THE FITZWILLIAM MUSEUM

MISSION

&

STRATEGIC FRAMEWORK, PRIORITIES AND PLAN

2019-2024

Approval:	*Fitzwilliam Museum Syndicate, 25 November 2019* - Mission, Strategic Priorities and Objectives: - 5-year Financial Plan *Fitzwilliam Museum Senior Management Team, 18 December 2019* - Enabling Objectives, Outcomes, KPIs and Milestones
Next Review	*Fitzwilliam Museum Syndicate, 27 January 2020* - Enabling Objectives, Outcomes, KPIs and Milestones - Risk Register
Renewal	*Fitzwilliam Museum Syndicate, 30 November 2020*
Last Reviewed	*Fitzwilliam Museum Syndicate, 19 November 2018*
Owner	Director and Marlay Curator

THE FITZWILLIAM MUSEUM MISSION

The Fitzwilliam Museum aims to:

- **touch people's lives by engaging powerfully, thoughtfully and pleasurably with as wide a public as possible**

- **produce and promote innovative, relevant, and interdisciplinary research of the highest quality around our collection**

The Fitzwilliam Museum is widely considered the world's outstanding university art collection. We care for works of art and material culture from Europe, Egypt and Asia of exceptional international importance, works that connect people across cultures and time. Founded in 1816 'for the increase of learning', the Fitzwilliam has long been both a great public cultural asset and an extraordinary scholarly resource – local, regional, national and global. The Museum is also a place of enormous potential; we must now build on our achievements, bringing them together in ways that will be truly transformational.

All our work begins with the people who experience our great collection. Through our displays and public programmes, we provide opportunities to discover major works by some of the most famous artists of all time, as well as an abundance of objects documenting lives that otherwise went largely unrecorded. The Fitzwilliam has other extraordinary assets: our remarkable record of pioneering research and, just as important, of innovative public engagement. The passionate loyalty of the Museum's current visitors matches the energy and talent of our expert and committed workforce. We are proud of our striking Grade-1 listed buildings from the nineteenth and early twentieth centuries, with some of the finest museum interiors in Britain. These features of our appearance and tradition that make us so special for so many will be the starting blocks for our future initiatives.

Now we must successfully engage a much broader and more diverse audience, and develop our collection in ways that better reflect the backgrounds and interests of all our visitors. Simultaneously, the Fitzwilliam is poised to develop its relationship with the rest of the University of Cambridge and its great resource of enquiring minds. By fully unifying our public benefit roles and our collaborative research activity, we will play an ever more crucial role in the University of Cambridge's mission to contribute to society through the pursuit of education, learning and research at the highest international levels of excellence. To make this possible, we must develop robust systems of revenue generation to support our operating costs and to reflect our growing ambitions.

We will achieve our aims by:

- **providing a place**, physical and virtual, that takes people out of their daily lives and gives space to think, wonder, find inspiration and question the world around them

- **promoting dialogues around works of art and material culture**, and the many cultural, political and social issues they represent and embody

- **exploring and developing our collection collaboratively**, placing objects in their historical and cultural contexts, and demonstrating why they matter today

- **building, preserving and documenting our outstanding collection** for the future, ensuring it is fully accessible now and for centuries to come.

Our Values:

The Museum and our projects will always be **inclusive, thoughtful, distinctive, welcoming, rigorous, challenging, unexpected, uplifting and entertaining**.
All our decision-making will be guided by these values.

Our Strategic Priorities:

1. Developing our methods for ensuring access to culture for all

2. Ensuring a multiplicity of voices and approaches in our research

3. Embracing a global history of art and material culture

4. Creating immersive and interactive exhibitions and displays

5. Providing a distinctive, sector-leading digital museum experience

6. Fully supporting the collective ambitions of the University of Cambridge Museums (UCM)

7. Building, maintaining and improving the care of the collection

8. Developing an extraordinary building that unites and realises these aims

To ensure our success, we will need:

9. A work and management culture for the Fitzwilliam that fulfils our mission

10. An organisational structure that sustains our priorities

11. A happy, diverse, inclusive and open-minded working community

12. Appropriate and sustainable resourcing and revenue

STRATEGIC FRAMEWORK, PRIORITIES AND PLAN

1. Developing our methods for ensuring access to culture for all

Our projects must be designed from the outset to be mindful of the difference they make for all our audiences.

Using imaginative and inclusive approaches to public engagement and visitor experience, we will take full account of the needs and wishes of all our existing and potential audiences.

We will equip our visitors with knowledge and ideas that sustain and develop their conversations about the works in our care, and incorporate their thinking in our projects.

Cambridge and the East Anglia region have areas of significant economic and cultural disadvantage. The Fitzwilliam must continue to fulfil its civic and regional responsibilities by engaging the widest possible audience throughout their lives. Much weight is now placed on public 'impact' in assessing the quality of university research and outputs; the onus is on us to ensure that the experience of visiting the Fitzwilliam and other Cambridge museums is genuinely significant for all.

Key challenges remain. The outstanding work undertaken by our Learning team needs to be made more generally available, through the continued training of teachers, through the provision of transport for schools and groups that could not otherwise afford to visit and by building on our partnerships with education, health, social care and community sector organisations. In the context of our unequal city and region, we will ensure our work with schools is planned to contribute meaningfully to the University's commitment to widening participation.

We need to get out more, taking works from our collection with us.

Our Front of House teams are already engaged and engaging, but given the right training and opportunities, the Fitzwilliam Visitor Experience team will play a much larger part in welcoming, informing and stimulating our visitors to engage with our collection and research. We need to solve the problem of inadequate directional signage and other impediments to a relaxing visit. In everything we do, we must present our friendliest face.

Our Marketing, Events and Membership team will work in imaginative ways to attract a much wider community, not least among the residents and students of Cambridge and the surrounding area.

These methods and their effectiveness must themselves be a focus for Fitzwilliam research, for the benefit of museum and university sectors locally, nationally and internationally.

1.1. Main Objective

1.1.1 Using imaginative and inclusive approaches to public engagement and visitor experience, we will take full account of the needs and wishes of all our existing and potential audiences. We will equip our visitors with knowledge and ideas that sustain and develop their conversations about the works in our care and incorporate their thinking in our projects. Our projects must be designed from the outset to be mindful of the difference they make for all our audiences

1.2 Enabling Objectives

1.2.1 *Understand our audiences and their needs through undertaking audience research and evaluation programmes, in partnership with UCM, the University and other cultural organisations locally, nationally and regionally*

1.2.2 *Complete external access review and update Access Plan in line with our Access Policy, with key milestones, underpinned by Open Access principles*

1.2.3 *Complete our Customer Relationship Management (CRM) project and ensure it is used to maximise audience/user data in support of our audience development strategy*

1.2.4 *Increase audience reach and engagement by being audience-focused and audience-led in our project and programme planning, in line with agreed audience development priorities*

1.2.5 *Further develop our work with delivery, funding and other community partners to make sure that together we can make the most relevant impact with the resources available to us*

1.2.6 *Use the work we do with under-represented groups to inform our offer to all visitors, so those people engaging with targeted work feel they have a place in our mainstream programmes and so our mainstream audiences have the opportunity to deepen their engagement through work originally developed for new audiences*

1.2.7 Working with partners in Education, Public Health and other sectors, further develop rigorous approaches to evaluation, research and practice, to understand how we can and might contribute to society, driving innovation and accountability in our own work and across the sector and to provide evidence-based arguments for funding museums and this work.

