020-21	2021-22
Number of staff taking part in training each year	28 (2017/18 forecast)	35 <i>Updated – 22 members of staff had taken part in training at end of Q2 (Jan 2019)</i>	36	37	37
Number of volunteers taking part in training each year (including Trustees)	22 (2017/18 forecast)	24 <i>Updated – 20 volunteers had taken part in training at end of Q2 (Jan 2019)</i>	24	24	24
Activity 2019/20				When?	Who?
Annual training plan to be developed to address areas of this Business Plan including equality and diversity, CRM and data collection, Audience Engagement, Fundraising and Digital skills				2019-20	SMT All line managers
Individual training requirements to be assessed and recorded at annual performance reviews and a plan for delivery agreed each year				2019-20	All line managers All staff

Objective 3	The museum will review and refresh recruitment processes to meet equality and diversity requirements				Arts Council Goal 4
Measures	Baseline	2018-19	2019-20	2020-21	2021-22
Job description and person specification templates reviewed and refreshed as required	N/A	Completed in 2018-19 <i>Updated – all job descriptions and person specifications have been updated and are being used for recruitment (Jan 2019)</i>	New forms to be used for all ongoing recruitment		
Number of locations used for each job advert at the museum	17/18 – 4 web sites and 2 newspapers, Museum face book and Twitter page	To be increased as a result of activity below - number of locations TBC <i>Updated – recent vacancies have been advertised through community, cultural and GMCA / MCC networks – PHM continuing to diversify advertising and reach wider pool of candidates (Jan 2019)</i>			
Activity 2019/20				When?	Who?

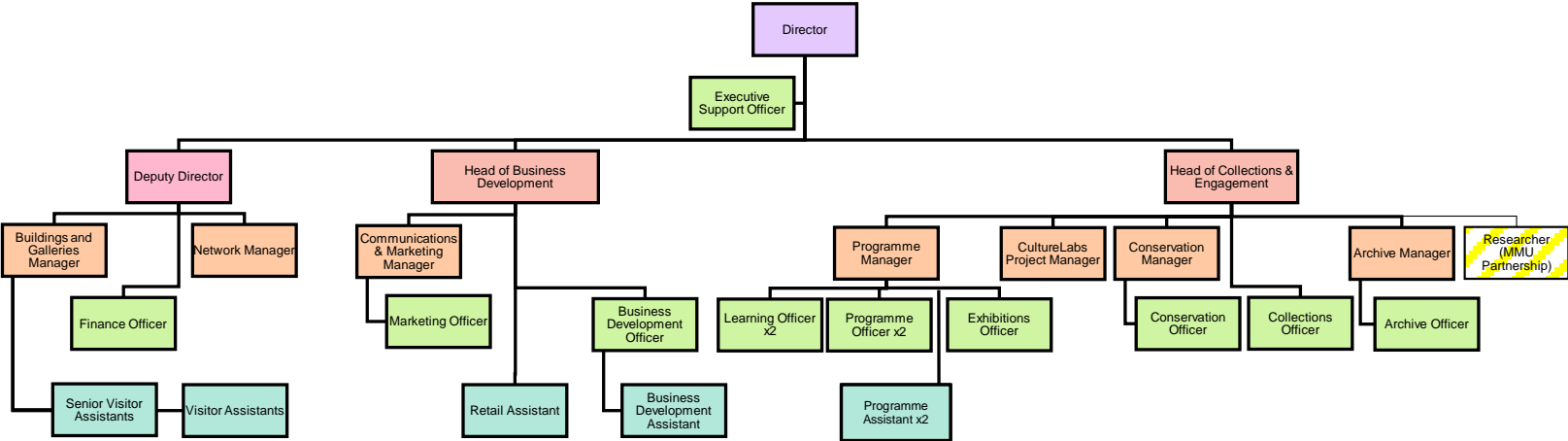
The museum will review job descriptions and person specifications to meet equality and diversity requirements and ensure people aren't excluded due to different qualifications, careers or experience (see Equality Action Plan for more details)	Ongoing	Deputy Director Executive Support Officer
The museum will advertise all job opportunities and volunteer positions in a wide range of places to encourage a more diverse range of applicants – asking partner organisations for advice on placing of adverts and information	Ongoing	Deputy Director Executive Support Officer

Objective 4	The museum will continue to work on Board Development				Arts Council Goal 4
Measures	Baseline	2018-19	2019-20	2020-21	2021-22
Number of Board Away Days held for the Trustees	N/A	1 Away Day <i>Updated – Away Day held in 2018 and scheduled to coincide with Board Away Days each year (Jan 2019)</i>	1 Away Day	1 Away Day	1 Away Day
Governance included as an item on at least two Board Meeting agendas each year	N/A	2 meetings <i>Updated – Governance included as standing item on all Board meeting agendas (Jan 2019)</i>	4 meetings	4 meetings	4 meetings
Succession plan and Board recruitment plan developed and implemented by Trustees	N/A	Agreed by October 2018 AGM <i>Updated – PHM agreed recruitment plan in October 2018 and has advertised for new Trustees (Jan 2019)</i>	Delivery against plans reviewed each year <i>Updated – with turnover of Trustees at each AGM when they reach maximum terms of office – open Trustee recruitment will be undertaken each year (Jan 2019)</i>		
Activity 2019/20				When?	Who?
Trustees will continue to prioritise their own development and keep up to date with best practice in governance practice (Charity Commission and Companies House) with: <ul style="list-style-type: none"> Annual Away Day – to include training in any areas identified Annual skills audit – to identify training needs and gaps on the Board Open recruitment of new Trustees as part of succession planning 				Ongoing	Chair Trustees

<ul style="list-style-type: none"> Continued reflection and clarification on the role of each Trustee and the distinction between Trustees and Executive responsibilities 		With support from SMT and Executive Support Officer
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2. Staff Structure (Updated January 2019)

Organisation Chart
with revised job roles



KEY	
	Grade 9 - Director grade
	Grade 8 - Deputy Director grade
	Grade 7 - Head of Department grade
	Grade 6 - Manager grade
	Grade 5 - Officer grade
	Grade 2/3 - Assistant grade
	MMU Partnership

3. Audience Engagement Plan (Updated January 2019)



1. INTRODUCTION

a) Three strategic objectives

Our Manifesto sets out a clear vision of an active, radical, campaigning Museum that invites individuals and organisations to make **common cause** around ideas that are still worth fighting for. It is equally clear in setting clear, strategic objectives for three dimensions of audience engagement: more; different; and deeper.

In calling for **MORE** audiences, it seeks to double the number of people engaging with the museum physically and digitally.

In calling for **DIFFERENT** audiences, it challenges us to build an audience that fully represents the diversity of our city region.

And, in calling for **DEEPER** audience relationships, it seeks to engage more meaningfully and with greater impact.

b) Content is king

There are two shortcuts to increasing visitation. One is to pursue a programme of 'blockbuster' temporary exhibitions that have the pulling power to attract new audiences (at least for a one-off visit). The other is to saturate marketing channels with prominent advertising in a bid to raise awareness and prompt visits. Both are expensive, high risk and difficult to sustain.

Our approach is entirely different. We are engaged in building an active, living community around the Museum. To succeed, we need that community to feel a powerful affinity to our Cause and a deep engagement with our programme.

Audiences' attention may be briefly attracted by clever marketing communications but sustained audience engagement requires real substance: powerful, relevant subject matter presented in a way that is not only compelling but also involving. So, it is as important for us to develop our offer and the team that delivers it, as it is to maximize our marketing reach. It is also imperative that this approach is fully integrated into the Museum's digital strategy.

The common denominator is **campaigning**. As a Museum that believes 'ideas are still worth fighting for', activist campaigning is how they are fought for. This is the fundamental basis for the networks and partnerships that will attract and retain the communities with whom we will make common cause.

c) Three broad strategies: ten activity programmes

This holistic approach to audience engagement can be defined in our three broad strategies with ten areas of activity:

First, we will build our relevance. We will do this by: radically changing our programming pattern to extended, **focused seasons**; inviting our target audiences to **co-create** that programme; we will curate a civic space for debate and discussion that **empowers** audiences, giving voice to the voiceless and speaking truth to power; and we will engage with our partners in **active campaigns** around democracy and social justice: the ideas that our Museum explores; ideas that are still worth fighting for.

Secondly, we will build our team. We will do this by: creating **interdisciplinary project groups** harnessing and developing the talents of our diverse staff, ensuring that responsibility for audience engagement is everyone's; and by scrutinizing everything we currently do and everything we plan to do to a **Brand DNA audit** - ensuring that everything we do is true to our deeply held beliefs and values.

Finally, we will build our audience channels. We will do this by: creating powerful **positioning** campaigns, fully exploiting digital channels to show the Museum's radical, campaigning relevance; launching a **mass free membership** scheme that invites visitors into a long-term relationship, building a significant and cost-effective channel; **segmenting** our current, potential and lapsed audiences using powerful psychographics that tell us why people respond not just who they are; and by cultivating and maintaining an active, **reciprocal network** of like-minded civil society organisations with whom we share ideas, campaigns and audiences.

Building our relevance				Building our team		Building our audience			
Seasons Focused, extended annual programming	Co-creation with target audiences & contemporary collecting	Empowerment Curated civic space for debate and discussion	Campaigns Activism for democracy and social justice	Interdisciplinary Project teams and distributed responsibilities	Brand DNA Every activity tested against our core beliefs and values	Positioning Build reputation as dynamic, engaged and relevant	Mass free membership Build our own affinity channel	Segmentation Prioritisation, optimisation and differentiation	Networks Reciprocal community partnerships

The extent to which the proposed strategies and activities contribute to each of the three aims of more, different and deeper is summarised below:

	Building our relevance				Building our team		Building our audience			
	Seasons Focused, extended annual programming	Co-creation with target audiences & contemporary collecting	Empowerment Curated civic space for debate and discussion	Campaigns Activism for democracy and social justice	Interdisciplinary Project teams and distributed responsibilities	Brand DNA Every activity tested against our core beliefs and values	Positioning Build reputation as dynamic, engaged and relevant	Mass free membership Build our own affinity channel	Segmentation Prioritisation, optimisation and differentiation	Networks Reciprocal community partnerships
MORE										
DIFFERENT										
DEEPER										

d) Implications of adopting this approach

While we have experience of some of these ways of working, adopting this audience engagement strategy will demand some changes to our practice and to our structure. It will require us to:

- **Gather detailed market data:** we have already undertaken a full population survey of audiences within a 90-minute drive time that not only reveals a sizeable untapped market but profiles it with detailed segmentation insight.
- **Build new network relationships:** find key partner organisations to help us to develop and promote our seasonal programmes.
- **Steward network relationships:** maintain active relationships when not actively developing new programmes.
- **Increase campaign capability and capacity:** fund and build out capacity to orchestrate campaigns - especially online - both as part of seasonal programming and as part of our relationships with partners.
- **Increase digital and social media capability and capacity:** become sector leaders in the use of digital and social media platforms for attracting attention to an issue, stimulating and facilitating dialogue, conversation and debate and provoking campaigning activity.
- **Integrate mass membership into CRM:** ensure that investment in IT systems and software is compatible with our digital communication needs and ambitions around membership.

2. MORE AUDIENCES

Visits to People's History Museum have remained consistent at around 90,000 over the past three years (~ 95,000 when including outreach activity).

PHM has set an ambitious target to increase its annual visit figures from ~ 100k in 2017/18 to 200,000. This target is realistic and achievable in the medium term i.e. over two phases of funding and business planning.

A target of 10% year-on-year growth is realistic and aligned with the intensive groundwork and relationship building that this approach requires. With this growth, PHM would achieve its 200k visits target within eight years.

Visit figures at People's History Museum: 2014/15 to 2016/17

Year	Visits [1]	Visits [2]
2014/15	92,080	98,360
2015/16	88,255	94,157
2016/17	92,064	96,323

Source: People's History Museum. [1] Excl. outreach; [2] Incl. outreach

Projected visits at PHM based on 10% year-on- year uplift

Year	Visits	Change (from Y0)	Change (from Y0)
Y0 2017/18	100k	-	-
Y1	110k	+10k	10%
Y2	121k	+21k	21%
Y3	133.1k	+33k	33%
Y4 2021/22	146.4k	+46k	46%
Y5	161.0k	+61k	61%
Y6	177.2k	+77k	77%
Y7	194.9k	+95k	95%
Y8 2025/26	214.4k	+114k	114%

This target has been informed by the market testing undertaken by MHM and assessed in the context of uplifts achieved previously at PHM, and at other museums and galleries in Manchester as a result of the funding provided by the *Renaissance in the Regions* programme. It has also been informed by analysis of repeat visits to the museum, the profile and awareness of PHM and the potential market size.

