

Appendix A

Strategic Forward Plan for the Royal Pavilion & Museums 2009-2012

Brighton & Hove City Council
Culture & Enterprise Directorate



Contents

Page	Item	
2		Executive Summary
3	1.	Vision and Strategic Aims
3-7	2.	Brighton & Hove City Council's Royal Pavilion & Museums
7-13	3.	Setting the Scene: Policies, Trends, Challenges & Opportunities
13-14	4.	Achievements
15	5.	Partnerships
15-19	6.	Research and Review
19-23	7.	Looking Forward: Vision for the Future & Key Priorities
23-24	8.	Monitoring and Reviewing our Plan
25-33	Appendix	Strategic Aims 1, 2, 3 & 4: Detail

Executive Summary

The Museums Strategic Forward Plan sets out Brighton & Hove City Council's vision and ambitions for the Royal Pavilion & Museums and the services it provides to the community and the role it plays in supporting the visitor economy.

The Plan provides an overview of the history of the buildings and the collections for which the city council's Royal Pavilion & Museums has responsibility. It provides the strategic context in which the service operates at a local level and sets out some of the key recommendations from national policy documents that are driving changes and improvements to the sector.

There are four key aims for the Royal Pavilion & Museums for the next five years that are driving the development and priorities for the service.

Develop audiences

- Programmes of exhibition and display
- Programme for the Cultural Olympiad
- Programmes of learning and community engagement
- Special events programmes
- Developing the use of information technology to increase access to collections
- Research opportunities and loans of the collections

Care for and sustain collections and buildings

- Improvements to storage of collections
- Improvements to documentation
- Continued restoration of the Royal Pavilion
- Improvements to visitor facilities
- Improvements to physical access to building and services
- Improving the long-term sustainability of the Booth Museum and its collections
- Investment in the buildings to ensure long-term sustainability

Transform the ways we work

- Supporting local improvement agendas
- Workforce development
- Partnership working
- Marketing and communications
- Use of IT to improve programmes and services
- Address issues of succession planning

Maximise income to develop a sustainable service

- Sustainability and modernisation of the service's business and financial infrastructure
- Developing revenue from ethical and sustainable catering venues
- Product development for retail appropriate to collections and visitor demand
- A retail offer that promotes the creative play agenda to young audiences

1. Vision and Strategic Aims

We will enrich the lives of all our visitors and continue to celebrate and care for our city's rich past and vibrant present by making our collections, services and buildings available to everyone for enjoyment, learning and inspiration. Users will be at the heart of what we do. We will build on our regional, national and international standing by seeking innovation and success in all that we do.

Aim 1 Develop audiences

Through this aim we are setting out to increase and broaden the number and diversity of people using the collections, buildings and services. This aim will inform the strategic programming and development of services for residents, in particular from under-represented and priority groups and visitors to the city.

Aim 2 Care for and sustain our collections and buildings

A key function of museums is to collect and care for collections. The Museums Association defines a museum as "institutions that collect, safeguard and make accessible artefacts and specimens, which they hold in trust". The city has responsibility for approximately one million artefacts and a portfolio of historic buildings and museums. It is an essential role of the Royal Pavilion & Museums to care for the collections and historic buildings within the portfolio for the enjoyment, learning and inspiration for this and future generations.

Aim 3 Transform the ways we work

The Royal Pavilion & Museums is operating in a constantly changing environment. To ensure that the service is able to respond to new challenges and provide services that are right and relevant to today's visitors, staff need to develop new skills and knowledge, new ways of working and delivering services these are at the heart of efficient and effective business planning. The profile of staff working in the service also needs to be more reflective of the demographic profile to ensure that museums are relevant to today's users and are able to support developing programmes to attract priority groups. To remain competitive, different ways of delivering services and responding to visitor demands is essential and this means introducing new systems in particular IT based ones.

Aim 4 Maximise income to develop a sustainable service

Generating earned income and externally raised funding is essential for running the Royal Pavilion & Museums and improving value for money.

In achieving these four aims the Royal Pavilion & Museums is committed to working in ways which support customer focus, partnership, community engagement, the local visitor economy, creativity, value for money, sustainability, excellence and innovation.

2. Brighton & Hove City Council's Royal Pavilion & Museums

- 2.1 The service is one of the largest in the South East of England with collections of local, national and international significance. The service enjoys a high profile, regionally, nationally and internationally, and has a reputation for innovative and high quality exhibitions and projects, which regularly receive national media coverage. The museums and historic houses are all accredited under the government's museums accreditation scheme, which sets standards for the

management and operation of museums. It directly operates six sites, which are open to the public:

- Royal Pavilion
- Brighton Museum & Art Gallery
- Preston Manor
- Booth Museum of Natural History
- Hove Museum & Art Gallery
- Foredown Tower Nature & Astronomy Centre

It also has responsibility for a number of historically important listed buildings and monuments:

On the Royal Pavilion Estate:

- William IV Gate House
- India Gate
- Northgate House
- 4/5 Pavilion Buildings

In addition:

- Portslade Old Manor
- The Old Courthouse and Courtroom on Church Street, Brighton
- Jaipur Gate at Hove Museum & Art Gallery

Furthermore, it is responsible for an off-site store where the reserve and research collections are housed and management agreements with two organisations that open sites to the public in listed buildings: *Fabrica* in Holy Trinity Church and West Blatchington Windmill. The service also provides advice to voluntary run museums in the city: The Old Police Cells Museum, the Fishing Museum, the Toy and Model Museum and the Grange at Rottingdean.

2.2 Overview of the Royal Pavilion & Museums' history and collections

The Royal Pavilion

The service's history can be traced back to the middle of the nineteenth century and has laid the foundations from which much of the cultural life in Brighton & Hove has flourished. The flamboyant, exotic, quirky Royal Pavilion, the Prince Regent's pleasure palace has, in many ways, set the tone and brand for the city and for the service. It was purchased by the Corporation of Brighton in 1850, following Queen Victoria's decision to sell it and make her seaside retreat the Isle of Wight. The town's policy of restoring and preserving the Pavilion as a 'work of art' was pursued from this time and has been considerably assisted by the generosity of successive monarchs, from Victoria to Elizabeth II, who have donated and lent original furnishings and fittings. It was used for a very varied range of functions between its purchase and the 1950s, which included civic functions, exhibitions, events and use as a hospital for Indian soldiers in the First World War. The decision to open it as a setting for the summer regency exhibitions was taken in the 1950s, and to open it throughout the year in the 1970s, to the public as a historic palace.

Brighton Museum & Art Gallery

Following the Pavilion's purchase, an annual show of paintings was organised and from the hanging fees it was hoped to purchase a permanent fine art collection. Amongst the range of different civic functions that were established in the Royal

Pavilion, rooms were set aside for use as a private museum displaying local private collections. Pressure mounted for a public museum and library, but several attempts to adopt the provisions of the Public Libraries and Museums Act were voted down. In 1873 a new Art Gallery, Library and Museum was built in a Moorish style on the site of ancillary stables, coach houses and servants' quarters, adjacent to the former Royal Stables (now the Dome Concert Hall).

