Business Plan 2018 – 2022

January 2018

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A LETTER FROM OUR CHAIR

The museums sector is at a transformational moment, moving from a traditionally broadcast and didactic position to one of genuine community integration, audience participation and authentic collaboration.

Digital skills and activations continue to play an increasing role in these times of change and I am proud that Culture24 is leading the sector in this area. Our organisation is committed to empowerment and the development of robust digital skills, literacies and the understanding necessary for genuine digital confidence, innovation and evolution.

Audiences and audience development are at the heart of what we do and we are committed to making sure our work is useful, meaningful and accessible for museums and galleries of all sizes and shapes. As well as providing practical and significant support to the sector we underpin all of our work with our own R&D and robust research, based on practical experience of publishing, campaigning and programming.

Driven to help arts and heritage organisations listen to, understand and respond to changing audience needs and cultures, we connect and collaborate, making networks that can scale to achieve things that can't be done alone; we believe we are all greater than the sum of our parts.

This plan lays out the necessary strategic and practical changes that we – the Board of Trustees, Jane Finnis the CEO and all of her talented team – are making in the organisation to ensure we continue to create sustainable value for arts and heritage organisations and the widest possible audience over the next five years and beyond.

Culture24 is looking towards a thriving, dynamic future and I am excited to be part of it.

Anna Rafferty,
Chair of Culture24
Director Digital Marketing
Global Brands
BBC Worldwide

WHAT IS CULTURE24?

Our vision is for a thriving and relevant cultural sector able to connect meaningfully with audiences of today. Our mission is to support arts & heritage organisations to have the confidence, imagination and skills to make this happen.

Our values: Culture24 is an independent charity that brings arts and heritage organisations closer to audiences. We challenge outdated notions of what arts and heritage organisations are and offer new ways of working through our unique brand of action research, digital publications, festivals and events. We lead the sector in developing the necessary skills and literacies to use digital as a force for positive change, building resilience and capacity.

Our ethos is based on learning together, learning from others and learning by doing. We help arts and heritage organisations listen to, understand and respond to changing audience needs and cultures. We bring organisations together to do things they couldn't do on their own, create shared opportunities and overcome shared problems together. We champion creative ways to help them exploit their assets and make the necessary strategic and practical changes to create value for the widest possible audience.

What long term change do we want to make?

Culture24's ambition is to create a step change in museums' understanding of digital by working with individual museum professionals, building their skills and supporting them to become agents of change. For excellence to thrive and be celebrated and for cultural organisations to deliver great art and culture, twenty-first century sector professionals and practitioners need to understand how to best leverage and exploit the potential of digital technologies to help create, inspire, inform, enable, conserve, amplify, distribute and evaluate their work.

It is critical that organisations and individuals working in the arts and cultural sectors become more digitally literate. They need an awareness of best practice in using digital technologies and they need to understand which digital skills, tools and channels best suit their task in hand. They also need a ready supply of fresh ideas, new thinking and inspirational thought leadership.

By building on our links with the right people and organisations within our strategic sector networks and beyond we will foster engagement, disseminate knowledge, maximise impact and add value to our activities over the next four years.

Our specific aims over this four year period are:
- **ONE: Leading strategic thinking**
  Understand the changing digital environment, translating opportunities back to arts and heritage organisations to help them become more resilient, responsive and relevant to audiences.
- **TWO: Building digital understanding, skills and confidence**
  Create a step change in cultural organisations' digital capacity by working with individual cultural professionals, building their understanding, skills and supporting them to become agents of change.
- **THREE: Creating a relevant online cultural offer for audiences**
  Grow, broaden and deepen the online audiences for culture through compelling online products and services.
- **FOUR: Nurturing a Culture of Lates**
  Unlock the potential capacity of Lates programming to drive profound changes in museums' public engagement models.

The value we add

Culture24 has emerged in the fertile space between practice and policy, commercial need and ambition to make a positive social impact. Over time - and driven by sector need - we have developed ways to enable audience-focused collaboration. We act as influencers for policy makers to be more audience aware and engagement orientated, and we enable cross-fertilisation of effective practice and ideas. We instigate action research and innovation where it would be too risky for individual organisations to vary from the norm. We contribute at local levels to raise the bar of best practice, helping organisations to be strategic about their audiences.

Culture24 already works effectively to bridge the gaps between the separate government policies for arts, heritage, digital and education. At the same time we embrace and understand the many different types of cultural venues working in these areas – museums, galleries, artist studios and collectives, heritage sites, archives and others - taking a unified approach to these issues and sectors.

Sixteen years' worth of public investment in Culture24 has funded the creation of a flexible, intelligent and sophisticated technical infrastructure for the creation and distribution of cultural data. We extract value from this system and use it in creative and entrepreneurial ways to support the sector to be stronger and wiser in its digital output. It would be prohibitive for individual venues, artists or organisations to try to replicate the data services and key sector and commercial partnerships now facilitated by our technical infrastructure.

These are tough economic times, but Culture24 provides a unique and vital service to cultural organisations with less to spend on online engagement, marketing and audience development. At the same time we are building upon our assets and competencies in order to develop products and services that can be charged for in order to secure our financial sustainability and continue to reduce our public subsidy.

Culture24 team on a day trip to Charleston Farmhouse, August 2017

SUPPORTING THE SECTOR

Context and evidence

We are living through a time where our definition of what culture is, where it happens and whose story it tells is being turned on its head. The crisis in public spending, the changing economics of business and the revolution in online communications have forced society's biggest industries into rapid and wholescale change. Digital change has been the driving force of this disruption as its very nature challenges organisations to be less hierarchical and more open, agile and outward looking. It is the bellwether of a wider disruption, an indicator of wider trends. But what about the cultural sector? The museums, galleries, heritage sites and arts organisations – what do they need to do and to understand in order to evolve and adapt?

The behaviour of audiences has been altered forever by online technologies and the phones in our pockets. Any industry that does not understand this and take it on will become less relevant. As Adobe CEO Shantanu Narayen said at their 2017 summit *"preserving the status quo is not a strategy"*.

Culture24 knows this new world. Digital strategy, engagement, tools and tactics have been at the heart of our work for sixteen years. We understand the transformative effect digital technologies are having on the cultural sector and the ways in which digital is changing how audiences think about and engage with arts and heritage. Our work looks outwards to the industries that are going through digitally-driven transformation and is a call to action to the cultural sector to do the same or risk drifting into irrelevance to any but the most loyal. The big potential win here for the cultural sector is the opportunity to use today's technology to enable greater inclusivity and help them develop services that can support the big challenges society faces. At the heart of Culture24's work we know that the changes needed are not just confined to digital but stretch out into all parts of our sector and across all of our cultural activities and internal practices.

The recent Nesta/Arts Council England 'Digital Culture 2017' report highlights significant gaps in the museum sector's use of digital technologies and the general digital knowledge and skills of staff and managers, with 88% of 'small' and 'small to medium' museum respondents, based in England, reporting a lack of in-house digital skills as an issue. It goes on to report that the lack of digital skills among museum managers is a barrier to individuals in those organisations being able to access training.

The DCMS report 'The Mendoza Review: an independent review of museums in England' has 'digital capacity and innovation' as one of its nine area of focus and recommendations, in particular the need for greater understanding of the wider potential of digital in museums. Within this context, the report cites Culture24's Let's Get Real project as an example of building museum digital capacity.

In addition, the 'Strategic review of DCMS-sponsored museums' sets out a plan for the nationals, through the NMDC, to work on a new 'partnership framework' between nationals, Arts Council England & Heritage Lottery Fund. This framework will specifically include digital, along with other areas that relate to digital such as collections management, working with audiences and commercial. This presents a new opportunity to develop the digital literacy and understanding of museum leaders.

The 2016 'Character Matters: Attitudes, Behaviours and Skills in the UK Museum Workforce' report, which looked ten years ahead, emphasised throughout the importance of developing and applying digital skills and harnessing the potential of digital technologies. As well as stressing the need for more collaborative skills-sharing and knowledge exchange across the sector, which is Culture24's methodology across all of our services, the report also focussed on organisational change and leadership around digital: 'Digital skills are one of the most frequently mentioned areas particularly in relation to business and management skills.

There is still a need for better basic, operational skills in the digital realm. But arguably, the greater need is for more strategic skills to manage digital change across the organisation, and to truly harness the possibilities presented by it.'

The challenges faced by the sector with digital are further evidenced in the findings and data gathered from The London Museum Development Service's (MDS) Training Needs Analysis (TNA) survey which highlights the need for digital training and support in the region and beyond. London's MDS is one of the first to complete their TNA and has a unique perspective on the digital skills issue as they are one of only two MDS with a dedicated digital MDO (the other is the South West, with whom we are also consulting). Culture24 will work collaboratively with the London MDS on the development and delivery of our digital skills and leadership work in order to ensure the most direct fit with sector needs and the best value for public investment.

Culture24 will use the combined analysis of all these reports to design our digital skills & leadership programme over the next four years. We will also draw on our own insights gained from our own action research, campaigns and online publishing.

Our deep knowledge and experience of arts and cultural organisations of all sizes tells us they want and need both strategic leadership around digital issues and practical support in building digital skills and capacity. This is evidenced in our daily interactions with cultural practitioners within Culture24's extensive network and programmes of work. Analysis of demand for our digital resources points to a sector thirsty for knowledge and support: 63,000+ downloads across all of our support resources in total, including 37,600+ Let's Get Real report and resource downloads; 17,700+ downloads of our resources via Audience Finder and 3,000+ downloads of resources supporting Museum at Night programming. Plus, 150+ organisations have participated in our Let's Get Real action research projects thus far and we have very healthy attendance at all of our workshops and conferences.

At a policy level the #CultureisDigital project (a conversation between government, the cultural sector and tech companies, led by the Department for Digital, Culture, Media and Sport that took place in 2017) set out to consider how culture and technology can work together to drive audience engagement, unleash the creative potential of technology and boost the capability of cultural organisations.

The project was a response to the 2016 Culture White Paper, taking the thinking further and for the very first time producing policy recommendations in the area of digital culture. Culture24's CEO Jane Finnis was one of six experts seconded in from outside to explore ways of meeting the Minister's vision to 'make the UK one of the world's leading countries for digitised cultural content'. Jane's work provided a narrative and policy recommendations on the theme of online cultural infrastructure, addressing questions around driving more user-focused digitisation, building a more intelligent approach to digital infrastructure and creating the conditions for innovative online projects.

This work places Culture24 at the heart of policy making in this important new area and puts us in a key position to respond to the final recommendations when they are published in spring 2018.

Joining the Arts Council National Portfolio as a Sector Support Organisation

Culture24 is joining Arts Council England's (ACE) National Portfolio in April 2018 for the first time and stepping into a formal role as a Sector Support Organisation (SSO). We will deliver a transformational programme of work, consisting of five inter-related activity strands taking place concurrently over four years from 2018-2022. Each activity strand has the development of digital literacy and digital skills in the arts and heritage sectors at its heart, because digital literacy and skills touch almost every aspect of a cultural organisation's practice.

The five activity strands are:

- STRATEGIC LEADERSHIP – brokering, building and supporting partnerships and networks, consulting with and advising individual practitioners, projects and organisations in a range of ways, feeding into policy and strategy and providing thought leadership. This will include closer working relationships and partnerships with other key ACE-funded SSOs and targeted support for Museum NPOs.

- LEARNING MODULES/WORKSHOPS – supporting museum professionals in collaborative action learning to develop digital literacy and skills through workshops, experimentation and mentoring. Over the four years we will deliver a package of Learning Modules, workshops and surgeries in response to the sector needs, capturing and sharing learning through case studies. We'll work closely with Museum Development Services to shape and deliver this strand of activity.

- DIGITAL PATHWAYS – Guiding arts and culture practitioners through a myriad of contemporary digital challenges with tailored online resources, specialist advice and remote support. This new online service, going live in early 2018, provides simple, structured, and accessible online 'pathways' that address common digital challenges, tailored to museum contexts.

- SUPPORTING PUBLISHING AND PROGRAMMING – leveraging our national audience-facing platforms as vehicles for developing the sector's approaches to digital content creation, interpretation of collections, programming and audience engagement. Using them to experiment, test new ideas and experience the practical issues museums grapple with and to share the learning we generate.

- DIGITAL INFRASTRUCTURE – sustaining and developing the aggregation, distribution and publishing platforms that underpin all strands of our activity. This includes our unique data model and data set of 7,200+ venues & their listings with APIs for use by third party publishers to support their services.
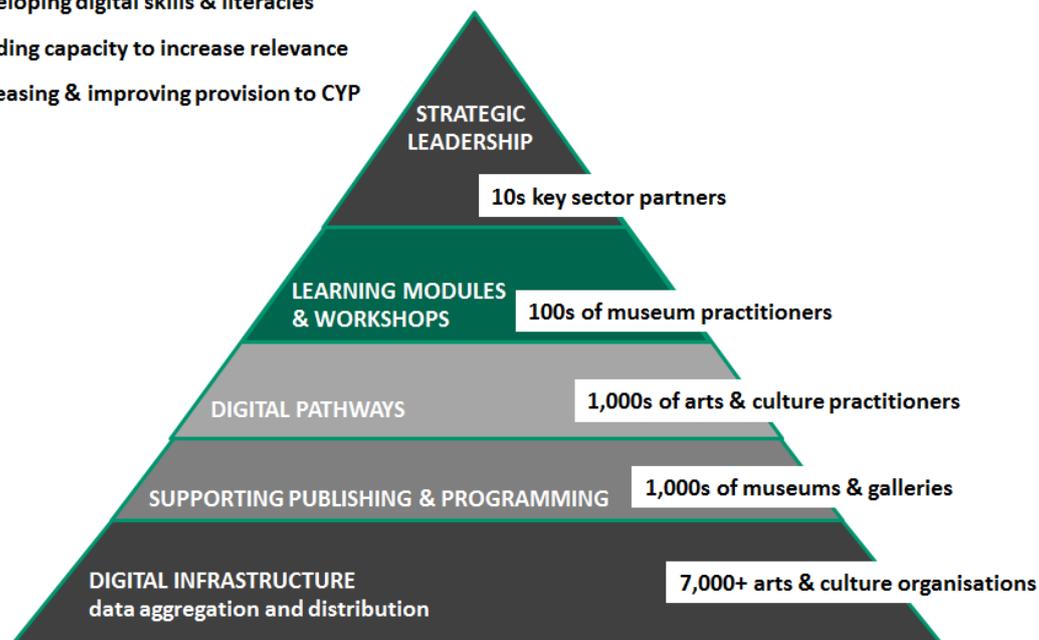
Working collaboratively

In 2018/19 Culture24 will develop the way we work to collaborate more strategically with other key SSOs funded by ACE to work with museums and digital by setting up informal 'Digital Support Partnerships'.