1.2.8 Maintain our position as a national, regional and local lead for Culture, Health and Wellbeing programmes and for work with Children and Young People, and continue to share our practice with the wider sector

1.2.9 Have appropriate collections care and management processes in place to ensure that the collections are able to sustain increased physical and digital access

1.2.10 Ensure our work with audiences is adequately and sustainably resourced

1.2.11 Ensure Museum structure, support and staff buy-in for social media engagement

1.2.12 Regard public engagement as a priority and strengthen our programming for local and regional residents

1.2.13 Drive narrative-led media content and involve the audience by asking them what they want to see from our digital offer and encouraging them to use social media to engage and encourage questions and debate

1.2.14 Provide strategic leadership for UCM Learning activity

1.2.15 Realise and develop the potential of staff across the organisation to contribute collaboratively to audience welcome and engagement, with clearly defined roles and training

1.3 Outcomes

1.3.1 More people visit the museum and engage with the collection physically and virtually

1.3.2 The Museum's social media content reflects the breadth of the Museum Mission

1.3.3 The Museum audience better reflects the local and regional population in terms of demographic profile

1.3.4 People are able to experience the Museum collection remotely through digital access and through loans, tours and outreach programmes including Museum objects and replicas

1.3.5 People learn about and through our collections, developing subject knowledge and understanding, creativity, skills, confidence and critical thinking

1.3.6 People experience positive and demonstrable wellbeing impacts through participation in Museum programmes

1.3.7 People feel welcome at the Museum

1.3.8 People express high levels of satisfaction with their visit

1.3.9 The Museum has a good understanding of our audiences and potential audiences, their needs and interests, and uses this information to inform decision making

1.3.10 The Museum is seen as a key local asset by stakeholders and as a champion for young people's creativity and right to participate in culture

1.3.11 The Museum's practice and research contribute to sector development

1.4 Milestones & KPIs

1.4.1 CRM delivery by 2020

1.4.2 External Access Review carried out during 2020 and recommendation incorporated into Access Plan

1.4.3 Consistency of role descriptions and training for staff supporting visitor experience

1.4.4 Sustainable funding model secured for audience focused staff and activity

1.4.5 Audience development priorities at heart of new project planning process

1.4.6 Robust, consistent evaluation of learning and wellbeing impacts ensure that programmes deliver on these outcomes

1.4.7 Increase annual visitors to at least 440,000 by 2023/24 (KPI)

1.4.8 Maintain high levels of visitor satisfaction at 98% (KPI)

1.4.9 Contribute to UCM-wide increase in proportion of visitors who are not White British, to at least 44% by March 2022 (KPI)

1.4.10 Increase proportion of visitors whose day-to-day activities are limited because of a health problem or disability to 13% by March 2022 (KPI)

1.4.11 Number of school visits (KPI)

1.4.12. Number of informal learning engagements (KPI)

1.4.13 Increased dwell time in the physical the Museum and on the website (KPI)

1.4.14 Number of opportunities created for people to engage with the collection off site (KPI)

2. Ensuring a multiplicity of voices and approaches in our research

Supporting the University's and the UK's research agenda, we intend to work with a wide and diverse community of scholars and other experts in Cambridge and beyond, right across the humanities and sciences.

The Fitzwilliam will work hard to become a fulcrum for national and international interdisciplinary research partnerships.

The research contribution of Fitzwilliam and HKI curators and conservators is world renowned. Successful collaborations over the past decade have shown what can be achieved with others elsewhere in the University. However, there has been an inconsistent relationship between the Museum and the rest of the University, resulting in periods when collaboration was not as straightforward as it could have been. Our most ground-breaking exhibitions were however popular and effective because of collaborations with colleagues in the Faculties of History, Classics and Mathematics, which enabled them to interrogate works of art in relation to pressing scientific and historical research questions. While such collaborations are inevitably serendipitous in their origins, the Museum needs to put structures in place to ensure that they are strategic, transparent and mutually advantageous.

Going forward, our developing strategic research partnership with the Department of History of Art will be a key priority.

Our visitors and workforce have made it clear they are especially interested in the making of art and objects of material culture, so the role of the HKI and Fitzwilliam conservation and science staff will continue to be critical in such investigations.

The other multiple ways in which art and science connect are similarly intriguing for many of our visitors, not least as they illuminate urgent contemporary concerns.

Equally important are the ways the art and archaeology of the past help us understand the present-day life issues we all face.

Academic and research contracts for research-active staff at the Fitzwilliam and HKI will bolster our research productivity. The Fitzwilliam will continue to support specialist collection expertise and subject approaches for all researchers, inside and outside the Museum.

The introduction of annual museum themes, posing questions that illuminate both art and life, aligned where possible with other University Collections, Schools, and cross-School research centres and initiatives, will provide a framework, context and inspiration for our innovative research.

2.1 Main Objectives

2.1.1 Supporting the University's and the UK's research agenda, we intend to work with a wide and diverse community of scholars and other experts in Cambridge and beyond, right across the humanities and sciences

2.1.2 The Fitzwilliam will work hard to become a fulcrum for national and international interdisciplinary research partnerships

2.2 Enabling Objectives

2.2.1 *Strengthen links with the wider Cambridge, national and international research community, including through the Museum's Research Committee, with our Strategic Research Review partners, and fully embedding HKI research*

2.2.2 *Secure long-term sustainable funding for the posts of Research Facilitator and Project Coordinator*

2.2.3 *Work in close partnership and collaboration with the UL-based Research Facilitator and the Programme Lead for the AHSS Museums and Collections International Research Programme*

2.2.4 *Complete move of research-active staff to academic or research contracts and increase research productivity including in practice-based research such as digital, learning and conservation*

2.2.5 *Establish a programme of work linked to Cambridge's doctoral training partnerships (DTPs) and collaborative doctoral awards (CDAs) and consider application to deliver own CDAs in next application round*

2.2.6 *Move HKI into Cambridge and integrate its work fully with the Museum/UCM, ensuring that the contribution of conservation to object research is fully realised*

2.2.7 *Continue to enhance the analytical laboratory space and equipment; secure sustainable, long-term funding for the research scientist post*

2.2.8 *Secure core conservation posts to maintain and develop research into the making of art and objects as a key element of the agenda*

2.2.9 *Maximise opportunities for external researchers to connect with the Museum via enhanced use of study spaces and through opening up new collaborative approaches*

2.2.10 Continue and develop current programme encouraging UG and PG students to use the Fitzwilliam/UCM collections as the basis for their dissertation topics

2.2.11 Secure resources (people and equipment) to get collections fully online and support integration of scientific investigation and conservation data