Hove Museum & Art Gallery

Was the private residence of John Oliver Vallance, who had become Lord of the Manor of Hove in 1867 and who named the house after his father, John Brooker Vallance. Brooker Hall was purchased by Hove Corporation in 1926 and opened to the public as a Museum and Art Gallery in 1927.

Preston Manor

The Stanfords bequeathed their home Preston Manor and its contents, in the 1930s to the Corporation of Brighton. It was opened to the public as the Charles Thomas Stanford Museum and in the 1970s the decision was taken to restore the building as an historic property.

Booth Museum of Natural History

The Booth Museum was built by Thomas Edward Booth in 1874 to house his ever-growing collection of British Birds. The museum was bequeathed to the Corporation of Brighton in 1890 and in the 1970s was enhanced with significant collections of natural history, which were displayed at Brighton Museum & Art Gallery.

The Service, today, is responsible for around one million artefacts, and three of its collections have Designated status (recognised to be of national and international significance): Decorative Art (displayed in the Royal Pavilion, Brighton Museum & Art Gallery, Preston Manor and Hove Museum & Art Gallery) World Art (Brighton Museum & Art Gallery) and Natural History (Booth Museum of Natural History).

West Blatchington Windmill

The exact date of this 'smock' Mill is unknown; earliest records of the Mill date back to the 1820s. It was purchased by Hove Borough Council in 1937. Now a Grade II listed building, it is all that remains of a small community that included a manor house, parts of which dated from the fourteenth century, but which was demolished in 1955. Restoration of the Mill's exterior and interior was carried out in conjunction with the Friends of the Mill, who manage the building and open it to the public.

Many of the city council's collections are due to the generosity of the citizens of Brighton & Hove and are equal to many of the largest metropolitan cities, which were founded on collections of the country's great industrialists. Due to the foresight of its city fathers, the visionary directors and curators and the interests and generosity of its citizens such as Henry Willett, FW Lucas, the city today is blessed with a service of regional, national and international standing.

- 2.3.1 The service is also responsible for the contract with East Sussex County Council for the city's archives. These archives include material dating back to 1100. They are currently housed in Lewes and Newhaven. The public access to these is through the Public Record Office in Lewes.

2.4 What defines the service

- 2.4.1 The Royal Pavilion & Museums is not just a series of buildings and collections, it is also a complex organisation and a business.

It has many different facets and dimensions and plays a significant role in a complex and dynamic city, constantly re-adjusting and focusing on the needs and requirements of changing local and global communities. In particular, it is a significant cultural industry playing an important role in the cultural, economic, education and social life of the city, and the health and well-being of its citizens.

- 2.4.2 The Royal Pavilion & Museums are major tourist attractions with 53.7% of visits to Brighton Museum & Art Gallery coming from outside Brighton and 96% of visits to the Royal Pavilion coming from outside the city. They therefore have to balance the needs of local people at the same time as offering a high quality cultural offer, which supports the tourist economy and attracts visitors to the city.

- 2.4.3 The 'developed' world's economic activity is increasingly based on knowledge. As cultural industries, museums are seen as part of the knowledge economy. Museums research, create and disseminate knowledge through exhibition, display, publication, public learning and event programmes. As the knowledge economy grows it is influencing the ways that museums conduct their business. Production is an increasingly iterative process where services/knowledge are constantly adjusted and improved in response to the consumer. Curators and producers of knowledge also increasingly engage with users to develop knowledge. The growth in the knowledge economy has brought changes in people's expectations with greater need for emotional and creative expression. This has implications for what museums offer the public, both in what they provide for the public to see and engage with, as well as the opportunities to participate and learn. Increasingly, the overall experience matters with an emphasis on personalised services.

- 2.4.4 As a cultural industry, it directly employs a wide range of creative experts including curators, conservators, decorative artists, designers, artists, makers, teachers, actors and writers. It also provides inspiration, influence and a stepping off point for creative production both locally, nationally and internationally.

- 2.4.5 The museums set out to inspire, illuminate, educate and challenge visitors through showing and interpreting a very wide range of collections including archaeology, local history, natural history, fashion, world art, fine art, decorative art, design history, craft, toys, film and media and Egyptology. The service celebrates the city and its communities, helping generate civic pride, develop a sense of cultural identity as well as building respect and understanding of others. It has a key role in place shaping and promoting a positive image of the city.

- 2.4.6 The service has an annual temporary exhibition programme, which is vital in building new audiences for the museums and encouraging repeat visits. The programme has a national profile and as well as providing cultural opportunities for local people, also supports the visitor economy. It receives national and international media and press coverage, thus enhancing the city's cultural profile. The exhibitions show case and reinterpret the collections in fresh imaginative ways that ensure the city's heritage is made relevant to contemporary audiences. Temporary exhibitions are also able to draw on collections from across the UK and

overseas, giving residents the opportunity to enjoy some of the most outstanding artefacts in historical and contemporary collections.

- 2.4.7 Collections are often lent to exhibitions both in the UK and abroad. It is an essential function of museums to lend to appropriate institutions to support learning. In doing so, Brighton & Hove City Council's rich heritage comes to the attention of many thousands of people across the UK and the world.
- 2.4.8 To maximise the potential of the city's assets and to help people engage with museums, the Royal Pavilion & Museums provides a range of learning programmes for all ages ranging from pre-school workshops to reminiscence support to older people. The under fives sessions take place in the museums as well as at children's centres and libraries. A comprehensive service of activities is available to schools from workshops, tours, role-play, handling sessions, teachers' packs and Continuing Professional Development support to teachers. Children and Family learning includes special events, clubs and holiday activities. Adults can enjoy special events, lectures, guided tours, workshops, special courses and research facilities through the Brighton History Centre.
- 2.4.9 Increasingly, the service is operating in a virtual world in which it provides access to its collections to global communities, it is a world which many young people inhabit, it is where they meet and make sense of the world. The on-line opportunities include an increasingly comprehensive catalogue of the collections to support researchers and learners. The web also is a vital tool in promoting, providing information and selling services to the public.
- 2.4.10 Enterprise is an important aspect of the service's work and includes catering and retail at many of the sites. In addition, rooms are available for hire for corporate hospitality, seminars and civil partnerships/weddings in some of the city's, and indeed the UK's, most lavish surroundings.
- 2.4.11 The service has responsibility for the city's collections and some of its most important historic buildings. To this end it has a team of experts in the fields of conservation, curation and security to ensure that the city meets nationally recognised standards for the care and sustainability of its assets.

3. Setting the Scene: Policies, Trends, Challenges & Opportunities

This section sets the scene for the forward strategy for the Museum service. It sets out the local context, the achievements on which we can build and the national picture for museums.

3.1 Brighton and Hove in context

There are over a quarter of a million people living in Brighton & Hove. Compared with the average across the South East, the city has a relatively large working age population and slightly lower levels of childbirth and older people. The population growth over the last ten years is 5%, which is higher than the average for the same period in the southeast (4.5%) and nationally 4%. The growth is driven by increases in the 35-44 age group. It is predicted that the city's population will reach 300,000 by 2029.

