



## **THE HORNIMAN PUBLIC MUSEUM & PUBLIC PARK TRUST Corporate Plan 2019-2022**

### **Introduction**

Since opening in 1901, the Horniman Museum and Gardens in south London has provided an inspiring introduction to global cultures and biodiversity, through its collections, exhibitions, activities and events. The foundation which Frederick Horniman established as a gift 'to the people in perpetuity' has grown in both quality and quantity over the last hundred years and has benefited many millions of people.

We are committed to providing enlightening and stimulating encounters for people of all ages, abilities and backgrounds. To allow our founder's generous gift to continue to flourish in a challenging economic environment we rely on the hard work, creativity and commitment of all our Trustees, staff, volunteers and supporters, alongside the continued generosity and support of our core funders, long-term supporters in trusts and foundations, members, benefactors and other donors.

We operate locally, nationally and internationally. We are proud to be positioned at the heart of our local community where we have been regarded as a treasured cultural resource for over a century. Our audiences are diverse and driven by a strong family-friendly ethos that is embedded across our entire public offer. This provides an excellent platform on which to build leading practice in the sector in the coming years. Our ambition is to further diversify our visitors and partners through creative and participatory programming, engaging new audiences and developing our organisational processes.

With the retirement in April 2018 of Chief Executive Dame Janet Vitmayer after more than 20 years at the helm, and the appointment of her successor Dr Nick Merriman, the Trustees have wished to review long term plans for the Horniman. Accordingly the Chief Executive, with input from Horniman staff and external advisors, has reviewed our mission, values and strategic priorities in preparation for a 10-year framework plan, building on the 10-year vision document which Trustees approved in 2017.

In this document you will find our new mission, values and long-term change objectives, as well as our key objectives and activities for 2019-2022 under the three strategic corporate aims of Access, Collections and Shaping the Future. The 10-year plan for 2019-2029 will be further developed during the Corporate Planning process that runs November-February each year involving senior management, heads of section, external advisory groups and key funders (Department for Digital, Culture, Media & Sport and Arts Council England). The Corporate Plan, Budget and associated documents are formally approved by Trustees at their December board meeting.

## **Mission and values**

Our mission is central to everything we do, whilst our values shape our work and give the Horniman its unique character.

The Horniman's mission was developed in 1989 in preparation for the establishment of the charitable trust in 1992. Every generation or so, the mission should be reviewed to assess its continuing relevance. Trustees and staff undertook this exercise in late 2018 and agreed that the mission 'to use our worldwide collections and the Gardens to encourage a wider appreciation of the world, its peoples and their cultures, and its environments' was rather too passive in the light of current concerns about climate change, biodiversity loss and migration. We also wanted to build on the Horniman's position as the only museum in London in which nature and culture can be seen side by side, allowing us to engage with interconnected issues such as climate change and migration, in a positive way. Trustees therefore agreed a new **mission** for the next generation:

**The Horniman connects us all with global cultures and the natural environment, encouraging us to shape a positive future for the world we all share.**

To support this mission we also reviewed and refined our **organisational values**. We are:

- **Inclusive:** Everyone is welcome at the Horniman. We connect audiences from all backgrounds – encouraging an interest in other peoples, cultures and environments and promoting empathy, respect and tolerance.
- **Inspiring:** The Horniman is a place of inspiration and learning. Our rich offer allows us to draw together in innovative and inspiring ways, issues and stories relating to people, animals and environments – encouraging us all to consider our future and have a positive impact on the world in which we live.
- **Generous:** We cherish Frederick Horniman's founding gift, safeguarding and developing it for future generations and embedding a spirit of kindness and generosity through all our activity.
- **Fun:** We deliver experiences that are full of surprise and wonder, creating encounters with beautiful things and sharing activities that are lots of fun.

We are placing increased emphasis on communicating our mission and sharing our values with all our audiences and stakeholders. Internally our staff will be empowered to **act sustainably, behave ethically, pursue excellence and encourage enterprise** in delivery of this new mission and refreshed values.