2.2.12 Online, integrated bookings for study rooms to maximise space use by researchers and post-visit to capture the impact of our collection on academic outputs

2.2.13 Develop annual themes in partnership with wider UCM and University Libraries, collaborating with academics from a wide range of disciplines

2.2.14 Work with School-level initiatives which aim to enhance collaboration, including Research and Collections Programme and the Centre for Visual Culture

2.2.15 Engage with Cambridge SRIs, IRCs and SRNs and Cambridge Zero, to strengthen the Museum and other UCMs' position as the University's main locus for public engagement with Research

2.2.16 Foster a research environment that is of the highest integrity and meets or exceeds ethical guidelines for working with participants

2.2.17 Deliver collaborative research-led events and study days to develop and disseminate research projects, involving all schools

2.2.18 Deliver training on how to co-produce/develop research in the Museum and beyond

2.2.19 Influence and engage with national and international level arts, humanities, heritage science and museology policy – continue and develop involvement in subject and professional organisations (especially UMG, MA, ICOM, ICON, NHSF and relevant SSNs) that allow routes to influencing local, regional, national or sector policy. Share this with wider UCM.

2.2.20 Develop the Museum's Research Committee as strategic body.

2.2.21 Reinforce the Museum's long-term research strands (Heritage Science, Making and Materiality; Art and Science; Art and Life; British Art) within a Research Strategy

2.2.22 Provide organisational support to ensure sabbaticals of research-active staff are both productive and undisruptive of other work.

2.3 Outcomes

2.3.1 Fitzwilliam Museum staff actively contributing to the REF

2.3.2 A well-developed and resourced research and collaboration infrastructure in place at the Fitzwilliam Museum

2.3.3 A clear set of research themes, strands and priorities running through the Museum's work

2.3.4 Stronger connections with and contributions to practice-based research in conservation, learning, digital and health

2.3.5 Fitzwilliam Museum established as a model of excellence for public engagement with research within the University and beyond

2.3.6 Heritage science, technical art history, conservation, learning and digital fully embedded into research initiatives

2.3.7 More researchers from a wide range of disciplines engage with the Museum and its collections

2.3.8 Museum displays, interpretation, object records, visitor experience and learning and engagement programmes are informed and enriched by collections-focused research.

2.4 KPIs

2.4.1 Increase in Research Grants and Donations, and QR funding

2.4.2 Increase in number of interdisciplinary research collaborations

2.4.3 Increase in number of researchers using the collections

2.4.4 Increase in research outputs using or based on the collections

2.4.5 Increase in research outputs incorporating scientific investigation, making and conservation

3. Embracing a global history of art and material culture

We will work in close collaboration with other Cambridge Collections, Schools and Departments, with creative experts of many kinds, with our visitors, present and future, and with the wider community of all backgrounds and ages, to make sure that everyone can see themselves at the Fitzwilliam.

Together we will ensure that diaspora communities in Cambridge and elsewhere in Britain, as well as visitors from all over the world, can discover and explore their history, art and culture.

Championing diversity within a museum begins with its displays, sending a clear message of inclusivity that is fully supported by public programming and exhibitions. Our currently Eurocentric displays are the result of the Fitzwilliam's historic remit, acquiring art from those areas of world regarded in nineteenth- and early twentieth-century Britain as having contributed to the progress of human civilisation. Now, urgently, we must make sure we do not give the impression that 'art' happened only in Europe, ancient Egypt and in some parts of Asia.

Close collaboration with the UCM and other Cambridge Collections will be essential to ensuring diversity is a guiding principle in delivering our future projects and displays. The Fitzwilliam will support research and teaching of global histories of art and material culture, in line with the ambitions of the Schools of Arts and Humanities and Humanities and Social Sciences. Our collection-building will also seek to address these issues, with an increased focus on artefacts created as the result of global encounter.

3.1 Main Objective

3.1.1 We will work in close collaboration with other Cambridge Collections, Schools and Departments, with creative experts of many kinds, with our visitors, present and future, and with the wider community of all backgrounds and ages to make sure that everyone can see themselves at the Fitzwilliam. Together we will ensure that diaspora communities in Cambridge and elsewhere in Britain, as well as visitors from all over the world, can discover and explore their history, art and culture

3.2 Enabling Objectives

3.2.1 *Resource, monitor and measure the success of our work to increase diversity - and the visibility of diversity - in our creative, public and workforce development programmes*

3.2.2 *Address barriers to diverse artistic and cultural involvement from diverse artists, curators, academics, students and communities*

3.2.3 *Use our position within a leading University, and as a leading university museum with a wealth of early career and training opportunities, to widen participation in history of art, classics and other disciplines relating to the collections, to develop diverse talent, to offer entry level opportunities to people of diverse backgrounds and to diversify museum practice and to connect with and support museum professionals nationally and internationally*

3.2.4 *Develop a diverse artistic and cultural programme, working in partnership with the UCM and other Cambridge Collections, with curators and artists, students and community groups from diverse backgrounds, which addresses the Eurocentric nature of the displays at the Fitzwilliam Museum and builds in the art and/or the voice of parts of the world currently un or under-represented*

3.2.5 *Review the stories we tell about the Fitzwilliam Museum's core collections to ensure we include the untold stories about how and why our collections came into existence and their relation to the stories of empire*

3.2.6 *Deliver a joint UCM exhibition on the Legacies of Enslavement in Cambridge's collections, to coincide with the completion of the first phase of the University of Cambridge's Legacies of Enslavement project*

3.2.7 *Promote and support research and teaching of global histories of art and material culture working with colleagues across the Schools of Arts, Humanities and Social Sciences and other Higher education Institutions*

3.2.8 *Develop connections between our displays, exhibitions and public programmes and teaching and research in global humanities, particularly in relation to initiatives that address the legacy of empire and the decolonisation of research and the curriculum*

3.2.9 *Increase our collections development focus on items created as the result of global encounter*

3.2.10 *Provide a space where staff, students and academics of colour from Cambridge and the wider HE sector feel welcome, safe and included, and encourage their active contribution to our thinking, and to our programmes*

3.2.11 *Embrace the above principles in our programmes for schools and teachers, actively encouraging global and diverse perspectives on history and art history*

3.2.12 *Continue to deliver the HKI's PG Dip, ensuring a more diverse intake*

3.2.13 Develop and resource early-career and mid-career internships, fellowships, volunteering and apprenticeship programmes across the Museum

3.2.14 Continue with ambitious loans programme with increased focus on strategic areas including where loans could foster an inclusive global history of art

3.2.15 Be rigorous in our self-evaluation of our initiatives to increase diversity in our programmes

3.2.16 Provide sector leadership in this area of our work, nationally and internationally

3.3 Outcomes

3.3.1 People from diverse backgrounds see themselves and their stories reflected in the displays, exhibition and public programmes at the Fitzwilliam Museum

3.3.2 Fitzwilliam Museum staff gain experience and confidence in appropriate forms of co-production and co-curation

3.3.3 More, and more diverse, partners are using the collections and museum facilities in their work

3.3.4 The work of more diverse curators, artists and museum practitioners is more clearly visible in the collections, exhibitions and programmes