The aim of these partnerships is to:
- Clarify our individual offers and plan in a more complementary way, streamlining resources, training/workshop opportunities and communications where appropriate
- Avoid duplication of services
- Work together to understand NPOs' changing needs and the changing environment and collaborate where it make sense on developing new services to meet these needs
- Evaluating our offer and benchmarking the sector - pooling insight from evaluations, planning needs analysis jointly, and sharing insights regularly
- Improving staff awareness between organisations through joint staff workshops.

Having to do more with less, effective partnership working and relationship-building in the pursuit of excellence has become ever more vital as the cultural sector is financially squeezed. We believe collaboration not only drives a better and more integrated sector offer, but also adds value across everyone's work. Our collaborations with other SSOs will be focussed in these ways:

- **Collections Trust** - experts in digitisation and collections management, their work marries with ours and focuses on the digital work that needs to take place inside all collection-holding organisations to get their assets catalogued, managed and online. Culture24 and Collections Trust will coordinate the development, planning and delivery of digital skills and leadership services to museums, in particular the NPO Digital Literacy Consultancies, which will be individually tailored sessions, offered to Museum NPO leadership teams. By working together we can offer strategic help to NPO CEOs, trustees and senior management teams that will help them to embed digital understanding and literacies.
- **Museum Development Services** - during 2017/18 Culture24 worked closely with three MDS regions (London, SW and NW) and we will continue to build these relations, extending our offer to all nine regions in 2018. Tapping in to the unique expertise of the Digital MDO within the London MDS, we will develop the details of our digital skills training in response to the Training Needs Analysis (TNA) being carried out in each region. Culture24 will develop, plan and deliver a set of six workshops/briefing sessions taking place across England each year, designed to address the significant gaps in how museums use digital technologies and increase the general digital knowledge and skills of managers and staff. These will provide efficient and effective digital training for 'Accredited' and 'Working Towards Accreditation' museums across England and improve the digital knowledge within senior leaders and staff.
- **The Audience Agency -** promote a data-driven approach to audience focus which is in tune with Culture24's concerns and approach. Following a similar approach to Collections Trust, we will coordinate the development, planning and delivery of services to museums, looking to integrate activities e.g. in connection with NPO Digital Literacy Consultancies. By working together we can offer strategic help to NPOs, and ensure compatibility in our communications about best practice.
- **The Bridge organisations:** Culture24 have long championed the potential value that improved and well-designed access to digitised collections content could bring to children, young people and teachers, along with the ways that existing but under-used content could support and enrich cultural learning. Conversations around ways of realising this untapped potential began in 2017 with a range of interested organisations, including representatives of the Bridge organisations and plans began to form a small working group. The working group will be made up of several Bridge reps (acting as a conduit to the wider Bridge network) and other interested experts, including reps from ACE and HLF. The group will analyse and act upon the opportunities around digital cultural learning with digitised

collections, tying in with any new initiatives in this field (for instance around the new DfE Curriculum Fund). Culture24 will convene the group and support its administration.

- **Kids in Museums:** Kids in Museums currently lack in-house digital expertise and Culture24 will continue its role of supporting them with their own strategy and to develop good digital practice as part of their work. Initially we will advise upon their organisational web presence and infrastructure.
- **The Space:** Culture24 and The Space have begun to explore the overlaps and synergies between our digital strategy & skills work. We could potentially bring expertise around museums needs and access to museum networks whilst The Space hold expertise around video, rights and other elements of live and performing arts that complement our more collections-based work. We will be proactive in exploring possible collaborations and in ensuring our activities complement each other and don't duplicate.
- **Association of Cultural Enterprises:** ACE and Culture24 have held exploratory conference calls and established that there may be exciting possibilities for collaboration and synergy that would support both organisations and their sector support roles. In 2018 we will hold a joint staff workshop to explore easy win collaborations around signposting and sector comms, but also to consider more meaningful potential collaborations. For example, we will explore if a collaborative Digital Pathway looking into online income generation would be needed and useful.

Our network

Over the last 16 years Culture24 has built up and nurtured an active network of thousands of museums, galleries, archives, libraries and heritage sites and related organisations:
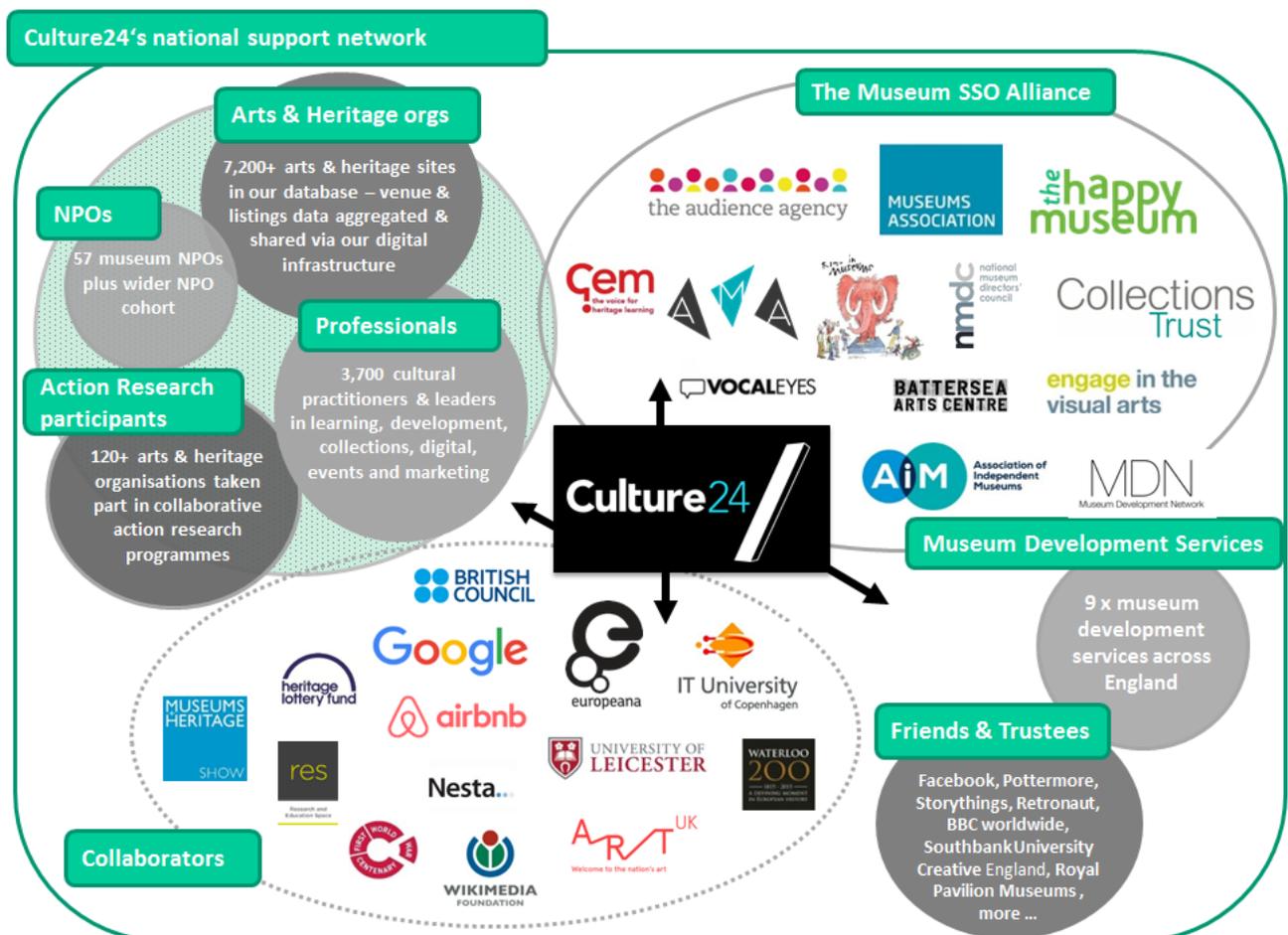
Culture24 provides platforms, networks and safe, collaborative spaces within which cultural organisations can work together to reach and engage audiences, benchmark, experiment and learn. We broker partnerships and strategic opportunities that it would be near impossible to access as individual organisations. Our network's key strengths are its scale, diversity and reach. This is the perfect platform from which to continue to build and extend our range of services to the sector. This is in direct response to the growing financial constraints within the sector and declining budgets within individual venues, in particular to fund digital developments and online marketing.

Developing our audiences

As a Sector Support Organisation a significant proportion of Culture24's time will be focussed on understanding the needs of arts & heritage organisations (in particular museums) and the professionals who work in them, then responding to those needs through our programmes of work, activities and services.

This means that the audience for a large proportion of our work is the cultural sector itself. As such, developing the reach and growing our impact with this audience is vitally important. Within our staff team we have a post dedicated to sector communications and networking, whose focus is on communicating with and nurturing our network of arts & heritage organisations and sector partners to ensure participation in and growth of all our campaigns and projects. This comms activity underpins a web of connections between staff in arts and cultural organisations and a range of volunteers, culture-lovers, funders, researchers, stakeholders and digital experts.

Culture24 will continue to communicate about our support services, research findings, events and partnership projects by targeting specific audience segments in order to reach influencers, leaders, museum and gallery practitioners and emerging professionals with appropriate and effective resources and services that meet their needs. For instance, we will communicate directly with the 57 Museum NPOs when offering our tailored Digital Literacy consultancies and offer more general resources out through a network of partner channels.

We will use our own sector-facing channels (www.WeAreCulture24.org.uk site, Twitter and LinkedIn) to spark interest, explain who we are and what we do and to practically enable people to engage with our projects. We send out regular email newsletters to a growing but highly targeted mailing list of over 3,700 people working within the cultural and heritage sector, segmented by their interests. We use sector-facing Twitter accounts to share news and calls to action, and to engage with and respond to our audiences.

In addition Culture24 shares its research findings, events and calls for participation in new projects via a range of partners' email newsletters and social media channels, collaborating with organisations like AIM, GEM, NMDC, the MCG, MDOs, and special interest groups on LinkedIn. This amplifies our reach and connects a wider range of museum and gallery professionals with our messages online.

Culture24's Sector Support role doesn't involve working directly to reach and engage public audiences. However, audience development and engagement is essential to the missions and activities of the arts and heritage organisations we support. Our continued practice and expertise in reaching and engaging a range of public audiences through our wider, non ACE-funded services and publications is essential to delivering our SSO support. Understanding audiences is key to reaching and engaging with them. We will support museums in this across all of our resources and services, using our own channels and publishing activity as testbeds and showcases where appropriate.

Practising what we preach through our wider projects, consultancies and networks, in the UK and internationally, enables us to understand changing behaviours, technical developments and digital trends. The areas of audience engagement we focus our work around – digital transformation, digital publishing,

Lates programming and digital learning for children and young people are all fast-developing areas that it can be difficult for under-resourced and busy cultural professionals to keep track of but that are ripe with opportunity. Our expertise, experience, networks, partnerships and projects are the ideal breeding ground for ideas and give us evidence to inform new audience development theories and strategies. We make it our business to keep an eye on future trends and to translate our understanding of ways audience behaviours and motivations are developing into practical advice, shared in online resources, our research publications and at conferences and events.

Above: Museums at Night festival event at National Museums Scotland

AIMS & OBJECTIVES

ONE: Leading strategic thinking

Our ambition:
Understand the changing digital environment, translating opportunities back to arts and heritage organisations to help them become more resilient, responsive and relevant to audiences.

SSO funded activities:

NPO Digital Literacy Consultancies	Individually tailored sessions offered to Museum NPO leadership teams
Digital Support Partnerships	Digital Support Partnerships: Strategic collaboration with other key ACE funded SSOs Collections Trust (digital leadership and collections) Museum Development Services (responding to regional TNAs) The Audience Agency (understanding audiences and data) Bridge organisations (CYP and digital cultural learning with digitised collections) Association of Cultural Enterprises (digital & retail) Kids in Museums (their own digital presence & practice) The Space (digital strategy & skills)
Wider Strategic Support	Convene this informal Museum Sector Support Alliance of CEOs to understand where our different products, services and visions meet. Present and analyse best practice from the UK museums & heritage sector at the Museums & Heritage show on the themes of education with a focus on CYP.

Wider Culture24 activities:

Sharing our digital expertise	Sitting on sector advisory groups & boards and participating in sector conferences & events, responding to new policy initiatives. Keep pace with changing audience behaviour online and how other sectors are responding to this.
Collaborative working	Embedding our expertise around digital understanding and literacy into existing sector leadership programmes.

We will know we are successful in four years when:
- Organisations we have worked with have significantly improved their digital literacies
- There is evidence that the sector is embedding good digital practice through a more collaborative, open approach to shared infrastructures, shared online promotion and improved data literacy
- Our position as a thought leader is evidenced through greater inclusion in national strategy and sector initiatives.

Culture24 has been leading thinking around best digital practice, digital change, programming and audience engagement in the cultural sector for many years. We consult with and advise individual practitioners, projects and organisations in a range of ways, feeding into policy and strategy through our work with DCMS, HLF, ACE, British Council and others. We provide thought leadership, run research projects, curate our own conferences, participate on various advisory boards and speak at a range of sector events in the UK and internationally. This activity all contributes to building understanding and resilience across the sector.

Much of Culture24's work in the digital field is about understanding key issues and trends and translating that understanding back to cultural organisations. We will take the lead in challenging the many assumptions being made about digital technologies. We will look beneath the surface of the cultural sector's own digital activity, being honest about successes and failures and communicating that learning back to the sector in ways they can easily understand and use.