## **Corporate aims**

The ongoing corporate aims which give structure to this plan remain:

- **Access:** We will use the collections and Gardens to stimulate curiosity and wonder, promoting opportunities for people of all ages, abilities and backgrounds to participate in and enjoy exhibitions, educational programmes, activities and events – both face-to-face and online.
- **Collections:** We will safeguard and develop the collections so that they can be made as accessible as possible now and into the future.

- **Shaping the future:** We will effectively manage our resources and become more financially resilient so that we can continue to develop and share our collections, estate and expertise for the widest possible public benefit.

At the same time, Trustees have agreed four **change objectives** which will shape the direction and content of the 10-year framework plan. These are to:

1. Diversify audiences and grow the offer for adults
2. Deliver greater social and environmental impacts
3. Improve the use of the collections and site
4. Build a more sustainable business to support this

### **Framework planning**

The detail of the 10-year framework plan is still under development, but it is clear that in order to deliver the change objectives, a combination of revised programming and a series of capital projects relating to our buildings and Gardens will be required. Amongst the capital issues to be resolved are the need to:

- Review the Museum's entrance facilities, which were aimed to welcome 250,000 visitors a year, while we now have over 800,000 to the Museum
- Make better use of our whole site, by encouraging visitors to explore beyond the museum building, and to maximise commercial opportunities
- Deliver the *Natural Worlds* project to redevelop the displays in the Natural History gallery which are over 50 years old and unrelated to current environmental concerns, alongside those in the Aquarium to highlight our globally important work on coral breeding
- Determine the long-term future of our Study Collections Centre in north Greenwich
- Prioritise and integrate digital developments and infrastructure to support our ambitious plans

To help frame the capital projects, Trustees have agreed to the appointment of a planning consultancy which will work with us on this in 2019. We aim to have the framework plan agreed by Trustees during the financial year 2019/20, with work commencing on a phased programme of delivery shortly afterwards. It is likely that, due to the need to raise funds for their execution, it will be some four years before we see any changes on the ground. We are therefore also reviewing medium term solutions, particularly for the entrance area and the Gardens.

For the first few years, delivery of the change objectives will be achieved primarily through the programming of events and exhibitions. We will implement a new strand of collections-based exhibitions aimed at wider adult audiences from autumn 2020, and a new events programme aimed at widening audiences and/or generating income, from June 2019. In early 2019/20 we will also be reviewing our approach to digital activities, resulting in a new strategy which will ensure that digital opportunities are fully realised in the delivery of the framework plan.

### **Partnership**

In order to achieve our long term objectives it will become increasingly important that we work in partnership with others, particularly where they have experience in what are new areas of work for us. These partnerships will be wide-ranging, both at the

level of individuals and organisations and crossing a broad range of practice. Digital in particular will be an area where we hope to expand our partnership network.

At the local level we have a large number of existing partnerships with schools, colleges and universities (most notably with Goldsmiths, University of London), health providers such as the South London and Maudsley NHS Foundation Trust, Lewisham Council, colleagues in other cultural institutions, and with individual community members and artists. We will continue to expand these to include partnerships that will help us deliver our objectives around widening audiences in particular alongside working more closely with colleagues to promote south-east London as a vibrant area to visit.

At the London level we will continue to nurture long-established partnerships for example with Trinity Laban, the British Museum and the Natural History Museum whilst forging new relationships which help us deliver a refocused events and exhibitions programme that contributes to the Mayor's cultural strategy. Nationally we will continue to work primarily with museums with similar collections to develop mutually supportive programmes around collections development, whilst supporting smaller institutions through our loans programme and other sector support initiatives. We will also be developing our international strategy over the course of 2019/20, developing academic and cultural partnerships based on reciprocity, refreshing our own practice and that of our partners and injecting new perspectives into our work and public programming. We will review existing partnerships for example in Brazil, Poland and India and explore possibilities in other countries with which we have collections links, such as those in Sub-Saharan Africa.