Target uplift in visits has been achieved previously

Following its re-opening in 2010, visits to PHM increased from ~ 59k in 2010/11 to ~103k by 2013/14 – an uplift of 45k over four years, the target uplift between 2018/19 and 2021/22 - PHM has achieved this magnitude of uplift before.

In the five years of Renaissance in the Regions funding after 2009/10, visits at Manchester Museum increased from 308k in 2009/10 to 428k – an uplift of 39% (120k). Similarly, at Manchester Art Gallery over the same period, visits increased by 150k (41%). Therefore, the magnitude of the uplift (in percentage terms) on which the target for PHM is based has been achieved previously by PHM and by other museums and galleries operating in Manchester.

Target requires less than 10% conversion of the potential market

The market testing estimated that the People's History Museum has a potential market of 1.2 million within a 90-minute drivetime. Currently, 65% of visits to PHM are drawn from this catchment area. If this proportion increases to 75%, on the assumption that developing audience relationships is more likely to increase market penetration and frequency among local and regional visitors, then by the end of 2021/22 the target *visits* from the 90-minute drive time is 110k. If we assume an average visit frequency of 1.1 visits per annum, this represents 100k visitors. In turn, this would require an 8% conversion rate of the potential market for those who indicated they'd 'Definitely visit' PHM – an achievable conversion rate.

Repeat visits

Data from The Audience Agency (TAA) Audience Finder research in 2015/16 also shows that the museum is successful in attracting new visitors – 69% of visits in 2015/16 were first time visits. This is in line with results from in-venue research at PHM undertaken by MHM, when 69% of visits were made by first timers in both 2014/15 and in 2012/13.

A comparison of the visit history profile at museums and galleries in Manchester shows that PHM attracts a higher *proportion* of its visits from first time visitors than other venues but a significantly lower proportion of repeat visits. This is in part due to the fact that PHM attracts a higher proportion of its visits from outside the city region than the other venues. TAA data from 15/16 shows that 40% of visits to PHM were made by visitors resident outside of a 60-minute drive-time compared with an average of 29% of visits at the Manchester Museums Cluster venues.

Visit history profile at museums and galleries in Manchester

Visit history	PHM	MAG	WAG	MM
First	69%	31%	39%	44%
Current	21%	53%	49%	31%
Lapsed	10%	16%	12%	26%

Source: Manchester Museums Partnership (MMP) Visitor Research 2014/15, MHM

Awareness raising

Whilst PHM is successful in attracting a high proportion of first time visits, in real terms the number of first time visits attracted annually is ~ 62,000. Based on the 2014/15 MMP visitor research, this compares against ~ 159,000 first time visits at Manchester Art Gallery and ~188,000 at Manchester Museum.

A comparison of PHM's brand awareness in the museums market resident in a 90-minute catchment area of central Manchester against that of other venues in the city shows that awareness of PHM is currently significantly lower overall (22%), in the immediate (0-45 mins) catchment (30%) and also decreases by half in the 46-90-minute catchment area (14%).

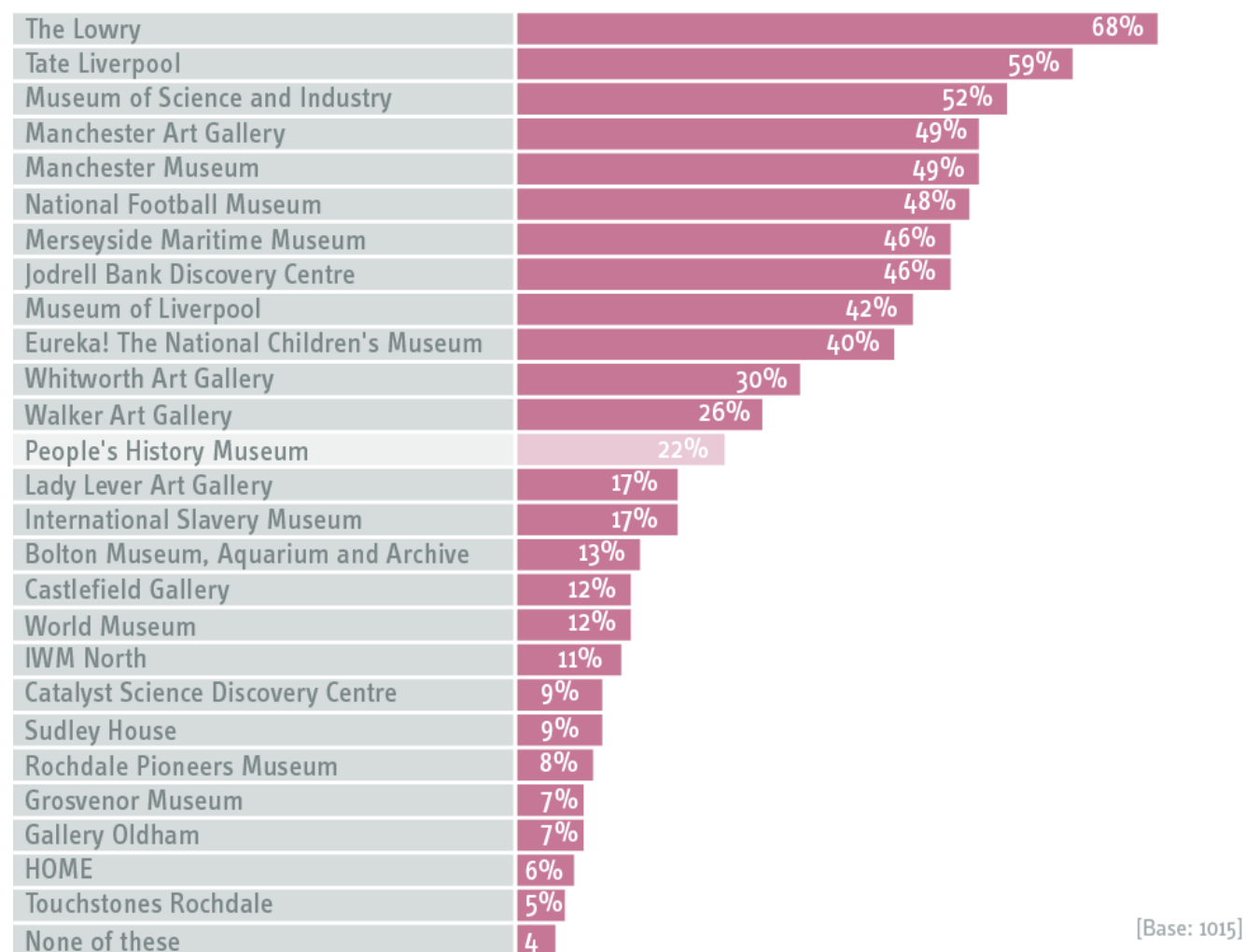
Venue awareness: Population survey

Venue	Aware (0-90 mins)	Aware (0-45 mins)	Aware (46-90 mins)
People's History Museum	22%	30%	14%
MoSI	52%	68%	38%
Manchester Art Gallery	49%	64%	35%
Whitworth Art Gallery	30%	42%	19%
Manchester Museum	49%	68%	32%
National Football Museum	48%	61%	36%

Source: Population Survey, September 2017, MHM

A full comparison of PHM's brand awareness compared with peers is shown below:

Awareness

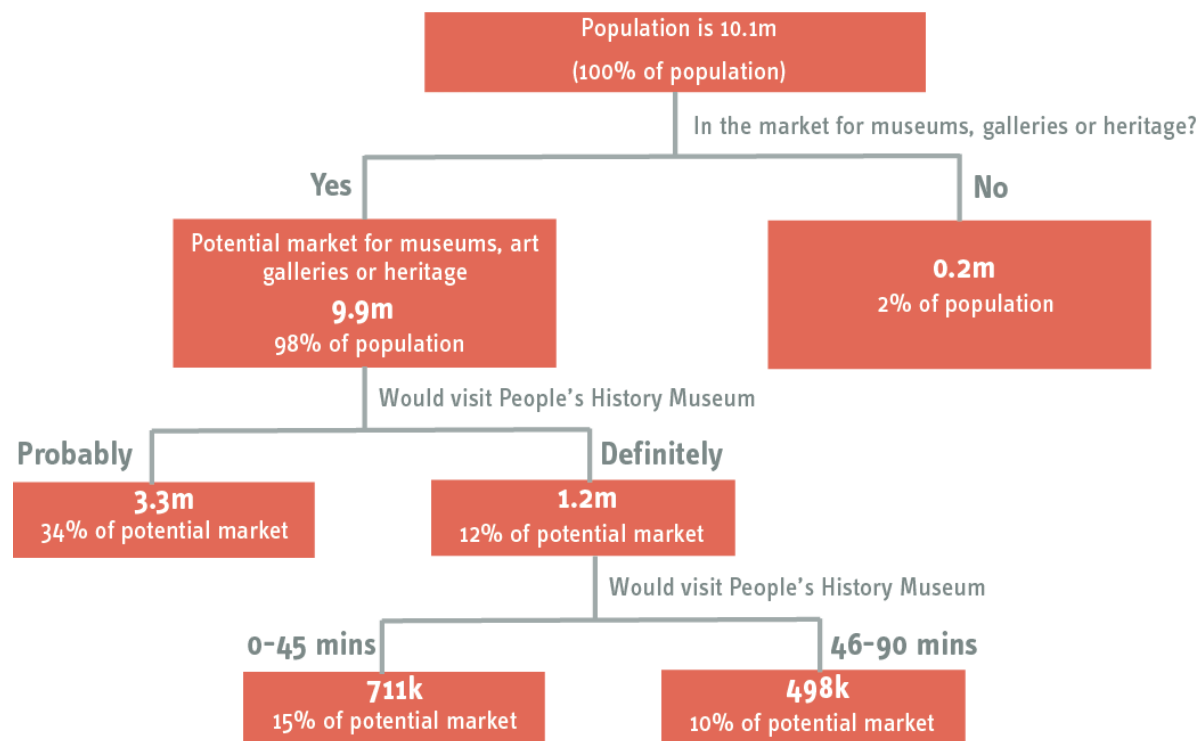


Potential market size

Based on the results of the proposition testing in the population survey, People's History Museum has a significant potential audience.

When presented with the overall museum proposition and the themes for potential future seasons at PHM, 12% of those resident in the 90-minute catchment area who are in the market for museums, galleries or heritage would 'Definitely visit' with a further 34% indicating that they'd 'Probably visit'.

Potential market based on a 90-minute catchment area



However, only a proportion of these 'Definitely' and 'Probably' markets will actually be converted to visit People's History Museum, their propensity to do so being governed by a number of factors including the efficacy of awareness raising campaigns, the interest, desire and call to action generated by the themed seasons and the impact of the proposed audience development strategies such as Campaign, Co-creation etc.

Greatest potential lies within the 0-45-minute catchment area

Almost 60% of those who would 'Definitely visit' are resident within the museum's immediate (0-45 minute) catchment area. The market in this catchment area are three times as likely to have already visited PHM at some point in the past (14% compared with 4% in the 46-90-minute catchment).

Interest	(0-90 mins)	(0-45 mins)	(46-90 mins)	(0-90 mins)	(0-45 mins)	(46-90 mins)
Visited PHM	9%	14%	4%	881k	649k	232k
Haven't visited, definitely would	8%	9%	7%	814k	440k	373k
Haven't visited, probably would	30%	33%	28%	3,004k	1,541k	1,463k
Haven't visited, not sure	28%	25%	31%	2,767k	1,163k	1,605k
Haven't visited, and won't	24%	19%	29%	2,410k	910k	1,500k

3. DIFFERENT

PHM aims to make substantial progress in attracting and engaging with a more diversified audience with particular targets to increase BAME representation, and that of other currently under-represented audiences.