Starting from April 2018 Culture24 will offer a series of individual 'Digital Literacy Consultations' to senior leadership teams (CEOs, senior executives and trustees) within NPO museums to help them identify and articulate challenges. These will explore how to begin to embed digital understanding and literacies across their whole organisation and staff teams. The planning, marketing and development of these will be carried out in collaboration with Collections Trust and the Audience Agency to ensure administrative efficiencies and also to support the clarity of offer between our three organisations. To help us structure these collaborations we will set out the details within simple digital support partnership agreements. We will also communicate and work with a wider group of organisations who support museums (some ACE funded and some not) through the informal Museum Sector Support Alliance. This group meets twice a year and is convened by Culture24.

We will use our expertise, experience, networks, partnerships and projects as breeding grounds for ideas and to give us evidence to inform new theories and strategies to act on. We will make it our business to keep an eye on future trends and to translate our understanding of ways audience behaviours and motivations are developing. We will then turn that into practical advice, to be shared in online resources, captured in research publications and debated at conferences and events.

We will draw on the strategic findings and insights from our *One by One* project. This substantial, multi-partner project, funded by AHRC and led by University of Leicester aims to leverage interdisciplinary scholarship to understand how to deliver a transformative framework for museum workforce digital literacy. *One by One* uses the protocols and sequencing of Design Thinking to organise and drive its activities, with Action Research as the method to carry out a series of design experiments (interventions) in an array of localised museum settings across the UK. Led by our network of six 'Digital Fellows', these typologies of digital literacies and activation are then tested through a series of action research interventions situated in Amgueddfa Cymru - National Museum Wales, National Museums Scotland, The National Army Museum, The Royal Pavilion & Museums Brighton and Hove, Derby Museums Trust, and The Museum of London.

Children, young people and the teachers and museum educators working with them are priorities for Arts Council (and a focus for Darren Henley in particular) and also for museums, through Goal Five. The value and potential uses of digitised collections for these audience groups is one of our specialist areas of expertise. We will build on conversations already under way with a range of partners and networks to provide strategic support as policy and practice develop. We will begin by convening a small working group with representatives of the Bridge organisations and other interested partners to analyse and act upon the opportunities around digital cultural learning with digitised collections.

We will provide strategic and specialist advice on publishing and programming, supporting excellence in a cost-effective way via formal channels such as membership of Steering Groups and Boards of other relevant organisations such as ArtUK. As well as being responsive to requests for support we will proactively offer advice and apply for relevant advisory positions. We will focus on audience engagement work around collections, lates programming and young audiences, all of which are fast-developing areas that can be difficult for under-resourced and busy cultural leaders to keep track of the ripe opportunities. We will also continue to learn from this interaction with arts and heritage practitioners and organisations and feed learning back into our other activities.

TWO: Building digital understanding, skills and confidence

Our ambition:
Create a step change in cultural organisations' digital capacity by working with individual cultural professionals, building their understanding, skills and supporting them to become agents of change.

SSO funded activities:

Learning Modules (LM)	Over the four years there will be 3 x LM working with 60 people & 30 museums and producing a minimum of 15 case studies.
MDS Regional Support	6 x workshops or briefing sessions - delivered in partnership with the MDN digital futures training offer from London MD , developed in response to sector needs
Digital Pathways	This new online service will support museums (and a wider cohort of arts and heritage orgs) to build relevant digital skills and understanding and better reach and engage audiences online. It provides simple, structured, and accessible online 'pathways' that address common digital challenges, tailored to museum contexts.
New product development	Create a series of affordable printed products to support cultural organisations of all kinds to build their digital literacy and work effectively to engage audiences.

Wider Culture24 activities:

Let's Get Real	A series of collaborative action research projects and related conferences/events that help the arts and heritage sector identify and respond to latest digital cultural trends.
Development of a national digital literacy framework for museums	The One by One project runs from 2017 to 2019. Working with University of Leicester and a group of museums (Derby, Brighton, Exeter, Scotland, Wales), funded by AHRC.
Playful experiences in Museums	The 'GIFT' International project is a 3 year European funded project partnering with universities, game design companies (Blast Theory and Next Game) and international museums; we will help museums design more meaningful personalised digital experiences for their audiences.

We will know we are successful in four years when:
- Our Sector Support work is less about building digital skills but more about using them to enhance audience engagement, social value and organisational capacity
- Digital Pathways is *the* go-to place for the sector for resources, case studies and help with the practical and strategic aspects of building their own digital capacity
- Our action research, learning modules and resources have the proven capability to help museums connect with audiences online.

The majority of arts and cultural organisations are still at the beginning of their journey in understanding what specific digital skills and literacies they need and how they can develop these across their organisations sustainably. We understand that building the sector's digital skills and literacies in order to effect positive digital change and transformation is about people not technology. Our work will guide people through this journey offering direct support that addresses their challenges at different levels.

Our work will support the ongoing development of best practice in using online technologies and help cultural professionals understand which digital skills, tools and channels best suit their task in hand. This will be complemented by a supply of fresh ideas, new thinking and inspirational thought leadership through our **Let's Get Real** programme of conferences, workshops, masterclasses and mentoring.

Let's Get Real uses collaborative action research to support arts and heritage organisations to become more relevant, resilient and responsive to digital cultural changes. It promotes a model of learning from others, learning through doing and learning together.

Above: Group of Let's Get Real action research participants

While each phase of our Let's Get Real action research looks at a distinct question related to digital cultural change, the overall 'LGR approach' remains consistent across all LGR projects and includes a combination of impacts, research methodologies, applied principles, learning models and project processes. This has been developed and iteratively improved over six years through six projects, working collaboratively with 120+ organisations and 150+ individual participants.

Learning is further disseminated and amplified at our annual 'Let's Get Real' conferences, of which there have been six thus far, each with a different theme but all with digital understanding at heart. We will continue to run annual conferences from 2018-22. Each year the conference theme will respond to key challenges or learning coming through our LGR work and each time it is hosted by one of the venues taking part in the research. The 2018 conference will be held at one of the partner venues in late autumn and will focus on Let's Get Real 6 action research project's social value themes. In years 2, 3 and 4 the conferences will again be hosted in partnership with an LGR partner and will take research topics as their themes. These will each be planned a year in advance.

The LGR research methodologies make use of certain established principles and frameworks to help plan, run and evaluate the research. These are:

- 'Story of change' principles - These help project participants plan, evaluate and embed organisational change activities throughout the project, ensuring these are connected to their organisation's wider public purpose and impact on society. We draw upon the Happy Museum's thinking in this area.
- 'Human centred design' principles – These help project participants be creative, innovative, and able to solve problems, with their target audiences in mind. We are influenced by Dana Mitroff Silvers' and Derby Museums' work in this area.
- 'Digital literacy' principles - These ensure participants develop the individual capabilities and confidence needed to support their organisations and the wider sector as they adapt to changes influenced by digital culture. These are being developed as part of the AHRC-funded One by One project that Culture24 is part of.

Through a programme of **Learning Modules** we will give practitioners the opportunity to learn from and connect with peers and the confidence, language, skills and processes to become agents for change within their own organisations. They will be supported to champion new ways of thinking about their digital assets, the purpose of their digital channels and the opportunities to deepen engagement and loyalty. The format for these learning modules was tested and delivered in three MDS regions in 2016-17.

Our three 2018-22 modules are being planned in response to that learning. In each module we'll again work closely with a MDS as a project partner alongside the museums. Involving the MDS helps to embed and disseminate learning, develops expertise within the MDS team and also ensures we are tailoring our project to localised needs of their region.

At the time of writing we are awaiting the outcome of Training Needs Analysis (TNA) surveys being carried out by all MDS, which will inform the detail of module planning once complete and analysed. All of the modules will focus on developing and embedding digital literacy, skills and understanding and will each explore ways of working with collections, interpretation, learning and programming, according to participating museums' needs. This enables us to make best use of the expertise and opportunities presented by our Museum Crush, Show Me and Museums at Night platforms.

Digital Pathways (going live in early 2018) will provide online access to the widest possible cohort of museums, helping them to build relevant digital skills and understanding, supporting them to better reach and engage audiences online. It will provide simple, structured, and accessible online 'pathways' that address common digital challenges, tailored to museum contexts. Current provision for the museums sector of online support with digital skills is inadequate. Resources that practitioners are finding in search engines tend to be created by and for commercial companies, without any understanding of museums' particular contexts and are usually product-focussed. Existing guidance that is created for museums usually lacks contextual information as to how and when they should be used. This means that museums struggle to know where to go for support, what help they need, when they need it and what to do next.

Digital Pathways addresses the sector-wide need by providing a home for relevant resources for museums just beginning their digital journeys, set within a contextual framework to help museums understand how best to use them. At launch Digital Pathways will contain a bank of 40-50 individual resources, plus uniquely, a set of four structured 'Pathways' through these resources, designed to guide museum professionals in tackling specific digital challenges. These will encourage users to apply their learning through a range of checks, measures, tasks and analysis. Featured resources are either pre-existing ones, identified and evaluated by Culture24 as relevant, up to date and high quality; or have been created or commissioned by Culture24 in response to identified gaps in provision. These are regularly reviewed to ensure continued

relevance. Digital Pathways will also signpost relevant and high quality resources and services covering other areas, from partners such as Kids in Museums, ArtUK, GEM, Collections Trust, Association of Independent Museums, Museums Association, Audience Agency, Museum Development Network, Bridges and Association of Cultural Enterprises.

Alongside our free-to-access digital and remote resources, over the four year programme we will create a **new series of charged-for printed products** to support organisations in building their digital literacy and work more effectively to engage audiences. These printed products will be based upon existing sets of cards and other prompt printed materials we have developed for use in our current workshops. We find that practitioners respond well, in the right context, to resources that use non-digital materials to explore digitally-themed issues. The product will be designed in collaboration with target user groups and will encourage thoughtful, active engagement with digital challenges through a series of structured activities and talking points. These will be supported with remote services such as mentoring phone calls and problem-solving Skype surgeries and the freely available resources on Digital Pathways.

Representatives from: Center for Studies of Holocaust & Religious Minorities, San Francisco Museum of Modern Art, Michel Waisvisz Archive, CAOS Centro Arti Opificio Siri, Royal Albert Memorial Museum & Art Gallery, Derby Silk Mill, Tyne & Wear Archives &Museums, Royal Pavilion & Brighton Museums, IT University of Copenhagen, Uppsala University & Culture24.

THREE: Creating a relevant online cultural offer for audiences

Our ambition:
Grow and broaden the online audiences for culture through compelling online products and services

SSO funded activities:

Digital storytelling & collections	Supporting smaller museums to explore innovative ways of marketing their offer to online audiences using their digital collection assets within our online storytelling platform.

Wider Culture24 activities:

Museum Crush	Our museum-centric publishing brand which curates and packages museum's collections to tell new stories that effectively reach and inspire audiences online. This design-centric weekly email digest delves into the truly incredible museum collections, uncovering curious stories and telling them to new audiences.
Show Me	This website does the legwork for teachers and learners, offering a safe, age-appropriate, gateway to arts and cultural collections content for students aged 7 to 12 and their teachers.

We will know we are successful in four years when:
- Museum Crush has become the place for all museums to share their knowledge and love of collections with a growing and diverse audience that reaches beyond their own networks using weekly in-depth features and email subscription
- We have developed a competitive advertising offer that generates income to make our platforms more sustainable
- Show Me has become a thriving, sustainable service, meaningfully connecting children and teachers with the amazing collections, experiences and resources on offer in museums and galleries

Digital publishing and marketing isn't easy. It is constantly evolving and requires specialist skills and knowledge and an eye on the changing platforms, behaviours and technologies. There's a treasure trove of stories to be uncovered in museum collections, but most remain hidden or are only communicated to local audiences and networks. This is a missed opportunity to engage a much broader constituency. Sites like Retronaut on Mashable[5] demonstrate the deep interest in historical, cultural and archival material published online. Objects, collections and artefact stories also thrive via websites like Reddit whose 'sub-Reddits' fizz with opinion and debate and act as a good springboard for sharing.

Culture24's expertise is rooted in 15 years of experience and we ensure our digital publishing offer is current and ever-evolving. Our range of sector and audience-facing products and platforms includes the MuseumCrush.com collections-focussed adult site, Show.Me.UK for children and our Museums at Night festival website. We take an R&D approach, using these channels as testbeds from which to analyse and explore the challenges around building audience engagement, reaching new audiences and creating fit-for-purpose content.

Museum Crush, Culture24's collaborative online storytelling platform, allows smaller museums to explore innovative ways of marketing their offer by using their collections. Working closely and collaboratively with the Culture24 editorial team museums consider the best way to develop stories about the collection, which are then published on Museum Crush and shared via their own and other channels. The approach, which includes discussion about the best ways to share and maximise the reach of the story beyond their

traditional audiences, is particularly aimed at those museums who feel they don't have fast-changing event and exhibition programmes to generate digital content ideas so may need extra support in thinking innovatively about the stories they do have to tell and how to share those.

We will actively work with our partners in museums across the UK to make Museum Crush an invaluable collaborative digital storytelling platform that not only helps them - especially museums with limited resources - to explore ways of finding new and growing audiences online, but also increases their skill base and confidence to engage audiences with digital storytelling.

We aim to grow the Museum Crush brand to become a recognised destination for engaging stories about museum collections and objects. This brand recognition will allow us to help museums harness the power of digital storytelling about museum collections and make them more digitally aware about the power and potential of their own online brand via shareable stories and imagery online.

Above: Museum Crush homepage www.museumcrush.com Oct 2017

There has never been as much potential to connect children and young people with the wealth of cultural collections now available online, but it's a hard thing to do well. Digitised museum and gallery collections are not yet being made widely available to children, young people and teachers in ways that meet their needs as learners, researchers or creators. Whilst the use of digital technologies and content is increasing, children, young people and teachers are still not discovering and using the vast majority of museums' digital collections and related resources.