## **Evaluation**

We conduct a comprehensive annual programme of visitor research and programme evaluation to inform planning and organisational development and to share with stakeholders, funders and the sector. We evaluate our audiences and visitor offer through a rolling annual survey and through regular assessments by sector quality assurance and benchmarking organisations such as Visit England's Visitor Attraction Quality Assurance Scheme (VAQAS) and the Association of Leading Visitor Attractions' (ALVA) financial benchmarking. We also conduct an annual online survey of our members to help improve their experience and further audience data is gathered using the box office system, visitor comments cards and social media.

During 2019, we will also begin to use ACE's Impact and Insight toolkit, enabling us to collect, analyse and share self, peer and public feedback on our events, exhibitions and performances in real time and compare findings with other organisations. This will help us understand what our audiences think about our work and how this compares to what we are trying to achieve.

## **Funding**

Our grant-in-aid funding from the Department for Digital, Culture Media & Sport (DCMS), along with our funding from Arts Council England (ACE) is the essential bedrock on which we operate. As we grow our income from other sources across commercial, charitable activities and fundraising streams, the targets we set for self-generated income increasingly underpin our core costs. We are also grateful for the support from the Heritage Lottery Fund (HLF) and a number of other trusts and

foundations, whose funding allows us to deliver transformational and impactful projects in addition to our regular activities.

- **Department for Digital, Culture, Media & Sport (DCMS)**

The Horniman's funding from DCMS has been cut by circa 40% in real terms between 2010 and 2019. The previous Comprehensive Spending Review (CSR) settlement confirmed a flat cash settlement for 2016-19 and during this period the Trust continued to work hard to ensure that its grant-in-aid was being used to the best advantage. Through investing in building diverse income streams and strengthening its financial position it succeeded in continuing to provide public benefit and deliver its mission, a path that it hopes to continue to follow. The Horniman will receive £3.619 million in revenue and £201k in capital for 2019/20. The next CSR is anticipated during 2019/20 but due to the uncertainties surrounding this no significant increase in funding is likely and the grant is expected to remain at the same level for this plan period.

Our priorities set by DCMS include protecting our world-class collections and front line services; maintaining free entry to the permanent collections; continuing to pursue commercial and philanthropic approaches to generating revenue; achieving efficiencies of 1% a year; taking a strategic approach to partnership working across the UK and internationally; and prioritising access for disadvantaged young people and communities.

The Horniman values its role in the development of the wider sector. We invest in our own staff development and share our expertise with colleagues across a wide range of museums. We help develop the next generation of museum professionals through partnerships with universities and professional bodies. We offer supportive loan programmes, are active in subject specialist networks both across the UK and overseas, and host student placements every year. The 2017 Mendoza Review of museums and the Strategic Review of DCMS Sponsored Museums produced a number of recommendations, priorities and actions, including a Museums Partnership Framework. Over the period of this plan we will work with sector colleagues to implement many of the key recommendations, including building greater financial resilience, growing and diversifying audiences, contributing to local place-making and delivering cultural education. In particular we are grateful to have received restricted DCMS funding to lead on a project which aims to rethink museums' relationships with former colonial countries in Africa, working alongside the Pitt Rivers Museum, Cambridge Museum of Archaeology & Anthropology and National Museums Liverpool.

We will continue to provide study tours for colleagues from around the world, supporting annual programmes run by both the British Museum and the British Council. We also remain committed to working collaboratively with colleagues abroad to ensure the breadth and excellence of our interpretation and to deliver high-quality programmes featuring international artistic collaborations, in order to engage our audiences with new ideas and experiences.

- **Arts Council England (ACE)**

The Horniman Museum and Gardens successfully bid for National Portfolio Organisation (NPO) 2018-22 funding status, providing £946,678 per annum to

deliver an ambitious programme. With previous ACE investment we have created a new role for the Horniman, brokering and hosting wider engagement in arts, science and culture across south London linked to our international networks and collections. We will build on this investment throughout 2019-22. We will expand the network of communities, artists and other cultural organisations we work with, providing a platform and meeting point for sharing skills, knowledge and aspirations, developing partnerships and creating new work for the public.