The profile of the population is shifting. Approximately 5.7% of the population are from non-white ethnic groups. Although above the regional average, this is below the national average of 9.1%. No one group is more strongly represented in the BME population. However, the profile is changing. Over 15% of the city's residents were born outside the UK and the BME groups have increased by 35% over the period 2001-2004 against a national increase of 13%. 20% of all new births are to mothers born outside the UK. The city ranks in the top 10 local authorities in terms of migrant workers. There are 35,000 from LGBT groups, 20,000 full time students and 13,000 children living in lone parent households and one of the largest homeless populations in the country. It has a highly educated workforce with nearly 38% of the population educated to degree level, which is above the regional (30.5%) and national (27%) levels.

Since the mid 1990s it had a fast growing and strong economy until the current recession. However, in contrast the city also has some of the most deprived areas across the country (Queens Park, East Brighton, Moulsecoomb and Bevendean). These deprived areas are significantly more deprived than the city as a whole with levels on many indicators double the city average. However, many large numbers of people experiencing inequality in Brighton & Hove do not live in the most deprived areas. These demographic profiles have consequences for how the Service needs to think about the services and programmes it provides for the local community.

3.2. Tourism in Brighton & Hove

The city is a major tourist destination and the Service sits within the context of being both a service for the local community, but also a major business within the visitor economy. The Service supports the city's tourism strategy by providing a high quality cultural and heritage offer. There are trends which the Service needs to take into account in its planning and programming if it is to continue to have a share of the tourist market and continue to support it. The trends which are affecting the city's tourist economy include: the importance of visiting friends, opportunities for a unique experience eg authentic, undiscovered and distinctive. The city is primarily a short break destination, which means that the main groups are 20-34s (pre-family), no family and retired age groups. The city as a destination is somewhere with a sense of place/personality and atmosphere created by a combination of people, buildings, famous icons, locations, nightlife and history. A comprehensive high profile events programme is important for business. The key domestic market is the cosmopolitans (risk takers, comfortable with trying things out of the ordinary). Young people are most likely to visit in the peak season and are attracted by relaxing, getting away and having fun, older people in the off-peak season and are more likely to visit specific attractions and events.

3.2 2020 Community Strategy

Brighton & Hove's sustainable community strategy sets out the vision and plans of the agencies, organisations and communities who work together through the 2020 Community Partnership to improve the quality of life in this city. The Museums Strategic Forward Plan has been developed to support these priorities:

Promoting enterprise and learning through:

- Engage local communities in learning and research, using the city's collections to motivate their learning experience
- Increase access to collections in different locations and through e-learning
- Increase participation by under-represented audiences, focusing on children and community development

Strengthening communities and involving people through:

- Engaging young people through constructive and enriching activities
- Inclusive arts and cultural events

Promoting resource efficiency and enhancing the environment through:

- Maintaining biodiversity data bases at the Booth Museum of Natural History
- The management of the Royal Pavilion Gardens
- Care for the city's historic buildings within the division

Providing quality services through:

- Implementing customer care standards across all areas of work and service delivery
- Use customer surveys and research to inform service delivery

3.4 Local Area Agreement

Museums contribute to positive outcomes for communities and have an important role to play in the delivery of the Local Area Agreement. In Brighton & Hove the Service does have further potential to contribute to outcomes. The National Outcomes children and young people – make a positive contribution; children and young people enjoy and achieve; adult health and wellbeing; local economy; stronger communities and tackling exclusion and promoting equality. The Royal Pavilion & Museums supports the Arts N1 11 indicator adopted in Brighton & Hove LAA. The number of school-aged children in organised school visits to museums has been adopted as a local indicator L22.

The Division also has the potential to support N16 participation in regular volunteering; N14 people who feel they can influence decisions in their locality; N1 1 people who feel they can get on with others from different backgrounds; N1 79 achievement of a level and qualification by the age of 19 and N1 117 – 16 to 18 year olds who are not in education, training or employment.

3.5 Corporate and Directorate Plan

The corporate plan identifies the key council priorities for the next three years and museums have some specific objectives to achieve. The service contributes to the City Council's five overall corporate priorities in a number of specific ways:

- **Protect the environment while growing the economy:** The service is responsible for a number of significant heritage buildings and gardens which form part of the city's built environment and are recognised as part of the cultural make up of the city, contributing to local people's quality of life, learning and enjoyment and the tourist economy. The Royal Pavilion and Brighton Museum & Art Gallery in particular, are significant in the role they play in attracting visitors to the city. The service is also an important business and creative industry in its

own right. It supports creative businesses and cultural practitioners in the city, and beyond by providing inspiration for creativity and production and for showcasing works of art. The service also has a significant role to play in promoting public understanding of environmental issues with its nationally significant natural history collections.

- **Better use of public money:** The service earns nearly 60% of its revenue budgets from earned income from admissions, retail, catering, corporate functions and charges for services. In addition, it attracts considerable external funding for its activities and projects. This is significant for a Local Authority run service and compares favourably with National Museums in relation to the percentage of the core budget. A value for money review in 2008 has emphasised the need for the Service to maximise its income. The Service has and will continue to deliver the city council's efficiency savings and look at new ways of delivery to maximise its ability to achieve value for money. Furthermore, the Service will continue to find different ways to support itself financially through new ways of attracting external funding to ensure the long-term sustainability and development of the service.
- **Reducing inequality by increasing opportunity:** The Service works extensively with excluded and marginal groups, to ensure that they are able to access the Service's activities, and that the Service reflects their needs; the Service has invested heavily in increasing its work with schools and young people in recent years, particularly as a result of increased investment through Renaissance (see paragraph 3.10 & 4.3).
- **Fair enforcement of the law:** Some of the division's buildings are located in areas which are prone to anti-social behaviour. Through improvements to the design of these areas the service is working to mitigate the possibilities of anti-social behaviour. Furthermore, by increasing activity for example in the Royal Pavilion Gardens that enhances the visitor experience, it is hoped that the gardens will no longer be a magnet for anti-social behaviour.
- **Open and effective leadership:** The Service is increasingly working with audiences and communities to inform the services that it provides. It keeps local people informed of what services it offers through a range of communication strategies, which it is also constantly monitoring and seeking to improve. It has undertaken major consultation exercises with non-user groups and runs customer surveys throughout the year. Many people are engaged with volunteering with the service. The Service also has a role to play in supporting the creation of an inclusive city through supporting understanding of diversity through its displays and learning programmes.

3.6 Cultural Strategy

A new Cultural Strategy has been developed that recognises the importance of culture in Brighton & Hove, and the aspirations of people who live and work in or visit the city. It reflects on the unique profile, strengths and qualities of the city, and sets out a direction for the future of the city's culture. The strategy identifies priorities for growth and improvement in services and activities through cooperation and partnership, and sets out a framework for guiding decision –making and interaction with other public, private and community partners. The role of the Royal

Pavilion & Museums in providing a high quality cultural and heritage offer for the community and its key role in supporting the visitor economy is acknowledged in the plan.

3.7 Collections for the Future (Report by the Museums Association, 2005)

The report was published in 2005 and was followed up with an action plan by the Museums Association to support the key recommendations of the report in 2007. The key message was that although museums have made great strides to improve access to the collections and unlock their potential for engagement with the public on many levels, more could be done. It is a report that is guiding much of the work that the Service is undertaking.