ACE has recognised this problem and begun looking into ways to tackle this issue through its partnership with TES and a handful of national arts organisations such as The Royal Shakespeare Company, The British Museum and The BFI. In addition, ground-breaking work by innovators such as Tate and Wellcome Collection is developing understanding of audiences and provision for schools by the larger, higher profile and better-resourced arts and heritage organisations. However, for smaller museums with less capacity it is a very different picture.

Culture24 has been working in this field for several years now and is very well placed to support and effect change for the museums that need it most. Over the next few years we will actively develop Show Me (www.show.me.uk) as a platform for R&D in the packaging, curation and interpretation of cultural content for children, securing funding for audience development, content creation and strategic partnerships. This will allow us to provide specialist and tailored support to help arts and cultural organisations to use digital technologies as an effective means of reaching children and young people.

Show Me has not yet been promoted to schools and has had very little dedicated staff time yet has still attracted over 425,000 page views over the last 12 months, demonstrating interest from audiences and a strong base from which to develop and diversify audiences still further. Show Me offers the sector the perfect test-bed in which museums without child-and teacher- friendly websites can publish, test and promote content for learners. We will develop our role of bridging the gap between classrooms and museums, signposting, filtering, interpreting and editorialising cultural content.

In 2018 we will finalise our plans for a development of the Show Me offer and pilot the approach, once funding is secured, through 18-19. The new service will spark and support artistic and creative responses by children to the digitised collections we feature on the site, taking the Rijksmuseum Studio Awards – a hugely successful initiative that encourages designers, artists and makers to create products and artworks in response to the Rijks collection - as inspiration. Our pilot will experiment in a range of settings (museum, school, pupil referral unit); test co-production with children, teachers, artists and makers and explore techniques such as digital badging and use of video to deepen engagement. We aim to develop the pilot into a full service offer in 2020-22.

FOUR: Nurturing a 'Culture of Lates'

Our ambition:
To unlock the potential capacity of Lates programming to drive profound changes in museums' public engagement models.

SSO funded activities

Online event listings and support for after-hours programming	From 2018 the Museums at Night website will aggregate and publish after hours listings all year around (not just during the Museums at Night festival)

Wider Culture24 activities

Innovation and new business models	Develop a new model for the festival that will attract corporate, media and commercial sponsors. Exploit the growing trend of late night cultural event programming and how it is developing new audiences and generating new income.

We will know we are successful in four years when:
- Museums at Night works on a sustainable financial model
- Lates are an established and regular part of museum and gallery offers, attracting more diverse local audiences and contributing positively to tourism and the night time economy
- London has an annual milestone festival to match or better worldwide counterparts

UK museums and galleries have offered after-hours events since the turn of the century and they have particularly developed into a significant offer in the last ten years.

Culture24 has supported museums and galleries in reaching new audiences through Lates programming for nine years. Since we devised the Museums at Night festival in 2009, 1,226 venues have participated, programming 4,337 events attracting over 2 million people. Millions more have seen media coverage.

Venues participating in the festival use innovative programming to break down barriers to reaching new audiences. In participating in Museums at Night venues develop their event planning, partnership building and digital marketing skills. We have a track record of producing commissions and curating boundary-breaking, after-hours artist-led events in museums and galleries and have demonstrated impressive connections with the kinds of new and diverse audiences that arts and heritage organisations sometimes struggle to reach. We will build on these successes to enable the sector to take advantage of night time economy opportunities and enable us to develop a new business model for the Museums at Night festival.

Culture24 is at the forefront of a Lates revolution. We are leading the thinking around the development of Lates in the UK and have just undertaken the first substantial research to map Museum Lates in the UK since 2009 and explore the potential of Lates events to be a powerful catalyst for change and support the diversification of the night time economy.

The research was conducted in three parts - reports will available to download for free from www.WeAreCulture24.org.uk from early 2018.

1. Our **'Late Like A Local'** report forms the cultural tourism strand, funded and in partnership with Airbnb
2. **'A Culture of Lates'**, our Arts Council England GfA funded report, looking at the situation in the UK and containing evidence, findings and a set of recommendations for night time economy policymakers and venue programmers.

3. Our **'International Culture of Lates'** report, examining case studies from Moscow, Mexico, and Australia was funded by the Winston Churchill Memorial Trust.

We believe that Lates events are a key facet of museums' audience development strategy. If the sector is to attract new audiences, fresh faces and new ideas then its key assets, the venues, must be open when the visitors are able to attend – when they are not working.

If there is a single indicator of the difference between the experience of visiting a museum or gallery during the day compared to visiting in the evening it is the extent to which the visit is a social activity. When people attend evening events in museums many do so in friendship groups, without children, and consider their visit foremost as a leisure activity not a learning opportunity. Many venues programme with a focus on creating this social space, a convivial atmosphere in which to relax, socialise and possibly meet new people.

All three research reports will be published in early 2018 and will highlight these key insights:

- Lates can potentially do for venues' empty spaces what Airbnb's platform did for homeowners' spare bedrooms – create a channel by which new people can be attracted in and new income generated.
- Lates can be seen as a more social, experiential and affordable alternative or complement to visiting a blockbuster exhibition and as such if the experience is high quality it will be highly valued.
- If we can develop a Culture of Lates as a distinct strand of museum practice we can build capacity and reach untapped demand

There are also big financial gains to be made for the sector from Lates. Our research has shown that the current UK Lates event market is worth **£9.6m** in ticket earnings annually. If the sector is able to build on this by following the recommendations that will published in our reports, it could lead to year-on-year growth in ticket capacity, sales and earnings of 5%, and will add an additional **£7.7m** to venues' ticket income over a five year period. This increased economic activity will also lead to growth in food and beverage income and increased earnings for surrounding local businesses and supply chains.
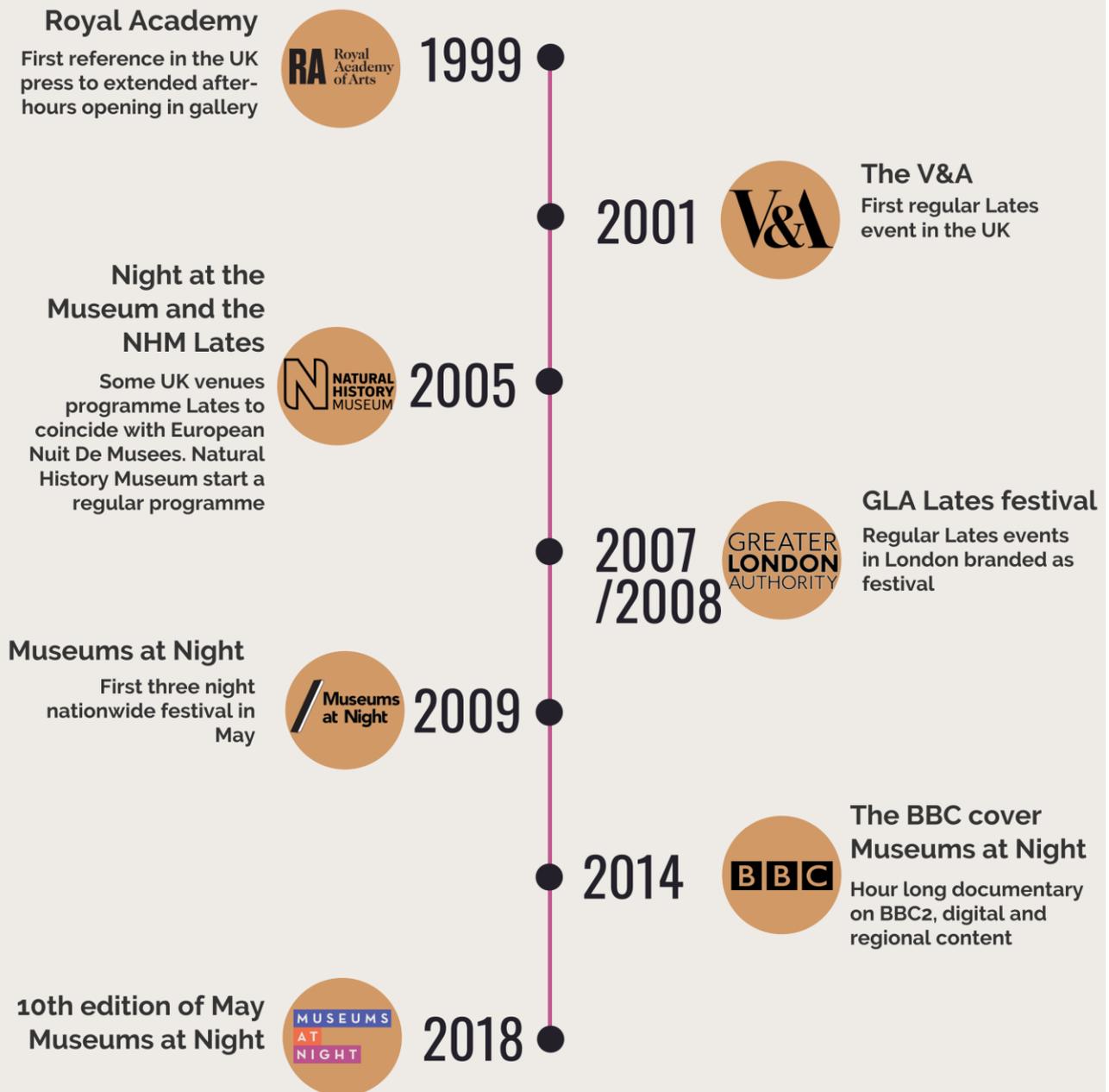
Going forward, Culture24 will convert the energy from the current Museums at Night festival into a new offer that better utilises venue spaces, opens up more opportunities for artists and forges the connections to new audiences the sector yearns for. We will take a systematic and partnership-led approach to gathering the evidence needed to make our vision a reality. Current initiatives we are developing in 2018 in this area include:
- A national conference to be held in late spring 2018, at The National Gallery, examining the impact and role of Lates in the context of the nighttime economy.
- New Lates Festival model - A ticketed festival (one wristband permits entry to all participating venues) that successfully delivers audience development and income generation to participating venues. Venues would be organised in a series of circuits based on geographical proximity as they do at the monthly Museums at Night festival in Mexico City, Noche De Museos. Initially this is being developed in London for a potential first edition in May 2019 and has the support of several of the big London national museums.
- New partnership with Funzing - an example of a programming partnership with an organisation that has access to creative talent and content and can reach a new audience. Funzing are a producer and a platform for speakers who give talks and workshops on subjects attractive to the 18-35 age group.

As the night time economy contributes £66bn to the UK annually, if we can develop Lates as a distinct strand of museum practice we can build capacity and reach untapped demand, creating new and increased income streams and welcoming new people into our spaces.

UK LATES TIMELINE

History of Lates

Royal Academy

First reference in the UK press to extended after-hours opening in gallery

1999

2001 The V&A

First regular Lates event in the UK

Night at the Museum and the NHM Lates

Some UK venues programme Lates to coincide with European Nuit De Musees. Natural History Museum start a regular programme

2005

2007 /2008 GLA Lates festival

Regular Lates events in London branded as festival

Museums at Night

First three night nationwide festival in May

2009

2014 The BBC cover Museums at Night

Hour long documentary on BBC2, digital and regional content

10th edition of May Museums at Night

2018

Above: History of Lates in the UK from 1999 to 2018

SMART OBJECTIVES

Objective One: Leading strategic thinking					
Activity	**Outcome**	**Timeframe**	**Milestone / SMART objective**	**Quality Indicators**	**Past results for comparison**
SSO funded activities					
NPO Digital Literacy Consultancies Individually tailored sessions offered to Museum NPO leadership teams	Strategic help to embed digital understanding and literacies across organisations & staff teams.	Y1: 12 sessions Y2: 12 sessions Y3: 12 sessions Y4: 12 sessions	• Develop session structure - Y1 • Offer promoted to NPOs in sector comms Y1/2/3/4 • Ongoing iteration of session structure & approach based on feedback & experience Y1/2/3/4 • Sign-up for sessions by 12 NPOs pa Y1/2/3/4 • Increase in digital confidence and understanding by at least 75% of teams	• Levels of digital confidence and understanding self-assessed by teams before and after consultancies • Post-session feedback gathered by C24 • C24 Impact survey by external evaluator will sample NPO teams taking part	No provision at present but demand cited in Digital Culture survey, Museums review and MDS Training Need Analysis.

Digital Support Partnerships: Strategic collaboration with other key ACE funded SSOs: • Collections Trust (digital leadership and collections) • Museum Development Services (responding to regional TNAs) • The Audience Agency (understanding audiences and data) • Bridge organisations (CYP and digital cultural learning with digitised collections) • Association of Cultural Enterprises (digital & retail) • Kids in Museums (their own digital strategy) • The Space (digital strategy & skills)	• Brokering, building and supporting partnerships with key ACE funded SSOs • Prevention of duplication • Collaborative programmes & joint working • Increased value for money from public investment	Y1: Joint staff workshops Y1: Meeting of CYP Bridge working group Y2: CYP Fundraising plans Y2/3/4: CEO review	• Digital partnership agreements formed Y1 • Joint staff workshops with key SSOs in Y1 • Creation of CYP working group in Y1 with min of 2 meetings a year • C24 internal review of collaborative working Y1/2/3/4	• C24 Impact survey by external evaluator will sample group • Annual internal reviews of collaborative working will analyse learning, impact and partner needs • Engagement within CYP group and actions resulting	Between Oct 17 and Jan 18 Culture24 have had numerous planning conversations with Collections Trust, MDSs in London, SW, NW & SE, The Audience Agency, all Bridge organisations, the Association of Cultural Enterprise, Kids in Museums and The Space.
Wider Strategic Support Convene this informal Museum Sector Support Alliance of CEOs to understand where our different products, services and visions meet. Curate and showcase best practice in museum and heritage education and inclusion, for 200-300 museums & heritage sector professionals each year at the Museums & Heritage Show	Prevention of duplication Collaborative programmes & joint working	Y1: 2 x meetings Y1: M&H show in May Y2/3/4: 2 meetings pa Y2/3/4: M&H show in May	Convene twice yearly meetings Host basecamp group to support online comms between CEOs Curate and chair the Museums and Heritage Show all-day Learning Strand each year.	C24 Impact survey by external evaluator will sample this group Museums & Heritage Show evaluates all session strands & we iterate/plan accordingly	18 organisations are already members of the Sector Support Alliance with three meetings held in 2017 Experience of & attendee feedback from running 5 previous Museums & Heritage Show strands 2012 to 2017.
Wider Culture24 activities					
Sharing our Digital Expertise Sitting on sector advisory groups & boards and participating in sector conferences & events. Keep pace with changing audience	Helping the cultural sector (museums in particular) to consider new developments in digital and culture.	Y1: Board membership Kids in Museums and Gem Y1: Respond to DCMS digital culture	Each year we will: Be open to requests to share expertise Display thought leadership through reflective posts on	Continued inclusion on boards and advisory groups and requests to speak/advise demonstrating our input is	Member of C24 currently on the board of Kids in Museums and GEM, as well as sitting on the advisory board for

		recommendations Y2/3/4: Respond to new policy developments as appropriate Y2/3/4: Respond to invitations to take part in sector conferences & events or join relevant boards of trustees.	platforms such as Medium that respond to key digital issues Respond to new government policy developments e.g. #Cultureisdigital	valued Readership of and responses to published thought pieces	ArtUK. Culture24 CEO worked on #CultureisDigital project during a DCMS secondment in 2017. Culture24 is cited in the Mendoza museums review for Let's Get Real
Collaborative working Partnership with other organisations to embed our expertise around digital understanding & literacy into existing sector leadership programmes.	Promote an integrated approach to ensuring digital understanding is part of leadership training programs.		Each year we will: Review existing programmes, reach out and explore collaborations.	Analysis of our input will happen through each partner programmes' own impact evaluations	Already working with AMA (futureproof museums) and begun discussions with Oxford Museums and AIM.

behaviour online and how other sectors are responding to this.