Our estate, including the 16.5 acres of Gardens, and the breadth of our collections offer untapped potential for interventions by visual artists and performance-based work with the guarantee of a strong diverse audience. We provide an inspiring, creative setting and can back this up with good infrastructure, expertise in partnership working and a flexible 'can do' attitude. The success of our collaborative events and festivals – like those featured during the Indian summer in 2017– bring a diverse range of artists and cultural organisations into contact with a broad audience. This experience gives us the basis to develop a programme for 2019-22 which is more directed at widening our audience.

Other key activity funded by ACE includes engagement with the Horniman's new World Gallery, developing excellence in engagement with the Musical Instrument collection, the development of self-generated income including our membership, benefactor and major giving schemes, increasing audience and staff diversity and expanding upon the Trust's highly successful work with children and young people. We are committed to sharing our learning from this work, contributing to the development of skills and professional practice across the arts and culture sector.

- **Heritage Lottery Fund (HLF), trusts and foundations, and individuals**

The Horniman has been involved in over 15 years of transformational capital developments supported by HLF, our long-term supporters in trusts and foundations, and individual donors. This began with the Centenary Development in 2002 and continued with the Aquarium in 2005 and the physical and intellectual unification of the Museum and Gardens in 2012. As our work becomes more integrated and richer in content and quality, the value we can bring to our visitors and the cultural sector continues to increase.

In June 2018 we delivered a major redevelopment of our Anthropology gallery spaces. The central gallery space was transformed into the World Gallery, showing more than 3,000 objects from our world-renowned Anthropology collection, re-introducing daylight and recapturing the spirit of the original building. These transformed displays are complemented by a vibrant new Studio space which opened in October 2018. The Studio is where artists, scientists and creative thinkers work with visitors and communities to programme our spaces and create displays, responding to both the collection and global issues and helping us build our profile as an organisation committed to exploring contemporary concerns and ideas.

- **Financial resilience**

In an increasingly challenging economic climate, we are committed to increasing and diversifying our funding streams and improving our resilience. Over recent years we have successfully increased our self-generated income to reach more than £2 million

in 2017/18 (excluding capital campaign fundraising) and will continue to prioritise this income growth alongside a push to operate as efficiently as possible.

Much of the growth to date has been driven by the restructuring of our charitable purpose and commercial activities and the introduction of new strategies relating to ticket sales, retail and catering alongside the launch of a membership scheme. We will continue to build on these successes over the next plan period with tactics for continued membership development, increased venue hire business and expanded revenue generation across our public programme. These growth initiatives will be augmented by an organisation-wide commitment to evaluating the financial potential of our assets where appropriate. In terms of fundraising revenue, we will further develop our individual and corporate giving initiatives by promoting the Horniman's impact within the community, identifying new prospects and cultivating existing supporters more effectively. We will also build on our relationships with existing trusts and foundation funders, whilst looking to develop long-term relationships with new trusts where we believe we have shared interests and ambitions.

Alongside this drive for income growth will be a focus on efficiency. We will be reviewing several areas of operation and continuing to develop our IT systems to bring cost savings and efficiencies to meet the target of 1% efficiencies per annum set by DCMS. Efficiency savings through procurement will continue to be sought, making use of procurement networks such as the London Universities Purchasing Consortium.

## **Corporate aims, objectives and key activity 2019-22**

### **1. Access**

#### **1.1 Aim**

Over this period we will have a particular emphasis on using the collections and Gardens to stimulate greater engagement with the social and environmental issues the world faces and to grow and diversify participation, both face-to-face and online.

#### **1.2 Objectives**

- a. We will **increase the number and diversity\* of people** who have the opportunity to experience great art and culture at both our site and online through our programming, communications, digital activity and visitor experience – welcoming a minimum of 900,000 visits in 2019/20 rising to 1 million by 2022/23.
- b. We will deliver a revitalised **public programme** that integrates exhibitions and displays with an ambitious creative programme of diverse activities inspired by the collections and delivered in partnership – continuing to attract **London families in the majority** and building our **adult audiences** through targeted content development and communications.
- c. We will engage **children and young people** in high-quality, **object-based and hands-on activities** that support their learning, enjoyment and engagement with world cultures, music and the natural world – engaging a minimum schools audience of 42,000 in 2019/20.
- d. We will work with our community partners to increase the depth and quality of our **targeted engagement activity with some of the most vulnerable**,

**marginalised or least engaged people locally**, prioritising families (under 5 learning), the least advantaged young people, mental health service users, refugees and new arrivals, disabled people, ESOL learners and isolated older adult support groups, and provide accessible routes into volunteering.

