

# The Culture 24 plan\*



Here's an idea, why don't we just do stuff that's going to be really massively successful?



\* or how to get real

# The Culture24 Plan 2015 – 2018

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## About us

**Culture24 is an independent non-profit company which exists to support the cultural sector to reach and connect with audiences. We are a small and dynamic team of writers, thinkers, producers and publishers who love arts and culture, understand digital and believe that cultural organisations have a vital place in a better world.**

We are best known for publishing great websites about culture; producing the successful Museums at Night festival of after-hours openings, and leading Let's Get Real, the collaborative action research project involving cultural organisations across the UK and Europe.

Culture24 provides platforms, networks and safe, collaborative spaces within which cultural organisations can work together to reach and engage audiences, benchmark, experiment and learn. We broker partnerships and strategic opportunities that it would be near impossible to access as individual organisations.

Our work has three main strands of activity:

- Programming and co-production
- Publishing
- Research and knowledge sharing



*Above: Culture24 team on Mount Caburn, Lewes*

## What problems are we solving?

Culture24 is working to solve three interrelated problems for the arts and heritage sector: reach, resilience and sustainability.

**Reach:** Some people think arts and heritage organisations are not relevant to their lives and can be boring, whilst others struggle to even know what is on offer.

*“I appreciated just how much unique events can help to encourage people 'over the threshold' of a museum/heritage site and help turn people who were previously disengaged into regular visitors. It's helped me reach new audiences and my sites be viewed in a different way. I hope to always be involved in running Museums at Night events.”* Museum professional

**Resilience:** Some professionals working in the cultural sector struggle to harness the potential of digital media to reach and engage audiences, due to the speed of change and lack of expertise.

*“Re-evaluating and re-imagining our digital output now seems less daunting and easier to implement”* Let's Get Real conference delegate

**Sustainability:** Cultural organisations can have problems attracting new partnerships with business, creative industries and other cultural organisations as they tend to be inward looking

*“It's vital everyone understands the difference Culture24 makes. This sort of exposure can't be achieved by smaller museums alone”* Museum professional

We believe solutions to all of these problems lie in collaboration, communication and taking the time for thoughtful analysis of what we and our target audiences are doing online and offline. We and the cultural organisations we work with need to be responsive to our target audiences' behaviours and expectations.

We believe success comes from working to these principles:

- Cultural sector content needs to be fit for purpose to match the behaviours and demands of our audiences and improve **reach**
- Cultural sector organisations and teams need to develop their internal skills, knowledge and capacity in order to engage audiences and build **resilience**
- Cultural sector organisations need to work together to nurture collaborations and partnerships in order to develop audiences in **sustainable** ways.

## Context of the world we are in

Digital technologies and publishing channels are developing very quickly. Culture24 works hard to keep up with those changes, to understand issues and trends and to translate that understanding back to cultural organisations.

Much of the work we do in the digital field is about challenging assumptions, looking beneath the surface of museums' publishing and programming activity, learning from successes and failures and communicating that learning back to the sector in ways they can easily understand and use.

**Assumption #1:** There are new business models with the potential for income generation that offer an antidote to the age of austerity and cuts in public funding.

**The Reality:** The cultural sector struggles with change, acting fast is difficult, competition for revenue is fierce and we all have less resources with which to work.

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**Assumption #2:** Digital technology is easy and cheap, especially as there are now so many tools and services available to us.

**The Reality:** The cultural sector has a long way to go in really understanding digital. Many museums and galleries are at the very beginning of their journey to understand how and what to publish online and how to resource and track that activity.

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**Assumption #3:** The reach of the web and the ubiquity of digital devices mean we can all reach audiences and make our voices heard on a level playing field.

**The Reality:** The web is an incredibly competitive place and keeping up with the demands of fast-developing devices is hard. Getting a share of users' attention online is increasingly difficult.

## Working on reach:

The problem	The solution: programming, co-production and publishing
<p>Some people think arts and heritage organisations are not relevant to their lives and can be boring, whilst others struggle to even know what is on offer.</p>	<ul style="list-style-type: none"> <li>• Co-produce and support the programming of relevant, fresh experiences for existing and new audiences via Museums at Night, Connect! and Museum Lates</li> <li>• Promote the best of the arts and heritage sector’s offer to a range of audiences via high quality, targeted editorial and social media campaigns</li> <li>• Aggregate, publish and distribute the UK’s richest set of arts and heritage venue and event listings, giving venues routes to audiences</li> <li>• Create engaging new digital products that bring cultural collections to life for a range of audiences in playful, human ways</li> <li>• Explore new ways of bringing cultural venues and events to market through partnerships and new business models</li> <li>• Ensure Culture24 team understand changing audience behaviours, keep up with trends and keep speaking to the right people</li> </ul>
Why Culture24?	Measures of success
<ul style="list-style-type: none"> <li>• Broad and deep knowledge of the arts and heritage sectors, their collections, venue offers and programmes</li> <li>• Extensive track record of successful digital publishing</li> <li>• Strong network of press contacts</li> <li>• Holders of UK’s largest arts and heritage venue and listings database, with associated APIs and tech infrastructure</li> <li>• Proven ability to broker and maintain partnerships within and beyond the cultural sector</li> <li>• Not-for-profit with credibility and independence</li> <li>• Talented key staff with recognised reputations and extensive expertise</li> </ul>	<ul style="list-style-type: none"> <li>• Number of co-produced commissions with museums</li> <li>• Numbers of people attending programmed events</li> <li>• Numbers of venues participating in festivals and Lates</li> <li>• Quality and impact of event experience for visitors and venues</li> <li>• Reach of and engagement with editorial &amp; social media content by target audiences</li> <li>• AVE value from PR activity</li> <li>• Reach of distributed listings information on third party channels e.g. BBC</li> <li>• Reach of and engagement with new digital products, including online submission and voting, by target audiences</li> <li>• Testimonies and evidence from the sector</li> <li>• Email newsletter sign ups and open rates</li> </ul>

## The story so far:

Culture24 has established a portfolio of projects that have begun to tackle the problem of audience reach. These include:

- [www.Culture24.org.uk](http://www.Culture24.org.uk) - an online guide to UK cultural venues and events with daily arts and heritage news, features and listings
- Museums at Night – annual national festival of after-hours openings when museums and galleries do something different to attract new audiences
- Connect10 public vote competition, connecting audiences, venues and artists to create memorable, participatory events
- The Connecting Collections project, showcasing cultural content, collections and events on the new [www.Show.Me.uk](http://www.Show.Me.uk) website for children and teachers
- [www.VanGoYourself.com](http://www.VanGoYourself.com) - a playful platform for interacting with art by recreating paintings with friends, then sharing the images
- Culture24 database aggregating and sharing comprehensive listings information with third party publishers (inc BBC, IWM Centenary Partnership and Visit London).
- Development and brokerage of brand new gift experience product range with Activity Superstore, selling packages of museum and gallery visits

## What next?

Over the next three years Culture24 will improve our own and the arts and heritage sector's audience reach by building upon the experience, partnerships, networks and infrastructure we've developed to date. We will:

- Rethink and extend our publishing offer for adults - packaging editorial, collections and listings content in new channels and products in responsive, exciting ways. We'll tap into deep fandom communities (such as transport, archaeology, fashion etc), support user ratings of museum cafes and other services and further develop more playful services such as VanGoYourself and others
- Develop and extend festival and late night event programming with a range of different content partners (writers, musicians, live art etc) – leading to more events on more dates, more support for venues, more promotion and more visitors
- Develop and extend the new Show Me offer for children and teachers, building reach by developing more content, publishing partnerships, competitions, content sharing and promotion
- Develop existing commercial partnerships, such as the gift box range, to explore ways of reaching new audiences, and broker new partnerships exploring new business models
- Continue to develop venue participation and third party publisher take-up of venue and listings information, taking more information out to new and bigger audiences