The report recommended that:

- Museums should do more to expand the opportunities open to people to engage with collections.
- More collections should be in active use and museums should improve the way they manage collections-related knowledge. For example by getting more collections out of store.
- It highlighted the need for continued investment in digitisation.
- Museums need to develop their collections to ensure that they remain relevant to current and future audiences. Collections should be more mobile, seen in more venues both within the UK and internationally.
- The museum sector needs to be strengthened. Increased collaboration and more investment in training, development and succession planning is needed.
- It is not desirable, let alone practical, for a museum to have all the expertise it requires in-house. Individual museums can work together to share expertise across the sector. It will be equally if not more important to build closer links with external sources of knowledge and expertise.

3.8 Understanding the Future: Museums and the 21st Century (Report by DCMS, 2006)

This report identified the following priorities for museums:

- (1) The need for museums to fulfill their potential as learning resources. Museums will be embedded into the delivery of education in every school in the country. Understanding of the effectiveness of museum education will be improved further and best practice built into education programmes. The value of museums' collections as a research resource will be well understood and better links built between the academic community and museums.
- (2) Museums will embrace their role in fostering, exploring, celebrating and questioning the identities of diverse communities. The sector needs to work with partners in academia and beyond to create an intellectual framework supporting museums' capacity to tackle issues of identity. The museum sector must continue to develop improved practical techniques for engaging communities of all sorts.
- (3) Museums' collections will be more dynamic and better used. Government and the sector will find new ways to encourage museums to collect actively and strategically, especially the record of contemporary society.

The sector will develop new collaborative approaches to sharing and developing collections and related expertise.

- (4) Museums' workforces will be dynamic, highly skilled and representative. Museums' governing bodies and workforces will be representative of the communities they serve. Find more varied ways for a broader range of skills to come into museums. Improve continuing professional development.
- (5) Museums will work more closely with each other and partners outside the sector. A consistent evidence base of the contribution of all kinds of museums to the full range of public service agendas will be developed. There will be deeper and longer lasting partnerships between the National Museums and a broader range of regional partners. Museums' international roles will be strengthened to improve museum programmes in this country and Britain's image, reputation and relationships abroad.

3.9 National Museums Strategy

The Museums, Libraries & Archives Council will publish the draft national museums strategy for England in early 2009. The plan will promote action in three key areas building on the two former DCMS reports, *Understanding the Future: Museums and 21st Century Life*, 2005 and the 2006 *Understanding the Future: Priorities for England's Museums*. (See above). It is expected that there will be three key themes:

- Supporting excellence – encouraging and rewarding museums that use their collections and develop their scholarship to deliver the very best cultural experiences for the public, and to interpret collections for new and wider audiences.
- Promoting partnerships – strengthening the links between museums of all sizes; between museums and the rest of the cultural sector; and building on the relationships with tourism and the creative economy.
- Building capacity – investing in the workforce, in scholarship and collections care, in new finance and governance models, and in digital technology, to ensure long-term effectiveness and sustainability in the sector.

3.10 Renaissance in the Regions

The Royal Pavilion & Museums is a partner in the South East Regional Hub, one of the regions that is a beneficiary of the national Renaissance in the Regions programme, which was established in 2003 to create world-class museums, which are beacons of excellence and act as sector leaders. The South East Hub is lead by Hampshire County Council Museums' service and comprises Oxford University Museums, Chatham Historic Dockyard and the Royal Pavilion & Museums.

The main aims of Renaissance is to put users at the heart of museum services by increasing engagement with people and communities, supporting learning and skills, and developing world-class museums through collections development and through workforce and organisational development. The overarching guiding principles for Renaissance are: developing capability within the workforce; ability of museums to exploit collections for wider benefit; sustainability ie income streams,

fundraising, staffing and succession planning; partnerships ie working with museums, libraries, archives, other cultural organisations and non-sector partners to deliver communities; excellence ie innovation, risk taking, best practice.

The Hub museums are expected to play a key leadership and supporting role to the sector in the South East through joint partnerships, support in developing the sector. In the South East there are 300 museums; this is the largest concentration of museums of any region in the UK.

All Hub museums are expected to achieve or maintain the Investors in People award and MLA Accreditation.

Renaissance has provided the framework and support to shape the Service's development and ability to deliver Council priorities and deliver outcomes for the local community. A major review is underway for the future of the Renaissance programme, which will have implications for the Service. It will be published in the summer of 2009.

Much of the Strategic Forward Plan's achievement is dependent on securing Renaissance funding for 2009-11. After 2011, funding towards Renaissance is uncertain and will both depend on the outcome of the Comprehensive Spending Review and the current Renaissance Review. Consequently, the service will be developing strategies for making the programmes currently funded by Renaissance sustainable.

3.11 Sustainability

The Museums Association has launched a consultation on sustainability seeking views from the sector. It has drawn up a draft set of principles for its consultation that it believes the sector needs to adopt to flourish sustainably. These cover economic, environmental and social sustainability. It poses questions around museums' roles in supporting messages and providing information around sustainability issues; succession planning; sharing good practice; managing growth. The consultation ended in September 2008 and the results are yet to be published. Independent of this review, the Royal Pavilion & Museums, in line with Council policies, is setting out to embed sustainability in its business practices, for example through local sourcing of food and goods for its retail and catering outlets as far as is practicable.

4. **Achievements**

4.1 In the last ten years, the Service has secured over £20 million of external funding for refurbishment and special projects. This investment has enabled important improvements to be put in place including: new displays, enhanced interpretation, increased education activity and upgraded ICT facilities. In turn, this has led to greatly improved standards of artefact care, conservation and new opportunities for public access to the Service's collections.

4.2 Significant achievements include:

- restoration of the Pavilion Gardens to Nash's scheme;
- refurbishment and redevelopment of Brighton Museum & Art Gallery;

- refurbishment and redevelopment of Hove Museum & Art Gallery;
- continuing restoration and conservation of the Royal Pavilion and the conservation of the museums' collections;
- refurbishment of the Courthouse, adjacent to Brighton Museum & Art Gallery as a community lecture theatre, drawing on Renaissance, PFI and other external funds see below;
- significant academic links, programmes of study, and research activity;
- development of learning programmes, community and outreach work;
- at the same time, the Service is playing a central role in developing the city's cultural offer with important exhibitions and other public programmes.

4.3 A further important development since 2003 is the *Renaissance in the Regions* Programme, which provides central Government funding to transform regional museums and galleries (see 3.10 above). Brighton & Hove is a partner in the programme's South East Museum Hub.

Renaissance Funding has provided the funds to:

- Work with local schools; with new staff appointed to the Service and now working with teachers and pupils across the area to support the delivery of National Outcomes, Every Child Matters, the National Curriculum and Local Area Agreement
- Undertake a substantial programme of documenting and digitising the Service's collections
- Develop a new multi-purpose flexible space for lectures and events (the Old Courtroom Lecture Theatre)
- Work to improve access and storage of the collections
- Modernise the workforce through training and development and programmes to diversify the workforce
- The establishment of micro museums across the city to provide access to the collections in community centres and libraries to support
- Work with the under 5s through the Children's Centres, libraries, nurseries etc
- Exhibitions to support the tourist economy and stronger communities
- Gallery redisplay to ensure that the museums remain fresh and of contemporary relevance, eg the ancient Egypt galleries (opened March 2009) and provide children and young people with opportunities for enjoyment and achievement
- Provide effective leadership within the sub-region (Sussex and Surrey) through work with museums that are not in the Hub
- Improvements to customer care and development of divisional standards, including improvements to the entrance hall at Brighton Museum
- New web and IT infrastructure to modernise management information and business systems
- Undertake focus group research with non-users to inform Service developments
- Support training and development and provide expertise to the museums sector within the South East.