- e. We will **collect, evaluate, use and share quantitative and qualitative** audience and programme data to respond to visitor needs, improve our products/services and assess our and the wider sector's impact. We will adopt the Arts Council's new Impact and Insight Toolkit and apply it to our programme.

*\* By 2022/23, 22% of general visits will be by Black, Asian and Minority Ethnic (BAME) visitors, 18% will be from less advantaged socio-economic groups (NS-SEC 5-8) and 6% will be by Disabled visitors.*

### 1.3 Key activity

#### General

- Make short term improvements in our **visitor experience** (e.g. by providing an accessible picnic space) while identifying longer term solutions in our framework plan (see *Shaping The Future* below)
- Continue to ensure the highest **customer care** provided by well-trained and motivated visitor experience and retail and admissions teams, achieving a recommendation rating of over 95%
- **Develop and deliver an improved website by 2021/22** to provide a simpler and more streamlined user experience and easier access for our audience
- **Grow our digital communities** building on our existing strong social media presence and based on current trends and developments – reaching in excess of 43,000 Twitter and 26,000 Facebook followers and focusing our attention on Instagram to grow our followers to 34,000 in 2019/20
- Deliver a series of **creative and integrated programme marketing** campaigns alongside a focus on **institutional marketing** to support our access and income generating communications
- Focus on **widening the diversity of our audiences** through programming, outreach, targeted marketing and incentive schemes, and through consulting and collaborating with people from diverse backgrounds including those with disabilities via a range of external advisory groups. In particular we will focus on increasing the volume of visits from BAME and Disabled audiences as well as those from socio-economically disadvantaged backgrounds
- **Increase our adult audiences**, particularly 18-35 years and older adults, by reshaping our events programming to attract over 2000 adults to special events throughout 2019/20, and developing a new strand of exhibition-making to enhance our role as a creative hub and appeal to arts audiences.

#### Children and Young People and Targeted engagement

- Develop a schools' learning programme that is responsive to national curriculum changes, our new Anthropology galleries and plans for our Music in the Making programme, alongside a commitment to delivering high quality **object-based and hands-on sessions**, self-led opportunities and learning resources for teachers to use independently
- Support the development of a local **Cultural Education Partnership** for Lewisham

- Approach local schools to develop **Artsmark** partnership work in response to their needs and interests, measure the percentage of Artsmark schools accessing our service and promote to teachers via e-news and CPD events
- Deliver a summer **Arts Award** project with some of the least engaged young people locally plus involve up to 10 young people and gain a 50% completion rate on the Silver Arts Award
- Programme, deliver, administer and evaluate a high quality, enjoyable and inspiring range of family and community engagement programmes that reflect and respond to collections, Gardens, current exhibitions and projects, national initiatives, corporate objectives and audience needs to deliver **50,000 instances of participation** in organised activity through the community learning service
- Continue to develop and share our highly respected and progressive work with **Object Based Learning** in collaboration with targeted groups and partners identified in our Audience Development Plan including delivering ESOL resources for families, sessions for disabled children and their families and Teen Tours
- Increase the visibility of creative **youth-led programming** to provide young people with opportunities to take part including the delivery of a series of youth-led events produced by and for 500 young people aged 14-19, such as an annual large-scale **music event** linked to Music in the Making, and the co-development of projects with Pan Intercultural Arts and Peckham Platform.