## Working on resilience:

The problem	The solution: research and knowledge sharing
<p>Some professionals working in the cultural sector struggle to harness the potential of digital media to reach and engage audiences due to the speed of change, access to resources and lack of expertise.</p>	<ul style="list-style-type: none"> <li>• Ensure Culture24 team keeps up with the speed of change - trend watching, knowing who to talk to and knowing how to find best practice</li> <li>• Develop our programme of action research, moving the agenda forward, working with new partners and branching out into new areas such as learning and international projects</li> <li>• Develop our experimentation with our own digital content channels, analysing use and impact, and share that learning widely via blogs, seminars, resources and conferences</li> <li>• Build upon our success supporting arts and heritage organisations to programme after-hours events, doing more co-production and sharing the resulting learning</li> <li>• Broker new collaborations, new funding models and new routes to audiences through partnerships between arts and heritage organisations and commercial and non-commercial partners</li> <li>• Continue to offer support and advice on demand, via day-to-day phone calls and emails as well as advisory boards and steering groups</li> </ul>
Why Culture24?	Measures of success
<ul style="list-style-type: none"> <li>• Understand both the cultural sector and digital technologies</li> <li>• Talented key staff with recognised reputations and extensive expertise</li> <li>• Independent, open to questioning the status quo and testing assumptions</li> <li>• Audience focussed, working extensively with users and analysing behaviours</li> <li>• A highly effective, collaborative action research methodology with a supported environment in which to learn from peers</li> <li>• Network of cultural, commercial and public sector partners</li> <li>• Proven success in creating and disseminating resources that meet demand for support and guidance</li> <li>• Extensive experience of curating and delivering workshops, conferences and seminars</li> </ul>	<ul style="list-style-type: none"> <li>• Number of organisations participating in action research and other collaborative projects</li> <li>• Number of cultural professionals attending workshops, conferences and seminars</li> <li>• Quality and diversity of expert contributors to projects and conferences from beyond the cultural sector</li> <li>• Qualitative evaluation of impact and learning of individuals accessing resources and events</li> <li>• Qualitative evaluation of impact on working practice for venues</li> <li>• Involvement in strategic and policy-making initiatives e.g. advisory boards &amp; committees</li> <li>• Number of downloads of written resources</li> <li>• Tracking and analysis of engagement with sector-facing content across all of our relevant channels</li> </ul>

## The story so far:

Culture24 has established a portfolio of projects that support the sector in becoming more resilient. These include:

- Our Let's Get Real collaborative action research programme and conferences – 17,300+ downloads of research reports and over 50 participating organisations across the UK
- Being a partner and digital expert within the Audience Finder & Visitor Finder programmes - 3,530+ downloads of 'Digital Sticking Point' resources
- Europeana Awareness to research how collections can be used in online cultural tourism. Outputs include the Moving Targets report; partnerships with VisitLondon and Google Field Trip; European Community policy recommendations and 'Fit for Purpose' workshops for collection holders
- 'Fit for Purpose' work – developing definitions and approaches for collection holders, addressing key issues and working practices
- Consultancy, workshops and thought leadership through regular presentations and keynotes at national and international conferences. Advisors on many boards and committees.

## What next?

Over the next three years Culture24 will support our own and the sector's efforts to become more resilient by further developing our action research model; experimenting more in our own channels; working in partnership to build knowledge around more specific issues and by disseminating that learning in more targeted and far-reaching ways to more sector professionals. We will:

- Develop our Let's Get Real collaborative action research, focussing on latest trends and digital drivers, changing audience behaviours, new channels and content opportunities and issues such as wearables, gaming and the impact of video on attention patterns
- Look specifically at understanding the issues inherent in publishing cultural digital content for use by children, young people and teachers to support teaching and learning. A new research strand will be developed with conferences and seminars
- Develop an experimental approach to our publishing for a range of channels and audiences, testing approaches and then sharing learning back with the cultural sector in open, useful ways
- International project in partnership with the British Council that supports commissioning UK organisations to produce new digital cultural content aimed at Chinese audiences. This builds upon expertise developed through our Europeana research and Let's Get Real
- A new Creative Europe project that looks at understanding the challenges of publishing digital collections content for audiences at local, regional and national levels with a focus on local heritage, cultural tourism and learning
- Continue working with the Audience Agency to disseminate learning and resources to their network of Audience Finder users. Respond to demand for production of new resources.
- Deliver 'Fit for Purpose' workshops for collection holders in the UK and abroad to generate more openly licensed, high quality collections content for reuse. This supports our work with policymakers to drive change in the cultural sector on a European level
- Continue to disseminate the learning and resources generated from all of our research and collaboration work to a wider audience of small and medium arts and heritage organisations who might not be able to access the collaborative projects themselves

## Working on sustainability:

The problem	The solution: programming, co-production
<p>Cultural organisations have a problem attracting new partnerships with businesses, creatives and other cultural organisations as they tend to be inward looking.</p>	<p>Creative solutions and initiatives that promote partnership. Working on identifying and initiating partnerships as well as acting as a catalysing and honest broker</p> <p>Oiling the wheels of partnerships by understanding different needs, being independent, having an external perspective and the ability to create initiatives that promote partnerships</p>
Why Culture24	Measures of success
<ul style="list-style-type: none"> <li>• Ability to translate and smooth a passage for outsiders wanting to work with the cultural sector</li> <li>• Public service roots and values combined with commercial world agility</li> <li>• Reputation, experience and established relationships</li> <li>• A unique network of cultural organisations, real-world and digital. Trusted by, and excellent communication channels with, the cultural sector</li> <li>• Independence (not one of the venues or a commercial competitor)</li> <li>• Committed, approachable staff, who are not intimidating and get stuff done</li> </ul>	<ul style="list-style-type: none"> <li>• Content partnerships</li> <li>• Event content offers via Museums at Night</li> <li>• Strategic data sharing partnerships</li> <li>• Supporting other government and ACE funded projects with infrastructure and data</li> </ul>

### The story so far:

Culture24 has established a successful programme of work and partnerships that supports a range of cultural sector initiatives and organisations, adding value in sustainable, practical ways through our technical infrastructure, network of venues and expertise in partnerships and data management. These projects include:

- The national database of cultural venues and listings, created through direct participation from our network of cultural organisations. The database provides a strategic national data aggregation and sharing service, open to all potential projects (ACE funded, commercial, public sector), available as an open API.
- Building on the four year partnership (2010-2014) with BBC Knowledge by working with the PCF to support the new BBC/PCF partnership project 'Your Art'.
- Registering partner venues and aggregating listings data for the First World War Centenary Partnership led by the Imperial War Museum, for display on [www.1914.org](http://www.1914.org). Thus far we've

registered 2,500 partners and aggregated 2,700 events. Related First World War projects are beginning to take up the events API as well, including this East Sussex site: [www.eastsussexww1.org.uk/](http://www.eastsussexww1.org.uk/).