5. Partnerships

Are critical to the delivery of services to communities, and long-standing and new partnerships need to be developed to continue to successfully deliver. The Service has, amongst others, partnerships with Renaissance South East, University of Brighton, University of Sussex, East Sussex Archaeology & Museums Programme, the V&A National Strategic Partnership, British Museum, East Sussex County Council, University College London, Sussex Wildlife Trust, Brighton Dome/Festival, Theatre Royal Brighton, Royal Collections Trust.

Increasingly, the Service will be developing existing and exploring new partnerships to deliver outcomes for Brighton & Hove. As resources are squeezed we will need to build on the benefits of partnership working to achieve economies of scale.

6. Research and Review

Our Strategic Forward Plan is informed by continual processes of review and research, both internal and external. These processes occur across the Service as a whole, or in relation to individual projects, but all outputs of research contribute to forward planning and build our capacity for sustained and targeted improvements to the Service. We are mindful of likely changes to the needs of cultural audiences and gather evidence to support changes to the outcomes and outputs of the Service. The business planning process will continue to be supported by the corporate performance monitoring system through its structure of Departmental Plans, Team Plans and Personal Development Plans, linking in to Renaissance Planning and Action Plans.

Currently there are a number of pieces of research, which are contributing to business and action planning.

6.1 Visitor satisfaction surveys

- **Brighton Museum and Art Gallery 2005 – 2008**

In general, visitors are satisfied with their visit to Brighton Museum. In 2007/2008 94% rated their visit as excellent or good. In 2007/2008 52% of respondents had visited the museum before.

Digivey survey October–December 2008. The service has been introducing IT based self-filling surveys in its buildings over the last year. This has seen a large increase in the number of visitors filling in surveys compared to paper based surveys.

81.6% of adults and 79% of under 16s rated the visit as excellent or good

66.4% of adults and 66.2% of under 16s rated the staff as friendly and helpful

71% of under 16s had enjoyed their visit

41.1% of visits were first time visits

58.9% were repeat visits

Surveys over the last three years have highlighted the importance visitors put on the ambience of the building. The space, light, cleanliness and tranquillity of the museum are important. The museum is seen as a long-standing asset to visitors outside and within the city. The exhibitions are highly regarded

- **Hove Museum and Art Gallery 2005 – 2008**

In 2007/2008 96% rated their visit as excellent or good. 68% of visitors had visited the museum before.

As the high satisfaction percentage shows, visitors particularly enjoy visiting Hove Museum. There are consistently positive comments around the ambience, the variety of displays and exhibitions and the tearoom.

- **Booth Museum of Natural History**

In 2006/2007 95% of visitors were very or fairly satisfied with their visit. 46% of respondents had visited before.

The message that comes from these surveys is that the Booth Museum is fun, educational and inspirational for adults and children of all ages. In 2007/2008 86% of respondents thought that the museum is child friendly. The museum was described with positive intent as, 'eccentric', 'original', 'fascinating', 'lively' and 'idiosyncratic'. Visitors value its distinctiveness.

- **Preston Manor**

2007/2008 99% of visitors rated their visit to Preston Manor as excellent. 29% of respondents had visited before.

Visitors feel that Preston Manor is unique and visitor friendly. There are several comments about the knowledgeable and helpful staff.

- **Royal Pavilion**

In the survey April 2005 – March 2006 86% of respondents rated the tour guides as excellent or good, but there were suggestions that there could be more guided tours. There were also numerous requests for audio guides as in other historic buildings. The survey demonstrated a huge amount of adoration for this building, words such as wonderful, beautiful, stunning and decadent being used. 76% of visitors had also stated that they had gained new knowledge and understanding as a result of their visit.

6.2 The audio guides survey January –September 2008

Visitors answer questions about their visit on the audio guide. 98.4% of visitors to the Royal Pavilion rated the experience as excellent or good and 97.3% rated the audio guide as excellent or good.

6.3 Digivey survey November 2008-January 2009

The Service has been introducing IT based self-filling surveys in its buildings over the last year. This has seen a large increase in the number of visitors filling in surveys, compared to paper based surveys. The new system was introduced to the Pavilion in late 2008.

91.5 % of adults and 81.4 under 16s rated their visit as excellent or good

92.5% of adults and 66.6% of under 16s rated the audio guide as excellent or good

75.9% of adults and 79% of under 16s rated the staff as friendly and helpful

72.4% of adults rated the visit as providing value for money

87.9% of adults rated the presentation of the building as excellent or good

88.6% of under 16s had enjoyed their visit.

6.4 Pavilion Gardens Survey – August 2007

The clear message that came from this survey is that visitors to the Gardens think it is a tranquil, beautiful, oasis in the centre of Brighton and have lots of praise for the maintenance of the grounds. Many of the respondents use the Gardens as access to other areas, socialising, and for quiet lunch breaks. They clearly like the Pavilion Café.

Respondents have mixed views about buskers and the entertainment, but clearly would like to see an end to the street drinkers and cyclists.

6.5 Surveys of exhibitions, displays and events

- *Fashion & Fancy Dress: The Messel Family Dress Collection 1865-2005 (Brighton Museum and Art Gallery) October 2006-July 2006*

This visitor research indicates that the *Fashion & Fancy Dress* exhibition was well received by visitors and had something to offer to a broad range of people, including those with a professional interest, families with young children, students and casual browsers.

Visitor experience of the exhibition was generally very good.

The interactive elements of the exhibition proved popular with visitors. One visitor commented that her family loved it so much she had brought her daughter and friends as a birthday treat, to see the exhibition and play with the dressing up clothes, which had proved a great success.

80% of respondents felt they had learnt something new from the exhibition.

- *Little Black Dress* Exhibition – May 2008

The exhibition appears to have been well publicised with 67% of respondents being aware of the exhibition before coming to the museum. There were many comments from visitors about how the exhibition had surpassed their expectations.

This exhibition proved to be inspiring and over 70% of visitors gained knowledge and understanding.

- *Chinese Festival* event – 31st August 2008

This was a short postcard evaluation.

Over 90% of respondents described their experience of the event as excellent or good. “Good way to promote the Chinese culture, keep it up”.

- Non-user research for *On The Pull* – February 2007

Qualitative research was commissioned to support the development and design of the project, and inform the way the museum will consult audiences in the future.

Two panels of 12 people were recruited on the street in specific postcode areas and at central shopping areas. One group of 18-24 year olds and one group of 60-75 year olds, with a common recruitment criteria of C2DE, socially active and never been to a museum before of their own volition. All had a similar lack of

awareness/knowledge about museums and similar prejudices about what they would be like.

