Background Papers

Epping Forest District Council

Cabinet
Thursday, 3rd March, 2016

Place:	Council Chamber, Civic Offices, High Street, Epping
Time:	7.00 pm
Democratic Services:	Gary Woodhall The Directorate of Governance Tel: 01992 564470 Email: democraticservices@eppingforestdc.gov.uk

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10.   **EPPING FOREST DISTRICT MUSEUM - RESILIENCE FUNDING (Pages 3 - 184)**

(Leisure & Community Services Portfolio Holder) Background Paper attached (C-072-2015/16).

12.   **TRANSFORMATION PROGRAMME - CUSTOMER EXPERIENCE WORKSTREAM (Pages 185 - 236)**

(Leader of the Council) Background Paper attached (C-074-2015/16).

14.   **WALTHAM ABBEY CONSERVATION AREA CHARACTER APPRAISAL AND MANAGEMENT PLAN (Pages 237 - 310)**

(Safer, Greener & Transport Portfolio Holder) Background Paper attached (C-069-2015/16).

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BARKER
LANGHAM

EPPING FOREST DISTRICT COUNCIL

TRADING INCOME GENERATION FEASIBILITY STUDY

DECEMBER 2015

CONTENTS

FOREWORD

Epping Forest District Council (EFDC) is a local government district northeast of Greater London in Essex. The District Council has recently undertaken a restructure and now comprises of four directorates: Communities, Resources, Governance and Neighbourhoods. As part of this restructure the former Museum and Arts services have merged to form Museum, Heritage and Culture, which sit under Community Services and Safety (CS&S) within the Communities directorate. As part of the wider Communities Directorate, Community Services & Safety and Policy & Grants play a key role in the delivery of frontline services for the Council within local communities. The service areas consist of a wide range of functions that impact significantly on quality of life for individuals and community well being in general, as well as providing mechanisms to address health inequalities and targeted services for residents of all ages and abilities.

The Museum, Heritage and Culture service area includes the District Museum (EFDM) at 37-41 Sun Street, Waltham Abbey, which displays and cares for the extensive collections that tell the history of the district. It also includes the many outreach services such as the education service, family events, exhibitions and a range of online resources. It also includes the management of Lowewood Museum in Hoddesdon, approximately 7 miles away from EFDM. Lowewood Museum is located within the Lea Valley nature reserve in a fine 18th century building that has undergone internal and external refurbishment and is a welcoming and interesting space. Lowewood Museum is owned by Broxbourne Borough Council (BBC), but is managed by EFMC on the basis of a Service Level Agreement (SLA) between EFDC and BBC.

The District Museum is currently undergoing a complete redevelopment and expansion programme following investment by the Council and £1.65m from the Heritage Lottery Fund. This project will enable the Museum's reserve collection to be decanted from Langston Road Depot and permanently housed in the new building at 37 Sun Street, which has been purchased from the funding. The main building works are due to be completed in October 2015 and the Museum is programmed to re-open in March 2016.

The Museum, Heritage and Culture Service also includes the Community Arts Team currently based at the Hemnall Street offices, which will continue to provide a wide range of well-regarded initiatives and projects to improve the wellbeing and quality of life for local residents through arts and cultural activity. A large proportion of this work is specially targeted and includes projects for people with, and at risk of dementia, special dance development programmes for girls, boys and young people, and community-based arts projects to reduce isolation and build community sustainability.

INTRODUCTION

FINANCIAL CONTEXT

The Council's Museums, Heritage and Culture Service functions are regularly reviewed, having regard to a combination of economy, efficiency and effectiveness. As discretionary services, the need to achieve Value for Money is at the forefront of service improvement and programming. The Service currently receives core funding from the Council of approximately £400,000 per annum.

EFDC receives a sum of £10,000 per annum income through the Service Level Agreement from BBC. It is seen as highly successful, both in terms of the development of Lowewood Museum's programme of exhibitions, activities and events and the expansion of Education Outreach work and is highly regarded by Officers and Members of Broxbourne Borough Council. The Service Level Agreement with Broxbourne Borough Council for provision of museum services has been in operation for over 3 years and is now due for review.

The wider Community Services & Safety functions are very successful in securing a wide range of external funding and this adds significant value to outreach services offered by the Council. This includes funding for small projects from around £500 to much larger projects around £150,000, as well as the Heritage Lottery Fund award of £1.65m for EFDM. Over the last 3 years, external funding secured has reached a total of approximately £2,300,000.

As most functions within Community Services and Safety are discretionary, there is always a threat to long-term sustainability. For example, in 2014, Cabinet requested a budget saving from Community Arts. As this was subject to a budget saving exercise in 2011-2012, only £24,000 operational budget remains and it was agreed that there was no scope for a further budget reduction without making forced staff redundancies. To offset this, a decision was taken to increase income targets in the service area by £10,000 per annum commencing 2015-2016.