From the population survey, the proposition tested for PHM held equal and in some cases greater appeal among under-represented demographic groups. Specifically:

- 61% of BME respondents indicated they'd 'Definitely' or 'Probably' visit compared with 45% of White respondents
- 57% of LGBT respondents indicated they'd 'Definitely' or 'Probably' visit compared with 45% of heterosexual/straight respondents
- 49% of respondents with a disability indicated they'd 'Definitely' or 'Probably' visit compared with 40% of respondents with no disability

A comparison of PHM's current audience visit profile with that of the potential audience in the catchment area and the population in Greater Manchester is included in the following tables.

Ethnicity Profile: Current vs Potential Audience vs Greater Manchester Population

Ethnicity	PHM Current	MM Cluster	Potential	Gtr. Mcr.
White	92%	89%	90%	81%
Mixed/Multiple	2%	2%	1%	2%
Asian or Asian British	4%	5%	4%	11%
Black or Black British	0%	1%	3%	4%
Other	1%	3%	2%	2%

Sources: Audience Finder 2015/16; Population Survey 90-minute catchment; Mid-Year Population Estimates, Office for National Statistics 2016

Sexual Identity Profile: Current vs Potential Audience vs North West Population

Sexual Identity	PHM Current	Potential	North West
Heterosexual or straight	-	89%	93%
Gay or lesbian	-	3%	1%

Sexual Identity	PHM Current	Potential	North West
Bisexual	-	6%	1%
Other	-	1%	<1%
Don't know or refusal	-	1%	4%

Sources: Population Survey 90-minute catchment; Annual Population Survey, Office for National Statistics 2016

Disability Profile: Current vs Potential Audience vs Greater Manchester Population

Disability	PHM Current	MM Cluster	Potential	Gtr. Mcr
Disability	5%	8%	25%	20%
No disability	95%	92%	75%	81%

Sources: Audience Finder 2015/16; Population Survey 90-minute catchment; Census 2011

Age Profile: Current vs Potential Audience vs Greater Manchester Population

Age	PHM Current	MM Cluster	Potential	Gtr. Mcr.
16-24	19%	27%	22%	15%
25-34	23%	19%	19%	19%
35-44	14%	14%	14%	16%
45-54	11%	12%	17%	17%
55-64	22%	15%	12%	13%
65+	12%	14%	16%	20%

Sources: Audience Finder 2015/16; Population Survey 90-minute catchment; Mid-Year Population Estimates, Office for National Statistics 2016

Appeal to families

PHM's success in family engagement has been affirmed with the recent Family Friendly Museum Award 2017. In the population survey, the proposition held greater appeal for those who visit museums and galleries with children than for those who only ever visit with adults, with families being twice as likely to have already visited PHM or would definitely consider a visit.

Interest	Visit with children	Don't visit with children
Visited PHM	11%	6%
Haven't visited, definitely would	11%	5%
Haven't visited, probably would	35%	24%
Haven't visited, not sure	26%	31%
Haven't visited, and won't	17%	34%

Having been presented with the proposition, 54% of families were now ‘more likely’ to visit PHM compared with 36% of those who don’t visit museums and galleries with children.

The relationship (and difference) between targets and segments

The Museum is deeply committed to diversity, seeking active participation (rather than just access or inclusion) from marginalised and under-represented individuals and communities. To ensure that we are achieving this aim, we set and regularly review our progress in attracting and engaging audiences from specific backgrounds and circumstances.

Often, when we have built a relationship with community groups that work with and represent particular groups, this also provides a straightforward way of targeting their members and users as audience members and co-creators of our programmes.

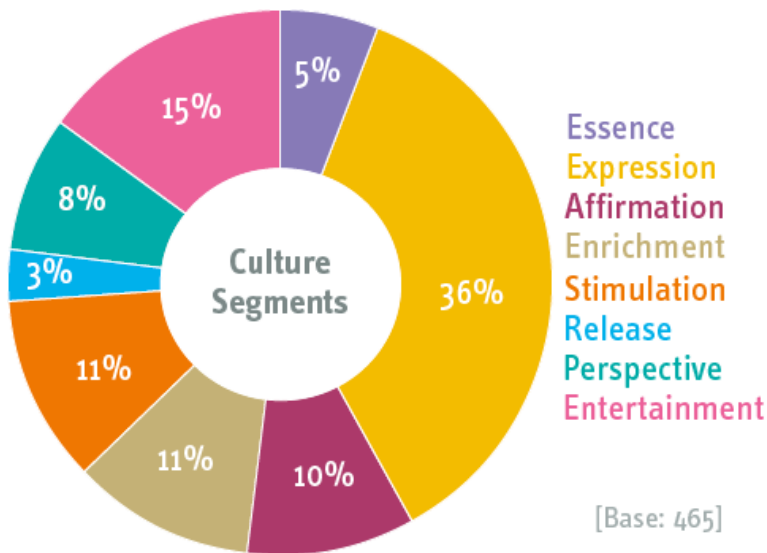
While specifying these social targets and these direct targeting opportunities are vital, we need to have a more sophisticated approach if we are to achieve the scale of growth and depth of engagement we seek. For this we need to harness the power of segmentation. While targets describe and define who people are by various characteristics (demographic, geographic, circumstance), they don’t help us to understand *why* people might engage with us. Our chosen system, Culture Segments, is based on people’s deep-seated beliefs and values, allowing us to understand and engage with their motivations. Even within a target community, targeting certain Culture Segments is the most effective way to build a bridge.

Where does the potential lie among Culture Segments?

An analysis of the Culture Segments existing relationship with PHM and their propensity to engage with the museum in the future shows that there are four key segments on which the audience development plan should focus:

- Expression
- Essence
- Affirmation
- Stimulation

Culture Segment: Profile of market who would ‘Definitely’ or ‘Probably’ visit PHM



Expression (36%) represent over **a third of the potential audience for PHM**, are the second most likely segment after Essence to have already engaged with the museum and have the highest level of interest in the proposition (27% of Expression would 'Definitely' visit).

Whilst Entertainment (15%) are the second largest segment in the potential audience they are the least likely segment to have already visited and only 3% would 'Definitely' visit. **Essence**, whilst a relatively small segment within the market are the most likely to have already visited and have the second highest levels of interest (20% of Essence would 'Definitely' visit).

Culture Segment: Engagement and propensity to visit PHM

Interest	Essence	Expression	Affirmation	Enrichment	Stimulation	Release	Perspective	Entertainment
Visited PHM	21%	14%	6%	10%	10%	9%	7%	2%
Haven't visited, definitely would	7%	17%	17%	4%	11%	1%	2%	3%
Haven't visited, probably would	33%	41%	38%	22%	33%	26%	19%	30%
Haven't visited, not sure	20%	15%	28%	34%	38%	23%	32%	33%
Haven't visited, and won't	18%	12%	11%	30%	8%	41%	40%	32%

Interest	Essence	Expression	Affirmation	Enrichment	Stimulation	Release	Perspective	Entertainment
Visited PHM	97k	316k	45k	145k	94k	40k	113k	33k
Haven't visited, definitely would	35k	403k	124k	57k	102k	5k	23k	65k
Haven't visited, probably would	156k	940k	285k	307k	308k	118k	290k	603k
Haven't visited, not sure	97k	357k	206k	482k	354k	105k	493k	678k
Haven't visited, and won't	87k	287k	83k	424k	71k	190k	603k	653k

4. DEEPER

The population survey evidenced that PHM has strong brand affinity, with the two key segments Expression and Essence having the strongest affinity across the brand statements tested.

The People's History Museum is the home of 'ideas worth fighting for'

	Essence	Expression	Affirmation	Enrichment	Stimulation	Release	Perspective	Entertainment
Definitely agree	40%	40%	35%	22%	22%	15%	16%	11%
Tend to agree	41%	41%	42%	50%	54%	32%	40%	40%
Neither agree nor disagree	12%	18%	14%	22%	20%	42%	35%	45%
Tend to disagree	6%	1%	5%	3%	3%	5%	4%	2%
Definitely disagree	1%	1%	4%	2%	2%	6%	5%	2%

The People's History Museum shows how our radical past inspires people to take action today

	Essence	Expression	Affirmation	Enrichment	Stimulation	Release	Perspective	Entertainment
Definitely agree	46%	53%	37%	35%	39%	27%	26%	15%
Tend to agree	30%	32%	45%	44%	38%	37%	37%	34%
Neither agree nor disagree	20%	12%	11%	19%	20%	27%	26%	46%
Tend to disagree	4%	1%	7%	-	2%	4%	6%	4%
Definitely disagree	-	2%	-	3%	1%	6%	5%	2%

The People's History Museum shows how people working together can make a difference in the world

	Essence	Expression	Affirmation	Enrichment	Stimulation	Release	Perspective	Entertainment
Definitely agree	55%	54%	36%	34%	38%	23%	27%	17%
Tend to agree	30%	33%	45%	42%	49%	26%	42%	44%
Neither agree nor disagree	9%	11%	13%	22%	12%	35%	22%	36%
Tend to disagree	6%	2%	5%	1%	-	1%	3%	1%
Definitely disagree	1%	1%	1%	2%	2%	16%	6%	2%

Appeal of season themes

Uniformly across the segments, *Representation* was ranked in the top two themes for proposed future seasons at PHM, holding particular appeal for Essence, Expression and Stimulation.

Appeal of season themes at PHM: Mean scores by Culture Segment

	Essence	Expression	Affirmation	Enrichment	Stimulation	Release	Perspective	Entertainment
Protest Movements	6.57	6.59	5.94	5.26	6.22	4.08	4.39	4.36
International Solidarity	6.25	6.56	5.60	4.89	6.00	4.71	3.72	4.21

	Essence	Expression	Affirmation	Enrichment	Stimulation	Release	Perspective	Entertainment
City of Radical Music	6.80	6.46	5.26	5.11	6.68	4.20	4.03	4.63
Black Radicals	6.03	6.19	5.67	4.38	5.96	4.59	3.43	3.63
Disability Rights	6.46	6.53	5.65	5.05	6.32	4.66	3.96	4.25
Representation	7.28	6.96	5.89	5.86	6.51	4.97	4.55	4.86

5. Evaluating progress against our objectives

Objective	Sub-objectives		Target Yr 1	Update Y1 30.11.18	Target Yr 2	Target Yr 3	Target Yr 4
MORE double our reach	On-site visits	Total visits	110,000	84,789	121,000	133,100	146,410
		New visitors	77,000	TBC	84,700	93,170	102,487
		Schools	22,000	16,489	24,200	26,620	29,282
	Online visits	Total online visits	55,000	180,106	60,500	66,550	73,205
		Web (unique hits)	25,000	104,722	27,500	30,250	33,275
		Social media traffic	30,000	75,384	33,000	36,300	39,930
		Total engagement	165,000	264,895	181,500	199,650	219,615
DIFFERENT fully represent diversity of our city region	Diversify	Age (Under 25)	27,500	TBC	31,460	35,937	40,995
		Class (C2DE)	17,600	TBC	19,360	23,958	26,354
		LGBTQ	8,800	TBC	9,680	10,648	11,713
		Disability	5,500	TBC	7,260	9,317	11,713
		BAME	8,800	TBC	12,100	15,972	17,569

[1] Total visits target based on 10% uplift year-on-year

[2] Target for new visitors (70% of visits) based on approx. current percentage of first timers from TAA 2015/16 research

[3] Target for under 25 based on percentage visits in 2015/16 [25%] with an uplift of 1-percentage point each year to reflect greater family appeal evidenced in the market testing and programme

[4] Target for C2DE (16% of visits) based on average achieved at PHM from previous years' research with an uplift to 18% in Y3 based on programme

[5] Target for LGBTQ (8% of visits) based on average achieved at other museums and galleries

[6] Target for disability based on average achieved at PHM from previous years' research with an uplift of 1-percentage point each year to reflect greater appeal evidenced in the market testing and programme

[7] Target for ethnicity based on average achieved at PHM from previous years' research with uplifts to reflect greater appeal evidenced in the market testing and programme

4. Digital Policy and Plan

PHM will be updating the Digital Policy and Plan in early 2019 and is receiving pro bono support from the Greater Manchester Business Growth Hub with this review. Updated Policy and Plan to be shared with Trustees and Stakeholders in February 2019.

Our Mission

People's History Museum is the home of ideas worth fighting for – where our radical past can inspire and motivate people to take action – to shape a future where ideas of democracy, equality, justice and co-operation are thriving. We stand for sparking people's curiosity and imagination, creating energy and excitement, eliciting a reaction and giving power to the people!