The biggest implication of all is that if Brighton Museum & Art Gallery wishes to make real connections with any of these people it needs to ensure it offers in the new exhibition (and more generally):

Fun/activity
 Low effort
 Opportunity for social interaction
 Relevance to me
 Sense of “wow”

Younger people would like on-street word of mouth and non-print media like radio for advertising/marketing.

Brighton Museum & Art Gallery is physically as well as emotionally well-hidden for these people. Its location and lack of visibility are a significant barrier. Very few of the two groups were aware of free entry and had a very old-fashioned view of museums, “*Think museum, think brown*”. “*Museums are just not for me*”.

The message from this research is to break the trance (that says museums are not for me) with fun, newsworthy activities and events that people don’t expect from a museum.

6.6 Brighton Museum & Art Gallery – Museums, Libraries, Archives Council commissioned October 2007 – April 2008

An average of 76% were very satisfied with their overall visit to Brighton Museum & Art Gallery with over half saying it was better than they expected it to be. Over 70% of respondents said they are likely to return to Brighton Museum & Art Gallery in the future.

6.7 Independent Research

- **“Mystery Visitor” Exercise (service standards for customer care and focus)**

An in-depth detailed service standards benchmarking exercise, funded externally through the Museums Renaissance Programme, revealed a number of shortcomings in customer service at the Royal Pavilion and Brighton Museum & Art Gallery. This exercise was undertaken in the form of a “mystery visitor” in March 2007. It was commissioned to inform the ability of the Service to raise income. The exercise looked at a range of services, which form part of the visitor experience, from planning a visit, to finding the buildings to the actual on-site visit and customer care. There were a number of significant findings of shortcomings in all of the categories, in particular around staff customer service. As a result, the Service has responded to these shortcomings through instigating organisational changes such as establishing a sales team, a duty management team and a comprehensive set of service standards for all parts of the organisation.

- **The Royal Pavilion Palace, Brighton: impact, values, perceptions and strategy**

Brighton University Business School undertook a study of the Royal Pavilion in 2005-06 to research its iconic value to the city through gathering perceptions from the public and visitors of Brighton, especially in relation to the economy of the city. 34% of visitors made a significant association between the Pavilion and Brighton and 74% had heard of it. 9% said that their reason for visiting Brighton has been influenced by the Royal Pavilion. Overall the study concluded that the Royal Pavilion contributed approximately £55.9M pa to the visitor economy, this figure was derived from the actual visits to the Pavilion and those whose visit to Brighton had been influenced by the Pavilion.

- **What might consumers want from the sector in ten years**

MLA undertook a piece of work that identified the key drivers for change and how these might impact on the strategic direction that the sector needs to follow. There were four key drivers identified: social, emotional, identity specific and intellectual.

- To address the evolving social and emotional need to consumers, it predicted that museums would need to offer more customised and exciting entertainment events to attract visits for the core offer where there are opportunities to socialise with peers and family. Young people raised on the virtual world will no longer demand the cultural offer that is available today.
- To meet the changing intellectual needs to consumers, museums will need to become providers of informal and personalised education opportunities through both the on line offer and the programmes that take place in the museums.
- To address the implication of identity-specific and social drivers of change, what was outreach will become part of the mainstream offer. In order to stay relevant and financially viable.
- To address the implications of the intellectual drivers of change, the sector will need to operate using different business models and diversify its funding resources.

7. Looking Forward: Vision for the Future

The Service has achieved a remarkable programme of redevelopment and restoration in many of its buildings and services over the last ten years. Over the next five years we want to build on our achievements and maintain our reputation for excellence. To do this we need to remain relevant, innovative and competitive. We have to be responsive to evolving public expectation, the rapidly changing environment and the emerging national picture for museums. The visitor needs to be at the heart of what we do and we need to engage with and sustain an active dialogue with our visitors, partners and stakeholders about our work and the services we provide. We need to actively develop public participation with our services and understanding about our heritage and collections and their importance to society today. Making our collections relevant to today's and future audiences, through developing new interpretation, has to be a key priority alongside widening access to our collections through changes to displays, exhibitions, improved storage, loans, the web and other initiatives. In particular, where there has been

investment eg at Brighton and Hove Museums, it is essential that they remain fresh and that they keep abreast with the tastes and interests of our changing population. To achieve a Service that is meeting new and different public demands, we must act creatively and root our developments and services in need, research and evaluation. We will be supporting the local government improvement agenda with our museums being places of learning, enjoyment and challenge. We need to ensure that the whole visitor experience is given attention from the welcome that visitors receive, the presentation of our galleries, the visitor facilities through to the way that we market our services.

To achieve our ambitions for the Service, we need to urgently address a number of challenges. Attention needs to be focused on growing and diversifying our fundraising capacity to ensure that we no longer just rely on grant giving bodies and we need to examine new business models for running our services. We need to balance the priorities of opening our services to non-users and priority groups at the same time as generating income. With diminishing core resources we need to achieve efficiency through ensuring that we focus on priorities and provide excellence with the best public outcomes. We need to transform the ways we work, find new ways of delivering our services and to take opportunities to work in partnership. To do this we will need to continue to broaden and develop our skills and knowledge. It is equally important that the huge amount of existing knowledge about the buildings, collections, exhibitions and projects is captured to create a bank of information to assist future developments and projects. IT plays an increasingly vital part in how we run our services. The web is our virtual museum that reaches to audiences worldwide, it is also increasingly how we communicate and market our services to our audiences. We need to ensure that we can take advantage of the possibilities that new technologies offer to ensure that our service remains competitive and responsive to contemporary needs.

Key Priorities

- **Sustainability and modernisation of the service's business and financial infrastructure:** This Service has the highest proportion of earned income, approximately 60%, in its revenue budgets to any greater local authority museums service in the UK and is indeed higher than many of the National Museums. This is largely attributable to the admissions at the Royal Pavilion. It also attracts a good level of external funding through grants, trusts and DCMS initiatives such as Renaissance in the Regions. It also has the support of the Green Charitable Trust, which uniquely supports the work related to the World Art Collections.

The Council is supporting through an Invest to Save, the installation of new systems to support the earned income infrastructure of the Service with a new booking and ticketing system which will be integrated with telephone systems that will enable on line-booking, reduce lost calls and provide detailed customer information to support promoting the business.

However, there is increasing competition for diminishing external funds and the Royal Pavilion & Museums needs to develop its capacity to fundraise from different sources and make good use of its Friends organisation in supporting fundraising activities. A number of council lead services have established Development Trusts to support fundraising for their museum services eg Manchester, Tyne and Wear and Hampshire County Council.

Improvements to the quality of the catering services at the Royal Pavilion need to ensure that it is in keeping with visitor expectations of this iconic Royal Palace. Whilst there have been many improvements in the in-house catering it needs to embody the quality and brand of the Royal Pavilion and its heritage which can only be achieved through investment.