Objective Two: Building digital understanding, skills & confidence

Activity	Outcome	Timeframe	Milestone/ SMART objective	Quality Indicators	Past results for comparison
SSO funded activities					
Learning Modules (LM) Learning Modules, each partnering with a MDS; each working with 10 x museums & 2 practitioners from each museum. Over the four years there will be 3 x LM working with 60 people & 30 museums and producing a minimum of 15 case studies. Learning Modules develop and embed new ways of working with collections, interpretation, learning and programming, with digital literacy and skills as the common thread.	• To embed a shift in thinking & practice in participating museums. • Supporting museum professionals in collaborative action learning to develop digital literacy and skills, through workshops, experimentation and mentoring. • Support professional development through identifying, modelling and supporting best practice in audience engagement with collections, through digital channels and tools	Y1: Use 17-18 review and sector feedback to create plan for LM1 Y1: Identify MDS partner & recruit 10 participating museums Y1/2: LM1 Nov 2018 to May 2019 with 20 people & 10 museums Y2/3: LM2 Nov 2019 to May 2020 with 20 people & 10 museums Y3/4: LM3 Nov 2020 to May 2021 with 20 people & 10 museums	• Define focus for each LM in response to Training Needs Analysis of MDS • 75% of participants improving their digital skills (using self-assessment methodologies)	• We track digital skills and confidence development across all participants via self-evaluation processes • Participants' feedback surveys • Case studies detailing participant progress • C24 Impact survey by external evaluator -	Work delivered in close partnership with the MDS and in response to the first wave of LMs that took place in 2017/18 with 30 museums in three MDS regions. The leaning from these first three LMs has been captured and used to shape new programme. LMs will also draw on our experience with national publishing platforms (Museum Crush, Show Me & Museums at Night) to inform and enhance the modules.
MDS Regional Support 6 x workshops/briefing sessions taking place across England and delivered in partnership with the MDN digital futures training offer (London) and developed in response to sector needs. The sessions will address the significant gaps in how	• To provide efficient and effective digital training for 'Accredited' and 'Working Towards Accreditation' museums across England • Improve digital knowledge within	Y1: Total of 6 pa Y2: Total of 6 pa Y3: Total of 6 pa Y4: Total of 6 pa	• 75% of participants improving their digital knowledge or skills (using self-assessment methodologies) • Long term impact	• Short term survey delegates' responses to sessions • C24 Impact survey by external evaluator • Long term survey delegates' managers to assess longer-term	Developed in response to MDS training needs analysis from each region and building in the unique expertise of the Digital MDO within the London MDS.

museums use digital technologies and increase the general digital knowledge and skills of managers and staff.	senior leaders and staff		on organisational performance (using self-assessment methodologies)	impact on each org	
Digital Pathways (DP) This new online resource will support museums (and a wider cohort of arts and heritage organisations) to build relevant digital skills & understanding, and better reach/engage audiences online. It provides simple, structured, and accessible online 'pathways' that address common digital challenges, tailored to museum contexts. Each year we will: • develop new pathways in response to skills gaps • commission new resources in response to resource gaps • Run regional briefing sessions to promote awareness and access of Digital Pathway	• Provide online access and remote support for hundreds of museums and other arts and culture organisations who are at the beginning of their digital journeys. • Help cultural professionals to build their digital skills, understanding and confidence in key areas of their practice.	Y1: Promote DP across the museum sector Y1: Consult with & research sector needs Y1: Publish 2 new pathways & 5 resources. Y1: Review 10 external resources for inclusion. Y1: Run 3 x briefing sessions Y2: Promote DP across wider cultural sector Y2: Ongoing consultation into sector challenges Y2: Publish 2 new pathways & 5 resources. Y2: Run 3 x briefing sessions	• 500 downloads of commissioned resources in first 12 months • 10% increase in resource downloads per year • Use first year to set a baseline for growth for page view targets in Y2/3/4 • Online user surveys with 60% satisfaction	• C24 Impact survey by external evaluator will sample users • Monitor - quantitative usage (visits & downloads) • Online user satisfaction survey • Consultation with range of museum professionals for testing & advice on DP	Digital Pathways will launch in March 2018 and we will use Y1 usage & impact stats to benchmark and set targets for future. Status at April 2018: • Pathways launched online • Launch promoted via launch event • Number of Pathways: 4 • Number of total resources: 50 • Number of new resources: 10
New product development Create a series of affordable printed products to support cultural organisations of all kinds build their digital literacy and work more effectively to engage audiences.	Convert our expertise into products and services that can be sold (inside and outside the UK cultural sector and internationally) to generate income.	Y1: Create, produce, market and sell units Y2/3/4: Continue to produce, market and sell units Y3/4: Produce, market and sell 300+ units	• Develop, test & create products Y1 • Product launches Y1 • Ongoing product sales - Y1/2 x250 units. Y3/4 x350 units	• User satisfaction survey – follow-ups with range of buyers on impact and efficacy of product.	This will be based on C24's own method 'cards' and exercises used in workshops to support small scale experiments.

Wider Culture24 activities					
Let's Get Real A series of collaborative action research projects and related conferences/events that help the arts and heritage sector identify and respond to latest digital cultural trends • Work with sector to identify key digital cultural trends & needs • Develop collaborative action research projects and conferences that respond to these • Sell places to arts & heritage orgs • Document key findings • Review key learnings and embed into other areas of work including LM and Digital Pathways etc.	• Build digital understanding at sector, organisational and individual levels to help adapt to digital change • Shape relevant strategic and operational digital changes inside organisation • Develops personal confidence, literacies and skills • Help museums to be relevant and responsive to the changing needs of audiences of today	Y1: Run, analyse and report key findings from Let's Get Real 6 (LGR6) Y1: Develop, promote and run Let's Get Real 6 conference Y1: Share key findings from LGR6 with the sector Y1: Identify theme for Let's Get Real 7 (LGR7) Y1/Y2: LGR7 begins Jan 2019 to Oct 2019 Y2-4 Follow similar process for all future LGR projects adapting as necessary	• 75% of all LGR participants report positive impact for either their organisations or themselves • Sell 10 places on each LGR (£15k of earned income) • Sell 50 places on each conference (min £3k earned income) • Min of 10% of all participants diverse backgrounds, low income, volunteers or students	• End of project participant feedback • Ongoing learning through each project • Conference tickets sales • Key sector stakeholders engagement	Six year well-established programme, over 130+ organisations, over 60,000 downloads of reports & resources. Next LGR6 starts in Feb 2018, is collaboratively funded from the 19 orgs signed up and will focus on 'digital and social value'
Development of a national digital literacy framework for museums The One by One project runs from 2017 to 2019. Working with University of Leicester and a group of museums (Derby, Brighton, Exeter, Scotland, Wales), funded by AHRC	• Understand specific digital literacies and skills required by museums and how to build on these • Development of national framework to be tested in the UK and potentially rolled out to other countries • Better understanding of museum digital literacies across key sector stakeholders & policy makers	Y1: Research digital skills development and deployment across museums, and digital literacy needs Y2: Prototype, test and evaluate digital literacy development approaches in a range of museums Y3: Develop national digital literacy framework for museums and share with sector	• Consultation with 100 museums during research phase • Test out digital literacy development approaches with 10 museums • 75% of museum professionals testing digital literacy framework report positive impact	Project quality and impact is monitored and evaluated by University of Leicester in line with their own rigorous standards and those of the AHRC funding programme.	Initial bid to the AHRC was developed from the success of our LGR action research. Y1 research will provide benchmark with which to compare further project results to

Playful Experiences in Museums The 'GIFT' International project is a 3 year European-funded project partnering with universities, game design companies (Blast Theory and Next Game) and international museums, we will help museums design more meaningful personalised digital experiences for their audiences.	Research how gaming design processes can help museums create meaningful personalised experiences for their audiences	Y1: Participants identify specific needs/aims Y2: Participants test out practical approaches to meet their needs/aims Y3: Participants identify key learning and embed this back to into their organisations and share more widely with sector	75% of participating museum report positive impact for either their organisations or themselves	'GIFT' framework and project will be monitored and evaluated lead partner at University of Copenhagen in line with their own rigorous standards and those of the Horizon2020 funding programme.	As far as we know this is a new area of research in museum, therefore no previous results to compare to. Builds on our LGR thinking.

Objective Three: Creating a relevant online cultural offer for audiences					
Activity	**Outcome**	**Timeframe**	**Milestone/ SMART objective**	**Quality Indicators**	**Past results for comparison**
SSO funded activities					
Digital storytelling & collections Museum Crush is a collaborative online storytelling platform allowing smaller museums to explore innovative ways of marketing their offer using their digital collection assets.	• Reach beyond traditional audiences. • Museums learn new skills and are inspired to think about their digital collections in new ways • Museums think strategically about their social media outputs and how best to use specific content to maximise reach	Y1: visit each region Y2: visit each region Y3: visit each region Y4: visit each region	Directly supporting 50 museums a year to develop stories about collections published in own & Culture24 channels	C24 Impact survey by external evaluator	Over the last six months Museum Crush helped 39 museums to explore different ways of storytelling using their collections. We are still refining this process based on feedback.
Wider Culture24 activities					
Museum Crush Our museum-centric publishing brand which curates and packages museum's collections to tell new stories that effectively reach and inspire audiences online	An audience-facing platform to act as a vehicle for developing the sector's approaches to digital content creation, interpretation of collections, and online audience engagement.	Y1: Use this platforms to R&D our ideas and experience first-hand the practical issues museums and others grappling with.	• Maintain 13% growth of subscriber base for weekly email digest • 20% increase in page impressions • Secure advertising and sponsorship income of £6k pa	Maintain open rates of over 30%	Subscribers to our weekly Email digest are growing at 13% every six months (approx. 1,500).

| **Show Me** Show Me is our audience-facing platform for CYP and teachers. It is all about the wonderful world of museums, galleries and archives. We love the objects held in their collections, the stories those objects tell and the games and films museums make. We created Show Me to help children, young people and teachers discover, enjoy and learn about those things too. | • Next phase of Show Me will act as a vehicle for developing the sector's approaches to digital content creation, interpretation of collections, and online audience engagement.

• We will develop a new layer of content and activity on the site, in collaboration with children, artists, makers, teachers and museum educators to encourage children's engagement with collections & to nurture creative responses. | Y1: Fundraise and secure income to pilot new idea
Y1/2: Pilot takes place
Y2: Synthesise & analyse results of pilot; plan & fundraise for full project & begin work
Y2/3/4: feature new collections content from 30 x museums each year
Y3/4: Full project launched and developed
Y3/4: develop audience reach and artistic & creative responses from children to collections | • Secure funding for pilot project in Y1 to work with artists & makers in 3 settings
• Establish baseline of current engagement with collections (visits, duration etc) on Show Me in Y1
• Secure funding for full project Y2
• Increase audience reach by 100% Y2
• Y3/4: Increase engagement by 50% each year | • Feedback on experience of the project gathered from all participants (inc children) integral to co-production
• Analysis of engagement stats
• Quality of artistic/creative responses produced by children
• Evaluate & test resources produced by artists & educators | Show Me user stats for 2017 will be used as the benchmark for future audience development. Top line figures for last 12 months include c. 425,000 page views; c. 217,000 users. Other relevant benchmarks include the number of collection items featured, the number of museums sharing content with the site and the depth of engagement by users with individual types of content. All will form the basis of ongoing analysis. |

Objective Four: Nurturing a 'Culture of Lates'					
Activity	**Outcome**	**Timeframe**	**Milestone/ SMART objective**	**Quality Indicators**	**Past results for comparison**
SSO funded activities					
Online event listings and support for after-hours programming From 2018 the Museums at Night website will aggregate and publish after hours listings all year around (not just during Museums at Night festival)	Provide insights and learnings regarding digital marketing and after hours opening to be captured and shared within Digital Pathways	Y1: Support and promote collection of all year round listings	Support Lates listings all year round	200% increase in Lates listings when aggregated all year	In 2017 there were approx. 600 Lates events on Museums at Night website taking place around May & Oct festivals.
Wider Culture24 activities					
Innovation and new business models Develop a new model for the festival that will attract corporate, media and commercial sponsors. Ideas in development include: • New Lates Festival model - A ticketed festival that delivers audience development and income generation to participating venues • Programming partnership with Funzing - a producer and online platform for speakers who conduct talks and workshops about themes and subjects attractive to 18-35 age group	• Identify a new business model for the Museums at Night Festival. • Exploit the growing trend of late night cultural event programming and how it is developing new audiences. • Research & consult with range of local, regional and national partners to identify mutual opportunities. • Support venues to reach new audiences and generate income	Yr 1: Partnership with Funzing Y1: Develop new festival model in London Yr 2: Ongoing Funzing partnership plus one other content provider. Y2: Deliver festival model Yr 3: Continue content partnerships and add a new one. Continue with new festival model in at least two cities Yr 4: Continue to develop partnerships and models	• Work with London Assembly Night Time Commission to explore future role of Lates in night time economy • Lead consortium to increasing supply & demand for innovative after-hours events and extended opening • Champion Lates as a game changer in developing a sustainable, dynamic out of hours offer	65 new events in partnership with Funzing and £9,000+ of new income	In 2017 we undertook an extensive UK and international research project funded in UK by ACE, with a cultural tourism component supported by Airbnb and international research funded by the Winston Churchill memorial Trust. Outcomes of the research will inform new strategic approach to growing and promoting the sectors after-hours activities.