Our key beliefs and identity, as set out in our Manifesto, will underpin the way we work with digital:

- We believe in the importance of conversation, discussion and debate – triggering memories, reminding people of ideas worth fighting for today, provoking change in people's thinking and doing.
- We share inspiring stories that need to be told - of the people who fought for ideas – people who dared to be different and who made a change. We are keeping the people's history alive and will continue to do so.
- We open up our collections, stories, spaces and staff to all. We share our unique resources to ask questions, generate ideas and provoke action.
- We are at our best when we co-operate and work with others – with our partners, our audiences and with each other. We support current and future activists and campaigners. We provide space for other people's voices, ideas and campaigns. We collaborate and co-create with communities, groups, artists and others.

Our current digital practice

The museum worked with Golant Media Ventures to carry out a detailed Digital Audit in October 2017 which has informed the development of this Policy and Plan and identified the following areas for development and investment:

- Our website is seven years old, slow, outdated and needs replacing. The design is elderly, the navigation is poor and the site lacks functionality. It uses an older bespoke version of Wordpress, making it vulnerable to online attacks.
- We are active on social and digital media platforms with a range of accounts including Facebook, YouTube, Twitter and Instagram. Staff are enthusiastic about getting the message out on social media – we have six Twitter accounts run by different departments, created due to staff initiative. We seek to build on this keenness to communicate by creating a more strategic and consistent approach to social media and better articulating the outcomes we seek from it.
- Our current infrastructure and IT equipment limits our digital ambitions, with a number of outdated legacy hardware and systems that staff struggle to use and lack the latest security patches and updates.
 - Our digital tools for the capture and creation of content are limited. These are bought on an *ad hoc* basis and tend to be consumer products, so are not always suitable for our business needs.
 - Our wifi network has been recently upgraded but the use of consumer hardware means the signal is weak. We currently lack a wifi captive portal, which could support collection of data on – and communications with – our visitors.
 - Our shop uses an outdated ECR system and we lack the ability to sell online.
- We have a new, semi-bespoke CRM system which will be deployed in Q4 2017-2018. This will allow us to segment member groups and create lists to support targeted communications. It will also be used to track professional contacts and venue hire. A roadmap of CRM features is planned for 2018.

- Our collections and archive are catalogued on KE EMu, and this catalogue is accessible to the public via our website. However, records are incomplete and it is difficult to search the catalogue without specialist knowledge. The public can also search our collections via Discovery (the National Archives portal) and Archives Hub, but these records are out of date.
- Currently around 5% of our collections are digitised. We are currently focusing on digitising new acquisitions and digitising in response to licensing requests and internal needs. We need to develop consistent standards for digitisation.
- Most of our digital assets are stored in shared drives, with a few low-resolution files in the KE EMu database. We lack a digital asset management system.
- We have a Data and Record Retention Policy and a member of staff is working on addressing the new demands of the General Data Protection Regulation, but we have some way to go in order to implement this cross-organisationally.
- While many of our staff members are enthusiastic about the potential of digital technology and willing to experiment with new approaches, a significant number lack the confidence and capabilities to engage with digital. They need both training and a workflow and policy framework that enables them to contribute effectively.

Our vision for our use of digital in 2018-2022

This Digital Policy will support the vision set out in our **Business Plan** (2016-2020):

1. We will have a strong programme-led approach across all services at the museum
2. We will engage more people in the work of the museum as audiences, customers and partners
3. We will turn up the volume on the museum's profile and position locally, nationally and internationally
4. We will increase our self-generated income and create a more resilient financial model
5. We will build a bigger and better digital offer
6. We will strengthen the museum to be more confident, ambitious and effective

It will also support the strategic objectives of our **Audience Engagement Strategy**:

- In calling for MORE audiences, it seeks to double the number of visitors to our Manchester site and to double the number who engage with us online.
- In calling for DIFFERENT audiences, it challenges us to build an audience that fully represents the diversity of our city region.
- And, in calling for DEEPER audience relationships, it seeks to engage more meaningfully and with greater impact.

Our work over the next four years will focus on:

Infrastructure – We know that it makes little sense to try to run before we can walk. Our first priority must be to put in the basic digital infrastructure that will enable all the other work that we do.

Staff development – Because the digital capability and confidence of our staff is mixed, this will be another essential step to lay the groundwork for our growth as a digital organisation.

Engagement and profile-raising – As we develop as a campaigning organisation, we will use digital to educate and motivate people to take action, amplifying their voices as well as raising our own profile.

Self-earned revenue – In a climate where resilience is increasingly important, we will seek to explore the potential of digital for generating revenue – whether through fundraising, licensing and exploitation of content, sales in our shop, or other channels.

Digital collecting – As political engagement becomes increasingly digital – and ephemeral – we need to think about how to collect, store and provide access to this new material. No one has the answers to these questions yet, but we will continue to ask them.

Our Principles

Our work will be guided by the following principles:

1. **Accessible** – We will ensure our digital initiatives and experiences are designed and delivered in a way that allows the widest possible audiences to access them, including those with visual, hearing or other accessibility requirements.
2. **Campaigning** – We will not just use digital to spread our own message – we will give our audiences the knowledge and the tools they need to take action for themselves.
3. **Data-led** – We will gather evidence from our website, CRM, and social media, and use other channels of digital reporting to inform our decisions, focus on what makes best use of our strengths and ensure we work as efficiently as we can
4. **Embedded** – We will embed digital working in the heart of our mission, investing in our staff, in our infrastructure and our governance so that we are capable of achieving digital transformation
5. **High-quality** – We will ensure that we produce digital products and content that are powerful, relevant and present our programme-led approach in a style that our audiences want and in places where they are able to consume it.
6. **People-led** – We will seek to better understand our current and potential audiences and develop a user-centred approach to digital. We will seek to involve people in our digital projects, so that they can become co-creators rather than passive recipients.
7. **Radical** – We will not be afraid to innovate, exploring the potential of digital for radical inclusivity and amplifying less-heard voices. We will lead discussions, engage with new technologies, try new things out and learn their lessons when we fail.

What does success look like?

Because digital is intended to underpin our work at the People's History Museum, the most fundamental indicators of success will be those for the museum as a whole:

- Double the number of people engaging with the museum – to 200,000 by 2022
- Double the number of those who engage with us online
- Increase annual self-generated income to £750,000 by 2022.

In order to achieve these, we will have:

- Taken steps to understand the needs of our users, enabling us to take a user-centred approach to digital
- Scoped, tendered and commissioned a new website at phm.org.uk, which will:
 - Be clearer
 - Have better navigation
 - Have better functionality
 - Have better interactivity
 - Have a more up to date style
 - Be built on a scalable and flexible technology platform
 - Integrate with our other social media channels
 - Support access to our collection (both archives and objects)
 - Support mass membership and segmentation of audiences
- Developed the following strategies to ensure that our digital content is creatively delivered, and creates as engaging an experience as a visit to the building:
 - An editorial strategy to engage and be engaging
 - A social media strategy linked with the programme-led approach

- An exhibitions (PHM and community) and events strategy linked with the programme-led approach which creates digital content
- A digital collections and preservation strategy, covering:
 - how to digitise our collection
 - how to make it available online
 - preservation of both born-digital and digitised assets
 - licensing of assets
 - publishing of collections data
- Created an annual tactical plan for the museum's digital presence, coordinated with the museum's overall brand position and communications strategy and linking with the programme-led approach
- Embedded responsibility and engagement with digital across the organisation:
 - Staff will spend time on specific, focussed, measureable digital projects, and will have received the necessary training to achieve this
 - Every staff member will have at least one objective related to the museum's digital offer
 - Digital will be used to enable staff to work more efficiently and reduce time spent on repetitive tasks
 - Staff will be able to experiment digitally, with permission to fail
- Implemented a SMX™ Patron CRM system that will allow staff to easily access information to inform their work. It will manage data to support:
 - Membership Management for Join the Radicals
 - Bookings such as Eventbrite (including integration with ticketing APIs)
 - Tracking contacts ('funders', 'suppliers' and 'customers')
 - Audience engagement via integration with Campaign Monitor or other email marketing tools we may decide to use
- Revised the PHM Data and Record Retention Policy to ensure that we meet the new obligations imposed by the General Data Protection Regulation
- Ensured all Trustees have a clear remit and active role around the museum's digital offer
- Established governance roles and responsibilities around digital
- Invested in the following infrastructure to ensure that all of the above is possible:
 - Computers and software
 - Servers and/or cloud storage
 - Robust Wifi
 - Digitisation equipment
 - Digital asset management

Governance

The Digital Policy is the responsibility of the Director. It is reviewed and updated annually by the Board. This policy will be supported by a Digital Plan which is reviewed quarterly and updated annually by the senior management team (SMT). Progress against our SMART targets will be recorded and shared with all staff via the six-monthly staff meetings and at our annual planning day. Other relevant stakeholders will be informed via the usual communication channels.

This Digital Policy will be endorsed on behalf of the Board of Trustees of The People's History Museum by Baroness Jan Royal (Chair of Trustees, People's History Museum), March 2018.

Digital Plan 2018-22

PHM will be updating the Digital Policy and Plan in early 2019 and is receiving pro bono support from the Greater Manchester Business Growth Hub with this review. Updated Policy and Plan to be shared with Trustees and Stakeholders in February 2019.

Digital objective	Key activities	Targets	Budget/Resources	Deadlines/ Milestones	Responsibility
Develop our basic Digital Infrastructure to enable us to carry out the other work we plan to do.	Procure new basic IT equipment and software for staff to use. (Full inventory and budget in Appendix 2)	<ul style="list-style-type: none"> Purchase 17 new PCs Configure NAS for local backup 	One off: £15,000	by end FY 2017-18	Network Manager Comms & Marketing Manager
	Move to hosted apps and backup	<ul style="list-style-type: none"> Move to cloud hosting for Office 365 Move to ISP hosting for Sage 	Ongoing: £2,421.17 p.a.	by end FY 2017-18	Network Manager
	Work with Microsoft to establish whether the PHM is eligible to join Office 365 non-profit	<ul style="list-style-type: none"> Partnership with Microsoft Update all PCs to Office 2016 	Included in ongoing costs above	by end FY 2017-18	Network Manager
	Sign up to Tech Trust to get discounted software for charities	<ul style="list-style-type: none"> Adobe Creative Cloud OR Purchase Adobe Acrobat Purchase Photoshop Elements 2018 and Premiere Elements 2018 Obtain other necessary software 	Cost for Creative Cloud included in ongoing costs above OR Further one-off costs of £1,101	by end FY 2017-18	Network Manager
	Improve WiFi infrastructure. (and if	<ul style="list-style-type: none"> Install 11 access points to provide robust and faster WiFi around entire building 	Included in one-off costs above	by end FY 2017-18	Network Manager

	<p>not, buy licences for Office 365 Premium)</p> <p>More detail in Appendix 2</p>	<ul style="list-style-type: none"> • Enable Captive Portal feature 			
	<p>Work with Axiell to establish the best set-up for KeEMU to establish interface with a DAM solution and the benefits and costs of implementing a web server</p>	<ul style="list-style-type: none"> • KeEMU reviewed to understand need and benefit of linking to a DAM solution/ implementation of the KeEMU web server • Review server set up 	<p>KeEMU vendor sales quote and benefits overview - £650.00</p>	<p>by April 2018</p>	<p>Network Manager</p> <p>Head of Collections &Engagement</p> <p>Senior Archivist</p> <p>Collections Officer</p>
	<p>Enable PHM visitors to sign in digitally – and for their information to be captured and segmented</p>	<ul style="list-style-type: none"> • Procure and put into use 1 large tablet in reception • Install further tablets if budgets permit in Archive dept and 2nd floor • 10% of all museum visitors sign in 	<p>Included in one-off costs above</p>	<p>During FY 2018-19</p>	<p>Communications & Marketing Manager</p>
	<p>Implement an SMX™ Patron CRM system</p>	<p>CRM will manage data to support:</p> <ul style="list-style-type: none"> • Membership management • List creation & management • Donations, Giftaid • Resource management - Bookings such as Eventbrite • Tracking contacts ('funders', 'suppliers' and 'customers') • Audience engagement via integration with Campaign Monitor and MHM Culture Segments • GDPR permission system • Mailouts, invites etc <p>The monthly fee includes:</p> <ul style="list-style-type: none"> • software license 	<p>£250 + VAT per calendar month (pcm) – (subject to annual inflation increments)</p> <p>Rising to £750 + VAT pcm over the term of the contract as new modules rolled out.</p>	<p>13 months roadmap provided by supplier</p> <p>Suggest an updated agreement and SLA is put in place to cover 2018-22 period.</p>	<p>Communications & Marketing Manager</p>