#### Programming

- Explore the world and its environments and generate income through a series of **vibrant exhibitions** including the family-focused exhibitions **Brick Wonders** from Feb-Oct 2019 and **Permian Monsters** from Feb 2020
- Prepare to deliver a new strand of **exhibitions focused on our collections** and aimed at adult audiences, exploring socio-cultural and environmental themes that will broaden our audiences. First manifestations will be a **South London Music** exhibition in 2020 and **Hair** in 2021
- Feature **photographic exhibitions** which complement the World Gallery and expand on different elements of the anthropology team's curatorial work – in 2019 *Sea Nomads and the Coral Triangle* by James Morgan will be followed by *Turn it Up*, photographs of Lagos by Jide Odukoya
- Provide a series of **interventions** in the Natural History Gallery through new art commissions including from the artist Claire Morgan who will create new work for the Natural History Gallery and Gallery Square
- Deliver events linked to our Music in the Making programme, our Natural World vision and the World Gallery, as well as a new collaborative exhibition in The Studio on the theme of memory and future making (Oct 2019) and an exhibition, **Meltdown** by Project Pressure focused on climate change, touring from Vienna in Nov 2019
- Enhance our **live music offer** through our HLF-funded programming in the Music Gallery in 2019/20. This will include seasons devoted to the keyboard in its many genres
- Refresh our permanent galleries with new **keyboards** in the Music Gallery in 2019 and new textile and community perspective displays in the World Gallery in 2020

- Develop **partnerships** with interesting and/or high profile artistic, digital, commercial and experiential organisations to ensure that we reach a large and diverse audience through our popular seasonal fairs, day festivals, adult events, regular family programmes and markets.

## 2. Collections

### 2.1 Aim

We will safeguard and develop the collections so that they can be made as accessible as possible now and into the future.

### 2.2 Objectives

- a. We will continue to **develop public engagement in our Anthropology collection** through the new World Gallery, delivering a broad-ranging and complementary learning and engagement programme funded by HLF and other supporters until 2020.
- b. We will deliver our **Music in the Making** project, working with curators, artists, academics, performers, educationalists and makers. This will include an enhanced *Hear it Live!* programme, curatorial survey and new fieldwork on the South Asian collections, a programme of performances engaging new audiences, and a new programme linking our collections with young musicians in south London.
- c. We will develop the **creative network for excellence in curatorial, artistic and participatory practice**, based on the new social arts space **The Studio**, evaluating the first project, The Lore of the Land, and delivering the second project, working with artist Katie Schwab and the Collective of community partners.
- d. We will use the **Natural World Vision** research and engagement strategy to inform the capital development of the Aquarium and Natural History gallery, integrating the Natural History and Living collections to connect people with the natural world and develop their understanding of it. A full concept and associated fundraising programme will be developed through 2019/20.
- e. We will develop institutional strategies on **research and international work, including projects with partners and source communities** to deepen our understanding of the collections and reflect their contemporary relevance, delivering and evaluating at least one project a year.

### 2.3 Activities

#### Anthropology

- Share more information about our **Anthropology Collection online** through a new portal to our layered digital information, as well as offering space for user-generated responses
- Explore and develop new ways of engaging with visitors to the World Gallery, reaching out to new audiences and working closely with the Learning team coordinated by the Curator of Anthropology (Public Engagement)
- Provide curatorial leadership for developments in the **World Gallery** and **The Studio** including planning for collections rotation, a Studio exhibition on memory in 2019 and the Hair exhibition for 2021
- Develop the Horniman as a **centre for museum anthropology** including fieldwork, working with Goldsmiths University both in teaching and research, continuing the work of our international academic panel focussing on the

ethics of collections and collecting, and debating evolving practice within a range of relevant academic forums, committees and partnerships including board membership of the Royal Anthropological Institute.

#### Music

- Develop and deliver the **Music in the Making project** (2019-2022), aimed at developing new understandings of the musical instrument collection and its potential through widening engagement with it, making it the starting point for creative programming and documenting the process
- Deliver the **South London Music Project** as part of *Music in the Making*, providing young musicians with access to collections, resources and networks to create samples and new work leading to an exhibition and public programme for 2020
- Deliver the HLF-supported **Hear it Live!** project, redeveloping the At Home with Music display in the Music Gallery to accommodate the three new keyboard acquisitions, in playing condition. Develop a programme of events linked to this
- Survey our existing South Asian collections and develop a new field work programme for **Gujarat music**.