Digital infrastructure					
Activity	**Outcome**	**Timeframe**	**Milestone/ SMART objective**	**Quality Indicators**	**Past results for comparison**
SSO funded activities					
Direct Data Entry (DDE) system & data set Our unique data model and data set of 7,200+ venues and their event listings	An up-to-date, rich and comprehensive database of arts and heritage sector venue facilities, services events & exhibition listings. Supporting and developing the infrastructure, ensuring our data and APIs are ready for use by others as thinking develops and compatible with wider data and tech systems.	Y1/2/3/4: Providing an easy- to-use and robust online data input service to visual arts and heritage organisations, at no charge, supported by expert staff via phone and email.	Each year we will ensure: • Data entry service available • Dedicated support staff 5 x days per week in office hours • ongoing maintenance and development • maintain minimum of 10,000 listings	• C24 Impact survey by external evaluator • Ongoing queries from DDE users • Working with highly regarded technical suppliers & data, experts	We have been running the DDE system since 2001 & have developed the system iteratively, always in response to technical changes and/or user needs. We archive all listings entered and track visits to the DDE platform to benchmark and analyse activity.
Data sharing services A series of freely available APIs for use by third party publishers.	• Supporting ACE funded initiatives ArtUK, Waterloo200 and IWM • Supporting audience facing services such as Pobble.com. • Openly licensed listing & venue data available for use in publications and research by third parties via APIs	Y1/2/3/4: Aggregation & packaging of listings and other content Y1/2/3/4: Maintain APIs and respond to technical, licensing and content-led developments as needed	Each year we will ensure • API services available online 95% of the time • 1 x new third party organisation using our API • Feed listings data to cultural partners to support sector initiatives & provide expert support to data partners	Past uptake & current usage of data services inform the developments & formats of the APIs - we are responsive to partner requirements around technical and content aspects and all developments take place as required by their changing needs.	We maintain regular communication with users of the API, making changes and update where required and ensuring we keep in tune with their requirements.

RESOURCING

Our strengths

Over the last 5 years Culture24 has made a step-change in the way we embrace fundraising, income generation and business development. We have looked for and found ways to build on our programme of boundary-breaking, high-quality projects, exploiting their ability to reach and impact audiences and using them as the basis of defining packages to attract commercial sponsors, individuals, trusts and foundations.

We are creating a consistent programme of fundraising activity that exploits our extensive networks and digital expertise in order to further reduce our reliance on public funding and increase our resilience to adverse economic conditions beyond our control. All of Culture24's work is supported by our digital infrastructure of servers, computers, APIs and databases that support our communications, data services and publishing platforms.

The expertise of our team

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. Our work draws on substantial previous experience: 15 years of publishing cultural websites, 9 years of delivering the Museums at Night festival, 6 years of leading Let's Get Real action research and 5 years programming national conferences. *See Appendix 1: Trustees, staff & history*

Culture24's reputation and network is very strong in the digital, technology and media sectors, as is our Board of trustees who between them have direct links into top companies within these rapidly growing industries including BBC Worldwide, Pottermore, Mashable, Retronaut, Livity, Google and Facebook.

Since start-up in 2001 Culture24 has enjoyed an enviable record of staff retention, with most of the team having more than five years of service. Because of this, learning has stayed within the organisation leading to a highly experienced group with a track record in successful project delivery. We have a small leadership team of Jane Finnis (CEO) and Anra Kennedy (Director of Content & Partnerships) that has been in place for 15 years. In the last four years they have diversified the roles of other key members of the team, strengthening and building their expertise and experience so that no one person is indispensable. Culture24 works hard to ensure we find time to share staff expertise within the team.

To support our new role as an SSO we have introduced a better-resourced staff training budget, in particular to help us support staff and trustees to be fully trained and supported in all aspects of equality, diversity and inclusion.

Culture24's team is made up of experienced managers with exemplary delivery records. We use a combination of traditional PRINCE2 project management principles and agile, responsive methodologies with a range of digital management and collaboration tools such as Basecamp, Survey Monkey, WuFoo and MailChimp. We have successfully managed and delivered a range of projects from large-scale, multi-faceted, international collaborations to high level consultancies for senior stakeholders.

Our digital infrastructure

Culture24 has a sophisticated data aggregation, sharing, creation and online publishing system that holds venue and listings data from over 7,200+ arts and heritage venues. The data underpins our own publishing

channels but is also part of a layer of data feeds upon which we have built a new generation of partnerships, collaborations and services that support other key publicly-funded initiatives such as ArtUK, Waterloo200 and the Imperial War Museum's Centenary Partnership. It is the largest and most comprehensive database of venues and listings data in the UK, designed, built, tested, refined and tweaked over 16 years. Information aggregated in this system directly from venues, plus editorial content created in-house combine to form Culture24's content offer, as illustrated below:
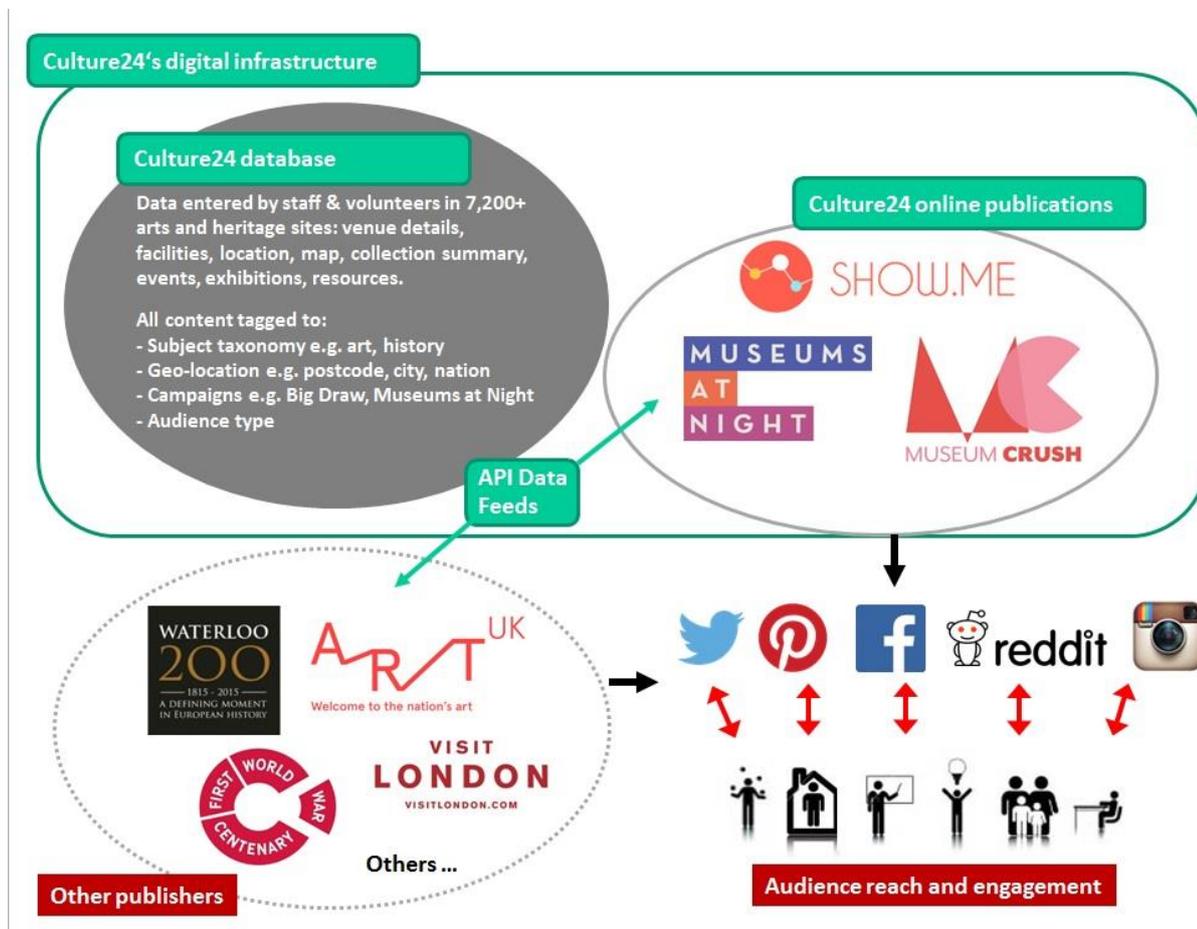
Supporting the distribution of cultural content through partnerships with key publishers and communities of interest, as well as our own web, mobile and social media channels, allows for unprecedented reach and scale not possible for individual organisations within our network.

The extensive data literacy of our team allows us to add value to the data flowing into the system:
- Ensuring ontologies within tagging system are relevant, up to date and tuned in to audience needs
- Supporting venue users to input and tag content
- Curating (or packaging) content into topical, geographical and subject themed strands
- Creating and maintaining data feeds in a range of formats.

Our technical infrastructure has been developed over many years, in partnership with one of the UK's leading collections management providers (System Simulation Ltd), who built and support it for us. This is not a simple commissioning relationship. Instead we have worked together with these suppliers and through them, with the wider national network of approved collections management suppliers, to ensure the data model we have created and will continue to develop is compatible with relevant cultural data standards.

Our data model is used to catalogue and describe arts and cultural organisations' locations, facilities, services, collections overviews, collection object records, public-facing resources, events and exhibitions listings. It's technically robust and can be usefully mapped against or integrated with any other relevant data sets. We have also ensured our listings data model remains compatible with commercial listings services' models and our resource descriptors are compatible with those used by the education sector. In 2016 the BBC's Research and Education Space (RES) developers worked with our technical suppliers to convert much of the data to Linked Open Data, enabling it to be integrated into the RES platform.

Over the coming years this digital infrastructure will enable us to build, sustain and communicate with our national network of venues and practitioners and aggregate and share data and content with a range of partners. It supports us to publish content and resources on a range of platforms, channels and family of websites, in particular our Digital Pathways resource. Our digital networks and social media channels will be used to share learning across the sector, amplifying messages and reach.

We license our data openly for re-use and support requests for tailored sub-sets of the data, helping users to filter and access exactly what they need as far as possible. We will continue to do this across our four-year programme, maintaining and developing this valuable data source.

The technicalities of our digital infrastructure are little-understood by the majority of the arts and cultural organisations who enter venue and listings data into it, but that doesn't matter and is where Culture24's role and expertise in this area is vital. We will continue to develop and sustain this infrastructure and data set from 2018-22 on behalf of the sector. We will ensure that as the DCMS and others move their digital policies forward and as technology makes the mapping of open data sets and systems ever simpler, this collective cultural data set is ready to be part of any future services. As ours is the most comprehensive and most accurate data set of its kind it has the potential to be extremely useful in many fields of research, policy-making and also planning by other cultural bodies, when mapped against other open data, for example on population socio-demographic s using ONS Census data. Nesta overlaid Culture24's cultural venue data against licensed HEFCE data on supply of university graduates in arts and culture-related degrees in their '2016 Tech Nation' report last year for the digital tech sector.

Equality action plan

Our context:
Culture24 is fully committed to promoting equality and diversity. As a small, predominately sector-facing organisation there are some areas of equality and diversity that we cannot control but that we will make every effort to influence. Beyond advocating for diversity, we cannot guarantee the make-up of the external professional workforce who take part in our various projects, events and learning modules as this is ultimately determined by the participating organisations themselves. However, despite this, there are still several practical ways we can promote equality and diversity in our strategic leadership work, in the targeting of our project participants, in the provision of our online content, in recruiting and retaining a diverse workforce and in building a board that leads on equality and diversity. We believe these approaches focus on all nine of the protected characteristics detailed under the Equality Act (2010).

Our actions:
- **Culture24 staff & trustee training and development**
  The first step in developing our attitudes and practice is to ensure our own staff and trustees are fully trained and supported in all aspects of equality, diversity and inclusion. In Year One we will invest in foundation CPD for the whole organisation and refresh and develop that training in each subsequent year. Topics will include: cultural awareness; unconscious bias; impact and use of language; nature and awareness of discrimination and any other relevant topics recommended by

the trainers. In addition, our CEO has signed up to be a mentor for Arts Emergency and will complete the necessary training.

- **Promoting equality in our strategic leadership role**
  We will do this through prioritising diversity and equality as an important component to the strategic content of our work, where there is an obvious connection. For example our forthcoming Let's Get Real 6 project is exploring the social purpose of digital technologies for museums, and we will ensure that museums consider their approaches to diversity and equality when reflecting on their social purpose. Where we have control, we will ensure that we select partners based on diversity. For example ensuring that schools we work with in relation to our Goal 5 work have a pupil base that is representative of a diverse society. Where we don't have control, such as guaranteeing the diversity of the professional workforce who take part in our various projects and events, we will ensure that we explicitly advocate for them to consider equality and diversity and where possible create conditions that encourage diverse participation, for example ensuring that all Culture24 events are fully accessible to people of all disabilities.