3.3.5 More diverse audiences feel welcome and included, and see the Fitzwilliam Museum as a place and space for them

3.3.6 The Museum and its collections make an active contribution to the development of the curriculum in History of Art and other disciplines, and help to increase their relevance to students of colour

3.4 Milestones and KPIs

3.4.1 Increase the proportion of our visitors who are not White British, to 44% by March 2022

3.4.2 Increase in BAME workforce, researchers, creative practitioners working in or with, or engaging with, the Museum

3.4.3 UCM achieves "Strong" in CCD for activity undertaken in 2020-21, with recognition of the Fitzwilliam's contribution

3.4.4. Develop exhibition and acquisition strategies that demonstrate a commitment to 'inclusivity'

3.4.5. In collaboration with relevant communities, undertake a thoughtful review of the language used in our interpretation

4. Creating immersive and interactive exhibitions and displays

The Museum will aim to provide exhibitions and collection displays that are interactive and immersive to ensure the objects and research presented are engaging and involving.

Our exhibitions and displays will usually be flagship projects for our annual museum themes, and, with accompanying print and online publications, will often constitute the principal public outcomes of research projects.

Visitors, especially to exhibitions, are no longer considered, or consider themselves, passive recipients of images and ideas. Instead they must be valued as engaged participants whose varied expectations, and individual expertise and enthusiasms, should be fundamental ingredients of every project. We will present a point of view, sometimes a bold one. We will also pose questions rather than offer fixed answers. Where appropriate, we will design more complex forms of visitor participation. By involving potential visitors in our exhibition and programme research and development at the outset, we will ensure the finished products are appealing, relevant and engaging. Touring our exhibitions internationally is an important ambition.

Regular, innovative and interdisciplinary collaborations with University Collections partners will ensure that Fitzwilliam exhibition and display spaces can also be used, when wanted and needed, by the University and wider community in Cambridge.

4.1 Main Objective

4.1.1 *The Museum will aim to provide exhibitions and collections displays that are interactive and immersive to ensure the objects and research presented are engaging and involving.*

4.2 Enabling Objectives

4.2.1 *Choose themes and topics for exhibitions that can be seen to explore topics of relevance to audiences today even as they interrogate the art and material culture of the past.*

4.2.2 *Develop interpretive systems for posing questions to our audiences, equipping visitors to have conversations about objects while maintaining the scholarly authority that comes from sustained research*

4.2.3 *Work with Digital to introduce appropriate forms of interaction within displays and exhibitions, admitting questioning, creativity and independent thought, and providing insights into how displays and exhibitions were made and how objects were conserved and curated*

4.2.4 Exhibitions, displays and other museum outputs fully regarded as REF eligible research outputs, and planned into larger research projects, from the start

4.2.5 Incorporate opportunities for interactivity, reflection and creative response into exhibition design

4.2.6 Train and support staff on how to approach interpretation collaboratively and inclusively

4.2.7 Put in place evaluation and planning structures that identify target audiences, and ensure that visitor feedback informs future exhibition planning, and that interpretation and display approaches and exhibition messages are tested and developed with audiences

4.2.8 Invest in strategic marketing activity to ensure exhibitions reach their full potential in terms of audiences

4.2.9 Advocate for the continuation of exhibitions tax relief

4.2.10 Embed collaborative project planning in the work culture by bringing staff and departments to contribute to planning projects, including exhibitions, at an early stage

4.2.11 Increased collaboration with UCM and other Fitzwilliam Museum partners

4.2.12 Developing our approach to co-production and co-curation internally and externally, and supporting staff to build skills and confidence in this area

4.2.13 Use School/University-level collaborative fora to establish interdisciplinary collaborations

4.2.14 Touring exhibitions within the framework of the University's international strategy (CUDAR and other strategic partnerships)

4.2.15 Build in from the start of planning, the concept and mechanisms for making exhibitions available in a variety of media

4.2.16 Identify from the start of planning, the funding models or sources to be implemented and approached to cover all costs of each exhibition, and ideally drive additional income for the Museum.

4.3 Outcomes

4.3.1 The Museum audience better reflects the local and regional population in terms of demographic profile, and audiences feel more engaged with exhibition content

4.3.2 Museum exhibitions tour nationally and internationally reaching more people

4.3.3 *People express high levels of satisfaction with their experience of our exhibitions*

4.3.4 *Exhibitions support income generation within the Museum through increased donations, driving shop and cafe business, and ticketed programming*

4.3.5 *REFable print/online publications relating to exhibitions and displays*

4.4 Milestones & KPIs

4.4.1 *An exhibitions strategy and programming supporting at least 2 major exhibitions co-curated per year, with other displays which have a shorter turn-round*

4.4.2 *One exhibition project that involves an international partnership or tour at least once every 3 to 5 years*

4.4.3 *Exhibitions planned to coincide with peak visitor times and the University year*

4.4.4 *Exhibition and display availability and accessibility in other media*

4.4.5 *Visitor satisfaction rates and feedback*

5. Providing a distinctive, sector-leading digital museum experience

Working especially, but not exclusively, with Cambridge's leading tech community, we aim to provide an entirely novel, sector-leading digital experience of a great museum and its collection.

Digital engagement, underpinned by accessible collection documentation, is an aspect of our work that must become primary. There will be extraordinary opportunities within 'Silicon Fen' if we offer ourselves as experts, partners and guinea-pigs in designing and trialling new kinds of digital knowledge transfer and cultural debate. We must use our digital presence to extend our reach, making sure that those who cannot visit in person can connect with our collection, particularly those works that cannot be permanently displayed.

Our website should be every bit as distinctive as the other parts of the Fitzwilliam experience, standing out from the digital offers made by other museums. Our use of social media must also be more distinguished, exciting and inclusive, ensuring all our audiences have a platform.

5.1   Main Objective

5.1.2 *Working especially, but not exclusively, with Cambridge's leading tech community, we aim to provide an entirely novel, sector-leading digital experience of a great museum and its collections.*

5.2   Enabling Objectives

5.2.1 *Create a digital strategy for the Museum*

5.2.2 *Provide leadership for UCM's digital activity*

5.2.3 *Drive our digital practice and innovation through partnerships*

5.2.4 *Create an inclusive digital strategy for digital humanities and applied research in collaboration with the University's Digital Humanities Centre and University of Cambridge Digital Library.*

5.2.5 *Establish a digital team fit for purpose, encompassing service design, user experience, digital engagement, front and back end web development, broadcast and content strategy.*

5.2.6 *Embrace a "digital by default" ethos across the whole Museum workforce*

5.2.7 *Bring digital activity into early planning stages of all projects*

5.2.8 *Invest in cloud technologies and current sector best practice with a particular emphasis on open source and reproducible methods*

5.2.9 *Establish an adequately resourced social media strategy and plan with input from across the Museum, linked to UCM and University activity with transparent scheduling, changing from broadcast mode of interaction to conversational*