- Researching and aggregating collection overviews and event listings related to the Peninsular Wars and the Battle of Waterloo to feature on the new HLF-funded digital learning resource being developed to commemorate the bicentenary of the Battle, in partnership with the National Army Museum and Waterloo200. The site launches in early 2015 and will remain updated and supported for at least five years.
- Registration of partners and aggregation of events in 360 libraries for City Read London, providing essential support for this thriving cultural initiative that takes place in every London library.
- Brokerage of partnerships with cultural venues around the UK and aggregation of their events and experience packages for a brand new range of gift boxes, in partnership with Activity Superstore, launched in November 2014 in branches of Debenhams and WH Smiths across the country. This innovative idea is brand new for the museums and galleries sector and has required a huge shift in thinking for most venues.
- An ongoing partnership with Google & Arts Council England to curate and organise a series of three 'Seize the Opportunity' conferences for the cultural sector. The first was in late 2013 and two more are taking place in 2014 and early 2015. The conferences aim to present new voices (YouTubers and their teenage audiences) and new ways of approaching the opportunities offered by digital technologies.
- Brokering new partnerships between museums and a diverse mix of artists, musicians, poets, publishing houses, music promoters and others for a range of special 'Lates' events and commissions as part of Museums at Night and Connect10 work. Culture24 brokers the initial contact and supports the venues in scoping, promoting, running and evaluating successful events.
- A strong ongoing partnership between Culture24, Trinity College's Arts Awards team, Collections Trust and Culture Street to create and deliver the ACE-funded Connecting Collections project and related content on the new Show Me website. Many museums, from large to small, are in the process of contributing collections content to Show Me and the effort to collate, interpret and then promote that material is continuing apace.
- Working with Europeana Foundation to advise and support the production of policy recommendations concerning online cultural tourism policy and the reuse of cultural collections.

### **What next?**

- Support Arts Council funded Culture diary project through provision of data feeds and expertise.
- Support Arts Council/Nesta/AHRC funded 'Arts API' R&D Project through sharing data feeds and insights
- Brokering content sharing and promotional partnerships between third party publishers, educational software developers and other channels with established audiences of children, young people and teachers, in order to develop new routes to audiences for cultural content and to support cultural sector learning teams shape their digital offer for children and teachers
- Take the learning from our Activity Superstore partnership and explore other potential models and partners for new product development.
- Develop new content partnership offers in line with changing audience behaviours.

## APPENDIX 1: Who we work with and support

### Programming and Co-production

ACTIVITIES	PARTNERS
Museums at Night	<p>A total of <b>486</b> venues hosted a Museums at Night event in 2014 (this has significantly increased year on year since the first festival in 2009 which featured 125 venues)</p> <p>Of these, key partners include the following -</p> <p>Venues that ran author events in partnership with the Reading Agency:            Avoncroft Museum of Historic Buildings, Bexley Central Library, Chiltern Open Air Museum, Guildford Castle, Museum of Brands, Packaging &amp; Advertising, National Portrait Gallery, Redoubt Fortress Eastbourne, Roman Baths, Soldiers of Oxfordshire Museum, The Spring Arts &amp; Heritage Centre, Trencherfield Mill, Victoria Gallery Liverpool, West Bridgford Library Nottingham.</p> <p>Organisations that actively promote activities and events within clusters:            Tyne &amp; Wear Archives &amp; Museums (NewcastleGateshead), Open Culture (Liverpool), Creativity Works (Pennine Lancashire), Roman Baths (Bath), Dorset County Museum (Dorchester), Abbey Walk Gallery (Grimsby).</p>
Connect10	<p>20-21 Visual Arts Centre, Berwick Gymnasium Gallery, Bethlem Archives and Museum, Brunel's ss Great Britain, Castle Drogo, Denbighshire Archives and Ruthin Gaol Museum, Freud Museum London, Gallery Oldham, Georges House Gallery, Harris Museum and Art Gallery, Haworth Art Gallery, Jerwood Gallery, Market Hall Museum, Museum of Brands, Packaging and Advertising, Museum of Carpet, Museum of London, National Coal Mining Museum for England, National Football Museum, National Museum of Scotland, People's History Museum, Phoenix Brighton, Royal Pavilion &amp; Museums, Brighton &amp; Hove, St Ann's Allotments, Surgeons' Hall Museum, Swansea Museum, The Cardiff Story Museum, The Courtauld Gallery, The Holburne Museum and No. 1 Royal Crescent, The Museum of Soho, The New Art Gallery Walsall, The Observatory Science Centre, The Potteries Museum &amp; Art Gallery, The Stanley &amp; Audrey Burton Gallery (University of Leeds), The Wilson (Cheltenham Art Gallery and Museum), Towneley Hall, Tullie House Museum &amp; Art Gallery Trust, Weston Park Museum, William Morris Gallery, York Museums Trust</p>
Activity Superstore (gift boxes)	<p>Ashmolean Museum, Aspex, Bexley Museum at Hall Place, Brighton Toy and Model Museum, Brunel Museum, Bursledon Brickworks Industrial Museum, Butser Ancient Farm, Catalyst - Science Discovery Centre, Centre for Computing History, Chiltern Open Air Museum, Corinium Museum, Dovecot Studios, Durlston Country Park National Nature Reserve, Egypt Centre, Elizabethan House Museum - National Trust, Fashion and Textile Museum, Great Yarmouth Exhibition Galleries, Central Library, Hat Works, Ironbridge Open Air Museum of Steel Sculpture, Jerwood Gallery, Leach Pottery, Market Hall Museum, Middleport Pottery, Morwellham Quay Museum, Museum of Carpet, National Football Museum, National Maritime Museum Cornwall, Nature in Art, Portsmouth City Museum, Quaker Tapestry Museum, Exhibition</p>

	and Cafe, Red House Glass Cone, Royal Albert Memorial Museum and Art Gallery, Royal Institute, Royal Museums Greenwich, Royal West of England Academy, Russell-Cotes Art Gallery and Museum, Scottish Fisheries Museum, The Diving Museum, The Higgins Bedford, The International Centre for Birds of Prey at Duncombe Park, The Novium, The Pen Museum, The Potteries Museum and Art Gallery, The Tolhouse, Watts Gallery, William Morris Gallery, William Morris Society, Williamson Art Gallery and Museum, Wiltshire Museum, Woodhorn, Yorkshire Sculpture Park
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## Publishing

ACTIVITIES	PARTNERS
Culture24.org.uk	<p><b>6733</b> cultural organisations provide venue and/or event listings for Culture24.org.uk.</p> <p>Broken down by type of organisation, this is:            Archaeological site (132), Architecture centre (109), Archive (626), Artist studio or collective (305), Association or society (1031), Campaign or initiative (347), Castle or defences (247), Environmental or ecological centre (157), Festivals (130), Gallery (1193), Garden, parklands or rural site (618), Heritage site (690), Historic house or home (667), Industrial heritage site (257), Library (1145), Museum (2219), Prehistoric site (43), Sacred space (311), Science centre (140), Ship or maritime heritage site (98), Transport heritage site (134)</p>
Show.Me.UK	<p><b>850</b> cultural organisations feature their family friendly venue and event listings on Show.Me.Uk.</p> <p>Approximately <b>100</b> organisations feature interactive games content.</p> <p>Other key partners that provide collections focussed content include:            Canterbury Roman Museum, Great North Museum, Laing Art Gallery, Manx National Heritage, National Media Museum, Rijksmuseum Amsterdam, The V&amp;A Museum of Childhood, Wellcome Collection.</p>
VanGoYourself.com	<p>Ägyptisches Museum Berlin, Amsterdam Museum, Byzantine and Christian Museum, Chiesa di San Michele, Compton Verney Art Gallery, Compton Verney House, Fondazione Federico Zeri - Universita di Bologna, Freer and Sackler Galleries, Smithsonian Institution, Galleria Nazionale d'Arte Antica at Palazzo Barberini, Herbert Art Gallery and Museum, Galleria Nazionale d'Arte Antica at Palazzo Barberini, Musées Royaux des Beaux-Arts de Belgique, Museo Nazionale Etrusco di Villa Giulia, New York Metropolitan Museum of Art, Rijksmuseum Amsterdam, Royal Pavilion, Museums and Libraries, Sistine Chapel, Vatican, Stadtmuseum Simeonstift Trier, Statens Museum for Kunst / National Gallery of Denmark, Statens Museum for Kunst / National Gallery of Denmark, Kopenhagen, Stiftung Saarländischer Kulturbesitz - Saarlandmuseum, Thyssen-Bornemisza Museum, Van Gogh Museum, Amsterdam, Vatican Museums, Villa Vauban</p>

