



PEOPLE'S
HISTORY
MUSEUM

People's History Museum Business Plan 2016-2020



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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 world-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, our vision, our mission and difference we want to make to the world.

This Business Plan sets out how we will deliver our manifesto and achieve our aims between 2016 and 2020. 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 capacity, skills and resources to seize new and exciting opportunities.

With key anniversaries taking place in 2017 (LGBT+ campaigning 50 years since the Sexual Offences Act), in 2018 (100 years since women first got the right to vote), in 2019 (Bicentenary of the Peterloo Massacre), leading up to another General Election in 2020 – 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. For a medium sized independent museum in the North, we punch well above our weight and 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 be the 'go to' place for democratic engagement we must build on these successes, seize these new opportunities, use our resources effectively and be confident and ambitious for the future.

We are proud to be a national museum with a home in Manchester, but 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 take a 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 invest in continuing to raise the profile of the museum, connecting press and PR to the programme and using communication channels more effectively.

We will continue to raise more of our own income through the Join the Radicals campaign and the commercial activities of the Trading Company. We will also exploit 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 enough 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 everything set out in this Plan and we have set out how we are going to resource the activity, our financial forecast for the coming four years, and what the risks are. 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 delivering the aims of this Plan.

The need for appropriate investment in our national museum however, is an ongoing priority. Removal of central government funding by DCMS at the time of writing this Plan has a major impact on the museum's future resilience. We have been incredibly successful in generating additional income from individual giving and commercial activities, but this is not enough to replace core funding from major funders. We are committed to diversifying income streams at the museum, while also lobbying for the national recognition and support that the museum deserves.

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 taking a new programme-led approach and our museum will be more resilient for the future as a result.

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 provides 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 national museum 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 collection and museum object collection 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 5) and an Audit and Risk Committee overseeing risk and financial matters.

The organisation is a medium sized independent museum with 31 paid staff and a team of 67 regular volunteers (as of April 2016). The museum's turnover is around £1.2 million per year.

Since the museum reopened in 2010 visitor numbers have increased significantly achieving a high of 108,000 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 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 who the museum has provided office space for in return for pro bono PR support. 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. 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 Association of Greater Manchester Authorities (AGMA) and Manchester City Council (MCC). The museum is an active member of the Manchester Museums Consortium as well as many other networks. Both the Heritage Lottery Fund (HLF) and the Arts Council are regular funders of the museum's work and PHM has excellent relationships with both 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. There is lots of interest in the museum's model and subject matter, especially in Scandinavian countries, and the museum has provided advice and information to colleagues in other countries including Sweden, Denmark, and others. The museum is also keen to develop further international relationships and partnerships particularly in the United States and the Far East (including China).

3.3 Successes and achievements

Throughout its history the museum has changed and 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 in the last 6 years since the museum reopened in 2010.

- The museum has grown as an organisation in thinking and ambition. The museum has thought about how to be more contemporary, relevant and resonant for our audiences.
- The museum has brought to life the stories of the radical people who believed in 'ideas worth fighting for' through its collections, exhibitions and programmes.
- 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 been confident in taking a pro-democracy and pro-voting approach.
- 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
- 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) and Guardian Culture Pros Pick (Museums + Heritage Awards 2015).

- The museum has launched the new *Join the Radicals* individual giving campaign which connects to 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.
- The museum continues to be known as a national and international lead in textile conservation with a specialism in large scale textiles and banners

Financially the museum has made significant progress in introducing new income streams in the face of cuts to public sector funding. The focus has been to generate more income from philanthropy and individual giving, as well as strengthening the museum’s commercial income through its Trading Company.

- Individual giving has seen income increase to £123,000 in 2015/16 compared with: £81,000 in 2014/15 (+ 52%) and £20,600 in 2013/14 (+ 498%)
- The Trading Company has grown its income to £123,000 in 2015/16 compared with: £102,800 in 2014/15 (+ 20%) and £91,400 in 2013/14 (+ 35%)

4. Vision, mission, values

In 2015/16 the museum had the opportunity to take part in the Future Proof Museums programme (delivered by the Arts Marketing Association with Arts Council funding). This helped the museum to develop its new manifesto (which sits at the heart of this Business Plan) and to refresh the organisation’s vision, mission and values as set out below:

VISION

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.

MISSION

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

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.

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.

VALUES

Daring / Unique / Honest / Innovative

5. External environment

5.1 Key external factors

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

<p>Political</p>	<p>Local</p> <ul style="list-style-type: none"> • The Northern Powerhouse development and the impact this will have on transport links, connectivity and the economy in the North • The devolution agenda in Manchester and what this could mean for culture and the arts • Our Manchester Strategy – ensuring that the museum responds to and supports the strategy for Manchester over the coming years • The Greater Manchester Strategy – ensuring that the museum responds to and supports the strategy for Greater Manchester especially in relation to AGMA funding <p>National</p> <ul style="list-style-type: none"> • The Culture White Paper – making sure the museum responds to and 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 the EU Referendum in 2016, local elections and the next general election due to be held in 2020
<p>Economic</p>	<ul style="list-style-type: none"> • Threats to the museum's national funding from Central Government which has been cut by DCMS and has a significant effect on future budgets • 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 AGMA continues to support the museum • Opportunities to explore with the growing economy of Greater Manchester and Northern Powerhouse developments – identifying regional economic developments that the museum can capitalise on • The need to focus on philanthropy as a strong income stream for the museum as a key recommendation and area of interest for DCMS • 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
<p>Social</p>	<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 development • 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 AGMA funding • 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

	<ul style="list-style-type: none"> Working with community groups and organisations to better reflect the museum's collections and stories around equality – age, gender, sexuality, race, disability and others
Technological	<ul style="list-style-type: none"> Building a bigger and better digital offer that is appropriate for a Digital Age 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 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 take part in 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 new Code of Ethics to guide the museum's work Always consider the museum's values and purpose when exploring how to secure greater income

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

The Association of Greater Manchester Authorities (AGMA)

AGMA supports the voluntary sector through its Grants scheme which is overseen by the AGMA Statutory Functions Committee and is the museum's primary funder (having consistently received funding since 1988).

The museum is able to meet the priorities of the Grants scheme and positively contribute to AGMA's vision in a number of ways.

- The museum 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
- The museum makes a contribution of over £6 million to the Greater Manchester economy through all of its activities each year
- The museum is a national museum in Manchester and attracts significant amounts of national press coverage
- The museum provides skills, training and employment opportunities for Greater Manchester residents and provides a volunteering, placement and intern programme

- The museum provides a cultural resource for the people of Manchester to visit for enjoyment, entertainment, learning, community events and for business
- The museum delivers a programme of exhibitions and events, both within the museum and out in communities, contributing towards the health and wellbeing of Greater Manchester residents

Arts Council England

Arts Council England has five goals for museums and libraries:

- Goal 1: Excellence is thriving and celebrated in museums and libraries
- Goal 2: More people experience and are inspired by museums and libraries
- Goal 3: Museums and libraries are sustainable, resilient and innovative
- Goal 4: The leadership and workforce in museums and libraries are diverse and highly skilled
- Goal 5: Every child and young person has the opportunity to experience the richness of museums and libraries

The museum actively engages with Arts Council priorities and 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:

- 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
- The museum's objective is to increase the total number of people experiencing and being inspired by the museum
- The museum's financial forecast for the coming years indicates the organisations' sustainability and the innovative ways in which the museum is aiming to secure income from its own charitable and trading activities
- The museum is led by a highly skilled Board of Trustees and Senior Management Team
- The museum welcomes children and young people and has an active programme in place for schools and families

Heritage Lottery Fund

Having received capital funding of over £7 million from the HLF towards the museum's redevelopment, the museum has an ongoing relationship with HLF and continues to successfully apply for project and revenue funding as appropriate.

Recently HLF funding has contributed significantly to the museum's work, including exhibitions programme (Our Heritage grant for *A Land Fit For Heroes*), the development of online giving (Catalyst fund), resilience and business planning for the future (Transition Fund), a collections acquisitions programme (in partnership with the Working Class Movement Library) (Collecting Cultures grant) and a large scale community project, Never Going Underground, working with local LGBT+ individuals and groups.

6. Aims

During the life of this Business Plan the museum has the opportunity to lead a series of nationally significant anniversaries in the coming 5 years:

- 2017 – 50 years since the passing of the Sexual Offences Act in 1967
- 2018 – 100 years since women first got the right to vote in 1918
- 2019 – 200 years since the Peterloo Massacre in 1819
- 2020 – General Election

The museum will also work with some of its strategic partners and supporters to mark additional anniversaries and take part in regular festivals during the life of this Business Plan including:

- The EU Referendum in 2016
- 20 Years since New Labour (1997) in 2017
- Local Mayoral elections in Greater Manchester in 2017
- The 150th anniversary of the TUC in 2018

The museum has a unique role to play in highlighting and bringing each of these significant events to life and has built its new programme-led approach so as to be at the heart of this Business Plan. Building on its successes and achievements so far (for example, in relation to the 2015 General Election), the museum knows that as the home of ideas worth fighting for it has an amazing opportunity to reflect and respond to contemporary issues such as those above and events that come up (including the European Referendum) through its collections, stories, expertise and programmes.

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 2020. The museum's manifesto is clear and it is ambitious and now is the time to continue to develop and grow and to cement our relationship 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 and is driven by the opportunities outlined above and by the need for the museum to achieve more with the resources it has. By focusing on a core season each year the museum firmly 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.

2. Engaging more people

The museum has already achieved its goal of welcoming 100,000 visitors in one year into its new building and has seen visitor numbers quadruple from around 25,000. Numbers are now plateauing however, and the museum needs to work harder to achieve the next step-change in audience engagement. The museum needs to reach out beyond its committed audience of visitors and supporters. The driver is now to widen engagement to new audiences, to make sure the museum is relevant to different people as individuals and groups, and to ensure repeat visitors are taking 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 and connections to current issues and events. The museum feels however, that there are opportunities to extend its reach through new channels and programmes. Continued investment in raising the profile of the museum connected to the programmed approach will engage more people and hopefully help with income generation and resilience through greater awareness and support.

4. Increasing self-generated income

Since 2010 the museum has responded proactively and creatively to cuts to its funding and has already grown its self-generated income. The museum is aware of the need to continue to increase self-generated income, especially income which is unrestricted and can support the museum's core functions and purpose. Ongoing challenges to public sector funding (local and national) are a reality for the sector, and PHM is committed to ensuring its own resilience and sustainability. As well as looking at other opportunities, the museum believes there is more potential in the promotion of 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 (with over 300,000 online users in 2015/16). The driver for change for the museum is to make digital activity something that is a core part of everything the museum does, rather than being focused on marketing, communications and audience engagement. Building a bigger and better digital presence to ensure accessibility for a wider UK and international audience, will require investment, creative thinking and work with partners. There is also a drive to consider the impact of collecting digital material, especially for the archive collection.