ARTS COUNCIL ENGLAND (ACE) FUNDING

While there has been past success there are many grant streams unavailable to local authorities and those that are available, such as Arts Council England (ACE), are facing further cuts in the coming financial years. ACE's Resilience Fund is designed to support the long-term sustainability and resilience of museums by helping them identify alternative funding and income streams to support their work. EFDM was awarded a grant in March 2015 to undertake investigative work around the potential income generation and fundraising potential of the Museum, Heritage and Culture Service and specifically to complete the following two studies:

1) **Fundraising: Scoping and Feasibility Study:** To explore the viability of establishing a legal vehicle, with the sole purpose of identifying and raising revenue and capital funds that are not normally available to local authorities, including attracting individual, corporate and other philanthropic giving.

2) **Trading: Feasibility Study and Strategy**: To develop a feasibility study focusing on trading income generation that is supported by research and evidence; and a subsequent strategy that maximises the assets of the museum and other activities of MHC.

This piece of work addresses: the Trading: Feasibility Study and Strategy. The Fundraising: Scoping and Feasibility Study is being produced by the Management Centre – these documents should be read together.

The objective of this work is to ensure the Service is able to both secure and generate sustainable and diverse income. By achieving this, the Service will:
- Be able to add value to the operating budgets
- Ensure an enhanced offer to residents and visitors.

These two combined will mean the Service is best positioned against further cuts.

INCOME GENERATION OPPORTUNITIES

This report includes a detailed assessment of potential income generation opportunities in relation to facilities, services, skills and the collections. They can be used to further develop the design brief and strategic decisions around charging and access across the Museum, Heritage & Culture Service and are considered as follows:

- Retail
- Catering
- Entry charging
- Venue hire
- Schools programme
- Exhibition charging
- Object loans
- Ticketed events
- Touring exhibitions
- Staff skills, identity and enquiry service and service level agreements (service expansion)
- Partnerships
- Image licensing

The report also includes an appendix of 12 detailed case studies from sites across England, selected as comparator museums and galleries for Lowewood & EFDM. They were chosen because of particularly successful elements of income generation that could be similarly implemented in the new site or with valuable lessons to be learned across other commercial opportunities.

LOCAL CONTEXT

Epping Forest District is a mixture of rural and urban areas and stretches northward from its boundary with Greater London right into the heart of rural Essex. The key population centres are the commuter towns of Loughton, Chigwell and Buckhurst Hill, as well as the market towns of Epping, Waltham Abbey and Ongar. The Borough of Broxbourne in Hertfordshire has its eastern boundary on the River Lea. Its council is based in Cheshunt; other towns include Broxbourne, Hoddesdon and Waltham Cross.

Some areas around the EFDM and Lowewood Museum have relatively good transport links with both the M11 and M25 motorways running through the patch. Mainline railway networks run south to London and the Central Line tube has five stops in Epping Forest District. However, in the rural areas there are accessibility issues, especially in outlying villages.
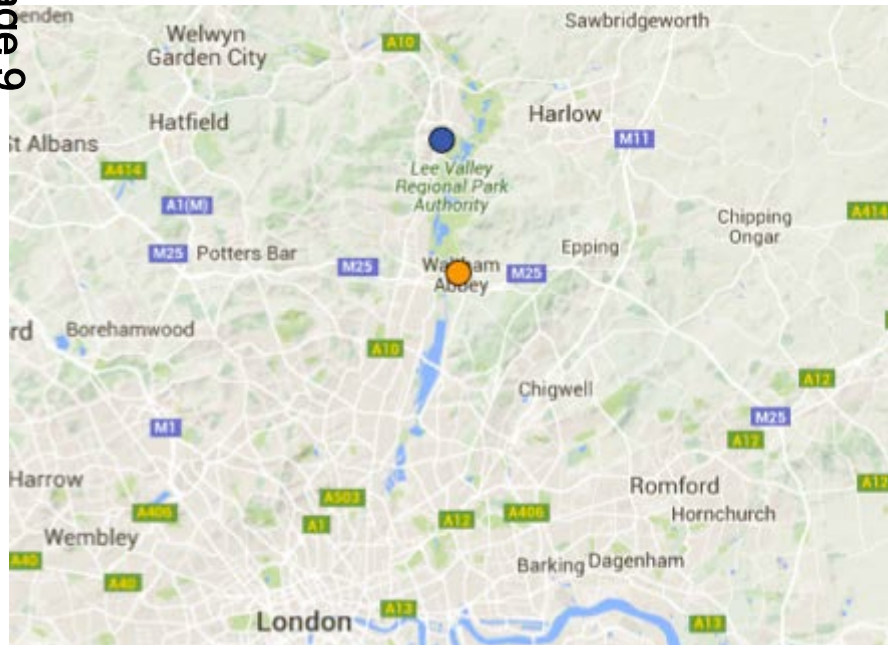
Map showing position of EFDM [orange] and Lowewood [blue]

Population

In 2014, Epping Forest's population numbered at 128,100, indicating a slight growth from the 2001 total of 120,896. By 2035, the population is projected to increase to 155,600. Broxbourne has a population of about 96,000 and is much more densely populated than Epping Forest. There are 18.2 persons per hectare in Broxbourne in comparison with Epping Forests' 3.7.