5.2.10 *Enable all staff to be digitally productive*

5.2.11 *Change to open access policy (CC-BY) for digital assets released online, moving away from the most restrictive creative commons license (BY-NC-SA-ND)*

5.2.12 *Proper and realistic investment in digital channels in line with commercial sector rates*

5.2.13 *Harness the power of Tessitura's digital platform TNEW as part of the CRM project*

5.2.14 *Develop relationship with Google Arts and Culture and other tech companies, large and small*

5.2.15 *Network and WiFi implementation for the entire Museum estate*

5.2.16 *Continue and expand digital fundraising tools (CRM,contactless)*

5.2.17 *Consult with partners, audiences and potential audiences to understand how our digital offer might meet their needs and interests*

5.3 Outcomes

5.3.1 *Implementation of iterative product management for all digital outputs of the museum with continuous investment in core pieces (collections, main website, social, CRM)*

5.3.2 *New website for museum with rebranded presence*

5.3.3 *New collections online based on generous interface design and the Create Once Publish Everywhere principle*

5.3.4 *Vibrant social media channels result in increased reach and engagement*

5.3.5 *Google Arts and Culture institutional presence*

5.3.6 *Exhibitions accessible in diverse formats and media*

5.3.7 *The Museum's digital practice and research contributes to sector development*

5.3.8 *People are able to experience the museum collection remotely through digital access in ways their meet their needs and interests*

5.3.9 *Innovative digital approaches enhance people's experience of the museum including giving increased access 'behind-the-scenes'*

5.4 Milestones & KPIs

5.4.1 *Main website delivered by end of Q4 2020*

5.4.2 *Ticketing, fundraising and events standalone site delivered by mid Q2 2020 in conjunction with Tessitura*

5.4.3 *Temporary collections online site by end of Q1 2020*

5.4.4 *Full collections online site delivered by end of Q4 2020*

5.4.5 *Significant but realistic growth in reach, revenue and digital relationships enabled by new Digital presence(s) by end of Q4 2020*

5.4.6 *Fitzwilliam Museum live on Google Arts and Culture by end of Q2 2020*

6. Fully supporting the collective ambitions of the UCM

Working closely with our partners in the University of Cambridge Museums consortium, we intend to develop new, shared approaches to research, programmes, collection care and management and the delivery of other services and activities.

Taken together, the University of Cambridge Collections constitute an exceptionally rich public and scholarly resource, very much more than the sum of their parts. Our explorations of global histories, and of the intersections of art and the sciences, will depend on establishing robust methods for practical and intellectual cooperation, as well as common approaches to collection management, care and access. Although some valuable joint projects have already taken place, a systematic programme of truly collaborative, highly ambitious, long-term research projects has yet to be instituted. Such collaborations will add depth to established partnerships and ensure that what the UCM offers our audiences is truly distinctive.

To support such activity, and to increase collaborative efficiency, the Fitzwilliam will continue to support the UCM in finding more and better ways to share resources.

6.1   Main Objective

> 6.1.1   *Working closely with our partners in the University of Cambridge Museums consortium, we intend to develop new, shared approaches to research, programmes, collections care and management and the delivery of other services and activities.*

6.2   Enabling Objectives

> 6.2.1   *Continue to provide strategic leadership for Learning, Research, Collections Management and Care and Digital activity*

> 6.2.2   *Fitzwilliam Museum continues to provide operational support for the UCM programming, including finance and HR*

> 6.2.3   *Work in close partnership and collaboration with the AHSS Research and Collections Programme*

> 6.2.4   *Maintain and develop relationships with Arts Council England and Research England, Cambridge City and Cambridgeshire County Councils and other shared UCM stakeholders*

> 6.2.5   *Continue to provide space in our public programmes for joint UCM projects and exhibitions*

> 6.2.6   *Strategic alignment between Fitzwilliam Museum and wider UCM in relation to audience development, equality and diversity, with the role of*

Fitzwilliam Museum staff and activity in relation to shared objectives clearly articulated

6.2.7   *Develop shared themes, leading to long-term, ambitious research projects. This requires long-term support from Research Facilitator and Projects Coordinator.*

6.2.8   *Develop shared best-practice standards and systems for collections management and care*

6.2.9   *Access to Fitzwilliam internal and external training opportunities available to staff across the UCM*

6.2.10 *Foster development of heritage science initiatives within UCM through membership of and contribution to National Science Heritage Forum and development of Fitzwilliam analytical resources and in-house expertise*

6.3   Outcomes

6.3.1   *UCM enabled to reach its full potential as a consortium, and as individual museums*

6.3.2   *UCM continues to be funded as NPO, and maintains other external funding including RE HEMG and City Council*

6.3.3   *Raising of skills levels and increased shared services developed across consortium create improved resilience and sustainability*

6.3.4   *Audiences enjoy a richer, more varied offer through cross-consortium collaboration*

6.3.5   *Fitzwilliam Museum activity contributes significantly to joint UCM commitments*

6.4   Milestones & KPIs

6.4.1   *Successful NPO application for 2022-25/6*

6.4.2   *University support for core UCM posts and programmes*

6.4.3   *Increased income for research and impact projects involving more than one UCM.*

6.4.4   *UCM-wide emergency planning and shared resources in place*

6.4.5   *UCM-wide standards and procedures in aspects of collections management and collections care in place (e.g. loans in and out management, handling procedures)*

7. Building, maintaining and improving the care of the collection

Working closely with collectors and owners, we will add to the Fitzwilliam collection in ways that further stimulate thought and discussion, expanding our narratives of European and Asian art and material culture, and exploring areas of artistic production not yet represented in Cambridge.

We will ensure that the works in the Museum collection are well preserved and well documented, to be available for discovery and research for decades to come.

The works in our collection are our *raison d'être* – the things our visitors want to see and discuss, and the inspiration and tools for our research. Collection care is therefore a central activity for the Museum. Conservation treatments of objects and art works increase our understanding of them and so enhance their accessibility, both physical and intellectual.

The Fitzwilliam collection has grown mainly thanks to the vision and generosity of successive generations of art lovers and owners. Over the years, collectors, curators and directors have thought together about the evolution of the collection. We must continue to work in this way, aiming to acquire powerful, complex pieces of the highest quality and of the kind that reward scrutiny in the context of a great university. Our collecting strategies will be focused, judicious and highly selective. This will apply particularly as we consider the exciting future of our modern and contemporary collection.

We must turn our storage areas into safe but accessible study spaces, with each work secure, documented and easily located. Where appropriate, we will rationalise our collection to make sure that each work merits the care and attention it receives in a museum setting.