6. Strengthening the museum

The museum has a strong team of staff and volunteers and 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. One of the drivers for change is the need for the museum to be more diverse, particularly in relation to governance and this will be a focus for 2016/17. There is also a recognition of the importance of an external focus that connects effectively with partners and stakeholders. 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.

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

Currently engagement with the collections, stories and ideas at the heart of the museum is split across four main platforms. The archival collection has a dedicated reading room, and is predominantly accessed by an academic audience. A public events programme runs throughout the year including annual festivals, sessions linked to changing exhibitions as well as some public submissions from partners and other groups. The changing exhibition programme is programmed every six to eight months and allows the museum to explore one particular area of democratic history in more depth. Further rotating displays can be seen through the community exhibition programme with around 12 exhibitions each year, but which is currently over-subscribed. Finally there is a dedicated learning programme that covers Early Years & Primary, Secondary & Post 18, and Adult & Community. Formal learning sessions are arts based, or delivered via living history performances. The core programme has remained largely the same for 5 years with newer innovations including taught sessions by the WEA and regular discussion groups.

b) Issues and challenges

PHM functions like many other museums, with separate teams working towards separate objectives. While each team achieves their goals there can be a lack of cohesiveness towards delivering an overarching organisational vision or set of aims. The challenge for PHM is to move beyond the traditional museum model and develop an approach where the functions of learning, events, exhibitions and collections work together towards a shared goal, while also connecting closely with the teams in Business Development and Operations. The aim is to give PHM's programme the quality, variety and impact needed to encourage multiple repeat visits and fulfil the museum's overarching aim of engaging large sections of society in the big ideas that shape the world.

c) Future direction

Over the next four years PHM will become a cultural leader. Its work will be closely connected to the manifesto and will focus on the big questions at the heart of the museum – while connecting to big anniversaries. No longer will the museum's functions operate as single entities. As an organisation PHM will continue to be nationally recognised for its work on conservation, education, as an archive provider and changing exhibition space. But the museum has bigger ambitions as PHM moves to a programme-led approach.

A theme each year will provide a single point to which all functions of the engagement team can focus. 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. PHM will be an organisation that doesn't only discuss and explain history, but will become a bridge linking the past to the present. This new direction will make the organisation a vibrant space where today's world can be understood within the context of the past and be safely debated and discussed.

The themes that will form this programme-led approach over the coming 5 years are as follows:

2017 - Never Going Underground: 50 years after the first legislation that gave limited rights to gay men, PHM will recognise and celebrate the unknown and unheralded who campaigned for equality. Never Going Underground will reflect the past and current lives of the LGBT+ community; a group that continues to experience high levels of violence, intimidation and discrimination.

2018 - Some women and all men: a hundred years since 1918: Democracy – its history and its promotion – is at the centre of PHM's work. With 100 years passing since some women and all men got the vote the museum will be the place to discuss how the franchise was won and what it means to us now. As trust in democracy and political systems is falling across the western world, never has telling the story of the development of democracy been so important. PHM's programme will engage with and encourage artists and academics, the apathetic, the angry and the politically active to debate and the meaning, relevance and future of democracy then and now.

2019 - Peterloo: 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 - Election: What will the election of 2020 bring? Building on the success of its 2015 exhibition which attracted significant national press coverage and an engaged audience, PHM intends to be at the centre of discussion surrounding the campaign. Working with a host of media partners, public institutions and companies, PHM will host debates, discussion and be a key point for the public to learn more and better understand the election in ways that are both engaging and radical. As part of this programme PHM will roll out an entire new strand of its learning programme which aims to engage young and old alike in becoming engaged citizens.

d) Detailed objectives

- The museum will not deliver a service (learning, event, or exhibition) without discussion of the target audience and how to reach them.
- The collection will be at the heart of everything the museum does and form a springboard to discuss wider histories of the past, but also the present.
- Services will be based on the most suitable way of engaging audiences. Having identified the best method of interpretation the programme will include exhibitions and the learning programme, as well as artist in residence, crafts, and drama/visual arts.
- There will be a programme lead for each theme from the staff team.
- All teams and team members will deliver bespoke products/services for each season. Time spent on each season will vary between 25% - 75% depending on the focus.
- Staff from across the museum will dedicate 10% of their time to developing digital output.
- None of the seasons will be delivered without partnership, and in order to maximise the impact of our work we will build strategic partnerships with government bodies, other cultural organisations, academic institutions and the private sector.

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 100,000 visitors a year. This includes general visitors, group learning visits, event attendees and those attending functions through the museum's venue hire service. Since the museum re-opened in 2010 numbers have grown from 75,440 to a peak of 108,000 and have remained steady at around 100,000 but are no longer growing. Formal learning participation saw a dramatic rise in 2014 but has since levelled off, and events visitors have shown a steady increase with the investment of more capacity in the form of a dedicated post. The majority of learning visits come from within the AGMA areas. Of general visitors, post code analysis show that of the general visitors to the museum the majority come from the more affluent in society or those most likely to engage with the arts (based on Audience Agency segmentation).

For those who do attend (as general visitors, via events or as participants in formal learning sessions) qualitative analysis demonstrates that the vast majority are positive about their experience (backed up with a VAQAS positive and year-on-year increase in score). PHM has a core audience who are very supportive, loyal and devoted to the museum's work.

More recently PHM has experimented with introducing techniques to achieve deeper levels of engagement. Exhibition visitors are able to take part in dialogues with each other through the use of question and response, while those attending Fabric of Protest sessions discuss contemporary political issues while participating in art based activity. Through working in this way the museum is becoming a facilitator for dialogue about the past, the present and the future with a wider range of audiences.

b) Issues and challenges

Six years after the museum's capital redevelopment, overall visitor numbers have stopped increasing. The target of 100,000 visitors set when the museum reopened has been achieved, but it has also created an artificial ceiling that the museum now needs to smash through and to set itself a new and more ambitious target for the future. Visitors 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. Visitor engagement also helps to raise profile, secure funding, and ensure wide reaching advocacy and support for the museum.

In addition to plateauing visitor numbers, 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 must become more than a physical entity; with a shift to a bigger and better digital offer. This will require a significant update of the museum's infrastructure and investment in skills, expertise and capacity.

PHM must also work better at bringing non-typical museum visitors and those disenfranchised into the physical spaces of the 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 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.

c) Future direction

Current visitor feedback on the museum's engagement offer is very good. Visitors feel a real ownership of the museum and the collection as though it is 'theirs'. Future engagement will build on this as PHM has a good dialogue with existing users, but there is also more to do.

The museum aims to encourage its existing audience to visit more, while also working to attract new users. The museum's ambition is to reach 200,000 visitors by 2020.

There will be a focus on different audiences for different seasons 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) for example, will be a focus especially around democratic engagement and the lead up to the next general election in 2020. 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.

The museum aims to understand more about its current and prospective audiences. The museum needs to gather and use data in a more systematic way - to understand exactly who is visiting the museum and why, and more importantly who isn't engaging with the museum and how we reach those people. This will require investment of staff time and resources and a focus on this as one of the key aims of the Business Plan.

The programme led approach will give focus to the museum's work and the development of each theme will begin with who the target audience is in the first instance. The programme will be used to provide high quality, diverse and engaging activities looking for existing audiences who will come back time and time again, and to proactively reach out to and welcome new audiences to the museum. Target audiences (depending on each season) 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

The museum's existing and new partners will also be key to the success of this aim to be more visitor focused and to attract more and different audiences. The themes of the programme are ones which most cultural, charitable and commercial organisations will share and will want to be involved with. In order to reach the biggest number of people we 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
- 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 key anniversaries in the museum's programme

d) Detailed objectives

- Double the museum's visitor numbers by 2020.
- Through the programme led approach maximise the impact of each and every project.
- Reorganise the delivery of formal learning to a slimmed down series of sessions delivered by a single specialist creating capacity for the learning team to develop new programmes tailored to a specific audience and responsive to the programme each year.
- Create a two tiered approach to events with a smaller number of large events for those who perhaps do not engage with the museum, and more community focussed events for those who regularly engage.

- Work with partners (including audience development agencies and higher education institutions) to establish models through which the museum's impact on visitors can be measured.
- Establish a data and evaluation champion within PHM staff. They will have the task of ensuring that all programming is done with a full understanding of who the audience is, how they are to be reached and how feedback will be used to improve the programme.
- Work collaboratively with a major cultural partner and a commercial partner for each of the themed programmes.
- Collaborate with a digital partner to reposition the organisation so that all 'physical' output is matched with something digital.

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. In terms of visitors, the numbers speak for themselves: from c.25k visitors pre-2010 to c.100k per annum currently.

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 contra deal arrangement a PR company, who, in exchange for office space support the museum in all its external PR work.

We have a strong position locally relating to politics and certain areas including LGBT rights, Votes for Women and a place where community groups can apply for exhibition space. We have a niche position nationally and we are part of an international network of museums with significant collections relating to working people and their lives

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, the Jewish Museum etc.) and other cultural venues such as 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 organisation such as the Workers Educational Association (WEA), community groups, Trade Unions, local branches of political parties, youth groups, LGBT rights groups etc.

As a national museum 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.

Internationally the museum is an active member of a group of social history museums in Europe. There is scope for the museum to also look at the USA for links as Tom Paine is arguably much better known and more celebrated on the other side of the Atlantic, with the museum holding relevant artefacts in its collection.

b) Issues and challenges

In terms of turning up the volume on the museum's profile and position locally, nationally and internationally, the main issues and challenges are related to available resources. At present the museum spends 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.

The museum clearly has a unique set of assets which support its profile and position (museum building, collections, subject matter, stories, and staff expertise etc) 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 challenge for the life of this Business Plan, especially when the museum has such a fantastic set of opportunities with upcoming anniversaries at the heart of the programme-led approach.

If its application to the Arts Council Museum Resilience Fund is successful, the museum will be able to better resource this side of the business, which in turn should see results in terms of the museum's profile and position. Alternatively the museum will need to review the use of existing resources (staff and other costs) to ensure profile and presence can be improved over the coming 4 years.

c) Future direction

Turning up the volume on the museum's profile and position locally, nationally and internationally will enable the museum to shout more loudly about the collections it cares for, the work it does with audiences of all backgrounds and the important role it has in continuing to work with the stories of Radical Heroes. A stronger profile and position will also enable the museum to place itself centrally to the forthcoming anniversaries to which the themed programme is linked.

A proactive focus on increasing the museum's profile and position will not only enable the museum to attract more visitors to the building and website, but also make the museum more visible to influencers, decision makers and grant-making organisations.

The new focus on themed programming presents the museum with a plethora of opportunities to focus resources more tightly and pull in additional resources through forming appropriate partnerships and collaborations.