<p>Culture24 national database of cultural venues and their events</p>	<p><b>10,300</b> venues and organisations across the UK.</p> <p>This represents the largest database of its kind.</p>
<p>Data aggregation and sharing: CityRead London</p>	<p><b>336</b> London libraries</p>
<p>Data aggregation and sharing: WWI centenary</p>	<p>Key partners: Alexandra Palace, Ashmolean Museum, Bank of England Museum, Barbican, Beamish - The Living Museum of the North, Blaenavon World Heritage Centre, Blenheim Palace, British Library, British Museum, Brooklands Museum, Canterbury Cathedral, Chatsworth, Churchill Archives Centre, Didcot Railway Centre, Dove Cottage, The Wordsworth Museum and Art Gallery, Historic Dockyard Chatham, Houses of Parliament, Hunterian Museum at the Royal College of Surgeons, IWM, London Transport Museum, Museum of London, National Army Museum, National Football Museum, National Media Museum, National Museum Cardiff, National Museums Scotland, National Museum of the Royal Navy at Portsmouth Historic Dockyard, National Museums Liverpool, National Museums Northern Ireland, National Portrait Gallery, National Railway Museum, National Trust, National Waterfront Museum, National Waterways Museum, Natural History Museum, Old Royal Naval College, Portsmouth Historic Dockyard, Royal Academy of Arts, Royal Air Force Museum, Royal Armouries, Royal Botanic Gardens, Kew, Royal Hospital Chelsea, Royal Museums Greenwich, Royal Pavilion and Museums, Royal Scottish Academy, Royal Shakespeare Company, Science Museum, Scottish National Galleries, Scottish National War Memorial, Seven Stories, National Centre for Children’s Books, Shakespeare's Globe, Somerset House, Southbank Centre, Tate, The Lowry, The National Archives, The National Memorial Arboretum, The National Motor Museum, V&amp;A Museum of Childhood, Westminster Abbey, York Minster, Yorkshire Dales National Park Authority, Zoological Society of London</p> <p>Plus <b>2705</b> other venues/organisations</p>
<p>Users of the Direct Data Entry system who we support with bulk uploads:</p>	<p>Ashmolean, Devon Museums, English Heritage, Fitzwilliam Museum, Heritage Open Days, Horniman Museum and Gardens, IWM, Kids in Museums, Manchester Museums, Museum of London, Museums Liverpool, National Museums Scotland, National Trust, Royal Horticultural Society, Royal Pavilion and Museums, Science Museum, Caerphilly Museums, Croydon Council, East Sussex County Council, Frontline Kent, Jorvik, London Transport Museum, Museums Sheffield, National Army Museum, North Yorkshire Libraries, Superact, Surrey Museums, Trent to Trenches (Experience Nottinghamshire), Wales Millennium Centre, Wiltshire and Swindon History Centre, Worcestershire World War 100</p>
<p>Users of the Direct Data Entry system who manually submit data themselves:</p>	<p><b>687</b> venues including:</p> <p>Barbican, Blenheim Palace, British Library, British Museum, Brooklands Museum, Canterbury Cathedral, Chartwell, Forty Hall and Estate, Historic Dockyard Chatham, Hunterian Museum at the Royal College of Surgeons, IWM Duxford, IWM London, IWM North, London Transport Museum, Museum of London, National Army Museum, National Museum of Flight</p>

	<p>Scotland, National Railway Museum, Natural History Museum, Royal Academy of Arts, Royal Academy of Music Museum, Royal Air Force Museum, Royal Armouries, Royal Museums Greenwich, Scottish National Portrait Gallery, Tate Britain, The National Motor Museum, V&amp;A Museum of Childhood, Westminster Abbey, Zoological Society of London</p>
<p>Data aggregation and sharing (commercial)</p>	<p>Visit London: <b>817</b> partners whose venue details appear on Visit London</p>
<p>BBC data aggregation and sharing</p>	<p>Signed partners whose data appears on BBC Things to Do site:</p> <p>Key partners: Ashmolean Museum, Bank of England Museum, Beamish - The Living Museum of the North, British Library, British Museum, Brooklands Museum, Canterbury Cathedral, Didcot Railway Centre, Dove Cottage, The Wordsworth Museum and Art Gallery, Forty Hall and Estate, Historic Dockyard Chatham, Houses of Parliament, Hunterian Museum at the Royal College of Surgeons, IWM, London Transport Museum, Museum of London, National Army Museum, National Football Museum, National Media Museum, National Museum Cardiff, National Museum of Flight Scotland, National Museum of Scotland, National Museum of the Royal Navy at Portsmouth Historic Dockyard, National Museums Liverpool, National Museums Northern Ireland, National Portrait Gallery, National Waterfront Museum, National Waterways Museum, Natural History Museum, Old Royal Naval College, Portsmouth Historic Dockyard, Royal Academy of Arts, Royal Air Force Museum, Royal Armouries, Royal Botanic Gardens, Kew, Royal Hospital Chelsea, Royal Museums Greenwich, Royal Pavilion, Science Museum, Seven Stories, National Centre for Children’s Books, Shakespeare's Globe, Tate Britain, The National Memorial Arboretum, The National Motor Museum, V&amp;A Museum of Childhood, York Minster, Zoological Society of London</p> <p>Plus a further <b>1956</b> other venues / organisations who are signed up.</p>

## Knowledge and Action Research

ACTIVITIES	PARTNERS
Let's Get Real collaborative Action Research projects	Birmingham Museums & Art Gallery, Bristol Museum and Art Gallery, The British Council, British Library, The British Museum, Cooper Hewitt, Creative Scotland, Culture Kent, Dallas Museum of Art, The Design Museum, English Heritage, The Fitzwilliam, The Gulbenkian, Hants County Council, Historic Royal Palaces, The Horniman Museum and Gardens, The Imperial War Museum, Kent County Council, Kew, Leicestershire County Council, LICA, The Lowry, Manchester International Festival, Museum of London, The National Gallery, National Galleries of Scotland, National Maritime Museum, National Museums Scotland, National Museum Wales, The National Portrait Gallery, The Open University, The People's History Museum, The Photographers Gallery, The Polka Theatre, Public Catalogue Foundation, The Roundhouse, Royal Pavilion and Museums, Royal Shakespeare Company, The Science Museum, Shakespeare's Globe, South London Gallery, Southampton City Council, The Southbank Centre, The Tate, The Tricycle Theatre, Tyne & Wear Archives & Museums, The Victoria and Albert Museum, Wales Millennium Centre, Warwick Arts Centre, The Watershed, Winchester City Council, Yorkshire Sculpture Park
Let's Get Real conferences	All About Audiences, Art Fund, Arts Council, Arts Council England, Arts Marketing Association, Ashmolean Museum, Audiences London, Audiences South West, Belgrade Theatre, Coventry, Big Cat Group Ltd, Birmingham Museums & Art Gallery, Borough of Poole Museum Service, Brighton Dome, Bristol Museum & Art Gallery, British Council, British Library, British Museum, Channel 4, Cheltenham Festivals, Clearleft, Cogapp, Crafts Council, Creative Sector Services CIC (formerly ArtCo), Curve Theatre, Leicester, Cxpartners, DanceXchange, DEN Foundation, Design Museum, Distilled, Edinburgh International Festival, Embrace Arts, English Heritage, Ernst & Young, Experian (Hitwise), firstsite, Frankly, Green + Webb, Geekyoto, Golant Media Ventures, Google Analytics, Google Creative Lab, Gov.uk, Guardian Culture Professionals Network, Heritage Lottery Fund, Heritage Open Days, Historic Royal Palaces, HLF, Horniman, Imperial War Museums, Institute of Education, IT Pro Portal, JISC Digital Media / University of Bristol, Kanoti, Kent County Council, Kew, Leicestershire County Council, Lighthouse Arts, London College of Communication, London Symphony Orchestra, London Transport Museum, Loughborough University, Made Media, Magic Lantern, Mairie de Bordeaux, MarDixon.com / CultureThemes.Com, Marge Ainsley Marketing, Martin Bazley & Associates, Morris Hargreaves McIntyre, Museum Computer Network, Museum of Domestic Design & Architecture, Museum of London, National Army Museum, National Galleries Scotland, National Maritime Museum, National Museum of Wales, National Museum Wales, National Museums Liverpool, National Museums Scotland, National Museums Wales, National Portrait Gallery, National Space Centre, National Theatre, Nesta, Nobel Museum, Sweden, Norwich HEART, Orchestra of the Age of Enlightenment, Penguin, People's History Museum, Photoworks, Pocket-Proof, Polka Theatre, PRS for Music Foundation, Queen Mary University of London, REcreative, South London Gallery, Red Lantern Project Management, Reform Digital, Reinwardt Academy, Roundhouse, Royal Marines Museum, Royal Pavilion & Museums, Royal Shakespeare Company, RUA RED, Sarah