- **Raising the profile of the Royal Pavilion & Museums:** The Service operates in a highly competitive market, where success of a service not only relies on meeting the demands of visitors and users, but also on funding and engaging partners and other stakeholders. Raising the profile of the service is critical and will be achieved through a strong communications plan including advocacy, press and marketing for the work of Brighton & Hove City Council's Royal Pavilion & Museums locally, regionally, nationally and internationally.
- **The continued restoration of the Royal Pavilion and improvement to visitor facilities:** Whilst there has been a concentration on ensuring that the exterior of the building is restored and maintained, there has been a lack of investment in the interior of the building. The visitor attraction market, which historic houses form part of the offer, is highly competitive. Visitors expect good facilities, and the Pavilion does not meet these expectations. It lacks disabled access to the tearoom, it has no cloakroom facilities, its toilets are substandard and much of its interpretation is dated. Although a remarkable and unique building, it needs to remain relevant to contemporary audiences. It is also necessary to ensure that there is something new to underpin marketing and promotional strategies. The conservation team are currently working on the restoration of the Saloon. It is an aspiration to reconstruct the original fireplace, carpet and curtains.
- **The long-term sustainability of the Booth Museum and its nationally significant natural history collections:** The Booth Museum collections are at risk; whilst the museum offers wonderful insight into how museums used to be, this 'time capsule' is not the best environment for such important collections. The collection of birds has faded in the uncontrolled light levels and is prone to infestation. Most of the collections are not accessible to the public or indeed researchers at a time when the collections have much to teach us about the environment in which we live and the impact that humans are having on the natural world. The Museum itself suffers also from being in a location that is out of the city centre and is mostly residential, it has very limited passing footfall. In undertaking an options appraisal for the future of the Booth, we need to look at its major potential to support understanding of current environmental agendas and how we overcome the location issues that have been identified / must be explored.
- **The display of significant collections currently not on public display** in particular those that are of regional and national significance. We will develop a strategy, through peer review and partnership for the future use and display of our Archaeology collections, which include significant local material and Sussex-wide material.
- **Redisplays and reinterpretation of the permanent collections and the historic sites** to keep the galleries, in particular in the redeveloped sites, up to date, alive and fresh and relevant to contemporary audiences.

- **Care and presentation of the Royal Pavilion Gardens** to ensure these restored Regency Gardens, which are the historic setting of the Royal Pavilion are maintained to standards appropriate to one of the UK's top tourist attractions.
- **A high profile programme of events for the Royal Pavilion Gardens** which are in keeping with its Regency setting and its role in the centre of the city's cultural quarter.
- **Improvements to the documentation**, collections management and access to all the collections in particular those in store to underpin the public programmes of engagement.
- **Improvements to visitor facilities** to meet modern standards, customer care expectations and DDA legislation at the Royal Pavilion, Preston Manor, Hove Museum & Art Gallery and Brighton Museum & Art Gallery.
- **DDA** a programme of DDA improvements has been undertaken over the last few years. These include at Preston Manor: an induction loop has been fitted in the entrance area; a lift from the basement to the ground floor, improvements have been made to make the basement area accessible, an accessible toilet in the basement, a ramp has been installed to the building at basement level and a designated parking bay established; at Brighton Museum & Art Gallery: the improvements to the entrance hall included the installation of a low level reception desk; at the Booth Museum induction loops have been fitted in the entrance area and teaching area, improved lighting in the teaching area and an accessible toilet has been put in. There is still further work to do.
- **Improvements to storage** The research collections are inadequately housed for their long-term sustainability. They are largely housed in areas that are difficult to access and don't meet the conservation standards required for their long-term preservation. Equally, the archive collections which are cared for by East Sussex County Council on behalf of the city do not meet the standards for archives care and accessibility of The National Archives.
- **IT** underpins many services that the Royal Pavilion & Museums offers. It is essential that IT based services remain up to date whether they are supporting gallery interpretation and engagement with visitors, income generation, administrative procedures or promoting the work of the division.
- **Development and delivery of vibrant temporary exhibitions** across all the sites.
- **Contemporary collecting** to ensure that collections remain relevant to current future generations and different audiences.
- **Access to the collections** through development of opportunities in different locations to improve access to the collections for the local community (such as in libraries and children's centres), development of accessible storage facilities, loans, web and other initiatives.
- **Support to the creative industries** in the city through projects and partnerships with artists and makers including exhibitions, installations and learning activities.

- **Supporting local improvement agendas** eg Local Area Agreement and the 2020 Community Strategy through projects that support and engage local communities in Brighton & Hove who are excluded, disadvantaged or disaffected (priority groups) and learning and skills agendas.
- **Delivery of the Renaissance agenda** nationally and in particular in the South East to develop the ability of museums to exploit collections for wider benefit and achievement of national outcomes.
- **Workforce development** museums are working in a changing environment with the need to respond to new challenges and different ways of working, in particular, to strengthen capacity for community engagement, partnership working, digital development and entrepreneurial leadership. Broadening the profile of staff that work within the museum sector through initiatives that support bringing under-represented groups into the workforce through placements, targeted volunteer schemes and traineeships. Succession planning is also essential in developing workforce development plans and the instigation of initiatives to provide apprenticeships for the specialist skills that are required for the long-term care of the Royal Pavilion.
- **Learning informal and formal** learning is central to engagement with museums and their collections. Alongside providing well interpreted and displayed galleries, a broad ranging programme of learning activities will continue to be provided and developed both on site and through outreach. Sessions supporting the delivery of the national curriculum and other new school/college initiatives will be offered. Work with the Children, Families & Schools Directorate will be built on to support Continuing Professional Development for teachers. Links with the City's two universities in support of higher education will be strengthened. Informal learning opportunities for families and children and adults will form part of the core programme.
- **Foredown Tower** we are working with Hove and Adur Sea Cadets to establish a community run visitor facility at the Tower, providing a gateway to the South Downs National Park and a training and learning base for young people.

8. Monitoring and Reviewing our Plan

- 8.1 We will monitor the progress of our Strategic Forward Plan on a six monthly basis through the Royal Pavilion & Museums Management Team. This will involve not only reviewing progress, but also taking corrective action where necessary and planning ahead.
- 8.2 The Divisional and individual work plans that flow from the Strategic Forward Plan are prepared annually across the Service, and form part of the corporate performance monitoring system. Managers monitor team plans throughout the year at departmental management meetings. Individual plans are monitored throughout the year through performance and development reviews. Divisional plans are placed on the Corporate website, and linked to Equalities, Health & Safety and Risk Management plans and assessment.

- 8.3 At the end of each financial year there will also be a formal review of what the Strategic Forward Plan has achieved towards the key priorities, under each strategic aim and areas which remain to be addressed. This annual review will subsequently form the basis of the Assistant Director's annual performance and development with the Director of Culture & Enterprise.
- 8.4 Progress on the Strategic Forward Plan will be reported to Culture Cabinet Member and the Overview and Scrutiny Committee for Culture, Tourism and Enterprise on an annual basis.