Opportunities to turn up the volume on the museum's profile and position locally, nationally and internationally include:

- Nurture and grow the museum's existing position, including through continuing to work with a PR company, maximising opportunities to talk about the museum and its work through various platforms including Social Media
- Expand the group of vocal advocates we have (e.g. Billy Bragg, Jon Snow and Tom Robinson)
- Expand our reach and increase awareness of what we do – the themed programming will be a great asset here, though we need to be mindful not to be seen as a one-theme venue by 'new' audiences and contacts
- Maximise the potential of the Honorary Patron scheme and revisit the scheme in that light
- Investigate whether there are other international networks to be part of or maybe create one

The programme-led approach also gives opportunities for strong relevant stories told on a variety of platforms. The museum's entire digital offer will need to be considered and the museum will need a new website in order to make the most of these opportunities.

The museum's communications and marketing strategy will work in tandem with the programme-led approach and will focus on telling relevant stories, giving clear and consistent messages internally and externally. The museum has the potential to be seen as a thought-leader, both in terms of active and reactive commentaries. We will also pursue appropriate awards and accolades as a means to further the position and profile of the museum.

d) Detailed objectives

- Develop an annual tactical plan for communications and marketing, with smaller focussed plans for each programme strand and audience segments where appropriate
- Develop an annual tactical plan for advocacy
- Include the museum's profile and position in other relevant strategy or policy documents throughout the museum
- Nurture and grow the museum's existing position, including continuing to work with a PR company
- No programme season to be delivered without a media partner
- Maximise opportunities to talk about the museum and its work through various platforms including Social Media
- Maximise the potential of the Radical Heroes scheme
- Link in to appropriate international groups and events
- Work with all staff to ensure a consistent brand message
- Ensure all members of staff have at least one objective related to the museum's profile and position
- Ensure all Trustees have a clear remit and active role around the museum's profile and position – especially in expanding the museum's political reach across parties
- Put in place a series of measures to analyse impact, including: press coverage, visitor numbers, outreach numbers, Social Media engagement, sponsorship, donations, funding, commercial figures and other appropriate parameters

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 £124,200 / 10.5% towards the museum's income. This has increased from £67,507 in 2010/11.

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:

- It's external conservation service
- 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 has received significant backing from local and national sources and has been a particular fundraising focus for the museum's Chair and Trustees. In 2015/16 the Join the Radicals campaign (and other donations to the museum) generated £123,000 in income. This has increased dramatically from the £7,405 secured from donations in 2010/11.

The new campaign has also been supported by a clearer focus on donations both on site and online. Staff training, donations boxes, and 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 have 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 and core costs 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 the Arts Council and Heritage Lottery Fund who are two of the museum's main grant funders.

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 government grants. The museum has a particular challenge with its ongoing campaign to retain central government funding as a national museum in the North West. DCMS announced removal of its grant in 2010 and since that time the museum has been liaising with the department to seek to retain that funding. The loss of central government funding amounts to around 10% of turnover and has a significant impact on a museum of PHM's size.

The Association of Greater Manchester Authorities (AGMA) is the museum's main funder and has been since the museum moved to Manchester in the late 1980's. 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 at a challenging time.

The 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 secure funding to support additional skills, expertise and capacity to achieve the future direction described below.

c) Future direction

Based on the success to date of the Join the Radicals campaign, individual giving is the top priority for the museum in generating additional income. The campaign has also been a huge success and has worked especially well because of its close connections to the museum's values and purpose 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 and the seasons 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
- Developing the mid-level patrons scheme more fully (which is the least popular area of the campaign to date)
- 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 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 from the percentage profit agreement
- Continuing to develop and build the museum shop as a successful independent gift shop with appropriate links to the museum's collections, stories and the programme-led approach
- Maximising existing resources to secure as much income as possible from the venue hire service, being more proactive in selling spaces and services to clients and focusing on the events and bookings that achieve the most income for the museum

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. This activity will be closely connected to the programme-led approach with financial targets attached to each season over the coming years:

- *Never Going Underground* – target = £100,000 (£64, 000 already secured).
- Votes for women – target = £125,000
- Peterloo – target = £150,000
- Election 2020 – target = £175,000

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

- Develop an annual strategy for the Join the Radicals campaign with targets set each year
- Develop a fundraising plan for each season of the programme with a mixture of grant and private income
- Set clear objectives and goals for the Trading Company (retail, catering and venue hire)
- Review the idea of a Development Committee for the museum (made up of some Trustees and other recruited members)
- Ensure all members of staff have at least one objective related to fundraising and income generation
- Ensure all Trustees have a clear remit and role around fundraising and income generation

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

a) Current position

With over 27,000 unique web-hits in the last 12 months, over 18,000 Twitter followers and over 7,000 Facebook likes, the museum 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 twitter, Learning twitter and Venue Hire twitter) 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. We also use our Social Media and eNewsletters as 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 and thus we aim to match the 'personality' of the museum's digital presence to the physical museum: approachable, conversational, knowledgeable, not shying away from difficult conversations, celebrating Radical Heroes, keen to be relevant in today's society.

b) Issues and challenges

The museum's website is now over six 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, we are 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. A number of our collections, and in particular our archive collections increasingly becoming digital rather than paper based and we need to think about how to collect, store and provide access to this new material

c) Future direction

In order to serve, enhance and grow 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 relevant, live, 'always here' museum for current and potential audiences, whether they are physically near the building or engaging with the museum from afar.

The museum will take a '360 degree' approach to our digital offer and digital communications and marketing. This means we will take 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.

We will continue to work with all the elements of digital communications and marketing and aim to increase our reach through:

- Website
- Social Media
- Content
- Communications – inbound and outbound
- Search Engine Optimisation
- Possible paid-for advertising such as Pay Per Click / Media IQ

As outlined above, the museum aims to have a new website, including an excellent mobile version, during the life of this business plan.

The museum already has a strong presence on Social Media, which provides the museum with a very good platform to engage with existing and potential audiences, strengthen relationships and raise brand awareness.

Engaging and relevant content is key and the museum has a huge opportunity here to use the many amazing stories and collections it holds. This connects closely to the 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.

In the longer term, the museum's digital offer has the potential to be a valuable platform for conversations with audiences and for developing different relationships. The digital offer could 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 we could ever do ourselves. The digital offer could help the museum in our audience engagement by allowing us to not just deliver knowledge and inform audiences. It could allow us to involve our audience actively through a process of digital co-creation, and co-curation, ultimately creating a digital platform for ideas sharing that empowers our audiences in being active citizens.

In terms of communications, the museum will work on expanding and maximising opportunities to generate more inbound communications (potential clients, partners and audiences actively choosing to engage with the museum) and outbound communications, including the museums eNewsletters.

Search Engine Optimisation (SEO) will make the website as visible as possible through search engines.

Budgets permitting the museum will engage in online advertising, thus expanding the possible reach of the programme-led approach.

d) Detailed objectives

- Develop 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
- Embed the awareness of digital throughout the workforce
- Secure funding for a new phm.org.uk website
- Social media strategy that fits with programme-led approach
- Story-telling approach to engage and be engaging
- Maximise opportunities to talk about the museum and its work through various platforms including Social Media
- Work with all staff to ensure a consistent brand message
- Ensure all members of staff have at least one objective related to the museum's digital offer
- Staff to dedicate 10% of time to developing digital output
- Ensure all Trustees have a clear remit and active role around the museum's digital offer

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.

Two staff structures are included within this Business Plan:

1. The current staff structure at April 2016
2. A future staff structure for October 2016 – March 2018 (depending on the outcome of funding bids)

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 large Board of Trustees (currently 18 members as of April 2016) with local and national representatives who bring a mix of skills and expertise. There are a number of Trustees who have been involved with the museum for many years and others who have joined more recently. The museum has nominated representatives from AGMA, 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 5.

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 more 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 currently a noticeable lack of diversity on the Board which is something the museum's new Chair is keen to address quickly. 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 introduction of maximum terms of office for Trustees.

c) Future direction

In order to build on the museum's strengths as an organisation 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.

The museum has successfully applied for a Sustainable Improvement Fund grant from Museum Development North West to support this work, and has built it into its Arts Council Resilience Fund application. This will give the museum some additional capacity and external support to make this process as effective as possible, although there is a commitment to delivering the change needed regardless of external funding.

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.

d) Detailed objectives

Creating clarity for individual and team roles

- Review all existing roles and responsibilities
- Ensure the right roles are delivering the right priorities
- Create a matrix approach to leadership with responsibility and freedom within a framework
- Create clear devolved decision making across the museum
- Clarity of roles, objectives and tasks for teams and individuals closely connected to the Business Plan

Delivering a cultural change and development programme

- Investment in staff team connected to Business Plan priorities
- Skills development where needed
- Training programme for all staff and volunteers with collective and individual plans
- External perspective and awareness improved
- Agreeing and modelling the behaviour that everyone wants across the museum
- Improving communication as a shared responsibility for everyone in the organisation

Reviewing organisational structures and systems

- Staff structure review and refresh – agreeing the future structure and an implementation plan
- Job descriptions review and refresh
- New posts associated with funding bids – development of posts – recruitment
- Be clear how organisational priorities translate into team and individual work
- Ensure clear, consistent and direct communication across the organisation with everyone taking responsibility
- Ensuring fair, clear and direct treatment of staff when required
- Making quicker decision making – avoiding over consultation and giving clear direction

Trustees

- Chair to inform all current Trustees about future priorities and need for diversity and rotation
- Goals to be set by Board for diversity and change
- Changes to be made to Mem and Arts to be agreed and implemented
- Clear roles for Trustees – targets for individuals / groups

7. Resourcing

7.1 Resourcing the plan with people, systems, assets

In order to deliver and resource this Business Plan, the museum has identified 2016/17 as a transition year for development and change to take place that will strengthen the organisation as much as possible for the long term future.

The museum has already successfully applied for a small grant from the Museum Development North West Sustainable Improvement Fund to support this development, and is waiting the outcome of two applications to the Arts Council. Further fundraising and investment will be made throughout the life of the Plan to ensure the appropriate resources are in place between 2016 and 2020.

The museum has a staff structure in place at the start of this Business Plan which can be found in Appendix 3. The museum also has another staff structure which would be put into place from October 2016 pending decisions on two Arts Council bids (Designation Development Fund and Museum Resilience Fund) included in Appendix 4.

The second staff structure will provide additional capacity, skills and expertise in key areas of fundraising, communications and digital. This would provide the museum with a strong set of staff resources to achieve the aims of this Business Plan. If the funding bids are unsuccessful, the museum would then need to review all existing roles in order to best meet the ambitious aims of this Plan.

As well as resourcing the museum for fundraising, communications and digital activities, one of the main resource implications of this Business Plan is to ensure we have the people and systems in place to deliver the new programme-led approach. As outlined elsewhere in the Plan, this will involve reviewing all staff roles and allocating a percentage of time for staff to work on each season as appropriate.

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 need to improve diversity and the rotation of Trustees is already covered in this Plan and that will be a focus for 2016/17 and beyond.

2016/17 may see new ways of working and new systems in place to improve the productivity and effectiveness of the whole organisation. This will be supported by the secured SIF grant and will be a key feature of the museum's Resilience Fund application if successful. The Board and Management Team are committed to ensuring the museum is as confident, ambitious and effective as it can be and a systems review will form part of this commitment.