- **Reaching diverse audiences in the online content we produce**
  We will ensure that all our online content is reflective of the diversity of society and is technically accessible for those audiences with disabilities. We will also ensure that the stories we publish of museums and their objects can reflect this diversity, for example through exploring alternative stories and themes that showcase the culture of diverse communities. We will further ensure that we identify a range of appropriate publishing channels to ensure that this content can reach as diverse an audience as possible.
  We also create online content that is sector-facing for example online resources via our Digital Pathways offer. Whilst we cannot guarantee the diversity of the sector audience that accesses these resources we can exploit existing online communication tools to ensure participation and uptake is as easy as possible by anyone, wherever they are, at no cost. Similarly to the audience-facing online content we will ensure all this content is technically accessible for those with disabilities.

- **Recruiting and retaining a diverse workforce**
  We have a small workforce (currently nine people) but we have always sought to prioritise diversity in our employment practices for example by allowing flexible working. We will continue to advocate for diversity in our workforce by ensuring that all employment procedures and documents are framed flexibly enough to allow us to attract, appoint and retain diverse applicants, including those with disabilities. We will extend this practice to include our recruitment and use of freelancers, advisors and volunteers.

- **In building a board that leads on equality and diversity**
  Our current board of trustees is moderately diverse in terms of gender and race, but we believe that it is important to improve this representation. We currently have nine trustees, four of whom (including the chair) are women and three of whom are from BAME backgrounds. Also whilst there is some diversity in terms of the age of trustees, there is no young person representation. As we believe that our work can only be improved through engaging the voices of younger people, we will recruit at least one young person to the board in 2018. We will continue to regularly discuss and review diversity with the board and also ensure that our board recruitment procedures have specifically reached out to, and considered, diverse candidates.

Our objectives:
1) Design the programme and methodology of our next Let's Get Real project to explicitly require all participating organisations to reflect on their approaches to equality and diversity as part of exploring their social purpose. This will happen by end of 2018 and is the responsibility of our

Research Manager. We will monitor and review our impact by asking all participating organisations to report back on their reflections as part of the project data gathering. We will share our learning from this via project outputs, most likely a report and conference.

2) Work with the MDS and other bodies (such as the emerging professional network) to ensure 10% of participants in our Learning Modules come from a range of diverse backgrounds.
3) All events Culture24 is primarily responsible for will be fully accessible for people with disabilities. This is the responsibility of the Office Manager. We will monitor and review our impact by seeking specific feedback as to the event accessibility from all participants.
4) At least 10 stories per year from our Museum Crush publication will highlight stories and themes that showcase the culture of diverse communities. This is the responsibility of our Editor and we will review our impact by seeking feedback each time about the stories published from the communities in questions. We will share the learning from this back to the sector via our various Learning Modules focusing on the publishing of online collections.
5) We will recruit an appropriate person under the age of 25 to our board by the end of 2018. We will also increase the current female representation of our board by the end of 2018 and maintain the levels of gender and race representation on our board.

Environmental Action Plan (summary)

Culture24's full Environmental Action Plan will be submitted, as requested by ACE, to the Sustainability Partner portal once that is available in February 2018. In advance of that, our approach is summarised here.

We are committed to operating our organisation in responsible, environmentally-aware ways and undertake to reduce our environmental impact and energy usage as far as possible across all activities.

Culture24 will ensure that we take the following practical actions to reduce these impacts:

- Shift all our financial management to a cloud computing system (XERO) that manages all data and transactions digitally reducing the need for printed invoices, spreadsheets etc
- Use paperless, digital systems for all event bookings and ticketing
- Reduce energy usage by ensuring all office electrical devices are only turned on when being used and always turned off at the end of the day
- Reduce the impact of business travel and staff commuting by avoiding travel where possible e.g. using Skype and teleconferencing, and encouraging the use of zero or low carbon travel modes e.g. walking, cycling, journey sharing, travelling by public transport – usually trains - where possible on longer journeys.

As a small sector support organisation that is housed in shared office space, there are only certain environmental impacts that are under our direct control. We will work with Lighthouse, the landlord of our building (and an Arts Council NPO) as well as with our fellow tenant companies, to support their Environmental Action Plan for the building and all shared facilities, which includes energy supply and usage and waste and recycling services. This statement from Lighthouse outlines their approach:

"Lighthouse continues to commit to conducting its operations in such a way as to prevent pollution, to minimise as far as is appropriate the adverse impact on the environment of its activities, to continually improve its performance and to comply with all applicable environmental legislation. Our Environmental Action Plan details steps to be taken to make sure that our multi-purpose venue in Brighton, including its offices, studios and event spaces, and all work carried out there, is as sustainable as possible, reducing resource use and ultimately the impact on the environment."

GOVERNANCE

Culture24's reputation and network is very strong in the digital, technology and media sectors, as is our diverse board of 10 trustees, made up of 6/4 men/women and 7/3 white/non-white. Many have direct links into many of the top companies within these rapidly growing industries, as well as in-depth financial, business and cultural sector experience.

Culture24 is governed by a team of 10/12 trustees selected for their range of skills and professional expertise. Trustees, along with our Arts Council England relationship managers (where possible), attend quarterly board meetings. In addition a Finance and Personnel Sub-committee comprising four trustees meets quarterly to examine the charity's financial position and review, in depth, the progress of all major budgets and staffing. The outcomes of their reviews are then reported back to the wider board. An annual pay review takes place in February and internal budgets allow for a contingency budget to response as necessary.

In 2018, we will be starting a new round of board recruitment and will be using an open call for applications for the first time. This new approach supports are desire to be more open as an organisation and to attract those from outside of our immediate networks to step forward and share their expertise and world views. We have done an audit of the current boards skills and will be looking for individuals with skills & expertise to fill the gaps. Selection will also take in account our commitment to a rich diversity of individuals and in particular will include a target to find someone under 30 with expertise in digital or social enterprise.

The trustees meet at least quarterly, and more frequently when the occasion arises, to receive reports, to review progress and to develop future strategic initiatives. Each year the entire board and staff take part in a joint away day to stimulate and lead business planning and development. New trustees are recruited and appointed by the existing board, and are given a comprehensive induction and introduction to key staff and projects at the Culture24 offices. *See Appendix 1: Trustees, staff & history*

Culture24 also has a wider international network of 'friends' (ex-board members and industry experts) who advise and guide as needed, including:

- John Newbigin, Chair of Creative England
- Matt Locke, Director, Storythings
- Seb Chan, CXO / Chief Experience Officer at Australian Centre for the Moving Image
- Jill Cousins, Director, Europeana
- Shelley Bernstein, Deputy Director of Digital Initiatives and Chief Experience Officer, Barnes Foundation, Philadelphia, USA
- Nick Winterbotham, Director, Museums Resilient Leadership programme
- Prof. Ross Parry, University of Leicester Museum Studies
- Carolyn Royston, Isabella Stewart Gardner Museum, Boston
- Andy Budd, CEO, Clearleft

FINANCE

Past experience

Culture24 has an exemplary record of financial management, handling budgets from public and commercial funding since 1999. We have experience of leading large-scale, three year projects with multiple partners from different European countries. We have also managed and simultaneously produced a programme of artist commissions, workshops, conferences, actions research, data support and online publications.

All budgets are scrutinised and managed by the CEO and Finance Manager. A finance and personnel sub-committee of four trustees meets regularly to examine the charity's financial position and review, in depth, the progress of all major budgets and staffing. In the last sixteen years we have managed numerous large scale public grants (UK wide and international) responsibly, staying within overall budget but being flexible to spend more or less on particular line items should circumstances warrant it.

Prudent financial management has enabled us to build healthy reserves which cover any cash flow issues between project payments. A contingency fund is maintained in the event of a sudden loss of income for any reason and is adjusted annually to cover three months of staff and contractual obligations should the company cease trading.

As a registered charity Culture24 employs a local firm of chartered accountants to prepare and audit annual accounts and submit annual returns to Companies House and the Charity Commission.

Developing our own resilience

Over the last six years Culture24 has made a step-change in the way we embrace fundraising, income generation and business development. We have found ways to build on our programme of boundary-breaking, high-quality projects, exploiting our ability to be an effective sector support organisation.

Our programme of fundraising activity exploits our extensive networks and digital expertise, reducing our reliance on public funding and increasing our resilience to adverse economic conditions. Focusing on our own resilience and boosting our financial independence will help us grow our programme of work and offer more support to arts and heritage organisations at a time when they really need it.

Our financial plans are based on evidence of sector need we see around us but also on years of working to very tight budgets, with limited security, in a constantly-evolving technological environment. This experience and track record, combined with the stability of a new four year SSO funding agreement from ACE, will give us an unprecedented platform from which to continue to build our products and support services.

We will capitalise on this stability and further secure our own internal resilience. We have set ourselves realistic targets for self-generated income based on evidence from the past three years. We have based our estimations of income from trusts/foundations on the careful matching of their priorities to our plans – in particular the development work and relationships we are building in 2017/18.

As an SSO this support will provide us with a stable foundation to further develop our services, self-generated income and partnerships.

A mixed funding model

Culture24 operates a mixed funding model and has succeeded in attracting other funders and establishing our own models for income generation. This approach leverages substantial added value for ACE thanks to the diverse mix of support we have secured.

We have been successful in reducing our overall dependence on ACE funding from 74% in 2013/14 to 56% in 2015/16. Over the same period we saw our self-generated income rise from 5% in 2013/14 to 28% in 2015/16. Our projections for the period 2018/22 see this reduction continuing with ACE support dropping from 49% in 2018/19 to 42% in 2020/22. This is made possible by an increase in self-generated income over the same period from 26% to 31%.

Culture24 has achieved this growing resilience through:
- Developing in-demand, innovative products that produce high-quality outcomes
- Re-investing our own self-generated funds to develop new projects
- Monetising both our tangible (network, database, digital platforms) and intangible (reach, trust, authenticity, brand recognition, knowledge) assets
- Taking advantage of our track record of stakeholder and sector engagement
- Carrying out independent, consultant-led research to identify business development opportunities
- Carrying out audience & user research to ensure relevance and impact.

Examples of this include:
- Let's Get Real collaboratively-funded action research projects
- National conferences
- Museums at Night public donations
- Website advertising
- Strategic training for agencies such as Heritage Lottery Fund
- Commissioned consultancies and strategic support for campaigns such as Waterloo200
- International commissions from British Council and Europeana

These boost our financial independence helping us to grow our overall programme of work.

Sustainability and exit strategy

We are well aware that in the current climate targets for fundraising are often over-subscribed with offers of partnership and requests for investment. However Culture24 has a unique offer and delivers a set of shared solutions that very few other single organisations can deliver. We work nationally, across arts & culture and as such are not restricted by regional limits or type of genres, giving us a much wider pool of fundraising targets to aim for. We also have an excellent track record of pan-European and international work, with strong networks, partnerships and experience.

None of the projected sources of income from trusts, foundation, international partners or self-generated income are big enough that if they were NOT successful, would compromise our overall security. We also ensure that any additional staff members needed for these projected projects are included as direct costs in the budget, ensuring core staff are not put at risk.

In the event that our Arts Council SSO contract is not renewed in 2022, our income would be halved and we would have to stop those services and programs of work that are explicitly developed for and funded by ACE. This would include digital pathways, free learning modules, MDO regional support and NPO leadership consultations. Withdrawal of ACE support would also undermine our ability to maintain our digital

infrastructure which would result in the ending of our data services supporting third-party partners such as ArtUK and Waterloo200.

In the event of this happening we would seek to transfer our data to another publicly funded sector support organisation so that its value would not be lost. We would also seek to transfer the hosting of all the funded digital resources to either ACE or another sector support organisation to ensure a legacy of investment. Organisationally, we would then need to regroup as a much smaller team, acting as a creative agency offering expertise in online publishing, research, digital change and building digital capacity.

Projections

Our projected turnover for the next four years is based on substantial previous experience delivering activities to budget and on time over the last fifteen years. The total turnover each year can be seen below broken down to illustrate the source of the income:

Y1: £598,302 - ACE 49%, trusts & foundations 23%, International 2%, Self-generated 26%
Y2: £661,498 - ACE 45%, trusts & foundations 26%, International 2%, Self-generated 27%
Y3: £705,539 - ACE 42%, trusts & foundations 28%, International 5%, Self-generated 26%
Y4: £706,375 - ACE 42%, trusts & foundations 21%, International 6%, Self-generated 31%

These projections show a slow and steady growth in turnover and a reduction in the percentage of support from ACE from 49% in Y1 to 42% in Y4.

Our projections for income generated by the sale of our services and products are based conservatively on what we earned in the last three years. The projections allow time and budget for our work to evolve in response to impact evaluation. They include realistic projections for new income in years two, three and four as we capitalise on commercial partnership opportunities in new publishing and programming offers developed in 17/18 and 18/19.

Our projections for trusts, foundations and international work are based on our successful track record over the last six years and informed by development conversations and potential partnerships, many of which are already underway. These projects are all linked to well-understood, existing audience needs, sector challenges or policy priorities such as digital engagement, digital literacies or digital learning.

Proposed costs for our ACE SSO programme of activity

Our programme of work runs from April 2018 to March 2022 and consists of five inter-related strands of activity (Strategic Leadership, Learning Modules, Digital Pathways, Supporting Publishing & Programming and Digital Infrastructure). The level of SSO funding each year is £296,000 and is allocated as follows:

Year 1:

£190,279 Staffing	This represents 58% of our overall staffing budget and covers those members of staff who will deliver the SSO programme
£24,431 Overheads	This represents 42% of our organisational overheads
£81,290 Direct Costs	This consists of the direct expenditure incurred from delivering the SSO programme of activities
£296,000	TOTAL

Year 2:

£197,676 Staffing	This represents 58% of our overall staffing budget and covers those members of staff who will deliver the SSO programme.
£20,334 Overheads	This represents 42% of our organisational overheads
£77,990 Direct Costs	This consists of the direct expenditure incurred from delivering the SSO programme of activities.
£296,000	TOTAL

Year 3:

£196,248 Staffing	This represents 58% of our overall staffing budget and covers those members of staff who will deliver the SSO programme
£25,362 Overheads	This represents 42% of our organisational overheads
£74,390 Direct Costs	This consists of the direct expenditure incurred from delivering the SSO programme of activities
£296,000	TOTAL

Year 4:

£196,757 Staffing	This represents 58% of our overall staffing budget and covers those members of staff who will deliver the SSO programme
£24,853 Overheads	This represents 42% of our organisational overheads
£74,390 Direct Costs	This consists of the direct expenditure incurred from delivering the SSO programme of activities
£296,000	TOTAL

Direct costs for each strand of activity include: travel, meeting expenses, production of resources and the technical cost of maintaining the publishing platforms & digital infrastructure that underpin all of our work. Estimates are based on our experience in recent years laying the foundations for these activities.