		<ul style="list-style-type: none"> ● database and server hosting ● backups ● availability monitoring ● maintenance ● support <p>The core system includes</p> <ul style="list-style-type: none"> ● Supporter Management ● Task Manager ● Conversations Module ● Template Manager ● Membership Management ● Promotions Module ● Donations Module <p>Other modules included in the monthly fee if PHM allow a case study to be written up on SMX Patron.</p> <ul style="list-style-type: none"> ● Review how Learning Programme requirements are served by CRM. 			
	<p>Purchase essential digital production equipment to extend uses of existing Canon EOS 650D, create a digital studio and to support:</p> <ul style="list-style-type: none"> ● strategic approach to digitisation ● creation of digital engagement content 	<ul style="list-style-type: none"> ● Identify room in the building to host digital studio or space to be used for digitisation and digital content ● 50mm standard prime lens - Canon ● 60mm macro lens - Canon ● Tripod ● Lavalier microphone ● dSLR hotshoe microphone ● Background Support ● Vinyl Background ● Computer cf Mac Mini 2.6 intel dual core ● 4K display - BenQ SW2700PT 27 Inch Monitor 	£4516.98 one-off detailed budget in Appendix 2	During FY 2018-19	<p>Senior Archivist, Communications & Marketing Manager,</p> <p>Programme Manager, Head of Collections & Engagement,</p> <p>Senior Conservator,</p> <p>Collections Officer,</p> <p>Exhibitions Officer.</p>

		<ul style="list-style-type: none"> • Photoshop keyboard • Epson WorkForce DS-50000N Colour Flatbed Scanner • 			
	<p>Purchase further desirable digital production equipment to create a digital studio and to support:</p> <ul style="list-style-type: none"> • strategic approach to digitisation • creation of digital engagement content 	<ul style="list-style-type: none"> • Full-frame DSLR - Canon EOS6 • Professional grade continuous lighting 	£3,000 - detailed budget in Appendix 2	During FY 2020-21	<p>Head of Collections & Engagement</p> <p>(Senior Conservator Collections Officer, Exhibitions Officer)</p>
	<p>Ensure existing in-gallery interactive devices and Mini-Theatre are kept live until they can be replaced post 2022</p>	<ul style="list-style-type: none"> • Audit current hardware to assess likelihood of failure • Allocate budget for repair and replacement • Assess cost-effectiveness of make do and mend approach vs. sourcing new hardware with support contract • Explore support options for Show magic AV1 – VER 12.0.1 lighting rig in Mini Theatre. • Assess possibility of lighting technician from local theatres offering low-cost help vs support contract from ShowMagic • Interactive whiteboard & projector (PHM to provide cost) 	<p>Update to latest version £199</p> <p>1 x day training / support from vendor @ £400.00 per year</p>	Ongoing to 2022	Head of Collections & Engagement

Develop the digital skills and capabilities of our staff to ensure that the museum is able to make best use of digital technologies	Create part-time contract Technical Project Manager role to supervise CRM, website and infrastructure development	<ul style="list-style-type: none"> • Own product roadmap for CRM, website and DAMS • 6 month appointment to assist set up, training and delivery of Digital Infrastructure 	£14,400	Appointed by January 2018	Network Manager, Head of Communications & Marketing
	Establish governance roles and responsibilities around digital	<ul style="list-style-type: none"> • Ensure that a member of the Senior Management Team has ownership of Digital Policy & Plan • Ensure that a member of the Senior Management Team has overall responsibility for Digital activity across all departments in order to drive efficiencies and prevent siloed working • Responsibilities around digital to be transferred into staff roles via updated job descriptions and line manager goal setting • Progress against plan to become a standing item on SMT agenda led by new Head of Business Development • Cross departmental Programming meeting to ensure digital a part of all Programmes 	In-house resource	2018-19	Director + Senior Management Team

		<ul style="list-style-type: none"> • TPM to introduce Agile methodology for CRM/CMS/Website • Trustee with responsibility for digital to be appointed 			
	Make digital a part of every staff role	<ul style="list-style-type: none"> • Every PHM job description reviewed to ensure it includes digital working responsibilities where relevant • Every staff member has at least one objective related to the museum's digital offer • Ensure that digital projects have SMART objectives against them and outcome is reviewed with staff members 	In-house resource	By June 2018 (ongoing and annual)	All managers
	Ensure all Trustees have a clear remit and active role around the museum's digital offer	<ul style="list-style-type: none"> • Appoint a new trustee from a background in digital production • Ensure that an update on digital plans is a standing agenda item on every trustees meeting • Ensure that feedback on the museum's programming contains reports about digital activity 	In-house resource	From 2018-19	Director
	Ensure that all digital activity produces data so Senior Management Team can evaluate use of staff time	<ul style="list-style-type: none"> • Create SMART objectives for ongoing digital activity • Staff members to receive external training on how to interpret data on digital 	In-house resource plus £2,500 for training	By end FY 2018-19	Director + Senior Management Team

		activity and organisational performance			
	Make cultural and organisational changes to support staff development	<ul style="list-style-type: none"> • Develop HR objectives around training • Release staff time for training and development • Identify training budget 	In-house resource plus free resources	By June 2018	Director + Senior Management Team
	Key staff develop the skills they need to produce content for the web	<ul style="list-style-type: none"> • Identify key staff • Identify training providers and sources (including books, free/paid online training) • Staff have developed skills 	In-house resource plus free resources	By end FY 2018-19	Communications & Marketing Manager, Programme Manager
	Key staff develop the skills they need to collect and analyse data	<ul style="list-style-type: none"> • Identify key staff • Identify training providers and sources (including books, free/paid online training) • Staff have developed skills 	In-house resource plus free resources	By end FY 2018-19	Director + Senior Management Team
	Key staff develop the skills they need to digitise the PHM's collection and archive	<ul style="list-style-type: none"> • Use 'Lesbian and Gays Support the Miners' as pilot project • Identify key staff • Identify training providers and sources (including books, free/paid online training) • Staff have developed skills • Staff member employed to manage, audit and transfer photos stored on shared drives 	In-house resource plus free resources	By end FY 2018-19	Head of Collections and Engagement, Senior Archivist, Collections Officer
	Develop a staff culture that enables staff to experiment with new digital projects, share lessons from	<ul style="list-style-type: none"> • Appoint a member of the Senior Management Team to have responsibility for developing a digital culture. 	No financial implications	From 2018-19, ongoing	Senior Management Team

	successes and failures across the organisation and beyond.	<ul style="list-style-type: none"> • Ensure that experimental digital projects have SMART objectives against them and outcome is reviewed with staff members • Schedule six 'learning sessions' (or similar) every year with speakers from internal or external organisations • Submit one conference paper every year to conferences such as AMA, Museums Computer Group, DCDC Conference, Museums and Heritage Show, Museums + Tech, Collections Trust etc 			
Establish standards and infrastructure for digital collecting – both the storage of born-digital material and the management of digitised assets - objects and archive material	Review and develop Collections Development Policy to include a Digital Collections and Preservation Policy	<ul style="list-style-type: none"> • Establish what will be collected and how (informed by a strategic look at PHM's role in the sector and the activities of other organisations) • Standards for creation and preservation of digital assets (both born-digital and digitised), including formats, file size and key processes • Priorities for digitisation of assets (see appendix) • Standards for publishing collections data • A framework through which PHM will continue to develop its thinking on "contemporary collecting" – particularly pursuing best 	<p>In-house resource.</p> <p>£500 will be budgeted for attendance at Digital Preservation Coalition and other relevant events/seminars</p>	2018-19	Head of Collections & Engagement Senior Archivist

		practice in the preservation of email collections			
	Develop requirements and procure a Digital Asset Management System	<ul style="list-style-type: none"> • Functioning DAMS system that meets PHM needs • Staff trained in use of DAMS • DAMS enables collections items to be accessible via website 	£10,000 to purchase DAMS + £2000 consultant support to define requirements and processes. Also ongoing costs as per KE EMU	Develop requirements in 2018-19, procure in 2019-20	Head of Collections & Engagement, Senior Archivist Collections Officer
	Develop agreements around digital collecting	<ul style="list-style-type: none"> • Reach agreement with 4 key partners/depositors/stakeholders and 8 smaller partners 	In house resource	End of 2022	Director and Trustees
	Create project to audit collections objects already photographed and stored on shared drive and add to DAMS	<ul style="list-style-type: none"> • Create plan and workflow to ensure all photographs currently stored on shared drives correctly tagged • All existing photos added to DAMS 	In-house resource	During FY 2018-19 By end FY 2019-20	Head of Collections & Engagement, Senior Archivist Collections Officer
	Develop platform that enables people to upload digital assets to PHM	<ul style="list-style-type: none"> • Create ITT for software companies to develop platform as part of European pilot • Create volunteer programme to tag and review uploads • Write compliance and publication policy • Write volunteer T&Cs 	£10,000 for platform plus in-house resource (to be funded by European grant)	During FY 2020-21	Communications & Marketing Manager Programme Manager
As we develop as a campaigning organisation, we will use digital to engage ,	Research the needs of our users as part of website procurement, enabling a user-centred approach to digital	<ul style="list-style-type: none"> • Run qualitative user-centred design workshops with users and (current) non-users • Create online survey using third party tool such as 	in-house resource £5,000 for external consultants	April 2018	Communications & Marketing Manager

educate and motivate people to take action		<p>Survey Monkey linked from the PHM website</p> <ul style="list-style-type: none"> • Run survey on digital needs with PHM visitors during weekly survey process 			
	Specify, procure and create a new PHM website	<ul style="list-style-type: none"> • Existing website replaced • Double the following metrics: <ul style="list-style-type: none"> • unique visits • repeat visits • pages viewed • number of pages used per session • session duration 	£30,000 to include user research as above	<p>Minimum useful product published by June 2018</p> <p>Ongoing iteration</p> <p>User targets achieved by 2022</p>	Communications & Marketing Manager
	Develop an Editorial Strategy to ensure that our digital content is creatively delivered, and engaging	<ul style="list-style-type: none"> • Write Editorial and Content Strategy that specifies how the PHM will: <ul style="list-style-type: none"> • Increase user engagement across own website and social media channels • Create timely digital content that reflects the museum's development as a campaigning organisation • Link with the programme-led approach – all programmes to contain digital elements that are published online, including all assets 	<p>In-house resource</p> <p>£2,500 for external consultants</p>	<p>Strategy containing SMART measures published in 2018-19</p> <p>KPIs to cover amount of content published</p> <p>Interactions on social media</p>	<p>Head of Collections & Engagement, Communications & Marketing Manager, Fido PR</p> <p>Programme Manager – with ultimate approval lying with Director and Trustees</p>

		<p>digitised, supporting digital audio and video content, digital events and digital learning materials</p> <ul style="list-style-type: none"> • Ensure co-ordinated approach across all PHM digital and physical channels • Share narratives that engage and educate • Establish standards for its communications • Coordinate with the museum's overall brand position and communications strategy 		Targets hit in 2020-21	
	Make digital an integral part of PHM programmes	<ul style="list-style-type: none"> • Develop an exhibitions (PHM and community) and events strategy linked with the programme-led approach which creates digital content • Every PHM programme to include digital success measures • All programme budgets to include a line item for digital 	In-house resource	2018-19 and throughout Business Plan	Head of Collections and Engagement & Programme Manager
	Test new approaches to digital engagement – including live streaming, blogs, MOOCs and podcasts	<ul style="list-style-type: none"> • Experiment with relevant digital approaches on a programme by programme basis • Assess impact and levels of engagement 	In house resource plus strategic partnerships eg. with universities	Ongoing starting immediately and as appropriate as part of programme	Programme Manager Communications & Marketing Manager