The museum has many 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 seasons over the coming 5 years

As well as the organisation's internal assets and resources, the museum will also have an important external focus which will be about 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 proactively to help promote and advocate for the museum through an organised stakeholder engagement plan.

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 discussing a partnership with Somewhere Manchester for 2017 connected to Never Going Underground, 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.

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 2016-2020

The figures to follow include budget forecasts for the current financial year 2016/17 and projected figures for 2017/18, 2018/19 and 2019/20. Historical figures for 2013/14, 2014/15 and 2015/16 are also provided for comparison.

Income is a mixture of grant income including that from our main funder Association of Greater Manchester Authorities 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 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.

The forecast budget for the coming three years reflects the ambitious and challenging targets the museum has set in order to achieve its objectives.

8.3 Delivery of Business Plan Aims

In order to deliver the aims of the Business Plan, the museum's budgets have been adjusted to account for outstanding applications to the Arts Council and other funders, as well as increased fundraising and income generation targets in key areas.

Additional capacity and staffing have been included in bids to both the Designation Development Fund (which will support research for the programme-led approach – AIM 1) and the Museum Resilience Fund (which will support fundraising, communications and digital activity – AIMS 3, 4 and 5).

The museum has already been successful with an application to the MDNW Sustainable Improvement Fund to support AIM 6 and is taking part in the MDNW Board Development Programme in 2016/17.

The focus for AIM 4 is to increase income from both the Join the Radicals campaign and the museum's Trading Company and targets in these areas have been increased accordingly.

There are ambitious targets in place for fundraising for the programme-led approach through building relationships with different Trusts and Foundations (democracy, social justice and others) and securing income from the commercial sector.

Growing targets for Trust and Foundation fundraising will be achieved through additional capacity if the museum's Arts Council Museum Resilience Fund bid is successful, as well as through all staff engagement in fundraising and the museum applying to different types of funders (around social justice, democratic engagement and other areas).

8.4 Financial forecast breakdown (2016-2020)

Description	2016/17 Forecast £	2017/18 Forecast £	2018/19 Forecast £	2019/20 Forecast £
Income				
Grants				
AGMA	443,300	443,300	443,300	443,300
DCMS	100,000	100,000	100,000	100,000
ACE	139,600	209,400	55,800	60,000
HLF	57,000	26,000	50,000	60,000
Other (inc exhibition income)	50,000	20,000	44,700	50,000
MCC (gift in kind)	154,000	154,000	154,000	154,000
MCC (cultural partnership grant)	12,000	12,000	12,000	12,000
Total	955,900	964,700	859,800	879,300
Trusts/Donations/Charity Activities				
Business/Company sponsorship	22,000	25,000	30,000	30,000
TU sponsorship	30,000	30,000	30,000	30,000
Donations (inc Join the Radicals)	130,000	150,000	180,000	180,000
Education	30,000	30,000	30,000	30,000
Banner Conservation	25,000	25,000	30,000	30,000
Collections Events/Photos/Sundry	20,000	20,000	20,000	25,000
Trusts and Foundations	6,300	31,800	30,000	30,000
Bank Interest	2,000	2,000	2,000	2,000
Total	265,300	313,800	352,000	357,000
Commercial Profit from Venue Hire/Shop/Cafe				
Room Hire	70,000	75,000	80,000	80,000
Shop	32,000	33,000	35,000	35,000
Cafe	30,000	30,000	30,000	30,000
Other	2,000	3,000	5,000	5,000
Total	134,000	141,000	150,000	150,000
Total Income	1,355,200	1,419,500	1,361,800	1,386,300
Expenditure				
Staffing Costs	861,200	925,500	875,000	890,000
Property Costs				
Rent and Rates	154,000	154,000	154,000	154,000
Light/Heat	81,000	82,000	84,000	86,000
Repairs/Maintenance	49,000	49,000	50,000	51,000
Water	6,000	6,600	7,000	7,300
Total	290,000	291,600	295,000	298,300
Operating/Governance Costs				
Exhibition	47,000	30,000	40,000	40,000
Education	25,000	27,000	29,000	30,000
Conservation	5,000	5,000	5,000	5,000
Collecting Cultures	10,000	10,000	10,000	10,000
Marketing/PR	32,000	38,000	30,000	30,000
General services	36,000	42,000	27,000	28,000
Telephone	4,000	4,400	4,800	5,000
Travel & Subs	10,000	10,000	10,000	11,000

Insurance	19,000	20,000	20,000	21,000
Stationery / Postage	8,000	8,000	8,000	9,000
Audit/Legal	8,000	8,000	8,000	9,000
Total	204,000	202,400	191,800	198,000
Total Expenditure				
	1,355,200	1,419,500	1,361,800	1,386,300
Balance				
	0	0	0	0

8.5 Financial history breakdown (2014-2016)

Description	2013/14 Actual £	2014/15 Actual £	2015/16 Actual £
Income			
Grants			
AGMA	443,300	443,300	443,300
DCMS	158,640	155,000	100,000
ACE	100,000	75,000	7,000
HLF (included in 'other' in 13/14 and 14/15)			37,000
Other	38,900	135,700	52,000
MCC (gift in kind)	154,000	154,000	154,000
MCC (culture grant)	12,000	12,000	12,000
Total	906,840	975,000	805,300
Trusts/Donations/Charity Activities			
Business/Company sponsorship	18,500	15,000	36,000
TU sponsorship	21,250	29,300	19,000
Donations	20,600	81,000	123,000
Education	23,400	30,200	30,000
Banner Conservation	5,200	23,500	21,000
Collections Events/Photos/Sundry	9,900	13,000	17,000
Trusts and Foundations	29,800	19,800	6,000
Bank Interest	5,900	1,500	2,000
Total	189,250	213,300	254,000
Profit – Venue Hire/Shop/Cafe			
Room Hire	49,000	56,000	73,000
Shop	22,400	26,800	30,000
Cafe	24,000	20,000	20,000
Other	0	1,700	1,200
Total Trading Profit	95,400	104,500	124,200
Total Income	1,191,490	1,292,800	1,183,500
Expenditure			
Staffing Costs	732,700	762,800	712,000
Property Costs			
Rent and Rates	154,000	154,000	154,000
Light/Heat	81,300	81,000	79,000
Repairs/Maintenance	51,400	58,000	49,000

Water	5,900	6,000	5,000
Total	292,600	299,000	287,000
Operating/Governance Costs			
Exhibition	48,800	73,000	62,000
Education	25,200	26,500	24,000
Conservation	1,800	3,000	6,000
Collections purchase		23,500	2,000
Marketing	29,100	34,200	26,000
General services	22,500	28,000	27,000
Telephone	2,800	3,000	3,000
Travel & Subs	11,000	12,000	9,000
Insurance	19,300	19,200	20,000
Stationery / Postage	8,800	7,710	8,000
Audit/Legal	8,000	8,000	8,000
Total	177,300	237,500	195,000
Total Expenditure	1,202,600	1,299,300	1,194,000
Balance	-11,110	-6,500	-10,500

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.

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 (including central government funding from DCMS)	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 20 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 business advice regarding diversification of its income streams.</p> <p>Reserves Policy statement: The build-up of large reserves is neither possible nor a priority for the museum as available money issued</p>

			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.
Un-foreseen problems occur which require financial input	M	H	All museum buildings and equipment is properly inspected and maintained to avoid early damage and forced replacement. An allowance is made for the planned replacement of perishable items such as light bulbs and IT equipment. 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	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. 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.
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, the museum has attained Investors in People status.
Company/ Charity Law violation	L	M	Accounts Audit requires compliance with Company Law and Charity Legislation and our accountant's Beever and Struthers advise if any concerns following Annual Audit.

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

10. Monitoring and evaluation

10.1. Monitoring and evaluation cycle

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 in March of each year with revisions being made for the subsequent year where necessary (especially in relation to the financial projections and budgets).

Due to outstanding funding decisions at the start of 2016/17 there will also be additional reviews of this Business Plan in relation to the staff structure and temporary staff contracts.

Date	Monitoring and evaluation
April 2016	Business Plan approved by Board of Trustees Year One of Business Plan
May 2016	Business Plan launched and shared with Staff and Volunteer team
May 2016 onwards	Business Plan shared with partners and stakeholders
July 2016	Q1 reports to Trustees and funders 2016/17 Budget and Staff Structure reviewed with Board of Trustees once funding decisions received on Arts Council applications (Designation Development Fund & Resilience Fund)
October 2016	Q2 reports to Trustees and funders New staff structure comes into place (pending Arts Council decisions) Contracts renewed / extended
January 2017	Q3 reports to Trustees and funders
March 2017	Review of Year One of Business Plan – Q4 reports to Trustees and funders Revisions made to Plan for 2017/18
April 2017	Year Two of Business Plan
July 2017	Q1 reports to Trustees and funders
October 2017	Q2 reports to Trustees and funders
January 2018	Q3 reports to Trustees and funders
March 2018	Review of Year Two of Business Plan – Q4 reports to Trustees and funders Revisions made to Plan for 2018/19
April 2018	Year Three of Business Plan
July 2018	Q1 reports to Trustees and funders
October 2018	Q2 reports to Trustees and funders
January 2018	Q3 reports to Trustees and funders
March 2019	Review of Year Three of Business Plan – Q4 reports to Trustees and funders Revisions made to Plan for 2019/20
April 2019	Year Four of Business Plan
July 2019	Q1 reports to Trustees and funders
October 2019	Q2 reports to Trustees and funders
January 2020	Q3 reports to Trustees and funders
March 2020	Review of Year Four of Business Plan – Q4 reports to Trustees and funders New Business Plan will be in place for post 2020

11. Appendices

1. PHM Programme 2017-2020
2. Action Plan 2016-2020
3. PHM Staff Structure (April 2016)
4. PHM Staff Structure (October 2016)
5. Trustee biographies

1. PHM Programme 2017-2020

Over the next four years PHM will become a cultural leader. Our programming will be based around upcoming major anniversaries. But we will not just talk about history. The museum will become a bridge, linking the past to the present. Our organisation will be a vibrant space where today's world can safely be debated and discussed. To achieve this we will build strategic partnerships with government bodies, other cultural organisations, academic institutions, the private sector. This is going to involve a change in the way we work. The programme will not be built around a single exhibition, or event or learning programme. Instead we will co-ordinate seasons; to these all functions of the museum will turn, focus and contribute. In doing this the museum's impact will be bigger and the reason for our existence more clear. Most importantly it will enable a more significant engagement with current and future visitors, locally, nationally and internationally.

2017: Never Going Underground

The stories at PHM's heart are those of the fight against injustice. 50 years after the first legislation that gave limited rights to gay men, the museum intends to recognise and celebrate the unknown and unheralded who campaigned for equality. From Civil Partnerships to Gay Marriage, the events exhibitions and performances included in Never Going Underground will reflect the past and current lives of the LGBT+ community; a group that continues to experience high levels of violence, intimidation and discrimination.