	<p>Dance Associates, Science Museum, Shakespeare Birthplace Trust, Shakespeare's Globe, South Bank Centre, South London Gallery, Spike Island, Storythings, Street Diner, Surface Impression, Tate, University of Leicester, The Audience Agency, The Courtyard, The Hepworth Wakefield, The MAC, The National Archives Web Team, The National Gallery, The National Library of Wales, The Photographers' Gallery, The Rural Media Company, Time Out, Trinity College London, TripAdvisor, Turner Contemporary, UCL Centre for Digital Humanites, University of Bath, University of Cambridge Museums, University of Delaware, University of Exeter, University of Leicester, University of Reading / Bodleian Libraries, University of Southampton, University of Ulster, University of Westminster, V&amp;A, Van Gogh Museum, Vernon Systems, Victoria &amp; Albert Museum, Wales Millennium Centre, Warwick Arts Centre, Watershed, Wellcome Collection, Wellcome Trust, Wyvern Theatre</p>
<p>Connecting Collections</p>	<p>Collections Trust, Culture Street, Arts Award, Artsworld, St Luke's Primary School, Uckfield Community Technology College, George Mitchell Primary and Secondary Schools, Downlands Community School</p>
<p>Europeana Awareness</p>	<p>In our role as a work package leader within Europeana Awareness we collaborate with partners from Luxembourg (Plurio.net), Ireland (Department of Arts, Heritage and the Gaeltacht), Sweden (Swedish National Heritage Board), Croatia (Institute for International Relations) and Greece (National Technical University of Athens)</p> <p>A key deliverable in this workpackage is running 'Fit for Purpose' Collections Workshops. Participants in these workshops include:  The Royal Museum of the Armed Forces and Military History, Arts &amp; Publics asbl, Bristol Museums and Gallery, British Library, Cineteca Nazionale - Centro Sperimentale di Cinematografia, Coordinator Art Nouveau Network, Croatian History Museum, Deutsche Kinemathek, Digitization and Visual Documentation Department. National Museum in Warsaw, Fitzwilliam Museum, Madrid Network, Musées Royaux d'Art et d'Histoire, ICT Department, Museums of Arts and Crafts, Zagreb, National Galleries Scotland, National Library of Serbia, National museum in Prague, Office du Tourisme - Communication / Ville de Liège, Responsable du réseau "ArchéoPass", Responsable Tourisme chez Ville de Liège, The Royal Museum of the Armed Forces and Military History, University of Oxford</p>
<p>Google &amp; ACE digital change conferences</p>	<p>Action Transport Theatre, Adastra Creative, Artquest, Arts Admin, Arts Council, artsdepot, Arvon Foundation, Assembly, Axis Web, B3, balletLORENT, BCre8ive, Bigga Fish, Birmingham Museums, Body&gt;Data&gt;Space, Bold Tendencies, Bold Tendencies, Booktrust, British Council, British Library, British Postal Museum, b-side CIC, Cambridge Junction, Camden Arts Centre, Cape UK, Caper, Cheltenham Festivals, City of London Sinfonia, Communications Consultant, Coney, CornerHouse, Crafts Council, Creative England, Creative Entrepreneur, Creative Media, Culture Label, CultureLabel Agency / REMIX, Cusp Inc, Danceology, Derby quad, Design Museum, Drake Music, English Folk Dance and Song Society, English PEN, Fabrica, Film and Video Umbrella, Forma Arts Media, Free Word Centre, Fuel, FutureEverything, Gate Theatre, Glyndebourne, Google, Government Digital Service, Hackney Empire, Heart n Soul, Higher Rhythm Ltd, Historic Royal Palaces, Hoipolloi Theatre Company, Horniman Museum, House, Hurricane Films, ICA, Imperial War Museum, In</p>