	Test new approaches to making audience-created programme content available digitally, mirroring what is currently done on-site	<ul style="list-style-type: none"> • Experiment with relevant audience-created digital content digital approaches on a programme by programme basis • Assessment of impact and levels of engagement 	In-house resource, plus portion of programme budget	Ongoing starting immediately and as appropriate as part of programme	Programme Manager
	Create digital interactive learning resources	<ul style="list-style-type: none"> • Experiment with relevant digital approaches on a programme by programme basis 	In-house resource	Ongoing and as appropriate as part of programme	
Generate additional revenue from our activities	Project to audit assets on shared drive and upload to DAMS to include valuation and licensing element	<ul style="list-style-type: none"> • Add high-value assets to a register which identifies their ownership and copyright status 	In-house resource	During FY 2019-20	Head of Collections & Engagement Senior Archivist Collections Officer
	License our assets more widely and effectively	<ul style="list-style-type: none"> • Develop a licensing policy that ensures staff can determine when and how assets can be licensed • Develop 4 formal licensing agreements • Establish a clear method of recording rights in digital assets that can be used in the DAMS • Staff trained in rights management 	In house resource. £2,500 for training by external consultants	During FY 2019-20	Head of Collections & Engagement, Senior Archivist
	Resolve licensing issues of photographs held in Archive	<ul style="list-style-type: none"> • All digitised archive photos have correct rights information recorded 	In house resource.	During FY 2020-21	Director Senior Archivist

	Collect data about our engaged visitors, members and supporters to enable our fundraising efforts	<ul style="list-style-type: none"> • Create membership module in new CRM system (see first objective) • Increase number of people in database by 20% each year • Raise £200,000 year by 2022 	In-house resource. (CRM budget identified elsewhere.)	During FY 2018-19	Communications & Marketing Manager Marketing & Development Officer Head of Business Development/Fundraising Assistant?
	Investigate feasibility of creating an online shop on PHM website with APIs feeding external sites	<ul style="list-style-type: none"> • Evaluate online shopping sites against a range of criteria including commercial efficiency and ethical behaviour. • Revamped website to contain an online shop with APIs to enable it to integrate with 3rd party sites • CRM to include data from shop 	As part of website budget from Museum Resilience Fund and NPO funding	Feasibility included in website redesign To be implemented if necessary in 2018-19/2019-20	Deputy Director
	Evaluate online payment systems that complement PHM's existing use of PayPal and Eventbrite which increase PHM's self-earned revenue in line with museum's ethos	<ol style="list-style-type: none"> 1. Set up and operate Patreon account 2. Investigate micro-payments options 3. Implement 'Pay what you feel' for events 	No financial implications	By end FY 2017-18	Deputy Director Programme Manager

5. Equality Action Plan (Updated January 2019)

Introduction

The Arts Council's commitment to ensuring art and culture reflect the diversity of contemporary society, runs parallel to the museum's own Manifesto. The museum believes strongly in recognising the value of what we have in common and our differences which contribute to the creative and cultural aesthetics of arts and culture in England. The museum in particular is committed to reflecting on the voices and stories that may be missing or hidden from history and to highlighting them within its programming.

Arts Council definition of diversity encompasses race, ethnicity, faith, disability, age, gender, sexual orientation, pregnancy and maternity, and marriage and civil partnerships. It also includes class and economic disadvantage and social and institutional barriers that prevent people participating in and enjoying the arts.

The museum complies with all relevant equality legislation including the Equality Act (2010) and the Public Sector Equality Duty.

Context

PHM audiences come from Greater Manchester, the North West, national and international tourists and so the demographics are very wide. The museum is committed to working closely with local audiences and this is where most of its work around diversity sits; either in engaging local people as audiences or in working collaboratively with communities on programming.

The museum has therefore taken the local demographics of Greater Manchester for the context for this Equality Action Plan:

Category	Identification	Percentage of population	Source of data
Gender	Male	50%	Mid-year population estimates, Office for National Statistics (ONS), 2016
	Female	50%	
Age	0-4	7%	Mid-year population estimates, ONS, 2016
	5-11	9%	
	12-15	4%	
	16-24	12%	
	25-34	15%	
	35-44	13%	
	45-54	14%	
	55-64	11%	
	65+	16%	
Ethnicity	White British	77%	Mid-year population estimates, ONS, 2016
	White Other	4%	
	Mixed	2%	
	Asian	11%	
	Black	4%	
	Other	2%	
Disability	Disability	36%	Census 2011, ONS
	No disability	64%	
Social Grade	AB	19%	Census 2011, ONS
	C1	31%	
	C2	21%	
	DE	29%	
Sexual Identity	Heterosexual or straight	93%	Annual population survey, ONS, 2016
	Gay or Lesbian	1.3%	
	Bisexual	1%	
	Other	0.3%	
	Don't know or refusal	4.4%	

Current position

PHM aims to make substantial progress in attracting and engaging with a more diversified audience with particular targets to increase BAME representation, and that of other currently under-represented audiences.

A comparison of PHM's current audience visit profile with that of the potential audience in the catchment area and the population in Greater Manchester is included in the following tables.

Ethnicity Profile: Current vs Potential Audience vs Greater Manchester Population

Ethnicity	PHM Current	MM Cluster	Potential	Gtr. Mcr.
White	92%	89%	90%	81%
Mixed/Multiple	2%	2%	1%	2%
Asian or Asian British	4%	5%	4%	11%
Black or Black British	0%	1%	3%	4%
Other	1%	3%	2%	2%

Sources: Audience Finder 2015/16; Population Survey 90-minute catchment; Mid-Year Population Estimates, Office for National Statistics 2016

Sexual Identity Profile: Current vs Potential Audience vs North West Population

Sexual Identity	PHM Current	Potential	North West
Heterosexual or straight	-	89%	93%
Gay or lesbian	-	3%	1%
Bisexual	-	6%	1%
Other	-	1%	<1%
Don't know or refusal	-	1%	4%

Sources: Population Survey 90-minute catchment; Annual Population Survey, Office for National Statistics 2016

Disability Profile: Current vs Potential Audience vs Greater Manchester Population

Disability	PHM Current	MM Cluster	Potential	Gtr. Mcr
Disability	5%	8%	25%	20%
No disability	95%	92%	75%	81%

Sources: Audience Finder 2015/16; Population Survey 90-minute catchment; Census 2011

Age Profile: Current vs Potential Audience vs Greater Manchester Population

Age	PHM Current	MM Cluster	Potential	Gtr. Mcr.
16-24	19%	27%	22%	15%
25-34	23%	19%	19%	19%
35-44	14%	14%	14%	16%
45-54	11%	12%	17%	17%
55-64	22%	15%	12%	13%
65+	12%	14%	16%	20%

Sources: Audience Finder 2015/16; Population Survey 90-minute catchment; Mid-Year Population Estimates, Office for National Statistics 2016

With a collection and programme that explores the lives and experiences of many groups with protected characteristics, the museum is in a strong position to promote equality and diversity throughout its work. Recent work around LGBT+ issues for example, provided a focus for the museum in 2017 with the Never Going Underground exhibition and wider community engagement programme exploring the history of campaigning for LGBT+ rights since the passing of the Sexual Offences Act in 1967 and tackling ongoing challenges and campaigning in today's societies.

With future programming focusing on disability rights, black history, gender equality and wider issues around representation, the museum is able to reflect the demographics of the communities it works with and which are an important part of the local demographics in Greater Manchester.

The challenges for the museum are to:

- Ensure that this high quality, collaborative and community centred programming is able to reach and connect with the audiences it is most relevant to
- Bring different communities together to celebrate our differences and what we have in common
- Engage individuals, groups and communities at a deeper level through ongoing community collaboration and co-curation
- Build relationships with audiences (especially groups with protected characteristics) which are long-term and sustainable and not driven by short term projects and programmes
- Work to ensure that the organisation is representative of the diverse audiences it works with and wants to work with

During the life of the museum's current Business Plan the museum will work with these protected characteristic groups while also maintaining a high level of accessibility for all audiences:

- Class and economic disadvantage – through the museum's stories and collections about working class history and lives, as well as aiming to welcome and attract C2DE audiences
- Ethnicity – through the museum's community exhibitions programme with a focus on black history, as well as existing learning programmes around migration and identity
- Disability – through the museum's community exhibitions programme with a focus on disability rights, the museum's main collections in this area, as well as providing excellent access to the museum's building and services
- Gender – through the museum's programme theme for 2018 as well as wider collecting and programming work
- Age – with a focus on children and young people (under 24) through the museum's learning programme, family friendly offer and involvement of children and young people in programming
- Sexual orientation – through the legacy of Never Going Underground in 2017, ongoing programming and community engagement and contemporary collecting

Actions

1. Responding to the Creative Case for Diversity

The museum's collections, exhibitions and programme-led approach all respond well to the Creative Case for Diversity with some specific examples in the future programme where the museum will:

- Continue to embed diversity in the creative programme
- Develop exhibitions that specifically respond to diversity issues
- Collect objects into the collection that reflect the diversity of communities
- Consult with diverse and under-represented groups to involve them in programming and understand any barriers to engagement
- Work with specific partners for each theme within the programme-led approach to develop content, collections and audiences

See Aim 1 for further details of the programme-led approach and the creative case for diversity.

Action	Monitoring	Responsibility	Timeframe
Develop and deliver the 2018 Represent! Programme working with identified community groups and partner organisations focusing on gender and other relevant areas	Exhibition evaluation using Quality Evaluation Framework Peer reviews Audience feedback and data	Programme Manager Programme Officer	May 2018 – February 2019
Develop and deliver the 2019 Disrupt? Peterloo and Protest programme theme working with marginalised groups (with a focus on young people) in the spirit of those gathered at Peterloo	Exhibition evaluation using Quality Evaluation Framework Peer reviews Audience feedback and data	Programme Manager Programme Officer	March 2019 – February 2020
Strategically collect material for the collection related to diversity (see protected characteristic groups above)	Minutes of the acquisitions panel meetings	Head of Collections and Engagement	Monthly meetings throughout the year

	New acquisitions into the collection (target 15 new objects each year)	Collections Manager	
Work with partner organisations on each of the programme themes to engage and work with the target audience (eg. Girls and Women in 2018, Children and Young People in 2019)	Partnership letters of support Evidence of community consultation and engagement (focus group records etc) Feedback from participants Core group of up to 5 partners for each programme theme	Programme Officer	Throughout each programme year
Provide space in the community gallery programme for exhibitions that cover issues around equality and diversity (see protected characteristic groups above)	Photographic and film evidence of exhibitions Visitor feedback collected during exhibitions Partner testimonials and their own publicity and marketing materials 3 community gallery slots available per year	Exhibitions Officer Programme Officer	Throughout each programme year

2. Reaching Diverse Audiences

As well as growing audiences, the museum aims to reach different audiences and to engage them more deeply with the museum's work.

Through its Audience Engagement Strategy and research, the museum has gained an understanding of its audience compared to the local population profile for Greater Manchester. Similar to other cultural organisations, the museum's visitor profile shows lower percentages of certain protected characteristic groups than found in the local population (for example class, ethnicity and disability).

In order to reach diverse audiences the museum will:

- Continue to work with partners to reach out to and engage with individuals and groups with protected characteristics (especially in connection to the programme led approach)
- Engage children and young people more actively in the development of services and provide a wide-ranging programme of creative activities aimed at children and young people
- Continue to address the barriers to involvement for under-represented groups and work collaboratively with them to make activities and services more accessible
- Include the voices of people from diverse backgrounds in the programme planning process through focus groups, steering groups and community consultation
- Continue to provide space, resources and support for community groups to display their own exhibitions, art work and stories
- Build on the community curator model from 2017 to provide direct and creative ways for groups and communities to be involved in co-creation of the programme
- Use marketing and communications to reach diverse audiences, considering language, accessibility, different media formats, outreach and partnerships
- Consider how diverse audiences are using digital media and content when developing and designing the museum's new digital services

See Aim 2 and the Audience Engagement Strategy for more details of the museum's approach to engaging diverse audiences.