2018: Some women and all men: a hundred years since 1918

PHM intends to be at the centre of events to mark 100 years since some women and all men got the vote. The museum will be the place to discuss how we won the vote and what it means to us now. As trust in democracy and political systems is failing across the western world, never has such a task been so important. Across 2018 PHM will work with a variety of partners to examine 1918 and its legacy. Questions will include what the vote meant for those women who fought for it in the 19th and early 20th century? What (if any) benefits did the vote bring? What was the legacy of the suffragettes? What effect did tripling the electorate have on the people and on the parties? PHM's programme will engage with and encourage artists and academics, the apathetic, the angry and the politically active to debate the meaning, relevance and future of democracy then and now.

2019: Peterloo

The massacre, in Manchester, of peaceful protestors demanding the vote lived long in the memory. Working with the Manchester Histories festival PHM will be a key centre in commemorating the horrific events of the 16th August. Currently Peterloo is a story known principally in the North West. Our intent is to tell that story nationally. Working with partners across the city and beyond, we want 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 meanings of Peterloo have never been more relevant.

2020: Election

What will the election of 2020 bring? Building on the success of our 2015 exhibition, PHM intends to be at the centre of discussion surrounding the campaign. Working with a host of media partners, public institutions and companies PHM will host debates, discussion and be a key point around which the public can learn more about the election. As part of this programme PHM will roll out an entire new strand of our learning programme which aims to engage young and old alike in becoming engaged citizens. Work with young people and first time voters will be at the heart of the programme as the museum tackles disaffection with politics amongst young people and gives them a platform to discuss what's important to them in the 21st century.

2. Action Plan 2016-2020

AIM 1: Programme-led approach			
When will activity take place?	What activities will be delivered?	Who will carry out the activity?	What will be achieved?
1. Staff engagement with the new programme-led approach:			
May-July 2016	Each department to hold an away day to discuss and plan their team delivery of the Business Plan and each theme of the programme	Senior Managers to organise	All museum staff will be fully briefed on the Business Plan for 2016-2020 and have the opportunity to discuss how their work as a team will shape its delivery
May-September 2016	Department to agree workplans and priorities for each theme of the programme and monitor their work for SMT and the Board	Each department	Each department will be clear about how their work will deliver the aims and objectives of the Business Plan and will have a clear set of priorities to work towards
September/ October 2016 (and annually)	Staff Planning Day to discuss as a whole team the delivery of the Business Plan and each theme of the programme	All staff	The whole staff and volunteer team will have the opportunity to come together and collectively discuss and agree the best way to deliver the Business Plan
September / October 2016 (and annually)	Individual staff objectives to be set in 1-2-1 review meetings and monitored by line managers throughout the year	All staff and all line managers	Every member of staff will have a clear set of objectives connected to the Business Plan which will guide their work throughout each year
To be scheduled for each theme	Team programming meetings for each theme in the programme to encourage all staff to generate ideas and commit to involvement in delivery	Organised by the lead for each theme	All staff will have the opportunity to feed into the development of the activity around each programme theme and to will take responsibility for delivery of ideas
To be confirmed 18 months prior to each theme	Agree lead staff member for each theme in the programme – sharing responsibility across the organisation	Agreed by SMT with relevant staff members	The responsibility for leading each theme in the programme will be shared amongst staff to distribute leadership and provide opportunities for personal development
2. Development of themes within the programme			
To be in place 18 months prior to each theme:	Scope out each programme theme to identify: <ul style="list-style-type: none"> The key messages and questions to be included within each theme The specific aims and objectives of each theme for the museum, for communities, for audiences, for 	SMT and lead staff member for each theme	The strong programme themes at the heart of the Business Plan will be developed to be shared internally and externally
August 2016 for		Each theme to	The content and ambition of each theme will be used to

<p>2018 theme</p> <p>August 2017 for 2019 theme</p> <p>August 2018 for 2020 theme</p> <p>To be in place 12 months prior to each theme:</p> <p>January 2017 for 2018 theme</p> <p>January 2018 for 2019 theme</p> <p>January 2019 for 2020 theme</p>	<p>partners etc</p> <ul style="list-style-type: none"> The sub-themes to be explored through activity within the programme The collections links and opportunities to showcase PHM collections, borrow other collections and engage communities and audiences in contemporary collecting <p>Develop the programme of activity for each theme to deliver key messages and to achieve actions listed below, including:</p> <ul style="list-style-type: none"> A learning programme for each theme which is adapted or created to support the objectives of the theme A strong programme of events throughout each theme with a range of events for different audiences and to achieve different aims A series of exhibitions (including community exhibitions and pop-ups) to explore each theme A programme of outreach activity to take the theme out into local communities to engage wider audiences 	<p>be presented and discussed with Trustees for agreement</p> <p>To be developed with staff at programming meetings for each theme</p>	<p>shape programme activity, communications and advocacy, fundraising and income generation, and digital developments</p> <p>All teams and members of staff will work on each theme with an agreed amount of their core time being dedicated to their delivery</p> <p>The agreed programme of activity for each theme will involve all members of staff and reach across all departments and themes</p> <p>The theme each year will provide the core focus for everyone's work programme to bring all functions of the museum together to achieve as big an impact as possible</p>
<p>See Aim 2 for details</p>	<p>Identify the target audience/s for each theme in the programme (see Aim 2 for details)</p> <p>Build community and visitor engagement into the development of each theme in the programme (see Aim 2 for details)</p> <p>Identify and build relationships with partners for each theme (see Aim 2 for details)</p>	<p>See Aim 2 for details</p>	<p>See Aim 2 for details</p>
<p>See Aim 3 for details</p>	<p>Develop and deliver a Communications plan for each theme in the programme to achieve the theme aims and objectives and to reach the target audience/s identified</p>	<p>See Aim 3 for details</p>	<p>See Aim 3 for details</p>

See Aim 4 for details	<p>Develop and deliver a fundraising and income generation plan for each theme in the programme to work with partners to secure funding to deliver the programme of activity designed for each theme</p> <p>Develop and deliver a plan for commercial income generation linked to each theme, including:</p> <ul style="list-style-type: none"> • A retail offer closely connected to the theme • A targeted approach to venue hire clients linked to the theme 	See Aim 4 for details	See Aim 4 for details
See Aim 5 for details	Develop and deliver a digital plan for each theme, making use of digital content and collections, engaging people in online activity and using digital communications to reach and engage audiences	See Aim 5 for details	See Aim 5 for details

AIM 2: Engaging more people

When will activity take place?	What activities will be delivered?	Who will carry out the activity?	What will be achieved?
1. Targeted audience/s for each theme in the programme			
<p>To be in place 12 months prior to each theme:</p> <p>January 2017 for 2018 theme</p> <p>January 2018 for 2019 theme</p> <p>January 2019 for 2020 theme</p>	<p>As part of the development of each theme in the programme, consider the target audience/s for the museum and how to reach them, reviewing existing audience data, consulting with audience groups and focusing on how to engage non-audiences and improve reach</p> <p>Create and deliver an audience engagement plan for each theme – closely connected to the programme of activity and to PR and marketing planning</p> <p>Build the programme of activity for each theme around the targeted audience/s:</p> <ul style="list-style-type: none"> • Appropriate events • Family friendly provision 	<p>Lead for each theme with support from learning and engagement team</p> <p>Theme lead</p>	<p>Each programme theme will have one or more targeted audiences to focus programme activity and delivery</p> <p>Each programme theme will have an audience engagement plan in place which will be used by the Theme Lead and wider team to focus activity on reaching and engaging those audiences</p> <p>Each programme will be developed with the audience in mind with regular internal reviews of how the theme is achieving this goal</p>

	<ul style="list-style-type: none"> • Learning programme for formal and informal learning • Exhibitions designed with audiences in mind 		
2. Community and visitor engagement in programme development			
<p>To take place in the first phase of development of each theme:</p> <p>Jan-Mar 2017 for 2018 theme</p> <p>Jan-Mar 2018 for 2019 theme</p> <p>Jan-Mar 2019 for 2020 theme</p>	<p>Each theme in the programme will be developed with involvement of visitors, non-visitors and communities who are relevant to each theme</p> <p>Individuals and groups will be involved in:</p> <ul style="list-style-type: none"> • Responding to the content and key messages of each theme with an external audience-focused point of view • Helping to develop the programme of activity for each theme and where appropriate co-curating content and activity • Promoting the programme with their peers and networks, helping the museum reach out to new and larger audiences • Supporting the delivery of activity as volunteers where appropriate <p>The museum will work with existing groups and individuals who are already engaged with its work, as well as targeting new partners and communities to involve non-visitors</p>	<p>Lead for each theme with support from learning and engagement team</p>	<p>Each theme will be fully developed and delivered with the involvement of audiences and non-audiences</p> <p>Through consultation and co-curation, activity for each theme will be better matched to the needs to existing and targeted audiences</p> <p>Through engagement with individuals and groups in the development and delivery of each theme the museum will create a network of advocates who can promote the museum and each programme theme</p> <p>New audiences will be introduced to the museum through the activity of each theme, helping to achieve targets for growing engagement between 2016 and 2020</p>
3. Improving understanding of audiences and non-audiences			
<p>October 2016</p> <p>To be in place before the start of each theme</p> <p>Quarterly</p>	<p>Identify a data and evaluation champion within the museum team to lead improvements in understanding of audiences</p> <p>Each programme theme to have an evaluation plan in place to capture audience engagement data and feedback with clear aims in place for the start of each theme</p> <p>Regular quarterly review of data and feedback from</p>	<p>SMT to agree with staff member</p> <p>All staff</p>	<p>Data and evaluation champion will lead this area, working closely with all members of staff who will have an objective related to audience data and feedback</p> <p>Each programme theme will have an evaluation plan in place which will be used by the Theme Lead and wider team to focus activity on measuring the impact on audiences</p> <p>Evaluation will be regularly reviewed by all staff to shape</p>

throughout Business Plan	audiences to shape internal development and to report to SMT and Trustees		future development of services and will form a key part of quarterly reporting to the Board of Trustees
4. Increase visitor numbers and engagement to achieve target of 200,000			
To be integrated within each theme in the programme Target of 200,000 to be achieved by end of 2020	<p>Use each theme within the programme to increase audiences with:</p> <ul style="list-style-type: none"> • More repeat visits from existing audiences who will attend multiple events and exhibitions • New events and activities which are targeted at attracting new audiences using high profile participants, festival models and music, comedy, theatre and other art forms • Effective partnerships with organisations who will both shape the programme and introduce new audiences to the museum <p>Use improved communications and digital activity to reach greater numbers of people and new audiences:</p> <ul style="list-style-type: none"> • Building relationships with local media to connect better with residents in Greater Manchester and the North • Securing a national media partner for each theme in the programme to raise the profile of the museum and increase awareness amongst future visitors • Use international media and online communications to reach global audiences and attract more tourists to the museum 	All staff to have responsibility within their objectives for increasing engagement and attracting more visitors	<p>The museum will achieve its goal of doubling visitor engagement from 100,000 in 2016 to 200,000 by the end of 2020</p> <p>A higher percentage of repeat visitors will visit the museum each year, attracted by the strong theme each year and the creative programme of activity</p> <p>The museum will see greater numbers of local Greater Manchester residents visiting as relationships are built with local communities and awareness of the museum is raised in local media</p> <p>The museum will see new audiences visit the museum who have previously not engaged with its work – with audience groups to be targeted for each programme theme</p>
5. Improving data collection and monitoring			
By March 2017	Review visitor counting system and research electronic counting systems for the museum	Operations Manager	The museum will be confident in the accuracy of its counting system, whether a manual or electronic system is chosen
Ongoing	Ensure regular collection of visitor data through Visitor Finder surveys	Data champion	Data will be collected, reviewed and utilised regularly throughout each year with the data champion ensuring all staff are jointly responsible for data collection and analysis
September / October 2016	Build data capture and analysis into the objectives of all staff members to make sure data is collected	All staff and line managers	

	effectively and used for internal development and external monitoring – creating ownership and responsibility for data across the museum Embed the museum’s new Customer Relationship Management system to improve the collection and use of audience data and information (especially related to fundraising, venue hire and donors)	Head of Business Development and wider team	The museum will use its CRM system to more effectively collect, analyse and use data about audiences (especially in relation to building relationships with donors, corporate clients and commercial customers)
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6. Building relationships with existing and new partners