	<p>Between Time, Index Ventures, Inner City Music Ltd, Invisible Dust, ISIS Media, Isis Media, IWM, Kettle's Yard Gallery, Knowle West Media Centre, Lawrence Batley Theatre, Leicester Print Workshop, Libra Television, Libra Television Limited, Live Art Development Agency, Live at LICA, London Symphony Orchestra, LR Works, Making Music, Mandinga, Merton Music Foundation, Museum of London, National Student Drama Festival, National Theatre, Northern Ballet, Norwich Arts Centre, Not Just a Label, Orchestra of the Age of Enlightenment, Pallant House Gallery, Philharmonia Orchestra, Photoworks, Pilot Theatre Company, Psappha Contemporary Music Ensemble, Random Dance, Rifco Arts, Riverside Studios, Royal Shakespeare Company, Science Museum, Serious Games, Set Go Games, Short CGI Ltd, Site Gallery, Slunglow, Somerset Film, Somerset Film And Video Ltd, Sound and Music, soundLINCS, South East Dance, South London Art Map, South London Gallery, SPACE, Storythings, The Audience Agency, The British Library, The British Museum, The Culture Capital Exchange, The Hallé, The Photographers Gallery, The Place, The Stables, The Writing Squad, Threshold Studios, Tomorrows Warriors, Turner Contemporary, Two Sugars, Urban Development, VSauce, Wellcome Collections, West Yorkshire Print Workshop, Whitechapel Gallery, Wigmore Hall, Winged Chariot, Wysing Arts Centre, Yorkshire Sculpture Park, YouTube</p>
<p>Audience Finder work (partnership with Audience Agency)</p>	<p>Activate, Almeida, Amber Valley Borough Council, ArtsReach, Barbican, Blast Theory, Brighton Festival, Brighton Fringe, Broadway, B-Side, Bury Art Museum, Carousel, Chichester Festival Theatre, Colchester Arts Centre, Contact Theatre, Cornerhouse, Courtauld Gallery, Dance 4, DCC, Deda, Design Museum, English National Opera, Fabrica, FACT, First Movement Ltd, Firstsite, Gasworks Gallery, Glyndebourne, Horse and Bamboo, Junction Arts, Komedia Productions, Lakeside Theatre, Lighthouse, Live at LICA, Liverpool Everyman &amp; Playhouse, Manchester Camerata, Marine Theatre, Mercury Theatre, National Theatre, New Art Exchange, Nottingham Contemporary, Nottingham Playhouse, Old Vic, Oldham Coliseum, Pallant House, PDSW, People Express, Photographers' Gallery, Photoworks, Polka Theatre, Quad, Queens Theatre Hornchurch, Rivington Place, RNCM, Royal Academy, Royal Court, Royal Court Theatre, Royal Liverpool Philharmonic Hall, Royal Pavilion, South East Dance, Tate Liverpool, The Basement, The Bluecoat, The Brewery Arts Centre, The Bridgewater Hall, The John Rylands Library, The Lowry, The Marlborough, The Minories and, The Octagon, The Old Market (TOM), The Place, The Royal Court, The Royal Exchange, The Unity, Theatre Royal, Theatre Royal, Towner, Whitechapel Gallery, Whitworth Art Gallery, Wirksworth Festival</p>
<p>"Make it Count" Workshops – facilitated by Google</p>	<p>Arika, ArtCo Trading Ltd, Artquest, Ashmolean Museum, Aspex Visual Arts Trust, Avocado Sweet, BAFTA, Belgrade Theatre Coventry, Birmingham Contemporary Music Group, Birmingham Repertory Theatre, Birmingham Royal Ballet, Black Country Living Museum, Bristol City Council Arts and Heritage Services, Bristol Museum and Art Gallery, Catherine Wheels Theatre Company, Chedham's Yard Trust, Citizens Theatre, Collective, Compton Verney, Coventry Transport Museum, Creative Scotland, Culture Sparks, Culture24, DanceXchange // IDFB, Dovecot, Dundee Contemporary Arts, Edinburgh Printmakers, Edinburgh University Students Association, Encounters Festivals Ltd, English Heritage, Falkirk Community Trust, Festival City Theatres Trust, Foundling Museum, Four Corners, Four Corners Ltd, Gasworks, Glasgow International Festival of Visual Art, Glasgow Life, Horse &amp;</p>

	<p>Bamboo Theatre, In Between Time, Iniva, LIFT, London Borough of Tower Hamlets Idea Stores &amp; Libraries, mac birmingham, macrobert, mike turpie art, MoDA, Museum of Farnham, Museum of the History of Science, Oxford, Museums Galleries Scotland, National Museum of Scotland, National Museums Liverpool, National Theatre Wales, Northern Ireland Museums Council, 'On The Edge' Fusion Youth Orchestra, Orange Tree Theatre, Organisation, Out of the Blue Arts &amp; Education Trust, Out of the Blue Arts &amp; Education Trust, Pump House Gallery, Puppet State Theatre Co, RCS, REcreative, Regional Screen Scotland, Roundhouse, Royal Albert Memorial Museum &amp; Art Gallery, Royal Conservatoire of Scotland, Royal Pavilion and Museums, Brighton &amp; Hove, Royal Shakespeare Company, Scotland Food and Drink, Scottish Book Trust, Scottish Chamber Orchestra, Scottish Poetry Library, Scottish Storytelling Centre, Screen Academy Scotland, Edinburgh Napier University, Sense Scotland, Soho Theatre, Somerset Art Works, Somerset Film, Somerset Heritage Centre, Spike Island, State of Emergency, Stellar Network, Stellar Quines, studioSTRIKE, studioSTRIKE, Tate, The Audience Business, The Photographers' Gallery, The Royal Society, The Rural Media Company, The Showroom, Tolbooth, Towner, Tron Theatre, Victoria and Albert Museum, Warwick Arts Centre, Wasps Studios, Watershed, Wolverhampton Arts and Heritage</p>
<p>Culture24-organised expert digital workshops  (Building Your Digital Identity; Digital Project Management)</p>	<p>Adur District and Worthing Borough Councils, Bexhill Museum, Bodleian Libraries / Special Collections, University of Reading, Charleston House, Chichester Cathedral, DASH, Design Museum, Dorking Museum, English Heritage, Epping Forest District Museum, Fishbourne Roman Palace, Hastings Fisherman's Protection Society, Hastings Pier Charity, Heritage Lottery Fund, Jerwood Gallery, Lightbox, Woking, London Symphony Orchestra, Mandinga Arts, Museum Development Service, Kent, Museum Development Service, Surrey &amp; Sussex, Museums Galleries Scotland, National Museum of Wales, National Trust, Bodium, Pitt Rivers Museum, Reading Museum, Redoubt Military Fortress, Eastbourne, Royal Logistic Corps Museum, SmallWorlders, Surrey Heritage, Surrey Heritage / Surrey County Council, Towner, Eastbourne, University of London, Watts Gallery, Wellcome Trust</p>

## APPENDIX 2: Testimonials and evidence of value

### Publishing

*“Many thanks for the wonderful coverage on your site and your support for our campaign. Within hours of your tweet I had an email from a lady whose great uncle was on the ship and wanted to make a donation. We really appreciate your help!”* Joanne Terry, Monmouthshire Museums Service

*[The article on Culture24] “Helped drive more visitors to our big exhibition about Charles Jennens, a relatively unknown character who helped Handel create one of his most famous works: Messiah.”* Ella Roberts, Handel House Museum

*“Client was thrilled that a website like Culture24 covered their project, drove more visitors to the website, had a definite social media impact.”* Chloe Nelkin, PR consultant

### Data Partnerships

*“Working in partnership with Culture24 has been crucial for the successful development and delivery of the [www.1914.org](http://www.1914.org), the central centenary events calendar. In a truly collaborative way IWM and Culture24 combined their skills and expertise to create an essential and cost-effective mechanism for over 3,000 cultural organisations to promote their activities and a central hub for the public to find out what is happening in their area and how to get involved. The First World War Centenary spans over five years (until March 2019) and we hope that we will be able to continue working with Culture24 and serving our audiences and cultural organisations through 1914.org.”*

Gina Koutsika, Head of National & International Programmes & Projects, Imperial War Museum

*“It has been fantastic working with the Culture24 team on this year’s Cityread London campaign – they provided effective data management solutions for the campaign, and for promoting libraries more widely, and we’re looking forward to building on our partnership in 2015 and beyond.”* Andy Ryan, Director, Stellar Libraries CI

### Let’s Get Real conferences

*“I thought it was the most inspiring thing I’ve been to in a long while. Better than the Museums Association Conference by a long chalk!”* Anonymous

*“Well run, excellent sessions that moved away from the usual ‘here’s how we did our digital project that cost a fortune’ format - the event has really carved out its own niche as good value, unpredictable, thought-provoking and interesting. The fact it’s in Brighton helps contribute to this feeling of the event being different and slightly quirky.”*

Elaine MacIntyre, National Museums Scotland

### Museums at Night Briefing Sessions

*“I attended a Museums at Night roadshow which was a useful way to meet people and share ideas and best practice. It’s helped me reach new audiences and my sites be viewed in a different way. Unique events can help to encourage people ‘over the threshold’ of a museum/heritage site and help turn people who were previously disengaged into regular visitors. I think of Culture24 as cultural sector (and digital) cheerleaders, thinkers and doers. You do innovative work that’s (importantly) accessible. Your staff seem to me to be incredibly passionate advocates of culture who are always happy to share ideas, being people together, and make things happen.”*