#### Natural World

- Use the Natural World Vision to inform capital development plans and a public programme aiming to connect people with the **Natural World**, to develop a respect for life on Earth and an understanding of how preserving it benefits us all
- Prepare for the **major Natural World redisplay** by developing overall concept and storylines, reviewing storage and movement options between the SCC and Forest Hill and reviewing the current **documentation** status of the collection
- Develop plans to improve areas of the Gardens, potentially delivering a new **Winter Garden** on the site of the South Downs
- Mark **World Oceans Day** (8 June) annually by collaborating with partners through public programming to highlight the global challenges of climate change and pollution and celebrate our work in **Project Coral**
- Collaborate with scientific and academic partners including the University of Derby and Florida Aquarium to secure NERC funding for post-doctoral research and deliver **Project Coral** goals – our Aquarium-led international project dedicated to coral reef conservation
- Develop the landscaping outside the **Butterfly House** in 2019 to complement our Natural History and Living collections and enhance the visitor experience
- Create opportunities for artists to work with our collections, spaces, teams and audiences through a series of projects including enabling the **joint Horniman UAL fellowship programme** to explore new ways of engaging our key audiences with the Natural World through public programming supported by ACE and the Arts and Humanities Research Council (AHRC).

#### Cross-collections

- Display our collections more widely via **loans** including: some of our Philippine collections to SOAS University of London; Fiji objects as part of the

Sainsbury Centre for Visual Arts exhibition loan to Los Angeles County Museum of Art; ceramics and containers to The Hepworth Wakefield and Asian paintings depicting Hell to the Asia Society in New York

- Invest in our **collections management systems** and infrastructure to improve our accountability and efficiency and ensure we safeguard collections information for the future. This includes reviewing and improving our procedures, progressing our retrospective documentation programme and implementing plans for a new interface to our collections management system Mimsy by 2020
- Continue our programme of **de-accessioning** items from the Natural History collection and review the potential for de-accessioning items from other collections to allow for better management and future sustainability
- **Build our international networks** including knowledge exchange and partnerships in **Brazil** (Museum of Immigration, Sao Paulo with People's Palace Projects), **India** (part of Music in the Making, with Asian Arts Agency) and **Nigeria**, working with artists and curators to develop exhibitions for 2019 onwards and with Oceanian communities in projects related to our textile collections.
- Create opportunities for artists to engage with our work and audiences through the **Artquest**-supported mentoring scheme and a series of programme-related commissions including for The Studio. This work will be supported by a **Critical Arts Group (CAG) of artists and curators** focussing on excellence in practice
- Develop a strategic approach to **evaluation** integrating the new ACE framework and to include external input through questionnaires, focus groups, peer review – building and capturing development opportunities for associated curators, artists, academics, performers, educationalists and makers which are valued by the participants and the wider sector.

### 3. Shaping the future

#### 3.1 Aim

We will effectively manage our resources and become more financially resilient so that we can continue to develop and share our collections, estate and expertise for the widest possible public benefit.

#### 3.2 Objectives

- a. We will develop a full **10-year framework plan** for the organisation in the course of 2019/20, which will address improvements needed in visitor experience (entrance facilities, Gardens, Natural Worlds), financial resilience (entrance, Gardens), collections (future of the Study Collections Centre) and programming. This will result in a costed and prioritised series of capital projects to be realised over the following decade.
- b. We will raise **self-generated income** of circa £2 million across commercial, charitable activity and fundraising streams and continue to prioritise efficiencies in 2019/20.
- c. We will invest at least £200k per year in our **historic buildings, estate, infrastructure and collections** to protect and preserve them for future generations.

- d. We will become a stronger, more representative organisation by recruiting and supporting a more **diverse workforce, Board and volunteer base** that more closely match national and local diversity statistics as appropriate.
- e. We will invest in our staff and contribute to the **leadership and development of the sector** by sharing skills and knowledge, supporting the work of Sector Support Networks and helping deliver the Museums' Partnership Framework and the recommendations in the Strategic Review of DCMS-sponsored museums.