To be in place 12 months prior to each theme: January 2017 for 2018 theme January 2018 for 2019 theme January 2019 for 2020 theme	Identify partners for each theme in the programme, including: <ul style="list-style-type: none"> • University partner/s and academic advisors • Other cultural organisations in Greater Manchester and nationally / internationally • Community groups and organisations • Charities working in related themes • Political organisations and government departments Partners to be involved in programme development including events, exhibitions, learning programme and other activities Partners to help the museum engage existing and new audiences Partners to help promote the themes of the programme to reach new audiences, media and stakeholders	Theme lead with SMT and Trustee support	The museum will continue to work closely with its partners and will have a network of partnerships in place for each theme in the programme Partners will add value to the programme themes by providing content, external context, academic support and engagement with new or growing audiences Partners will help to promote and advocate for the museum and the programme themes Partners will also work with the museum on fundraising and income generation, with joint bids being submitted where appropriate and introductions being made to new sources of funding where possible
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AIM 3: Raise the museum’s profile and position

When will activity take place?	What activities will be delivered?	Who will carry out the activity?	What will be achieved?
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1. Communications plan for each theme in the programme

To be in place 6 months prior to	Develop and deliver a Communications plan for each theme, working with Fido PR to include:	Head of Business	A communications plan for each theme will give more focus to PR, marketing and communications in order to achieve
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<p>each theme:</p> <p>July 2017 for 2018 theme</p> <p>July 2018 for 2019 theme</p> <p>July 2019 for 2020 theme</p>	<ul style="list-style-type: none"> • Clear sub themes and messages for each theme in the programme • A list of internal and external spokespeople to liaise with the media for each theme • Build a relationship with an appropriate media partner for each theme in the programme • Targeted PR work with local media (increasing engagement and visits from local areas), national media (raising the profile of the museum), international media (targeting international visitors and tourists) and specialist media 	<p>Development with marketing staff and Fido PR</p>	<p>the aims and ambitions of each theme and of the overall Business Plan</p> <p>Improved communications will help the museum achieve its target to increase engagement and visitors</p> <p>Improved communications will complement the museum's enhanced digital infrastructure and communications</p> <p>Improved communications will support fundraising activity across the museum</p>
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2. Stakeholder engagement and advocacy plan

<p>To be in place 6 months prior to each theme:</p> <p>July 2017 for 2018 theme</p> <p>July 2018 for 2019 theme</p> <p>July 2019 for 2020 theme</p>	<p>Develop and deliver a stakeholder engagement plan to improve the position of the museum thinking about what we want to achieve from our relationships with partners and stakeholders</p> <p>Plan to focus on:</p> <ul style="list-style-type: none"> • Local councillors, politicians and decision makers in Greater Manchester (especially within AGMA) • National politicians and decision makers across all political parties to promote the museum's national status and collections • International partners to build on relationships in Europe and to find new partners in the US and elsewhere <p>Plan to involve all staff who have a responsibility to promote and advocate for the museum with partners and stakeholders</p> <p>Plan to involve all Trustees who can use their networks and contacts to open doors for the museum</p>	<p>SMT with involvement of Trustees</p> <p>All staff involved in delivery of plan</p>	<p>The museum will be more aware of the reasons for engaging with different stakeholders and will be able to target communications with them more effectively</p> <p>Stakeholders will be more aware of the museum's work and ambitions and will be kept up to date regularly</p> <p>Stakeholders will be connected to the themes in the museums programme well in advance of them being delivered and able to support the museum with development and delivery</p>
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AIM 4: Increase self-generated income

When will activity take place?	What activities will be delivered?	Who will carry out the activity?	What will be achieved?
1. Programme led fundraising			
<p>To be in place 18 months prior to each theme</p> <p>Dec 2016 Dec 2017 Dec 2018 Dec 2019</p>	<p>Develop and deliver a fundraising and income generation strategy for each theme in the programme with includes a combination of:</p> <ul style="list-style-type: none"> • Grant funding • Commercial sponsorship • Individual giving • Crowdfunding • Donations • Charging model where appropriate • Merchandising and retail <p>All funding in place for 2017 theme – LGBT+ All funding in place for 2018 theme – Wonder Women All funding in place for 2019 theme – Peterloo All funding in place for 2020 theme – General Election</p>	<p>SMT with involvement of Trustees</p> <p>All staff involved in fundraising</p>	<p>Planning fundraising activity far enough in advance will ensure that each theme in the programme is well resourced and that a range of funding is in place before each year begins</p> <p>Including a range of funding streams for each theme will diversify income and reduce risk</p> <p>A clear fundraising strategy for each theme will help staff from across the museum to be actively involved in fundraising and will share the responsibility across the organisation</p>
2. Join the Radicals campaign			
<p>Strategy to be in place by October 2016</p>	<p>Prioritise the Join the Radicals campaign as the museum's no1 opportunity for self-generated income with a strategy for development:</p> <ul style="list-style-type: none"> • Secure sponsors for the remaining 100 Radical Heroes with a campaign of networking, dinners and other events • Use Trustee contacts and networks to identify new sponsors • Implement a plan to retain sponsors beyond their 3 year sponsorship agreement <p>Review the patrons scheme and relaunch to recruit a new group of patrons</p> <p>Continued focus on recruiting supporters across all areas of the museum and involving all staff</p>	<p>SMT with involvement of Trustees</p> <p>All staff involved in fundraising</p>	<p>Join the Radicals continues to secure valuable unrestricted income for the museum during the life of the Business Plan – achieving goals for individual giving as set out in budgets for 2016-2020</p> <p>Join the Radicals is a sustainable scheme with long term giving from those who have sponsored a hero and joined as either a patron or a supporter – retaining people beyond their original pledge of support</p>

3. Commercial income			
Ongoing	Continue to develop and enhance the retail offer at the museum: <ul style="list-style-type: none"> Continuing to develop the shop as an excellent gift shop Reviewing and enhancing the shop space Merchandising linked to the themes in the programme 	Business Development team	The retail offer complements the museum's core values and the programme theme each year – generating income for the museum and achieving the targets set out in the Business Plan for 2016-2020
Ongoing	Continue to develop the museum's venue hire service: <ul style="list-style-type: none"> Focusing on sales to secure new clients Using programme to target new sectors and organisations connected to each theme 	Business Development team	The venue hire service continues to generate valuable income for the museum – achieving the targets set out in the Business Plan for 2016-2020
AIM 5: Build a bigger and better digital offer			
When will activity take place?	What activities will be delivered?	Who will carry out the activity?	What will be achieved?
1. Making digital core to the museum's work			
To be in place 12 months prior to each theme: January 2017 for 2018 theme January 2018 for 2019 theme January 2019 for 2020 theme	Digital Plan to be produced for each theme in the programme - building digital into all elements of the programme-led approach – breaking down barriers between physical and digital: <ul style="list-style-type: none"> Connecting with digital partners and providers to form innovative partnerships Collaborating with colleges and universities Learning from others where best practice is identified 	Head of Business Development & Digital Officer (if Arts Council MRF bid is successful)	The museum will better embed digital activity in everything it does and not as an additional service focused on marketing and communications The museum will introduce creative ways of embedding greater digital activity by working with partners The museum will have a digital plan in place to achieve its aims and ambitions in this area by 2020
2. Development of digital infrastructure and systems			
To be completed by March 2018 (with support from Arts Council MRF TBC)	Redevelopment of the museum's website at the heart of the museum's digital offer to ensure it is: <ul style="list-style-type: none"> Connected to PHM's brand and identity User friendly and engaging 	Digital Officer (see above) and Marketing team	The museum will have improved digital infrastructure which will support the delivery of the digital plan above. The museum's website will act as a global digital shop front for the museum, representing the museum's values and the

	<ul style="list-style-type: none"> • Able to engage people in debate and discussion • Creating global reach for the museum <p>Continued use of social media and digital communications to connect with audiences – engaging all museum staff in digital communication</p> <p>Training and development for staff across the museum to improve digital confidence and skills</p> <p>Individual staff objectives to include all staff dedicating a proportion of their time to digital activity</p>	All staff involved in digital activity and social media	<p>themes of the programme</p> <p>Digital activity will be included in the objectives of all staff in a way that is appropriate to their role</p> <p>By sharing responsibility for digital and social media activity the museum will have a greater presence and greater reach</p>
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3. Digital collecting

By March 2017	<p>Develop a strategy for collecting digital material:</p> <ul style="list-style-type: none"> • Material to be collected • Storage and archiving of digital material • Collections care for digital material 	Collections team	<p>The museum is better placed to acquire digital material in the future and has the appropriate plans in place</p> <p>The museum is able to collect, store and manage digital material as part of its wider collections (especially in the archive collection)</p> <p>The museum uses digital material more regularly as part of its programme of events, exhibitions and other activities</p>
Dependant on funding secured	<p>Make changes and additions to museum storage and systems to accommodate growing digital collections</p>		
Ongoing	<p>Develop the future programme of events, exhibitions and activities to include digital material and collections</p>		