Laura Crossley, Museum professional

### Action Research and Workshops

*"It's always difficult to organise the sector to work together and I salute Culture24 for facilitating the project: we can really achieve great things by pooling our knowledge, resources and expertise. This project has crystallised for me many of the issues I sensed the Design Museum had with its metrics and social media. I am hugely more confident about how I can move the museum forward constructively in these areas. I have gained a mixture of theoretical, and importantly practical, tools to develop the museum's digital activity and strategy."*

Josephine Chanter, Design Museum

*"The workshop has empowered me to start working with Analytics, given me the confidence to customize reports for our purposes and objectives and insights in reading/translating the data into our organisation's language. Great start!"* Ellen Tolsma, Sense Scotland

### Museums at Night

*"We now have a regular offer for Museums at Night - a family sleepover. This was an early part of our family offer, which has now grown into a regular programme of events and a permanent offer of activities for families."* Museum professional

*"Museums at Night is a fantastic event, and has helped us reach new audiences, and interpret our building in a different way."* Museum professional

*"Learnt a lot from years of participating. This year we trialled a 'late' run by a pilot Student Panel, which worked really well and will help shape the Youth Forum and events in future."*

Museum professional

*"This year we were featured by the BBC for their Museums at Night programme which definitely impacted on awareness and visitor numbers. The festival is making us think differently about our programming."* Museum professional

*"Prompted us to set up regular museum at night events - aimed at either family or general adult audiences. Has brought in a different group of people."* Museum professional

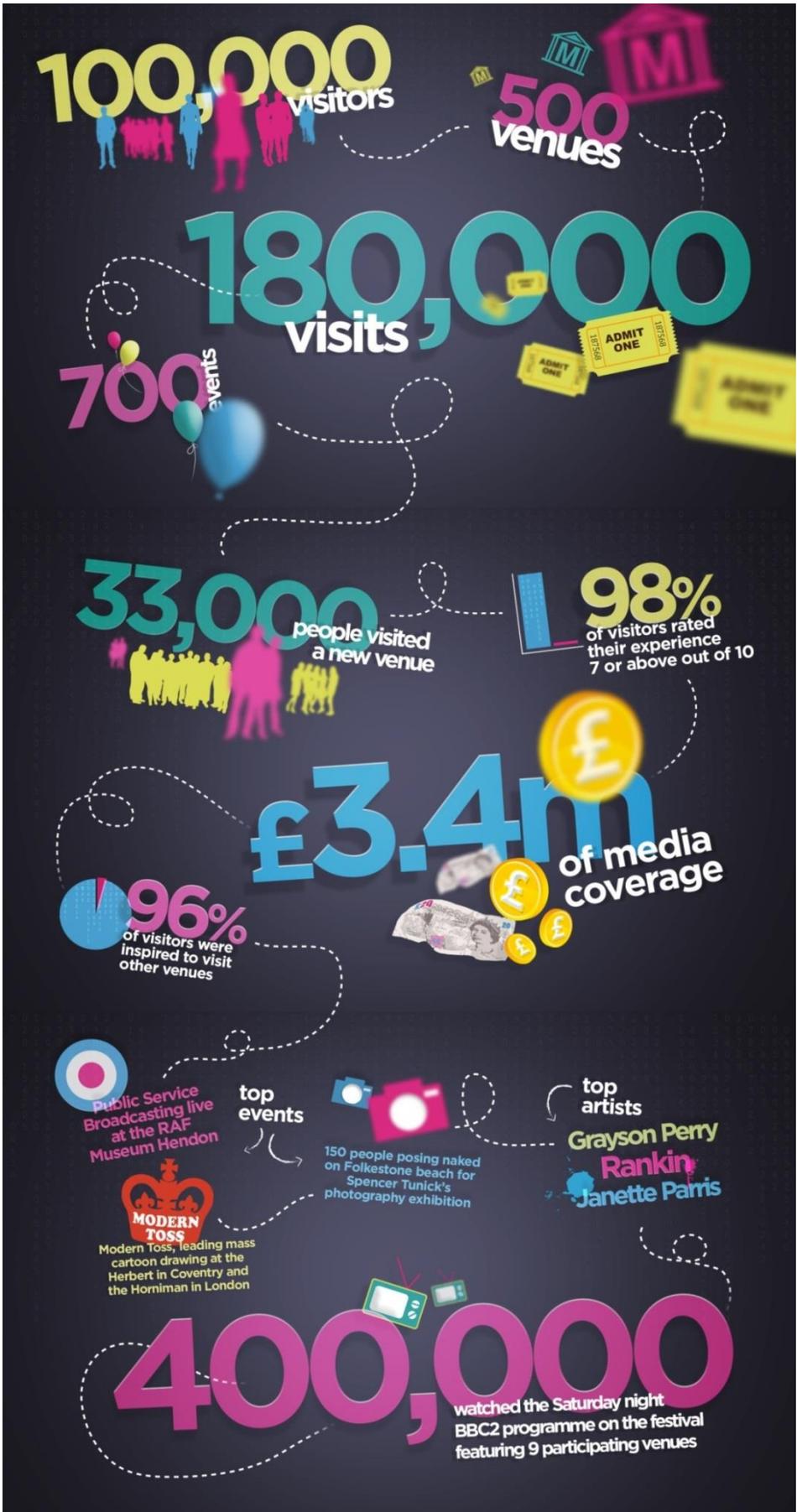
*"Museums at Night 2013 was the first event of our new series of Lates and it was a test for us: the success of that first event (we sold out 1200 tickets in a couple of weeks) allowed us to try other events, to organise Lates on a more regular basis and to develop new partnerships with a large range of artists. This collaboration allowed us to reach a new audience (44% of visitors were coming to the Horniman for the first time) and to try a new way of working with artists in our museum. Since then, we have been organising Lates every three months and they always attract between 700 and 1100 visitors, including 20-30% of new visitors each time."*

Marie Klimis, Horniman Museum & Gardens

*"Winning the Chapman Brothers in 2013 has lead us to apply for a crowd funding scheme with the Art Fund and successfully raise almost £30k to put on a major show of new works both unseen and made specifically for the exhibition. This has definitely helped with the growing profile of the gallery - in 2014 we pitched again for Spencer Tunick and our Vote Jerwood, Vote Hastings campaign which was greatly supported by Culture 24 was a huge success in terms of press."*

Kirsty Williams, Jerwood Gallery

### APPENDIX 3: What happened at Museums at Night 2014?



## APPENDIX 4: Trustees

Culture24 is governed by a board of ten people.

### Anna Rafferty (Chair)



Anna started her career at the start-up poster-child that was lastminute.com, moved to a digital agency (Dowcarter), went on to manage web projects at the V&A and for ten years was MD of Penguin Books Digital. While there, she was responsible for Penguin's websites, digital marketing, social media, digital publishing, apps, audio and new digital ventures. She stepped down following the arrival of her second baby in Summer 2013 and currently spends her time as Chair of Culture24, on various BAFTA committees and consulting for interesting companies changing themselves and the world, in the arts, entertainment or charity sectors. She's a Fellow of the Royal Society of the Arts, a member of IADAS, a judge of many awards and at the mercy of two small, bellowing boys.

### John Newbigin



John is a strategic consultant for the cultural industries and Chairman of Creative England. He was formerly Head of Corporate Relations at Channel 4 Television and a special advisor to Chris Smith MP when he was Secretary of State for Culture. He joined Channel 4 in January 2000, previous jobs include working for David Puttnam's film company Enigma (1992-97) and as a Policy Advisor to Neil Kinnock (1986-92).

### Adam Gee



Adam is Commissioning Editor - Cross-platform (Factual) at Channel 4 and is one of the most experienced commissioners in UK broadcasting of multiplatform interactive projects. His productions have won over 50 international awards including a BAFTA, two RTS Awards, a Media Guardian Innovation Award, a Design Council Millennium Award and the Grand Award at the New York International Film & TV Festival. Adam has served on the Interactive and Television Committees of BAFTA, and is a voting member of the European Film Academy.