7.1   Main Objective

7.1.1   *Working closely with collectors and owners, we will add to the Fitzwilliam collection in ways that further stimulate thought and discussion, expanding our narratives of European and Asian art and material culture and exploring areas of artistic production not yet represented in Cambridge.*

7.1.2   *We will ensure that the works in the Museum collection are well preserved and well documented, to be available for discovery and research for decades to come.*

7.2 Enabling Objectives

7.2.1 *A renewed collections development policy making clear themes and priorities for future collecting, rationalisation and disposal*

7.2.2 *Proactive approach to expanding the sources of art and objects collections (using both private and institutional loans from across Cambridge and beyond and acquisitions)*

7.2.3 *Create a collecting strategy for modern and contemporary art*

7.2.4 *Ensure that conservation and collections care priorities and practice adhere to the principles and procedures that are set out in the Conservation and Collections Care Policy (2019) and Conservation and Collections Care Plan (2019)*

7.2.5 *Raise awareness of collections care issues across all staff in relation to their roles and daily tasks to ensure that best practice is embedded within all activities*

7.2.6 *Ensure that conservation work is embedded into planning process and is resourced appropriately so that increased access to collections can be realised through display and through the availability of objects for examination and investigation*

7.2.7 *Allocate a percentage of time and other resources annually to addressing backlogs in conservation*

7.2.8 *Raise visibility and profile of conservation and collections care through increased levels of engagement with visitors and through digital resources.*

7.2.9 *Continual monitoring of the Museum's emergency preparedness, including maintaining regular programme of staff training and emergency exercises in line with the Emergency Planning Framework (2019)*

7.2.10 *Regular review of collections areas to ensure standards of collections care and security are maintained and improved, this to include clear considerations for disposal and implementation of outstanding recommendations of the security review undertaken in 2012 and subsequent updates*

7.2.11 *Regular review and improvement of display cases to ensure they continue to be fit for purpose, to include programme of inspection of wiring within cases*

7.2.12 *Within current constraints, incremental improvement to collections care in general in line with Collections Care and Conservation Plan (2019) and to storage of collections in particular as baseline preparation for the Masterplan*

7.2.13 *Build provision of high quality, publicly accessible storage into Masterplan*

7.2.14 *Improve streamlining, consistency and development of clear procedures for digital condition and conservation documentation*

7.2.15 *Ensure continued investment in the Museum's collections database, Adlib, to ensure it remains fit for purpose*

7.2.16 *Locations management systems to be improved, with all locations tracking carried out through Adlib, and instigate a system of regular audits (scheduled and unscheduled)*

7.2.17 *Old collections documentation records to be incorporated into Adlib records, with backup copies made of original documentation, including archive materials*

7.2.18 *Sustainable investment in Curatorial, Collections Care and Documentation staff*

7.2.19 *More diverse appointments to roles engaged in collections development and collections care*

7.2.20 *Develop and maintain subject specialist expertise which reflects the strengths of the Museum's collections*

7.3 Outcomes

7.3.1 *Be regarded as a source of expertise in individual collection areas, subject and conservation specialisms*

7.3.2 *Increased percentage of the Museum's collections available to be discovered online and on display*

7.3.3 *Adlib to be regularly used as the principal collections management system, to manage all processes surrounding individual collection items, from acquisition to disposal, and including all loans and conservation procedures*

7.3.4 *Museum collections develop in ways which enable a wider range of narratives to be explored*

7.3.5 *Maximised physical access to collections, underpinned by embedded understanding of collections preservation across the Museum*

7.4 Milestones & KPIs

7.4.1 *Renewed Collections Development Policy in place by December 2020*

7.4.2 *Measurable improvements in collections care against SPECTRUM and 'Benchmarking' as referenced in Conservation and Collections Care Policy (2019)*

7.4.3 *By summer 2020, all staff have been trained, as appropriate to their roles, to understand and maintain collections care principles; ongoing training programme for new staff in place*

7.4.4 *90% of collections to have an Adlib record by 2022 (60% with an image), by 2022, with the aim of achieving 100% (70% with an image) by 2024*

7.4.5 *90% of collections to be available online by 2022, with the aim of achieving 100% by 2024*

7.4.6 *All staff working with collections to have been trained on locations management systems by summer 2020*

7.4.7 *All locations management to be carried out using Adlib by autumn 2020*

7.4.8 *All loans in and loans out activity to be carried out using Adlib by the end of 2020*

8. Developing an extraordinary building that unites and realises these aims

The Fitzwilliam will create beautiful and welcoming, sustainable and flexible exhibition, display, teaching, community and research spaces that bring our audiences and collection together.

The University of Cambridge can feel impenetrable within the city, not least to its residents. The Fitzwilliam and other Cambridge museums, however function as a crucial bridge between the University, the city and the rest of the world.

Our distinguished and much-loved historic building is one of our great assets. The quality of our old buildings is not however matched by more recent additions. Nor are the extensions of the 1980s, '90s and early 2000s environmentally sustainable. Finally, they do not currently allow us to function fully as a cohesive and efficient museum, to realise completely our exciting aims and ambitions, or to maximise our revenue generation.

The Fitzwilliam's Masterplan proposes a future Museum that will enable new, dynamic, and interactive ways of working with our core collection and all our visitors. What we offer our audience must contain the joy of scholarly discovery and an intimacy of encounter that is usually the privilege of the specialist or the museum insider. We must ensure that our collection can be used as the great learning resource it is, not only in dedicated spaces behind the scenes, but also in our public galleries.

For many people, the Fitzwilliam's grand and intimate architecture is an important exhibit in its own right. For others, however, the sheer magnificence of the Museum's entrance can be intimidating. In future, our welcome must begin outside our building, continuing within our entrance spaces and throughout our building.

The Fitzwilliam Museum's conservation, study, teaching, visible storage, office and teaching needs are elegantly solved in the Masterplan, including the relocation of the Hamilton Kerr Institute for paintings conservation to our main site as an essential ingredient. We must also create facilities and events that can be used to generate income.

8.1 Main Objective

8.1.1 The Fitzwilliam will create beautiful and welcoming, sustainable and flexible exhibition, display, teaching, community and research spaces that bring our audiences and collection together. The University of Cambridge can feel impenetrable within the city, not least to its residents. The Fitzwilliam and other Cambridge museums, however function as a crucial bridge between the University, the city and the rest of the world.

8.2 Enabling Objectives

8.2.1 Appoint Masterplan/Physical Transformation Project Manager

8.2.2 Secure support from the University, Planners and other key stakeholders

8.2.3 Develop fully costed options appraisals, which include future income generation plans, ranging from delivery of the full Fitzwilliam Museum's Masterplan in a single phase to phased delivery; delivery using neighbouring sites for some elements; delivery without major physical intervention; delivery of selected parts of the scheme, ensuring that all options include implementation of outstanding recommendations of 2012 security review and subsequent updates

8.2.4 Support CUDAR to undertake a fundraising feasibility study; develop and agree a fundraising plan; develop, agree and launch a fundraising campaign

8.2.5 Undertake consultation with key communities: local and regional residents, schools, academics, students, museum sector, current programme partners and participants, access experts

8.2.6 Plan and prepare for collection deinstallation, move to and from storage and reinstallation (physically and virtually), including appointment of a collections manager for decant.