APPENDIX				
Aim 1 - Develop Audiences				
Objective	Key Actions	Funding Source*	Partners**	Timescale
Research and consultation with users and non-users to inform service development	BME Young People Disability	Renaissance		June 2009 March 2010 March 2011
Programme of exhibition, interpretation and display,	New interpretation at Preston Manor	Renaissance		March 2010
	New interpretation & displays at Royal Pavilion	External funding	Royal Collections	End 2009 and ongoing
	Temporary exhibition programmes at the museums	External funding/ Renaissance/ Headley Trust/ Core funding	Screen South University of Sussex Charleston Farmhouse Brighton Festival/ Dome British Museum British Council Museums Libraries and Archives Council	Ongoing
	Cultural Olympiad: Redisplay of World Art Galleries	Stories of the World bid/Renaissance/ James Green Trust	Renaissance South East Hub /Museums in the South East	2012
	Displays/galleries for collections not currently on show	External funding		2011 and ongoing
Programme of learning and community engagement	Children & Families learning & events programme	Core funding/ Renaissance	SureStart/Arts Commission	Ongoing

	Adult learning & events programme	Core funding	University of Brighton University of Sussex	Ongoing
	Learning resources relating to the collections	Core funding/ Renaissance	University of Sussex	Ongoing
	Develop gallery interactives at BMAG	Renaissance		Ongoing
	Schools learning programmes	Core funding/ Renaissance	Children Family and Schools Renaissance South East Hub Brighton and Hove Art Teacher's Panel	On going
	Outreach programmes to support gallery developments	Core funding/ external funding		
	Micro museum developments	Renaissance	Libraries/ Children's Centres	
Develop an innovative programme of special events	Royal Pavilion & Estate events programme	Renaissance External funds	Brighton Philharmonic Early Music Festival Theatre Royal Brighton Dome/Festival City Council	2009, 2010
	White Nights	Core funding/ external funds	City Council/Arts Commission	2009, 2010

	Programme of evening openings at Brighton Museum	External funding	Brighton Dome/ Festival Others	
Develop use of information and communications technology to increase access	Online access to and interpretation of collections developed	Renaissance		2009-11
	Online exhibitions	Renaissance		
	Develop collections access across museum services within South East	Renaissance/ external funding	MLA/Renaissance SE Hub	2009-11 and ongoing
Provide access to collections through research and loans	Loans to national and international museums for exhibitions	Core funding		Ongoing
	Review the role of the Brighton History Centre in relation to The Keep		East Sussex County Council University of Sussex	2009
	Build knowledge base of collections to underpin future programming	Arts and Humanities Research Council	AHRC University of Sussex University college London	2009

Aim 2 - Care for and Sustain our Collections and Buildings				
Objective	Key Actions	Funding Source*	Partners**	Timescale
Develop collections management	Achieve MLA standards for conservation of collections and maintain Accreditation standards	Core funding/ Renaissance		Ongoing
	Programme of preventative conservation	Core funding/external funding		Ongoing
	Documentation of collections to provide research and access	Core funding/ Renaissance		Ongoing
Improve the long-term sustainability of the Booth Museum and collections	Promote the role of the specialist environmental and scientific knowledge of the service	Core funding/ Renaissance	Sussex Wildlife Trust University of Brighton University of Sussex Environment Directorate	
	Action plan for the care of the research collections	Core funding		
Develop relevant collections for future generations	Collections reviews and strategies for future collection development	Core funding/ Renaissance		Ongoing
	Develop strategy to ensure access to archaeology collections	Core funding/ Renaissance	Renaissance SE Hub East Sussex Archaeology and Museums Project Brighton and Hove Archaeology Society	2009
Invest in buildings to ensure their long-term sustainability and improve	Restore Royal Pavilion stonework	Council Planned Maintenance budgets		2011

access	Improve visitor facilities and access to the Royal Pavilion	External funding bid		2011
	Improve energy usage/ consumption & impact of running buildings	External funding		
	Pavilion floodlight replacement	External funding	B&HCC Sustainability Team	2010
To improve the long-term care of the collections and archives	New storage facilities	Core funding/ external funding	East Sussex County Council University of Sussex	2010
	Restore the Royal Pavilion Saloon to its 1823 decorative scheme	Core funding/ external funding	Royal Collections Trust English Heritage	2009-12
	Plan for future restoration of Royal Pavilion room	Core funding/ external funding	Royal Collections Trust English Heritage	2010
Improve the visitor experience	Develop new visitor facilities at the Royal Pavilion	External funding	English Heritage	2011-13
	External signage and internal way finding improvements	Core funding/ external funding		March 2010
	Access improvements to meet DDA legislation at the Royal Pavilion & Museums		English Heritage	

Aim 3 - Transform the Way We Work				
Objective	Key Actions	Funding Source*	Partners**	Timescale
Develop new business systems and models	New ticketing system developed & installed	Invest to save BHCC/ Renaissance		2009
	Establish bookings and sales office	Invest to save BHCC		Spring 2009
Partnership working	Develop partnership working across the Council to deliver priorities and improve performance targets	Core funding/ Renaissance/external funding	Children, Family & Schools Culture & Enterprise Directorates	Ongoing
	Develop partnerships to deliver nationally and locally agreed outcomes for visitors/users	Renaissance SE	Renaissance SE Hub The V&A Strategic Commissioning Partnership Brighton Photo Biennial University of Brighton University of Sussex East Sussex Archaeology and Museums Project Brighton Festival/ Dome Theatre Royal Brighton The British Museum Strategic Commissioning Partnership	
	Establishing a gateway to the South Downs National Park at Foredown Tower		Adur and Hove Sea Cadets	
Develop marketing and communications activity	Web/e-marketing based marketing development plan	Core funding/external	Museums sector B&H City Attractions	2009 and ongoing

			Dome/Festival Theatre Royal	
	Communications plan for raising the profile of the work of the service nationally with key sector organisations and stakeholders		Renaissance SE	2009 & ongoing
	Promotion of the Cultural Quarter	Core funding	Brighton Dome/ Festival Theatre Royal	2009 & ongoing
Develop use of information technology to improve programmes and services	New website improve collections interpretation online	Core funding/ Renaissance		Ongoing
Develop and train a customer-focused and creative workforce	Development and learning plan implemented to achieve business plans	Core funding/ Renaissance	Renaissance SE	
	Achieve IIP	Core funding		Achieved Jan 2009
	New customer service standards implemented across the division	Core funding/ Renaissance		
Address issues of succession planning	Develop knowledge capture strategy and build e and online dissemination of collections research and interpretation	Core funding/ Renaissance		
	Establish apprenticeships/ traineeships in Conservation Team	Renaissance funding External funding		

Equalities	Achieve greater diversity amongst the work force	Core funding		Ongoing
	Positive Action Traineeship placements	Museums Association/ Renaissance	Museums Association	2009-11
	Implement Volunteer strategy	Core funding/ Renaissance		Ongoing
Embed sustainability	Build sustainability into exhibition and display design			
	Local sourcing of food and goods for catering and retail outlets			

75

Aim 4 - Maximise Income to Develop a Sustainable Service				
Objective	Key Actions	Funding Source*	Partners**	Timescale
Exploit the income potential of buildings, collections and services	Develop corporate functions and hirings across the division	Core funding		Ongoing
	Develop the role of the sales and bookings team to achieve income targets	Invest to Save/ core funding	VisitBrighton	Ongoing
	Improvements to catering and retail to meet customer expectations and achieve income targets	Core funding/ external funding		Ongoing

	Explore partnerships to support income generation	Core funding		
	Develop the role of the Friends of the Royal Pavilion, Art Gallery & Museums Charity			
Capitalise on information technology to market and sell services	On-line retail development	External funding		2009-10

* Subject to securing funding and agreements with funders

** Further partners will be identified as projects develop; also some partnerships are subject to agreement