RISK MANAGEMENT

The Culture24 Board and the CEO operate an ongoing risk management strategy that is reviewed twice a year during Board meetings. Additionally at the AGM we also carry out an insurance review and office inventory. As a registered charity Culture24 employs a local firm of chartered accountants to prepare and audit their annual accounts, and submits annual returns to both Companies House and the Charity Commission.

Financial risk is monitored by the Finance & Personnel subcommittee through quarterly management reports and the review and preparation of the accounts. A generous contingency fund is maintained to be used in the event of a sudden loss of income for any reason. The contingency is adjusted annually to cover three months of staff and contractual obligations should the company cease trading for any reason.

Culture24 Risk Register (January 2018)

	Risk description and implication	Mitigating factors
1	Failure to reach income targets • Need to scale back or cancel projects • Staff redundancies • Need to use charity reserves with an impact on long-term resilience	• Income generation appropriately resourced • Realistic fundraising and income generation plan created and implemented • Use of an online system for financial management and reporting that is able to effectively monitor income and expenditure in real time
2	Charity fails to build financial resilience and sustainability • Income levels not met • Need to reduce range of activity • Need to make staff redundant • Potential reputational damage • Need to use reserves to support operating costs	• Realistic fundraising plan implemented with realistic forecasting of income and expenditure • Accurate monitoring of cash flow • Reserves policy maintained and regularly reviewed • Use of freelancers to respond to fluctuations in project delivery
3	Dependence on key personnel • Loss of knowledge inside the organisation that undermines our resilience. • Loss of key team member due to sickness or other emergency • Excessive workload and pressure for other team members • Inability to meet commitments	• Dissemination of learning from senior staff across the organisation • Tapping into opportunities for professional development of our staff and supporting these • Diversifying the roles of key members of the team to strengthen and build expertise • Nurturing freelance contacts to build internal capacity and growth. • Budgeting includes support for additional staffing issues
4	Over-commitment resulting in internal capacity issues • Inability to deliver work as agreed • Potential reputational damage	• Regular reviews of staff structure and responsibilities to ensure clear lines of reporting, performance management and evaluation • Robust project management processes in place • Regular project reviews and cook at resource management • Use of freelancers and volunteers to provide additional office support

5	Technology changes have adverse impact on projects	• Senior staff attend future-gazing events across other sectors • Senior staff serve on numerous national and international advisory boards • Budget line for technical upgrades to publishing systems • Systems built to be flexible with open data-sharing protocols • Excellent board of trustees with deep-links into commercial/tech world
6	Internal barriers to change within arts & heritage organisations prevent new ways of working	• Start with a coalition of the willing and establish proofs of concept for new approaches • Evidence success through piloting new ideas and being open about learning • Structure partnerships to keep risks low for participants

MEASUREMENT & EVALUATION

To meet our responsibilities as a new Sector Support Organisation and provide the sector with quality services, Culture24 will be introducing an annual 'Impact Survey', to be sent to a selection of participants/users of all its SSO activities. This impact survey will be carried out and evaluated by an external evaluator, alongside interviews with key strategic partners. The work has been budgeted for, will be carried out on an annual contract and will be developed in consultation with other SSO partners, in particular Collections Trust and The Audience Agency.

Our ethos is based on learning together, learning from others and learning by doing. We carry out ongoing evaluation on all of our work, capturing both quantitative and qualitative data. We use this to better understand the impact of our work for those taking part and to ensure our approach is robust and honest. We value the data from our own activities and support a culture of data-driven decision making that keeps our approach very real. Feedback from participants and practitioners allows us to consider and iterate what we do. Techniques and tools we will use include:
• Surveys, focus groups and interviews with audiences and cultural practitioners
• Analytics tools to benchmark digital reach and engagement
• Quantitative measures of participation and reach (i.e. number of attendees at workshops, number of museums taking part in projects, resource downloads)
• Honest analysis of all data and responses.

With regard to our own communication work we measure success through a wide range of metrics: open and click rates and responses to our email newsletters; downloads of our reports and resources; clicks through to our sector-facing sites; growth in followers, engagement and sharing on Twitter and ticket sales to our conferences and events.

Culture24's work brings arts and cultural organisations together to do things they couldn't do on their own, creating shared opportunities to overcome shared problems together. We champion creative ways to help exploit assets and make strategic and practical changes to create value for the widest possible audience. The continued growth in Culture24's self-generated income (from action research, workshops, conferences, commissions, consultancies) is evidence that our services deliver value and are respected. Our style is to tackle what are often difficult subjects with candour, humour and creativity.
A selection of testimonials can be found in Appendix 3: Culture24 testimonials.

APPENDIX 1: TRUSTEES, STAFF & HISTORY

Our board of trustees:

	Andrew Dewdney is a research professor, PhD supervisor and lecturer working within the Centre for Media and Culture Research at London South Bank University. He is Chair of the Board for both DA2, (Digital Arts Development Agency) and Southwark Theatres Education Project. He is a member of the South Bank Cultural Quarters Directors' Group.
	Owen Valentine Pringle is a senior digital strategist with over 20 years of experience across cultural, media and NGO sectors, having been the functional lead for digital at ITN, Sky, Southbank Centre and Amnesty International. He serves on advisory panels for Business in the Community and the events arm of Daily Mail & General Trust, is a Faculty Member of the V&A's Innovative Leadership Programme and a Fellow of the Royal Society of Arts.
	Wolfgang Wild is the creator of Retronaut, a brand that shows 'the past like you wouldn't believe'. In 2014, Wild licensed Retronaut to Mashable and National Geographic published the first Retronaut book – with two further books published in 2016. Number 20 on the Times of London's list of the "50 people you should follow on Twitter", he worked across the museum and archive world for a decade.
	Frances Croxford is the Founder of The Seeking State and has over 20 years' experience in brand, communications and retail. She spent 10 years as Product Developer at Tate Enterprises translating the brand into financial and emotional benefit for Tate and 10 years as Managing Director of an International Branding Consultancy, where clients included V&A Dundee, National Museum Sweden, National Museum of Qatar, Glyndebourne, Whitworth Art Gallery and the Open University.
	Rob Yates has worked in fundraising for more than 15 years. He has worked at the Royal Botanic Gardens, Kew and the Royal Pavilion & Museums in Brighton, where he helped establish a successful fundraising programme. He is currently Head of Development with national music charity, Music for Youth.

Our staff team:

Jane Finnis, CEO

Jane is an entrepreneurial, collaborative and persuasive digital expert with over 25 years' experience at a senior level leading new thinking and practice in the convergence of arts, culture and technology. She is a strategic thinker, creative producer and team leader who is opinionated about digital, passionate about visual culture and a champion of an audience-driven approach to cultural programming. Between Feb and Oct 2017 she was on secondment part-time to the UK Department of Culture Media & Sport, working on the #Cultureisdigital project which considered how culture and technology can work together to drive audience engagement, unleash the creative potential of technology and boost the capacity of cultural organisations. She was one of 50 female leaders from across the UK chosen by Cultural Leadership Programme for 'Women to Watch' – a list celebrating women who are making a huge contribution to the UK's rich cultural life.

Anra Kennedy, Director of Content & Partnerships

Anra works nationally and internationally to help museums and galleries connect with audiences online, leading and advising upon a wide range of publishing, audience engagement, education and research initiatives. In autumn 2017 she led an 'International Museums Academy' in Greece, for the British Council. Other recent and current work in this field includes developing and delivering a national 'Digital Awareness' training programme for 120 Heritage Lottery Fund staff across the UK; teaching online University of British Columbia 'Digital & Museums' modules for international museum practitioners; programming and chairing Culture24's 2017 'Let's Get Real: Young Audiences' conference on digital cultural learning for 220 UK museum professionals. In 2017 she successfully completed the year-long national 'Museums Resilient Leadership' programme. Anra's on the steering group of ArtUK, and is a trustee of both Kids in Museums (www.kidsinmuseums.org.uk) and the Group for Education in Museums (www.gem.org.uk).

Richard Moss, Content Manager

Richard has fourteen years' experience in cultural digital publishing with Culture24, during which time he has developed an unparalleled network of connections with museums across the UK. He has worked with people at all levels of the museum sector - from marketing to curatorial - and this knowledge and experience allows him to develop excellent relationships and partnerships with museums. With eight years' experience as editor, he worked on the award winning 24 Hour Museum and Culture24.org.uk websites and developed Culture24's online City Heritage Guides, which won a 2005 New Statesman Award. He has recently overseen the transition of Culture24's main publishing offer into museumcrush.org, which continues to explore ways of telling stories and reaching audiences via subscribers, partnership working and social media platforms. Strong editing, writing and content design skills mean he is the ideal person to work with museums to help them share their collections and their stories.

Nick Stockman, Campaigns Manager

Nick produces Museums at Night and develops Culture24's approach to museum/gallery after-hours programming. Nick's role encompasses the strategic development of the festival and museum/gallery after-hours events (Lates) in general and as such leads on the current research project to measure the historic, current and potential impact of Lates within a night time cultural offer both in the UK and abroad. Nick escaped the music business in 2004 with only minor psychological damage, going on to run Brighton's Fringe festival until 2010. He is a Clore Short Course alumnus and in 2017 was awarded a Churchill Fellowship to study Lates in Mexico, Australia and Russia.

Sejul Malde, Research Manager

Sej works on a range of projects, both UK-based and internationally and brings significant experience from across both the commercial and cultural sectors. Sejul leads Culture24's Let's Get Real action research programme as well as our role in the European Horizon 2020 funded 'GIFT' project, which brings together artists, designers, museum professionals and computer scientists to help museums create personal

encounters with cultural heritage, both in physical and digital realms. Recently he worked with the British Council Digital Arts team and 8 UK art and heritage organisations on the 'Fit for China' project which explored ways to develop digital UK arts content for Chinese audiences. In 2015, Sejul was selected to contribute to the 'Voices of Culture – Structured Dialogue between the European Commission and the cultural sector' process on the theme of audience development by digital means. He is a trustee of internationally renowned arts producers, Situations (http://www.situations.org.uk).

Rosie Clarke, Sector Communications Manager
Rosie helps plan, promote and deliver Culture24's conferences, events and training, as well as supporting hundreds of museums and galleries in planning and promoting successful events in Culture24's twice-yearly Museums at Night festival. Rosie's background is in libraries and publishing, and she trained in marketing. She is currently participating in the Museums Association's Transformers: Influence programme, and has been accepted on to the Clore Short Course in 2018. She is a regular public speaker about museums and publishing and supports several local professional development initiatives such as SheSays Brighton, The SPACE Brighton, Brighton Digital Women and Belongcon.

Kate McNab, Listings and Data Coordinator
Kate manages our ever-growing database of arts and heritage venues and events. She assists our network of museum people in using our system to promote their venues and their events on our websites, and our partner sites and apps. She also helps to produce content for the Museum Crush website about awesome museums, galleries and heritage sites to visit in the UK, and creates and sends out our weekly email digest of Museum Crush articles. Kate's background is in museum collection documentation, and she trained in photography. She is passionate about museums and the stories they tell, and loves discovering hidden gems.

Judith Burns, Office Manager
Judith deals with Culture24's everyday life and routine, anything from answering day-to-day enquiries by phone or email to organising logistics for staff and events, proof-reading and generally providing back-up assistance to us all. Judith has worked in marketing and PR in music and luxury brands, and ran her business and secretarial service for 25 years which brings a wide range of business strengths and skills to assist Culture24's daily routine. She also created the Kemptown Community Market which provides networking and trade opportunities for locals, and she writes a regular column about Brighton for a local magazine.

Alison Groom, volunteer and a freelance research assistant
Alison has worked on our international research project into the role of Museum and Gallery Lates in the night-time economy offer whilst also editing and writing features for Museum Crush. In her voluntary role she works on our children's site – Show Me, sourcing new collections, games, video's and websites that make museum and gallery collections engaging and accessible for younger audiences. Her background is in history and alongside her work with us she is completing her Master's degree in Global History whilst also learning French.

Our 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 organisation, Culture24 has existed for sixteen years. The service was originally created as a website but through fast-paced technological changes it has evolved into a sophisticated platform for programming, co-production, 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 (then, but since also retired) Culture24.org.uk site. Since 2011 the organisation has developed a successful reputation in supporting the sector to understand and embrace digital change. This reputation opened the door to international work and our leading role in the Culturemondo Network and the Europeana Awareness and Europeana Creative projects.

By 2016, alongside our unique online publishing expertise, we developed into a knowledge organisation, able to lead thinking in our sector around digital tactics, understanding, skills and literacies. We now employ 8 full time members of staff alongside a host of freelancers, volunteer writers and interns.

APPENDIX 2: CULTURE24 TESTIMONIALS

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 , 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 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, share ideas and best practice. It's helped me reach new audiences and my sites be viewed in a different way. Unique events help to encourage people 'over the threshold' of a museum and help turn people who were

previously disengaged into regular visitors. I think of Culture24 as 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

Let's Get Real 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. 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

"All of us at Art UK who have either attended C24 digital skills training or benefited from Anra Kennedy's excellent counsel and deep experience on the Art UK Steering Panel, have no hesitation in recommending the organisation and its staff for this role of advising and training museums at the beginning of their digital journeys."
Andy Ellis, Art UK

"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
"Culture 24 plays a vital role as an instigator and conduit for shared developments across the sector, whether it be through their promotion and championing of Museums at Night or digital engagement of audiences (for example through their 'Let's Get Real' programme). They have a real passion for raising quality across organisations of all sectors through supporting them to engage with potential audiences in a myriad of different ways"
Iain Watson, Tyne & Wear Archives & Museums

"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

"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