8.2.7 Plan for activity and continued presence locally and regionally during a period of closure – to ensure continuation of, and outcomes for, long-term and ongoing research and exhibition projects, and to enable a wider range of audiences to help shape the Museum's future approaches: "Fitz in the Fens"

8.3 Outcomes

8.3.1 A building that is fit for the 21st century, with galleries, study, storage, technical and public spaces that are accessible and inclusive, and work effectively, sustainably, securely, safely and deliver appropriate conditions for people and collections

8.3.2 Integrated Fitzwilliam/HKI conservation and conservation science facilities for 2 and 3-D conservation practice, teaching and research on the Fitzwilliam/Scroope Terrace site with greater public access to these behind-the-scenes activities

8.3.3 All audiences feel welcome and included, and see the Fitzwilliam as a place and space for them, for their research, their discovery, their learning, their enjoyment

8.3.4 More, and more diverse, partners are using the collections and museum facilities in their work

8.3.5 Shared vision for the Masterplan across the Fitzwilliam's communities of use

8.4 Milestones and KPIs

8.4.1 Masterplan option agreed and ready for roll out by Autumn 2020

8.4.2 Fundraising campaign launched, major gifts in place

8.4.3 Full architectural competition launched

8.4.4 Closure plan agreed. Closure plan maintains awareness and engagement

8.4.5 HKI moves into Cambridge by 2027

8.4.6 Masterplan option delivered by 2026

8.4.7 After delivery, levels of engagement, footfall and net revenue increase by 100%

8.4.8 Visitor engagement indices (e.g.: dwell time) and satisfaction levels increase

8.4.9 The museum audience better reflects the local and regional population in terms of demographic profile

8.4.10 No. of individual and org. partners engaged on collections-based projects increases

9. A work and management culture for the Fitzwilliam that fulfils our mission

Our planning, management and communications systems need to be strategically revised to establish a working environment that is efficient, effective, fair, forward-looking, transparent and responsive.

Our human and financial resources need to be deployed carefully. Sensitive prioritisation is essential and we will introduce new approval, planning and evaluation procedures as standard. These will identify the ambitions and measure the success of each project, each aligned with the core ambitions of the Fitzwilliam Museum Mission, and the priorities of the University of Cambridge. Decisions will be made by the Fitzwilliam's Senior Management Team, based on these key criteria, and, crucially, the institution's capacity to deliver at any one time.

We will plan our projects well in advance with all staff involved, making it possible to secure the right funding. Each will be allocated an appropriately structured and resourced team, working closely with staff from elsewhere in the University where possible. The identification of those areas of Museum activity currently lacking designated funding, process or strategy will be critical.

The Fitzwilliam will institute consistent processes for connective project management that will guarantee their success.

More and better training for all managers and staff is required. Departmental plans will be developed that deliver all parts of our activity in line with our agreed mission. An annual review process, including detailed forward job plans, for all staff will be reintroduced, again taking full account of the Museum's priorities. The wide sharing and circulation of project outlines, notes and minutes from purposeful meetings, and of other materials of broad institutional interest, is an urgent priority.

9.1 Main Objective

9.1.1 Our planning, management and communications systems need to be strategically revised to establish a working environment that is efficient, effective, fair, forward-looking, transparent and responsive

9.2 Enabling Objectives

9.2.1 Introduction of project planning methodology, supported by training in project management, project planning documentation, creation of project teams, objective setting and evaluation etc.

9.2.2 Clearer prioritisation and concentration of effort to achieve greater impact and benefit with fewer projects

9.2.3 *Establishment of clear objectives and timelines for each project as part of project planning process*

9.2.4 *Establish clearer central reporting mechanisms that enable for easier transfer of data to other museum/UCM reports and to understand and evidence our impact better*

9.3 Outcomes

9.3.1 *Projects delivered on time and to budget*

9.3.2 *Less time wasted working out who needs to be involved in decisions*

9.3.3 *Greater organisational resilience*

9.3.4 *Focus on fewer projects, ensuring that these can be of the highest possible quality*

9.3.5 *Greater confidence to prioritise*

9.3.6 *Improved accountability and reporting to major funders as outcomes from individual projects are better captured*

9.4 Milestones & KPIs

9.4.1 *Enhanced staff satisfaction*

9.4.2 *Forthcoming projects delivered to time and to budget*

9.4.3 *Clear link between all projects and the Museum's mission and priorities*

9.4.4 *All projects fully evaluated*

9.4.5 *100% of staff are given an Annual Review by their line manager*

10. An organisational structure that sustains our priorities

Agreeing our mission priorities will enable us to develop a revised organisational structure to delivering our aims and to make the most of the Fitzwilliam's human resource.

We will ensure that our whole programme of work is guided by a Fitzwilliam Museum Syndicate possessing an appropriately wide skillset and knowledge base.

The Fitzwilliam staff is extraordinarily dedicated, with wide raft of professional expertise. The Museum's organizational structure has however grown organically in response to different demands and expectations, both internal and external, becoming overly complex and siloed. There is currently a lack of clarity on individual roles and responsibilities, with some gaps and several confusing overlaps. Our new organisational structure must significantly improve the efficiency and effectiveness of the Museum and prove financially viable over the long term.

Four principal areas of activity will determine the Fitzwilliam's future organisational structure:

- the presentation of the collection and the promotion of collaborative research around it
- the public benefit of the Museum as a key part of Cambridge University and as a leading museum and cultural attraction in its own right.
- the conservation and scientific investigation of works of art and archaeology, and the teaching of those methods
- the strengthening of the teams and processes we need to ensure that the Museum can open each day efficiently and safely

Each of these areas, and the teams delivering in them, will need a full-time champion and manager. These senior managers will lead united teams in which each member of Fitzwilliam and HKI staff has a role description that clearly defines their area of activity and responsibility, developing specialist skills, helping others understand the important part they play in the whole Museum, and supporting the connected activity of the UCM.

10.1   Main Objective

> 10.1.1 Agreeing our mission priorities will enable us to develop a revised organisational structure to deliver our aims and to make the most of the Fitzwilliam's human resource. We will ensure that our whole programme of work is guided by a Fitzwilliam Museum Syndicate possessing an appropriately wide skillset and knowledge base

10.2 Enabling Objectives

10.2.1 Organisational review

10.2.2 Governance review

10.2.3 Museum Mission, strategic priorities and plan developed and fully incorporated into departmental plans and individual work plans

10.2.4 Full review of role profiles for all staff

10.2.5 Roll out of better designed staff reviews, clearly linked to strategic priorities, and training for managers conducting reviews

10.2.6 Appropriate resourcing

10.3 Outcomes

10.3.1 New, clear role profiles for all staff, aligned to organisational priorities

10.3.2 Syndics' roles clarified, and areas of expertise strengthened

10.3.3 Strengthened leadership team, each with clear remit linked to strategic priorities

10.3.4 Clear shared and individual understanding of priorities and remit of each role, team and department

10.3.5 Staff reviews with clear purpose and clear link to organisational priorities

10.3.6 Staff resource, training and development clearly focused on museum priorities

10.4 Milestones & KPIs

10.4.1 Organisational review and governance review complete

10.4.2 All staff receive and work to a set of objectives that reflect organisational strategy

10.4.3 Improvements in staff satisfaction ratings (Staff Survey)

10.4.4 Improvements in staff assessment of organisational communication (Staff Survey)

10.4.5 Improvements in staff feeling valued, across all roles and grades (Staff Survey)

10.4.6 Reduction in staff sickness rates

10.4.7 Closer links between Syndics and staff

11. A happy, diverse, inclusive and open-minded working community

Our new staffing structure must not only increase our efficiency, it must also boost morale and job satisfaction.