### 3.3 Activities

Build income generation:

- Consolidate our **commercial activities** through Horniman Museum Enterprises and identify new opportunities as part of the masterplan development through segmenting our audiences and commercial offer, and developing more income generating experiences, to generate overall a minimum of £270k net profit in 2019/20
- Grow our **charitable activity revenue** by exploiting opportunities for income generation across our public programme, effectively promoting ticketed exhibitions and activities alongside communicating Gift Aid, handbook and membership sales to achieve in excess of £1 million in 2019/20
- Focus on **fundraising** in support of both core activity and projects through expanding relationships with trusts and foundations and nurturing our individual giving programmes to achieve in excess of £300k in 2019/20
- Recruit a network of **Ambassadors** to support our advocacy and fundraising programmes

Protect our assets:

- Implement our 10-year building, mechanical and electrical management and maintenance plan to protect and preserve our **historic buildings and estate**
- **Preserve our collections** through maintaining standards for collections care, and an ongoing programme of preventive and interventive conservation
- Develop a robust **copyright framework**, allowing us to use our digital and analogue assets safely and developing and implementing an initiative to improve the management of physical and digital records across the Horniman
- Implement our IT Strategy to ensure our network and business systems are resilient and able to meet the demands of our digital aspirations whilst protecting our **information/data** by maintaining appropriate backup, retrieval and security protocols
- Improve **environmental sustainability**, focusing on conservation of natural resources, promoting recycling and waste minimisation and increasing awareness to encourage sustainable behaviour by staff and visitors.

Develop our organisation:

- Deliver an **annual strategy day** for Trustees and senior staff to review, self-evaluate and plan for the future
- Develop a **Board with a diverse range of skills, backgrounds and thinking styles**, able to guide our strategic direction including the recruitment of new Trustees in 2019

- Use response analysis of recruitment to review how we can attract the best candidates and best meet our workforce diversity targets as set out in our **Equality and Diversity Action Plan**
- Develop our workforce through **training**, prioritising the areas of customer care, management development, safeguarding and diversity and inclusion
- Work with external advisory groups including the Engagement Advisory Group, the Access Advisory Group, Critical Arts Group and the Academic Advisory Panel.

Support the wider sector and local community:

- Build our programme of **Object in Focus** loans to smaller museums, community venues and higher education institutions, with appropriate interpretation, curatorial, collections management and conservation support, working with at least eight venues each year
- Contribute to the leadership and development of the sector through active involvement with **museum Subject Specialist Networks**, including chairing the Musical Instruments Resource Network; involvement with related arts organisations including chairing the Asian Arts Agency and exploring partnership working in the areas of working internationally and creative diversity; co-delivering the Goldsmiths-Horniman joint MA in Anthropology and Museum Practice; delivering sector support events at the Horniman including a Music in the Making symposium and hosting the Museum Ethnographers Group annual conference
- Training specialist staff via long-term collaborations with **university student placement schemes and courses**
- Champion **volunteering** as a way to maintain and develop relationships in the local community, enrich the visitor experience through **20,000 interactions**, attract diverse skills and inspire the next generation of cultural and creative professionals and supporters – overall delivering 15,500 hours of volunteering
- Develop the **Opening Up Volunteering** project: diversify our team of volunteers to more closely reflect the local population and develop greater access to our volunteering programmes, including progression for participants in our community partnership programmes
- Share learning and best practice with the wider sector regarding our World Gallery-linked community engagement initiatives linked to **diversity and accessibility**
- Work with Forest Hill, Dulwich and other local partners to support **place making projects** and **local neighbourhood** improvement initiatives, celebrating our location in south east London and helping connect and share audiences.

The staff and Trustees of the Horniman Public Museum and Public Park Trust will make every effort to realise these plans over the next three years.

**Eve Salomon**  
Chair

**Nick Merriman**  
Chief Executive