AIM 6: Strengthen the museum

When will activity take place?	What activities will be delivered?	Who will carry out the activity?	What will be achieved?
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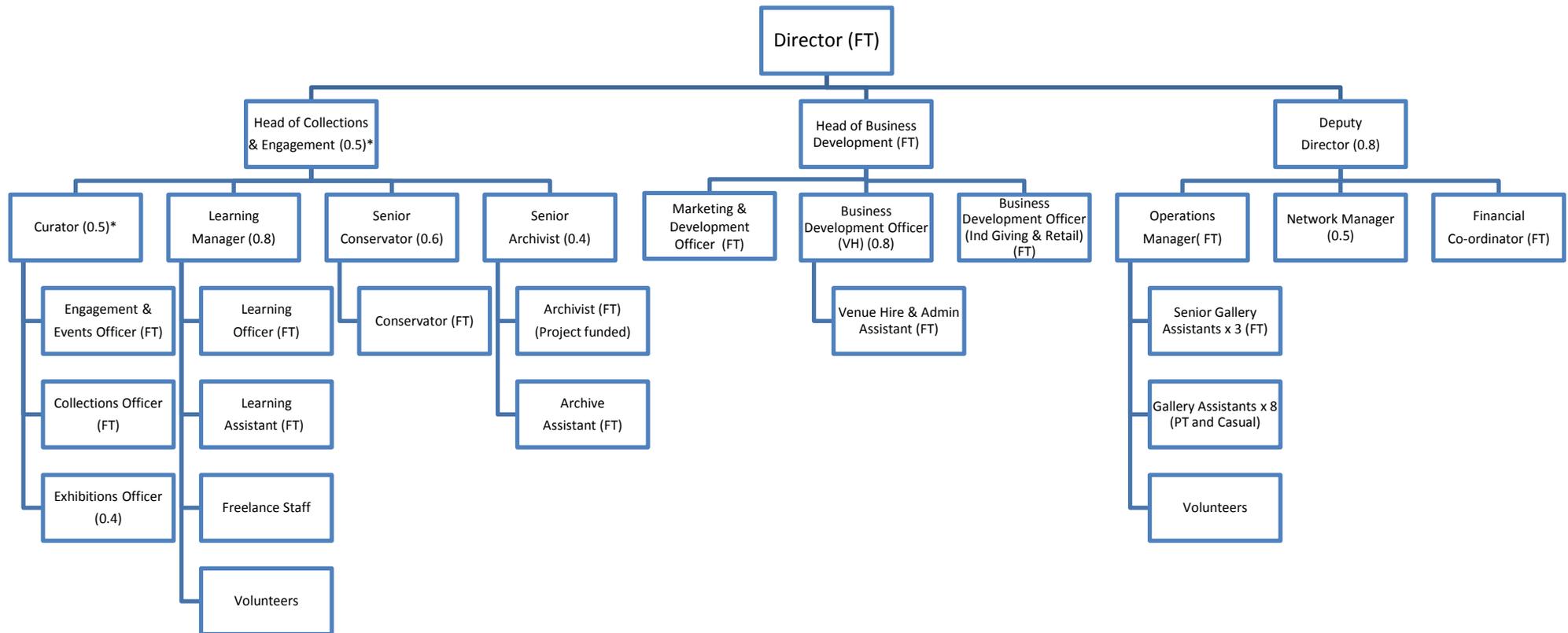
1. Business Plan delivery

April 2016	<p>New Business Plan launched and signed off by Board on 29 April</p> <p>Staff meeting to launch and share the Business Plan on 11 May</p> <p>Departmental Away Days – Planning for delivery of</p>	Director and SMT	<p>The museum will have its new Business Plan in place for 2016-2020 building on work completed during both its HLF Transition Fund project and the Future Proof Museums programme</p> <p>The Business Plan will have been developed and approved by the Senior Management Team and the Board of</p>
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	Business Plan in 2016/17		Trustees, with staff engagement in the delivery of its aims and ambitions
2. Organisational development			
June - Oct 2016	<p>Museum's Sustainable Improvement Fund project providing the Senior Management Team with the opportunity to work with external consultant on organisational development and change, including:</p> <p>3 workshop sessions with SMT sessions Staff Planning Day to involve all staff in Aim 6 of the Business Plan Support for Board of Trustees (building on MDNW Board Development Programme)</p> <p>Work to include:</p> <ul style="list-style-type: none"> • Delivery of programme-led approach across the museum • Review of job descriptions, roles and responsibilities • Different ways of working as a team • Implementation of new staff structure included in Business Plan (funding permitting) • Making best use of the museum's physical building and spaces 	SMT	<p>The museum's SMT will be confident and well-equipped to deliver the change needed to make the aims and ambition of the Business Plan a reality</p> <p>Work with an external consultant will strengthen the skills and expertise of the SMT in the short term and have a lasting legacy for the museum as the Business Plan is delivered</p> <p>Staff across the museum will be in a stronger position to deliver the Business Plan and will have clearer roles and responsibilities within the whole organisation</p> <p>The museum will work more effectively as a whole with individuals and teams having clear direction and the opportunity to shape and own the delivery of the new programme –led approach</p> <p>The museum will make best use of its building, spaces and physical assets to deliver the aims of the Business Plan</p>
3. Staff development			
September/ October 2016 (and annually)	Staff Planning Day to discuss as a whole team the delivery of the Business Plan and each theme of the programme	SMT	The whole staff and volunteer team will have the opportunity to come together and collectively discuss and agree the best way to deliver the Business Plan
September / October 2016 (and annually)	Individual staff objectives to be set in 1-2-1 review meetings and monitored by line managers throughout the year	All staff	Every member of staff will have a clear set of objectives connected to the Business Plan which will guide their work throughout each year
Oct 2016 – March 2017	Delivery of phase 1 of development programme for staff and volunteers will focus on cultural change to achieve our goals and ambitions (if Arts Council MRF		Staff and volunteers will have access to a wide ranging programme of development and training opportunities which have been built into the museum's application to the

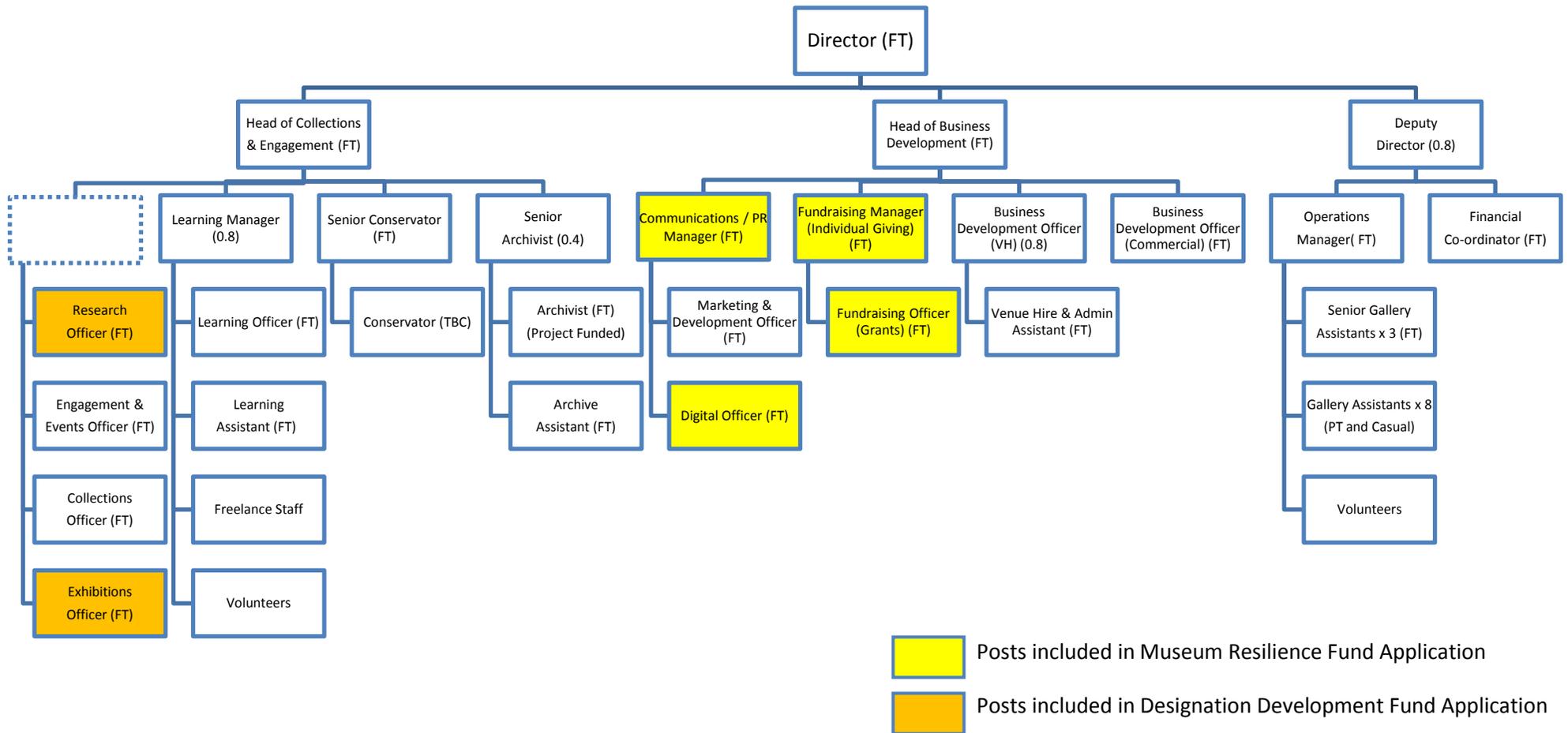
April 2017 – March 2018	bid is successful) Delivery of phase 2 of development programme will focus on implementation of new ways of working focused around programme led approach (if Arts Council MRF bid is successful)		Arts Council Museum Resilience Fund Commitment to staff development is also core to the museum's plans for 2016-2020 regardless of fundraising success
4. Board development			
May-August 2016 May / June 2016 July 2016 August 2016 August 2016 August 2016 – March 2017 (Phase 1) with ongoing Board Development work taking place	Museum to participate in MDNW Board Development Programme with review of governance carried out by Trustees and by external consultant Self-evaluation completed by Trustees and interviews with Chair and Director Observation of Board meeting by external consultant Report written on findings with key recommendations for the museum to take forward Task group of Trustees formed to take recommendations and actions forward Key areas of development for Task Group to focus on include: <ul style="list-style-type: none"> • Developing and delivering a clear strategy to improve diversity on the Board • Ensuring appropriate rotation of Trustees with the inclusion of maximum terms of office • Improving how the Board works together as a team, inside and outside of meetings • Re-writing of the museum's Memorandum and Articles of Association 	Chair and Board of Trustees	The Board of Trustees will be stronger, more confident in their individual and collective roles and better able to support the museum with the delivery of the Business Plan The Board of Trustees will be more diverse and there will be better rotation of Trustees to fill skills and knowledge gaps and to bring new perspectives and ideas on a regular basis The museum will have an updated set of governance documents in place which better reflect the ambitions of the museum and the role and responsibility of Trustees

3. Staff Structure (April 2016)



*Head of Collections & Engagement / Curator currently shared FT post

4. Staff Structure (October 2016 – pending funding decisions)



5. Trustee biographies

CHAIR OF TRUSTEES

Baroness Jan Royall

Member of the House of Lords

Jan Royall is the former Leader of the House of Lords and the Labour benches. Her government responsibilities included health, 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 now an active backbencher with an interest in housing, health and social care, social justice, young people, women, diversity and foreign affairs. In addition to being Chair of Trustees for the museum, she is Pro Chancellor of the University of Bath, 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 in 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 Manchester University, Bolton Institute of Higher Education and Salford University. He currently lectures in social science with the Open University as well as studying with the OU.