### Andrew Dewdney



Andrew was the Principal Investigator on the Tate Encounters project, and is Chair of the Board for both DA2, (Digital Arts Development Agency) and Southwark Theatres Education Project - an independent art trust which connects young people to the power of theatre. He is a member of the South Bank Cultural Quarters Directors' Group. Originally trained as a fine art painter in the 1960s Andrew went on to become involved in the Sociology of Art and Cultural Studies and was a founder member of the Department of Cultural Studies at the Cockpit Arts Workshop. He is interested in and concerned with the concept and practical utility of critical reflexivity and really useful knowledge in the service of progressive cultural change. He is also working on a research collaboration with The Photographer's Gallery London on the development of programming Digital photography on screen based media.

### Janita Bagshawe



Janita has over thirty years' experience in the museum sector, much of it gained at the Royal Pavilion and Museums where, prior to becoming Director, she held a number of senior management positions. Her introduction to museums was through voluntary work for the National Trust and Norfolk Museum Services. She went on to have posts in museum education and teaching in Norfolk, Swindon and Brighton. She now sits on the NMDC, as Brighton Museums have Major Partner Museum status with Arts Council England.

### Jacky Klein



An experienced and passionate editor, writer and curator specialised in modern and contemporary art, Jacky has worked at the Tate, Barbican, Courtauld and Hayward Galleries in London. She then went on to work at the illustrated publisher Thames & Hudson commissioning books on the visual arts – contemporary artist monographs, illustrated survey books, art history publications and books for students and professionals. Occasionally she forays into fashion, film, photography, decorative arts, advertising and more, and into writing books herself.

### Hasan Bakhshi



Hasan is Director, Creative Industries in NESTA's Policy & Research Unit, where he leads NESTA's creative industries and digital policy and research. Prior to NESTA, he worked as Executive Director and Senior International Economist at Lehman Brothers, as Deputy Chief Economist at the Foreign and Commonwealth Office and has eight years' experience as an economist at the Bank of England. He has published widely in academic journals and policy publications on topics ranging from technological progress and economic growth to the economics of the creative and cultural sector. Hasan has also consulted for a number of organisations, including the European Commission, the Commission for Architecture and the Built Environment and the British Film Institute. Hasan has a BA in Economics from Cambridge and an MPhil in Economics from the University of Oxford.

### Eddie Berg



Eddie became the Artistic Director of the British Film Institute in March 2005. He led the successful £8m expansion of the National Film Theatre into BFI Southbank and was responsible for the creative leadership and business management of the venue until October 2014. He was recently appointed Chief Executive of the Film Strategy Board for Greater Birmingham. Prior to this he was founder and Chief Executive of FACT (the Foundation for Art and Creative Technology) in Liverpool. FACT is now Britain's leading centre for digital arts and film. Eddie has curated and organised a wide range of exhibitions, screenings and events across the world and has lectured extensively and served on juries and panels at film, art, media, government and corporate events, and festivals internationally. He was part of the curatorial team for the 2002 Liverpool Biennial of Contemporary Art; a judge for the 2004 Paul Hamlyn Awards for Artists; was a member of the Alexander Korda Jury for the Best British Film at the 2006 BAFTA's and is a Fellow of the Royal Society of Arts.

**Michael Bedingfield**

Michael is Director of Sales and Marketing for the Royal Automobile Club. He joined from the tourism industry, being Chief Executive of Tourism South East and previously, Marketing Director for VisitBritain, responsible for marketing Britain internationally, attracting over 32 million visitors each year. Prior to VisitBritain he was Head of Brand Marketing at P&O Cruises and has held senior marketing posts in the travel and industry with Avis Europe and Thomas Cook. Michael is passionate about culture, becoming a Trustee of the Brighton Dome and Festival in 2007.

**Matt Locke**

**Matt is the** founder of [Storythings](#), a company established to experiment with new ways of telling stories. Prior to this he was Head of Multiplatform Commissioning at Channel 4 where he was responsible for running the Multiplatform Commissioning team with a £7m budget for multi-platform projects around some of Channel 4's biggest brands, including Million Pound Drop, Skins, Misfits, Embarrassing Bodies and Big Brother.

## APPENDIX 5: History

*“It has seemed to me for some time that museums and galleries in the present day are about three things: stewardship of and care for the best of the past; education about and arising from those things; and also now the new bit, which is engaging with people to draw them in across the threshold, to give them the excitement of discovering something they didn't previously know about and might never have thought they'd be interested in. That third element seems to me what you've particularly captured here.” Rt Hon Lord Smith of Finsbury*

As an organization, Culture24 has existed for 14 years. The service was originally created as a website but the fast paced technological changes it has evolved into a sophisticated platform for programming, coproduction, publishing, knowledge and action research.

Culture24 began life as the 24 Hour Museum, publishing the website of the same name. This original website, set up to be the “National virtual museum” was launched by the then Secretary of State Chris Smith in May 1999 and was under joint management by mda and Campaign for Museums. Under the guidance of DCMS we became an independent not-for-profit company called 24 Hour Museum in April 2001 and took on Jane Finnis as the first member of staff and Loyd Grossman as its Chairman.

The organisation opened its first office in Brighton in the same year and began to grow not just its online audience but also its team. By November 2007, with a team of six, we rebranded the organisation as Culture24 to reflect the diversity of our activities and our cross-sector approach. The rebranding was complete in February 2009 when the 24 Hour Museum website finally went offline after ten years and was replaced with the new Culture24.org.uk site.

In 2014, we now employ 12 full time members of staff alongside a host of volunteer writers and interns.

*Frances Osborne,  
CEO Jane Finnis and  
Loyd Grossman at the  
Museums at Night  
celebration party at  
11 Downing Street,  
April 2012.*



## APPENDIX 6: Why the Modern Toss cartoon?

The Modern Toss cartoon on the cover of our Plan, sums up how we feel about our work. It is funny, clever and straight to the point. It speaks about success but in a way that suggests that it is up to us to define what massive success means to us. We like this as we believe you cannot be successful unless you know exactly what it is you are trying to achieve. We like to think we do.

The reference to the exhibition in the Guardian feature below, is actually true as Modern Toss put on an exhibition called 'The Cistern Chapel' in Museums at Night 2014 where they exhibited specially commissioned drawings for display in museum toilets nationally!

The image is a screenshot of a Guardian article. At the top, the Guardian logo is visible with the tagline 'Winner of the Pulitzer prize'. Below the logo is a navigation bar with categories like 'UK', 'world', 'sport', 'football', 'comment', 'culture', 'economy', 'lifestyle', 'fashion', 'environment', 'tech', 'money', 'travel', and 'all sections'. The article title is 'Modern Toss: A Decade in the Shithouse - in pictures'. The sub-headline reads: 'Starting in 2004, the, er, Tossers started pumping out bleak, scabrous and very funny comics - and ten years later have ended up with a compendium of their oeuvre, A Decade in the Shithouse. Here they give some backstory to their best bits'. The main image is a cartoon by Modern Toss showing a group of people in a meeting room. A speech bubble from one person says: 'Here's an idea, why don't we just do stuff that's going to be really massively successful'. To the right of the cartoon is a text box that reads: 'Several companies have asked to use this cartoon to promote their business. We let arts company Culture 24 use it in return for getting us an exhibition in a toilet. Photograph: Modern Toss'. Below this text box are social media sharing icons for Facebook, Twitter, and Pinterest. At the bottom of the article, there is a larger version of the same text box and social media icons.