Action	Monitoring	Responsibility	Timeframe
Identify those partner organisations who can help the museum reach out to target audiences with protected characteristics for each theme of the programme – working with a core of up to 5 partners per programme	Partnership letters of support Evidence of partnership meetings Feedback from participants who engage through the partnership	Programme Officer	Throughout each programme year

Work with schools and other organisations working with children and young people to engage them more actively in programme development from the beginning of each programme	Partnership letters of support Evidence of programmes and services developed by children and young people Minimum of one school or learning organisation involved in the development of each programme theme	Programme Officer Learning Officers	Throughout each programme year
Build a period of community engagement and consultation into the development of every theme within the programme-led approach – engaging the appropriate audiences for the programme	Evidence of focus groups and community consultation Feedback from participants in consultation Evidence of how consultation has informed development and delivery	Programme Officer	Before the delivery of each programme year (by the end of the previous calendar year)
Review all marketing and communications activity to ensure the messages and content are accessible and engaging for target audiences – using community consultation and engagement to review materials with the museum	Evidence of community consultation and testing Evidence of new / changed materials as a result of testing Evidence of how people heard about the museum captured on site	Communications Manager and Officer	Throughout each programme year

3. Building and sustaining a diverse workforce

The museum aims to build a more diverse workforce and to ensure that the museum team are well informed and trained to consider diversity issues in all areas. This will include:

- Ensuring that the museum's recruitment processes (including job descriptions and person specifications) do not exclude people from diverse backgrounds due to different qualifications, careers or experience
- Advertising job opportunities and volunteer positions in a wide range of places, being explicit about welcoming applicants from diverse backgrounds
- Continuing to work with partner organisations (such as Venture Arts) to provide opportunities for diverse volunteers across the work of the museum
- Ongoing training for staff on equality and diversity issues, building on existing LGBT+ training provided as part of the programme in 2017
- Continuing to provide flexible and inclusive working practices for all staff to support diversity across the workforce

See Aim 5 for more details of the museum's plans to strengthen its workforce.

Action	Monitoring	Responsibility	Timeframe
Review and refresh the museum's templates for job descriptions and person specifications to ensure people aren't excluded due to different qualifications, careers or experience	New job description and person specification templates	Deputy Director (with rest of SMT)	2018/19
Advertise all job opportunities and volunteer positions in a wide range of places to encourage a more diverse range of applicants – asking partner organisations for advice on placing of adverts and information	Documentation showing where adverts have been placed 4 new locations for adverts used by end of 2018/19	Deputy Director (with all staff recruiting new posts / volunteers)	As required
Provide training for staff on equality and diversity issues as identified through work on the programme-led	Training records for each member of staff	Deputy Director (with all line	As required

approach or from staff performance reviews	Evidence of briefings provided to all staff members (minimum of one per year)	managers of staff)	
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4. Building boards that lead on equality and diversity

The museum has already worked hard in recent years to improve the diversity of its Board of Trustees and to make them aware of the need for strong leadership on equality and diversity.

The museum has identified the protected characteristics which are most relevant to PHM as being:

- Class and economic disadvantage
- Ethnicity
- Disability
- Gender
- Age
- Sexual orientation

In order to build on the diversity of the museum's current Board of Trustees and address these protected characteristics, the museum will:

- Ensure its recruitment process for Trustees helps to attract and appoint more diverse candidates, with:
 - A review of the job description and person specification
 - Advertisements and documents to be written in inclusive language
 - Opportunities to be open to people from alternative career trajectories
 - Opportunities to be advertised through broad and targeted advertising
- Appoint a named equality and diversity lead on the Board of Trustees
- Conduct a Board skills assessment which will be reviewed annually and will consider equality and diversity at each review
- Ensure all Trustees understand their commitments to equality and diversity and provide briefings and training as required

See Aim 5 for more details of the museum's plans to build its Board of Trustees as a leader on equality and diversity.

Action	Monitoring	Responsibility	Timeframe
Appoint a named equality and diversity lead on the Board of Trustees to serve a three year term before passing the role onto someone else	Board minutes recording the appointment of a named Trustee Evidence from Board agendas and minutes of equality and diversity being discussed at Board Meetings	Chair of Trustees	COMPLETED at October 2018 AGM and then reviewed every three years
Review and refresh the museum's templates for job descriptions and person specifications to ensure people aren't excluded due to different qualifications, careers or experience	New job description and person specification templates	Chair of Trustees with support from Deputy Director	2018/19
Carry out a review of Board skills and experience, including equality and diversity data – to be used for improving diversity on the Board	Evidence of skills review (template form and data captured) Board minutes showing skills review being reviewed and discussed at Board Meeting	Chair of Trustees All Trustees	Annually in time for October AGM
Identify any briefings or training on equality and diversity required by Trustees as part of the review of Board skills and experience – and provide them for all Board Members	Requests for equality and diversity information and/or training identified on data captured from skills review	All Trustees	Annually in time for October AGM – training

			delivered as needed
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Monitoring

The Director and Senior Management Team have responsibility for monitoring, reviewing and refreshing the equality action plan each year. The action plan will be shared with all staff and areas of responsibility will be clear within team work plans.

The Board of Trustees will monitor progress against the plan at quarterly board meetings and will agree any changes as necessary to be updated by the Senior Management Team.

The museum will capture and report on its actions and outcomes against this plan through:

- Board papers and minutes of meetings
- Peer and audience feedback on programme (including exhibitions)
- Press coverage of programme
- Case Studies (including contemporary collecting and acquisitions to the collection)
- Presentations at conferences where appropriate
- Partnership working and testimonials / letters of support from partners
- Blogs and articles published digitally and in print where appropriate

The museum will also share it's learning with others and play an active role in leading discussion and debate around the Creative Case for Diversity through:

- Publication of information about the museum's work and learning through blogs and articles on the museum's website
- Presentation and sharing of information through external publications, such as Museums Journal, Association of Independent Museums magazine etc
- Programme evaluation reports (particularly when programme theme connects to the Creative Case directly, for example in 2018 around issues of gender and representation)
- Participation in sector conferences and events around equality and diversity, providing museum team members and community partners as speakers as appropriate
- Leadership of networks and events around equality and diversity delivered at the museum as part of the programme, for example a joint conference planned with Venture Arts or end of project conferences and seminars
- Active participation in sector-led initiatives promoting equality and diversity in arts and culture, supporting research and data collection, attending seminars and events, and providing case studies

6. PHM strategic fit

The museum connects closely with the aims and priorities of its main funders and supporters including:

The Association of Greater Manchester Authorities (AGMA) / Greater Manchester Combined Authority (GMCA)

The museum has been in receipt of funding from AGMA since 1988 through its Grants scheme to support the voluntary sector which has been overseen by the AGMA Statutory Functions Committee. AGMA has been the museum's primary funder during this time.

With the formation of the Greater Manchester Combined Authority and the appointment of Andy Burnham as the Mayor of Greater Manchester, the AGMA grants scheme was closed and transferred over to the GMCA. The new Greater Manchester Combined Authority Culture and Social Impact Fund was launched in October 2017 and the new funding will be available from April 2018 (initially for a two year period 2018-2022).

The museum continues to be in a strong position to support and deliver against the priorities of the new Culture and Social Impact Fund:

1. Contribute to the recognition of Greater Manchester locally, nationally and internationally to attract new investment, new visitors and new talent to Greater Manchester
 - Makes a contribution of over £10 million to the Greater Manchester economy through all of its activities each year (as measured by the AGMA grants team)
 - Attracts a significant number of visitors into the region from other parts of the UK and from overseas who then spend money while visiting Greater Manchester
 - Is a national museum in Manchester and attracts significant amounts of national press coverage; raising the profile of Greater Manchester through the museum's work
2. Make a positive contribution to improving skills and employability of residents in Greater Manchester, including support for the creative education, expression and ambition of young people across Greater Manchester
 - Provides a learning and engagement programme that supports the creative learning and development of children and young people from under 5s through to university students
 - Provides skills, training and employment opportunities for Greater Manchester residents and provides a volunteering, placement and intern programme
3. Play a strong role in developing strong and inclusive communities and an improved quality of life for residents, particularly those residents at risk of disengagement or social isolation
 - Delivers a programme of exhibitions and events in partnership with other organisations and communities focused on the 'ideas worth fighting for' at the heart of our society and democracy; giving people a space where their voices can be heard and where they can help shape future provision
 - Co-curates a programme of exhibitions and events with communities, organisations, schools and others from across Greater Manchester, with a focus on groups with protected characteristics and those least engaged with museums, art and culture
4. Be able to evidence how the project will make a positive contribution to improving residents' health and wellbeing
 - Is actively involved in city region priorities including Age-friendly, health and wellbeing, and safe and strong communities with a programme of events and activities delivered both within the museum and out in local communities
 - Provides a cultural resource for the people of Greater Manchester to visit for enjoyment, entertainment, learning, community events and for business

Arts Council England

The museum actively engages with Arts Council priorities and over recent years has built relationships with the Museums Relationship Manager in the North West and other key members of staff. The museum is able to contribute to Arts Council priorities in a number of ways and has received project funding in recent years through Grants for the Arts and the Museum Resilience Fund.

The museum has recently been successful with an application to become an Arts Council National Portfolio Organisation (NPO) with funding from 2018 to 2022. This cements the museum's existing relationships with the Arts Council and will enable the museum to achieve even more and to deliver more effectively against the five goals during the life of this Business Plan.

Arts Council England has five goals for museums and libraries which the museum helps to deliver:

- Goal 1: Excellence is thriving and celebrated in museums and libraries
 - The museum is Accredited by the Arts Council and its collections are Designated as being of national importance by the Department for Culture, Media and Sport
 - The museum is a champion of excellence in the sector and an active participant in local (Manchester Museums Consortium), regional (NWFED), national and international (WORKLAB) networks
- Goal 2: More people experience and are inspired by museums and libraries
 - The museum has significantly increased engagement with its work since reopening in 2010 and has strong and loyal audiences who love the museum, its vision and its work – and has an ambitious goal to double audience engagement within the life of this Business Plan
 - The museum works hard to engage diverse audiences and to enable people to play an active role in the work of the museum as co-curators, providers of collections and content, participants in activities and events and more
- Goal 3: Museums and libraries are sustainable, resilient and innovative
 - The museum closely connects its fundraising with its vision and its manifesto in creative ways; including its Join the Radicals campaign for individual and high-level giving
 - The museum places great emphasis on commercial income, and investment in its trading activities has helped the organisation's sustainability as shown in the financial forecast
- Goal 4: The leadership and workforce in museums and libraries are diverse and highly skilled
 - The museum is led by a highly skilled Board of Trustees and Senior Management Team who are passionate about the work of the museum and committed to delivering the ambitions and aims of this Business Plan
 - The museum is a champion of the Creative Case for Diversity in relation to the structure of the organisation as well as through the museum's collections, programmes and audience engagement
- Goal 5: Every child and young person has the opportunity to experience the richness of museums and libraries
 - The museum welcomes children and young people and has a broad range of services for schools and families which are closely connected to the museum's creative programme
 - The museum involves children and young people in the development of services; working with cultural education partners to ensure a quality experience which is exciting, inspiring and engaging

The aims within this Business Plan are closely connected to the Arts Council's goals and priorities:

Business Plan Aim	Arts Council Goals / Priorities
1. We will have a strong programme-led approach across all services at the museum	<ul style="list-style-type: none">• Goal 1• Goal 5• Creative Case
2. We will engage more people in the work of the museum as audiences, customers and partners	<ul style="list-style-type: none">• Goal 2• Goal 5

	<ul style="list-style-type: none"> • Creative Case
3. We will turn up the volume on the museum's profile and position locally, nationally and internationally	<ul style="list-style-type: none"> • Goal 2 • Goal 3
4. We will increase our self-generated income and create a more resilient financial model	<ul style="list-style-type: none"> • Goal 3
5. We will build a bigger and better digital offer	<ul style="list-style-type: none"> • Goal 1 • Goal 2 • Goal 5
6. We will strengthen the museum to be more confident, ambitious and effective	<ul style="list-style-type: none"> • Goal 1 • Goal 4 • Creative Case

Some aims are more closely connected to a specific Arts Council goal (Aim 1 with Goal 1) (Aim 2 with Goal 2), whereas the museum's commitment to providing opportunities for every child and young person (Goal 5) and to the Creative Case, flow throughout the Business Plan and the museum's work.

Heritage Lottery Fund

Having received capital funding of over £7 million from the HLF towards the museum's redevelopment (completed in 2010), the museum has an excellent ongoing relationship with HLF and continues to successfully apply for project funding to deliver a range of programmes and services.