Since 1979 he has been a member of Salford City Council and is currently Assistant Mayor for Strategic Planning. Derek also chairs the Regional Flood and Coastal Committee and is a member of the Greater Manchester Planning and Housing Commission. He is a member of the Council of the University of Salford.

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

Opposition Chief Whip of the 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 GLC as a senior researcher from 1983 until 1986, he also worked at London's Strategic Policy Unit. For 10 years he worked for the AMA and then the LGA as an Assistant Secretary. He briefly worked for KPMG and Capita prior to joining the Govt in 1999.

From 1983 until 1999 he was a Councillor on Brighton and Brighton and Hove City Councillor. For thirteen 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, a post he has held since. 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.

Dr Mary Bousted

General Secretary, ATL and AMiE

Mary represents the interests of her members to the government, and to a wide variety of other

stakeholders. As the education union, ATL leads the debate on key educational issues with strong policy positions on, for example, assessment and curriculum changes, school accountability and school structures.

Mary contributes regular articles for newspapers and education journals, and appears frequently on national media. She sits on the executive committee of the Trades Union Congress (TUC) and is a member of the ACAS board. Mary is also an accomplished public speaker and has debated at the Oxford Union.

Mary previously worked in higher education at York University, Edge Hill University and at Kingston University where she was Head of the School of Education. Prior to this Mary was a Head of English, and English teacher in comprehensive schools in North London.

Kay Carberry

Retired, Assistant General Secretary, Trades Union Congress (TUC)

Kay Carberry was Assistant General Secretary of the TUC until March 2016, responsible for the TUC's internal management, including finance, human resources and planning. She also oversaw work on a number of public policy issues, including pensions, skills and equality.

During her career at the TUC Kay worked across a range of policy areas and served on a number of government advisory bodies on equality, education, training and employment. She was a member of the Work and Parents Task Group that designed the right to request flexible working; and of the Women and Work Commission. She was a Commissioner of the Equal Opportunities Commission and of the Equality and Human Rights Commission. She is currently a Commissioner of the Low Pay Commission.

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

In the late 1980s, together with John Monks, Kay was responsible for the TUC 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

Managing Director, True North

Martin is Managing Director of True North, branding design consultancy in Manchester.

As well as working with corporate clients including Royal Mail, Bank of Scotland and Lego, True North have extensive experience in the arts and cultural sector. Martin has advised national organisations including Tate, National Portrait Gallery, The Royal Collection, British Library and Imperial War Museum, as well as regional institutions and venues including Bristol Museums Galleries & Archives, Holburne Museum of Art, National Museums Liverpool, Bridgewater Hall, The Lowry and Liverpool Culture Company.

Prior to founding True North in 2001, Martin worked for 15 years in advertising and branding agencies as well as in marketing roles clientside.

Martin is on the board of Manchester Literature Festival and is a co-founder of Discuss, an events and debating initiative stimulating Manchester's intellectual curiosity.

Wayne Garvie

Chief Creative Officer, Sony International Production

Wayne Garvie is the Chief Creative Officer at Sony International Production. He was previously Managing Director of International Production at All3Media and before that MD Content & Production BBC Worldwide where he established a network of international production companies and oversaw the global success of programmes such as *Dancing with the Stars* and *Top Gear*.

Previously, he had been Head of Entertainment at the BBC, where his teams created such shows as *Dragons' Den*, *Strictly Come Dancing* and *Honey, We're Killing the Kids*.

Wayne started his television career as a sports researcher at Granada Television in Manchester, where he worked for a decade, his final role being Director of Broadcasting. He joined Granada after completing a PhD in Economic and Social History at the University of Sheffield.

His time in Manchester left him with two daughters and two season tickets at Old Trafford

Russell Gill

Head of Membership, The Co-operative Group

Russell Gill is Head of Membership & 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 8 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 membership, social goals and co-operative engagement 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.

John Hannett

General Secretary, Usdaw

John Hannett is the General Secretary of the UK's fourth largest Union, Usdaw. He was first elected General Secretary of the 433,000 strong union in May 2004 and was re-elected in September 2008.

John sits on both the Executive Committee and the General Council of the TUC and represents the interests of Usdaw members on a number of government commissions.

Most recently, he has been appointed as President of UNI-Europa Commerce and will serve for a three year term. Union Network International (UNI) is a global Union to which Usdaw is affiliated. The UNI Commerce Global Union team works to improve working conditions in the retail and wholesale sector by creating networks and building capacity among affiliated Unions and by committing multinational companies to signing Global Framework Agreements.

In May 2007, John was appointed to sit on the Low Pay Commission which was established following the National Minimum Wage Act to advise the government on the level of the National Minimum Wage and is made up of representatives from all sides of the industry.

He was appointed as an ACAS Council Member in May 2010 and served as a Commissioner on the Good Work Commission – an initiative which was designed to shape future thinking and provide insights and understanding about how relationships between people and business are changing.

He has also served on the Women and Work Commission which was set up to look at tackling the gender pay gap and the Independent Advisory Group to the Russell Commission; the focus of the commission being to develop a national framework for youth action and engagement.

John also sat on the Standing Commission on Carers which reflects the government's recognition of the campaigning work the union has been doing around Supporting Parents and Carers.

He has been a Labour Party member for more than 30 years and sat on the National Executive Committee (NEC) from 1998 to 2005. He represents Usdaw on the National Policy Forum and is assigned to the Education and Skills Commission.

Under the union's Lifelong Learning agenda, John has represented the interests of members on the TUC UnionLearn Board and is a Skills for Life advocate.

John has a wide range of experience working with senior government Ministers, chief executives and company directors to advance the working lives of Usdaw members and promotes the value of trade union membership at all levels.

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 3 daughters.

Cllr Beth Knowles**Councillor, Manchester City Council**

Beth is a ward Councillor for Manchester city centre after being elected in May 2014. She has worked for a variety of NGOs and trade unions on local, national and international issues and is now a Director for Symmetry Creative, a social action design studio, which uses creativity and design as a tool for social change.

Beth is also a co-founder of the charity A New Leaf, which brings the community together to create, expand and explore greenery and public space in Manchester city centre. She also sits on the board of directors at the Castlefield Art Gallery.

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 PHM, 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.

Malcolm McVicar**Retired, Group Chief Executive Officer for University of Central Lancashire**

Malcolm ceased to be Vice Chancellor of UCLan in June 2013 and held the post of Group Chief Executive Officer between August 2013 and August 2014. Malcolm now acts as a consultant within Higher Education.

Previously, he was Pro Vice-Chancellor (Academic) at the University of Portsmouth. He was educated at the Universities of Exeter and London.

Malcolm's academic interests are in the areas of higher education policy, education management and health policy and he is currently a member of the Lancashire Economic Partnership.

Lord John Monks**Member of the House of Lords**

John Monks was General Secretary of the Trades Union Congress (TUC) from 1993-2003 and then General Secretary of the European Trade Union Confederation from 2003 – 2011. He entered the House of Lords in 2010.

His current public duties include President of the British Airline Pilots Association, non – executive director of Thompsons Solicitors and NOW: Pensions, visiting professor at Manchester Business School, President, Involvement and Participation Association and Vice President of Justice for Colombia.

John was born in Manchester in 1945. Married with three children and five grandchildren, his interests include music, hiking, Manchester United, rugby league and cricket.

John was chair of Trustees between 2003 and 2016.

Lucy Powell MP**Member of Parliament, Manchester Central**

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

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

Mike Pye

Former Councillor, Sheffield City Council

Mike spent over 30 years in the civil service before taking early retirement in 1991. Most of this time was spent in Employment Exchanges helping people with disabilities to find employment. The last five years he spent as a Senior Executive Officer controlling the outputs on the Community Programme and Employment Training Programmes and providing answers to Parliamentary Questions on employment issues.

He was a member of the Sheffield City Council for 27 years retiring in 2010 and during his time on the Council was the lead member on issues relating to Culture and also served as a Deputy Chair of Planning and Economic Development taking a particular responsibility for the development of public arts and the cultural industries quarter in Sheffield. He was the Chairman of the Regional Museums, Libraries and Archives Yorkshire Regional Council for ten years and has served on the Museums Association National Council for a considerable number of years including being its Institutional Vice-President twice. He is currently the President of the Yorkshire Federation of Museums and Galleries

He is still an individual member of the MA and of ICOM (the International Council of Museums). Mike is an Independent Trustee of a number of museums in Sheffield as well as a Trustee of the Yorkshire Film Archive. He is a Life Fellow of the Royal Society of Arts and Commerce and served as the Deputy Chairman of the Yorkshire Region.

His interests include reading and walking, when time permits, but also going to the theatre and listening to music. His sporting interests are definitely non-participative but he enjoys watching sporting events such as athletics, rugby football (league and union). His other interest is, of course politics. He is married with two daughters and has recently become a grandfather with the birth Rosie!

Tom Sherratt

Retired Parliamentary Agent

Formerly Councillor on Wigan Metropolitan Borough Council, Tom was Deputy Leader from 1986 to 2002. For a total of 26 years he has represented the people of Golborne and Lowton, a community where he was born and bred. Wigan Council conferred to him the title of Hon Alderman in 2004.

He was a Parliamentary Agent since 1969 and at retirement was agent for Rt Hon Andy Burnham MP for Leigh. As agent his constituencies included Conway, Newton, West Lancashire, Warrington South, Warrington North and Leigh. In European Parliamentary terms, Lancashire Central and Cheshire East. His further political interests include elections in Ireland and the Isle of Man as well as having an interest in candidate's election addresses/manifestos.

He is a lifelong Member of Cor Mebion y Flint – Flint Male Voice Choir. Author of books on Isle of Man Parliamentary Results 1919- 1996 (a reprint was published in 2011). He has put together a full colour book on the Isle of Man Railway Part 1 and Part 2 was published in 2011. The colour images are from the work done by a first class photographer the late Keith R Pirt.

He is also Director/Trustee of Wigan Metropolitan Development Company and its subsidiaries.

Keith Whitmore

Former Councillor, Manchester City Council

Keith Whitmore began his career as a Civil Servant for the Inland Revenue in 1974. He was elected to Manchester City Council in 1979 as the youngest ever city councillor. In 1981 he was elected Liberal Group Leader, a position he held until the group's abolition in 1986. From 1980 to 1985 he worked as a Solicitor's Clerk for Hall Brydon & Co. Solicitors.

From 1988 to 1997 he was the Liberal Democrat Group Leader on Manchester City Council. He was also Chair of Local Government Association Management Executive and appointed as a member of the North West Regional Association European Key Priority Group.

In 2001 he was appointed Congress of Local and Regional Authorities of Europe (Clare) Transport Rapporteur and is also Chair of the Local Government Association Liberal Democrat Group.