By ensuring that we all work within a culture of mutual respect, and by giving support and opportunities to all our workforce, we intend to make staff well-being a top priority.

The exceptionally expert and committed workforce (including volunteers) of the Fitzwilliam is an incredible asset. Staff surveys demonstrate however that individuals do not always feel valued within the Museum or the wider University.

A reliance on repeated short-term contracts is unfair and inefficient, and essential roles performing core functions should not be filled on this basis.

The lack of diversity within the Fitzwilliam workforce and its governance bodies is another major concern. A staff that is fully diverse ensures that our collective creativity is greater. Introducing such changes for our recruitment of staff and appointments to the Museum Syndicate will be a key priority. In-house training will ensure that candidates with non-traditional qualifications can be supported while performing within their specialist roles.

Transparent models of career progression must be available to all.

We will introduce a code of conduct, taking account of the particular needs of our public-facing institution.

11.1 Main Objective

11.1.1 *Our new staffing structure must not only increase our efficiency, it must also boost morale and job satisfaction. By ensuring that we all work within a culture of mutual respect, and by giving support and opportunities to all our workforce, we intend to make well-being a top priority.*

11.2 Enabling Objectives

11.2.1 *Transparent models for workforce recruitment and selection with equality and diversity at their heart*

11.2.2 *Transparent and fair workforce development and career progression pathways, accompanied by more investment in training and development*

11.2.3 *Create and nurture a positive work culture through leadership by example and with support and training*

11.2.4 Culture of mutual respect and zero tolerance for behaviours in breach of the University's Dignity@Work policy

11.2.5 Adopt principles of Athena Swan and Race Equality Chartermark

11.2.6 Review staff contracts to ensure that all those undertaking core functions are in permanent, open-ended contracts and that fixed term contracts are used appropriately for fixed term projects or to support transition

11.2.7 Review and strengthen staff forums to ensure they are properly accessible to all staff and able to provide an effective mechanism for staff input

11.2.8 Ensure all staff have access to UCM, University, SHARE and other sector specific support and consultation networks, to build professional networks across UCM, increase staff confidence, and reduce isolation

11.2.9 Provide opportunities for secondment, work shadowing, mentoring and adopt a positive approach, wherever possible, to flexible working

11.2.10   Continue to support and contribute to UCM Change Makers Action Group and Network

11.3   Outcomes

11.3.1 Recruitment and retention of the best staff

11.3.2 Improvements in staff feeling valued, and staff satisfaction, across all roles and grades (Staff Survey)

11.3.3 More diverse staff

11.3.4 Reduction in sickness rates

11.4   Milestones & KPIs

11.4.1 100% staff have undertaken E&D Essentials and Unconscious Bias

11.4.2 BAME staff at 8% or more of total workforce

11.4.3 100% staff complete their staff profile, including self-reporting their protected characteristics

11.4.4 100% staff reviews completed annually or bi-annually

11.4.5 100% of those involved in recruitment and selection have undertaken specialist interview, assessment, E&D and unconscious bias training

12. Appropriate and sustainable resourcing and revenue

Both human and financial resources must reflect the ambition of the Fitzwilliam Museum Mission. Those levels must be stable and sustainable.

Our funding derives primarily from the University of Cambridge, Research England, Arts Council England, the Museum's historic endowments and from the donations and legacies of individuals and companies, trusts and foundations.

Despite this support, the financial resource to underpin our programme of activity has not always been adequate. The University Museums and Collections are fundamental for the success of Cambridge University's primary mission of education, but the Fitzwilliam has not always been regarded, or regarded itself, in that light. Arguably, there has been under-investment in the Fitzwilliam for decades. Thus staff have often felt over-stretched and pulled in different directions as our programme of work has become ever more ambitious.

The Fitzwilliam will continue to seek operational partnerships with University-wide service providers. These will take full account of joined-up activity within the UCM and other University Collections and will encourage cost savings across the group, allowing available funds to be repurposed to support our core mission.

The Fitzwilliam's more clearly defined mission, and the better integration of the Museum within the wider University, will require new support and sustenance. "Investment" is the key word here. Our questions must be: "What can the Fitzwilliam Museum and its University Collections partners deliver for the University, working closely with the city and the region, that other organisations cannot? What can't we do now that we should be doing? What will the return be on University, national, civic, corporate and philanthropic investment?"

We will re-examine our structures for giving at all levels. We will increase and diversify our methods for income generation, ensuring we have the right partners and facilities. We must make sure that any systems of charging that need to be introduced erect no barriers to wide access to the Fitzwilliam or to our innovative scholarship.

12.1 Main Objective

12.1.1 Both human and financial resources must reflect the ambition of the Fitzwilliam Museum mission. Those levels must be stable and sustainable.

12.2 Enabling Objectives

12.2.1 Undertake options appraisal on charging and pricing for entry, exhibitions, group bookings and tours, and other Museum events and offers

12.2.2 Secure investment for digital infrastructure and technologies, which will allow us to realise digital ambitions, raise income and get collections fully documented and accessible online

12.2.3 Secure support for embedded Major Gift campaign in CUDAR, complemented by investment in Development and grant capture functions within the Museum

12.2.4 Implementation of CRM and ticketing system and contactless giving, and development of membership, patron and legacy schemes, supported by training for all customer-facing staff to become more actively involved

12.2.5 Maximise income generated and contributed by FME/FME+

12.2.6 Secure University and core funder support to ensure core functions/posts are core funded

12.2.7 Continue to diversify income from different sources including the commercial potential of our events function

12.2.8 Secure additional income from contributions to REF

12.2.9 Ensure a robust, but flexible, reserves policy to allow for key investments

12.2.10   Work more closely with established expertise across the University

12.2.11   Maintain Research England HEMG and Arts Council NPO funding, with support and advocacy from the University

12.3 Outcomes

12.3.1 Stable, sustainable funding base made up of investment, donations, commercial and other income from diverse sources

12.3.2 A healthy, appropriate level of reserves

12.3.3 Development of an endowment to underpin core costs in future

12.3.4 Ability to attract new high calibre staff at competitive salaries

12.3.5 Creation of dedicated income generation team, linked to embedded team at CUDAR

12.3.6 More and stronger partnerships with business and digital community in region

12.4 Milestones & KPIs

12.4.1 Increased visitor per capita contribution, via donations and through retail and café

12.4.2 Increased income from Research Grants, Trusts and Foundations, Individuals and Corporate Partners

12.4.3 Increase in contribution to Museum core costs from above sources

12.4.4 Increase in members and patrons as we develop individual relationships through CRM system