The museum is a champion of the HLF's outcomes for heritage, people and communities through all of its work and has been very pleased to have received HLF funding for:

- The museum's exhibitions programme (Our Heritage grant for *A Land Fit For Heroes* in 2014) (Our Heritage grant for *Represent!* in 2018)
- The development of online giving for the museum (Catalyst fund)
- A programme of resilience and business planning for the future (Transition Fund)
- A collections acquisitions programme (in partnership with the Working Class Movement Library) (Collecting Cultures)
- A large scale community project, *Never Going Underground* (Our Heritage)
- As a partner in the Manchester Histories *Peterloo 1819* bicentenary commemoration project (Our Heritage)

The museum continues to invest in its relationship with the HLF team in the North and to share its experiences and resources with other applicants to HLF funding streams including other museums and community groups. The museum has provided space within its community gallery programme for a number of other recipients of HLF grants and worked in partnership with a range of other organisations on funding bids.

Manchester City Council

Based in the city centre, the museum works closely with Manchester City Council (MCC) and receives support with rent and rates costs for both the main museum building and its storage site on Princess Street in Manchester. This is recognised in Museum annual accounts as a gift in kind grant of over £150K.

The Museum pays for MCC administration of its monthly payroll system and the Council is the guarantor which allows Museum staff membership of the GM Pension Fund. The museum also receives advice as required from the HR and legal teams at the City Council. MCC is represented on the PHM Board with a designated Trustee position occupied by a City Councillor.

There are a number of City-wide cultural projects that resonate with the Museum's Manifesto and Programme and for which we are working closely with MCC commissioned staff they currently include Wonder Women (2018) and Peterloo (2019).

7. Trustee biographies (January 2019)

CHAIR OF TRUSTEES

Baroness Jan Royall

Jan Royall is Principal of Somerville College Oxford. Under the last Labour government she was Leader of the House of Lords and a member of Gordon Brown's cabinet. She then served for five years as Leader of the Opposition in the Lords. She was appointed to the Lords in 2004 and became a government whip with responsibility for health, international development, Foreign Affairs, Equality and Northern Ireland. She previously worked in the European Commission, for Neil Kinnock and for the Labour Group in the European Parliament.

Jan is still an active backbencher with an interest in education, young people, housing, health and social care, social justice, women, diversity and foreign affairs. In addition to being Chair of Trustees for the People's History Museum, she is Vice President of the Party of European Socialists, a member of the Fabian Executive and is associated with many charities and voluntary organisations.

Jan became Chair of Trustees for the People's History Museum in January 2016.

TRUSTEES

Derek Antrobus

Association of Greater Manchester Authorities

Derek Antrobus was born in Salford in 1954 and attended local schools before working as a journalist on newspapers in the city between 1973 and 1984.

Between 1984 and 1990 he studied at the University of Manchester, Bolton Institute of Higher Education and the University of Salford. He currently lectures in social science with the Open University (OU) as well as studying with the OU.

Since 1979 he has been a member of Salford City Council and is currently Lead Member for Planning and Sustainable Development. Derek was chair of the Regional Flood and Coastal Committee (2010-2017) and is a member of the Greater Manchester Planning and Housing Commission. He was a member of the Council of the University of Salford (2010-2017).

In 1997 he published *A Guiltless Feast* – a book which charts the early history of the modern vegetarian movement and its links with Salford.

Lord Steve Bassam (Vice Chair – London)

House of Lords

Steve Bassam has spent most of his working life as a servant of the labour movement as a politician and official. He worked for Camden Council and then the Greater London Council (GLC) as a senior researcher from 1983 until 1986, he also worked at London's Strategic Policy Unit. For ten years he worked for the AMA and then the Local Government Association (LGA) as an Assistant Secretary. He briefly worked for KPMG and Capita prior to joining the government in 1999.

From 1983 until 1999 he was a Councillor for Brighton and Brighton and Hove City Councils. For 13 years he was local political leader and led the creation of the successful unitary council in 1996. During his time as leader the city was transformed and Brighton and Hove regenerated into the vibrant city by the sea it now has a reputation for. He unsuccessfully contested Brighton Kemptown in 1987.

Steve was created a life peer in Tony Blair's first peers list in 1997 and became a minister in 1999 and Labour's Chief Whip in the Lords in 2008. He has been a member of the Shadow Cabinet since 2010 and has helped develop Labour's effective use of the Lords in opposition.

Educated at Clacton Secondary Modern School, Colchester Technical College and Sussex and Kent Universities, Steve has a History degree and an MA in Social Work. He has a lifelong interest in labour history.

Kay Carberry**Retired, Assistant General Secretary, Trades Union Congress (TUC)**

Kay Carberry was Assistant General Secretary of the TUC until March 2016. During her career at the TUC Kay worked across a wide range of policy areas and served on a number of government advisory bodies and commissions on equality, education, training and employment. These included the Women and Work Commission, Equal Opportunities Commission, and Equality and Human Rights Commission. She is currently a Commissioner of the Low Pay Commission, a member of the Civil Justice Council, a board member of Transport for London and a director of TU Fund Managers.

Kay was awarded a CBE in 2007 for services to employment relations.

In the late 1980s, together with former TUC General Secretary John Monks, Kay was responsible for the TUC's role in the process that led the People's History Museum (then the National Museum of Labour History) moving from London to Manchester.

Martin Carr (Vice Chair – Manchester)

From 2001 to 2016 Martin led True North, a brand consultancy he had founded; steering the company's development into a 25 strong team recognised for creating innovative, distinctive and robust brands and winning over 200 awards for creativity and effectiveness.

During that period he was also lead consultant on a number of complex, high profile projects, which included defining the vision and brand positioning of National Portrait Gallery, creating brands for global products for the British Council and rebranding Durham University, The Royal Collection, National Gallery of Ireland and the University of Oxford's global £3 billion philanthropic giving campaign.

Martin is now a non-executive director of three creative businesses and an independent brand consultant.

He has been a board member of the Design Business Association, is a co-founder of Discuss, a forum for public debate and engagement with ideas in Manchester, and is also a Trustee of the Manchester Literature Festival.

Bernard Donoghue**Director, Association of Leading Visitor Attractions (ALVA)**

Bernard Donoghue is the Director of the Association of Leading Visitor Attractions (ALVA), which represents the most important iconic and popular museums, galleries, cathedrals, palaces, castles, stately homes, historic houses, heritage sites, gardens, zoos and leisure attractions in the UK.

He was Chair of the Tourism Alliance between 2015 and 2017 and has been a board member of the Alliance since 2010. In May 2017 he was appointed to the Mayor of London's Cultural Leadership Board and is the Mayor's Ambassador for Cultural Tourism. He has been a member of the Government's Tourism Industry Council since 2015.

He is Chairman of the award-winning London International Festival of Theatre (LIFT), and Chairman of the Ambassadors' Council of WWF-UK. He is a Trustee of: The Geffrye Museum of the Home, London; the Peoples' History Museum, Manchester; The Heritage Alliance; a judge of the Museum and Heritage Awards, and is a Council Member of St Paul's Cathedral, London. He is a former Chairman of VisitManchester, the Manchester tourist board; a former Trustee of WWF-UK; Centrepoin; the National Funding Scheme; a former Deputy Chair and Trustee of Kids in Museums; and was a founder Trustee of the Kaleidoscope Equality Trust.

Russell Gill**Head of Co-operative Relations, The Co-operative Group**

Russell Gill is Head of Co-operative Relations for The Co-operative Group – one of the world's largest consumer co-operative societies, with sales of over £10 billion and over five million members.

He has worked for the co-operative movement since 1992, fulfilling a variety of corporate roles and is currently responsible for the Group's co-operative engagement and education activities. He was awarded a Masters in Management of Co-operatives & Credit Unions from Saint Mary's University, Nova Scotia.

He is the Chair of The Co-operative Academies Trust, Eurocoop's Co-operative Identity Working Group and the Co-operative Group Northern Pension Fund.

He is married with two children and lives in the Pennines.

Tom Jones

Head of Policy & Public Affairs, Thompsons Solicitors

Tom is Head of Policy and Public Affairs at Thompsons Solicitors, the main trade union law firm in the UK. Tom leads on campaigns for the firm around access to justice and against law reform that favours employers over employees or insurers over injured people. In his spare time he tries to keep fit and keep up with his three daughters.

Beth Knowles

Mayoral Lead for Homelessness and Rough Sleeping, Greater Manchester Mayor's Office

Beth is responsible for the Greater Manchester Mayor's commitments to end rough sleeping by 2020 and reduce and prevent homelessness in the longer term, working with the Greater Manchester Homelessness Action Network and the Greater Manchester Mayor's Homelessness Fund. She is also Chair of With One Voice, the international movement that aims to strengthen the arts and homelessness sector through exchanges in practice and policy.

Beth has been an elected Councillor for Manchester city centre since May 2014. She has worked for a variety of NGOs and trade unions on local, national and international issues. Beth also sits on the board of Castlefield Art Gallery in Manchester.

Steven Lindsay

Kay Johnson Gee

Steven is an adopted Mancunian originally from Glasgow. He is an accountant by training and a corporate finance advisor by profession, most recently as a partner with Kay Johnson Gee in Manchester.

Steven is a lapsed football fan, lapsing football player and ardent music gig attender. He has been involved in organising music based fundraising events for People's History Museum, Salford Lads Club, Amnesty International, Musicians without Borders and Women's Aid. He is also a Trustee at Contact Theatre and Vice President at Forever Manchester charity.

Alveena Malik

Co-Founder and Director of One Million Mentors

Alveena has 20 years' experience of working on social justice issues, including equalities and human rights, community cohesion and also delivering social innovation projects.

Alveena is Co-Founder and Director of One Million Mentors which is a pioneering approach using the advantages of technology in order to transform the process of mentoring for all. One Million Mentors' purpose is to train, recruit and connect one million mentors to one million young people in the UK to help them maximise their talents and get into the world of work.

Formerly Alveena was CEO of UpRising, Britain's premier leadership programme looking to support diverse young people aged 19 to 25 years old to access power and become leaders whilst remaining connected to their communities.

Previously Alveena was Principal Associate at the Institute for Community Cohesion (iCoCo) with lead responsibility on Education and Cohesion Policy and Intercultural Dialogue. She liaised with national/local governments and schools on the role that education can play in bridging cultures, strengthening active citizenship and promoting community cohesion.

Alveena was also Head of Communities and Integration Policy at the Commission for Racial Equality (CRE) where she led the development of CRE policy on issues of Migration, Segregation, Extremism, Interfaith Dialogue, and Conflict Resolution and Mediation.

Alveena was appointed as Special Adviser to the Communities and Local Government Committee on Migration and PREVENT. In 2010 she was appointed as Faith Panel Adviser to the Secretary of State for

Communities and Local Government. She was also an Advisor to the Law Society's Equality and Diversity committee.

Paul Nowak

Deputy General Secretary, Trades Union Congress (TUC)

Paul was appointed Assistant General Secretary of the TUC in February 2013, and was subsequently confirmed as Deputy General Secretary by the TUC General Council in February 2016.

Over the past three years Paul has led on a number of key policy areas including public services, transport and industrial policy. This has included the TUC's work in support of key infrastructure projects such as HS2 and airport expansion in the South East and the TUC's work to secure a positive future for the UK's steel industry.

As well as responsibility for the TUC's organisation in Wales and the English regions, annual Congress, union organising and inter-union relations, Paul formally deputises for TUC General Secretary Frances O'Grady. Paul was one of the first intake of the TUC's 'Organising Academy' in 1998 – and prior to this had been an active member of unions including the GMB, UNISON and CWU, working as a hotel night porter, in a call centre and on a local bus helpline. He first joined a union working in ASDA at the age of 17.

Paul has also served as the TUC's Regional Secretary in the North East and Cumbria and as the TUC's National Organiser, where he had responsibility for developing the TUC's Organising Academy and supporting union efforts to reach out to the next generation of union members and activists.

Paul was appointed a member of the ACAS Council in November 2011. He is also a Trustee of TUUT Charitable Trust.

Paul is married to Vicky, has three teenage children, and lives on Merseyside. He supports Everton FC.

Lucy Powell MP

Member of Parliament, Manchester Central

Lucy is the Member of Parliament for Manchester Central. Lucy was elected in a by-election on 15 November 2012 and is the first female Labour MP to represent a Manchester constituency.

Lucy was born and brought up in Manchester, where she attended Parrs Wood High School and Xaverian Sixth Form College, before going onto study Chemistry at the University of Oxford and King's College London. She lives in Manchester with her husband James, an A&E Doctor, their children Katie and Tom and her step son Joe.