Age

According to the 2011 Census, Epping Forest and Broxbourne have a population that tends to be between 30 to 60 years old. The mean age of Broxbourne (39.1) and that of Epping Forest (41.1) are higher than London, but similar to the East of England. Both areas have a low percentage of residents in their teenage years when compared to the national and London averages. The population as a whole is somewhat older.

Ethnicity

Broxbourne and Epping Forest's population is on average 83% White British. This is above the London and England averages, but somewhat in line with the East of England. Having said that, there are key ethnicities that stand out. Broxbourne has a larger African British community compared to Epping Forest. Conversely, Epping Forest has a larger Asian British community than Broxbourne.

Employment

Both boroughs have generally higher rates of employment than the London and East of England averages; 40.1% of Broxbourne's population and 38.3% of Epping Forest's are in full-time employment. Due to the older population, however, there are also numerous retired residents. This is further reflected in the lower percentage of residents who are full-time students and thus are economically inactive.

Occupation

Despite their close proximity, the two boroughs have quite different occupation profiles. Epping Forest has a larger population in professional higher-ranked occupations and Broxbourne in technical and more physically demanding occupations. Despite this difference, both boroughs share the same percentage (15%) of residents in administrative and secretarial occupations, which is higher than the regional and national averages.

Education

Broxbourne and Epping Forest have a lower proportion of schoolchildren and full-time students at the age of 18, averaging 3.3%, which is lower than London's average of 8.2%. They share a relatively high percentage of their population with no qualifications, averaging out to 24.4%. However, they also have a large proportion of residents educated in higher qualifications that tend to be employed.

Religious Affiliation

The percentage of Christians and individuals who do not have a religion in both boroughs exceeds the regional and national figures. However, Epping Forest has a significantly larger Jewish community (3.2%) in comparison with Broxbourne (0.3%), while Broxbourne has a larger Muslim population (2.4%) than Epping Forest (1.9%).

Disability

Both boroughs have a generally healthy population and a high percentage of no unpaid care. On average 48.5% of both Epping Forest and Broxbourne's population enjoy good health. In contrast, 3.6% of the population in both boroughs consider that they have 'bad health', which is similar to the East of England and London.

Deprivation

Levels of deprivation across the boroughs are generally low compared to the national average. However, there are certain pockets of deprivation and Broxbourne hosts the most deprived area in Hertfordshire (Waltham Cross). In the latest Index of Multiple Deprivation (2010), Broxbourne was ranked 205th out of 326 local authorities in England.

Most parts of Epping Forest District are not particularly deprived. However, some areas around the larger towns of Epping Forest (Loughton, Debden and Waltham Abbey) have pockets of deprivation. In 2010, Epping Forest District was ranked 203rd out of 326 local authorities in England.

VISITOR NUMBER PROJECTIONS

The development of the income model for EFDC depends on a robust projection of visitor numbers for the project. These numbers will be the basis for operational and visitor management strategies, as well as income projections from events, secondary spend from retail and potential food and beverage offer, and the overall impact of the project on the local economy.

EXISTING VISITOR NUMBER DATA

Historic visitor number data for both EFDM and Lowewood is relatively limited, however the last full year's data is as follows. EFDM has estimated that that following the redevelopment, the new museum will attract c.27,500 visitors per year.

Site	Latest annual visitors
Lowewood Museum	7,500
Epping Forest District Museum	19,000

DIRECT COMPARATOR ANALYSIS

On the whole, outer London and sites on the outskirts of London operate within the reality of central London's volume and range of arts, entertainment, museums and heritage attractions. As a result, these museums, galleries and historic houses with a focus on the history of their local area, find they are unable to draw visitors from outside their own or neighbouring boroughs and maintain relatively low visitor numbers.

Initial research has demonstrated that that these local history museums have annual visitor numbers in the range of 5,000-30,000. Some sites are better performing, for example the William Morris Gallery, when they have more to offer than just the local museum, with the museum based in a historic listed building, or a link to a significant historical figure or theme.

PENETRATION RATES BASED ON 15 AND 30 MINUTE DRIVE TIMES
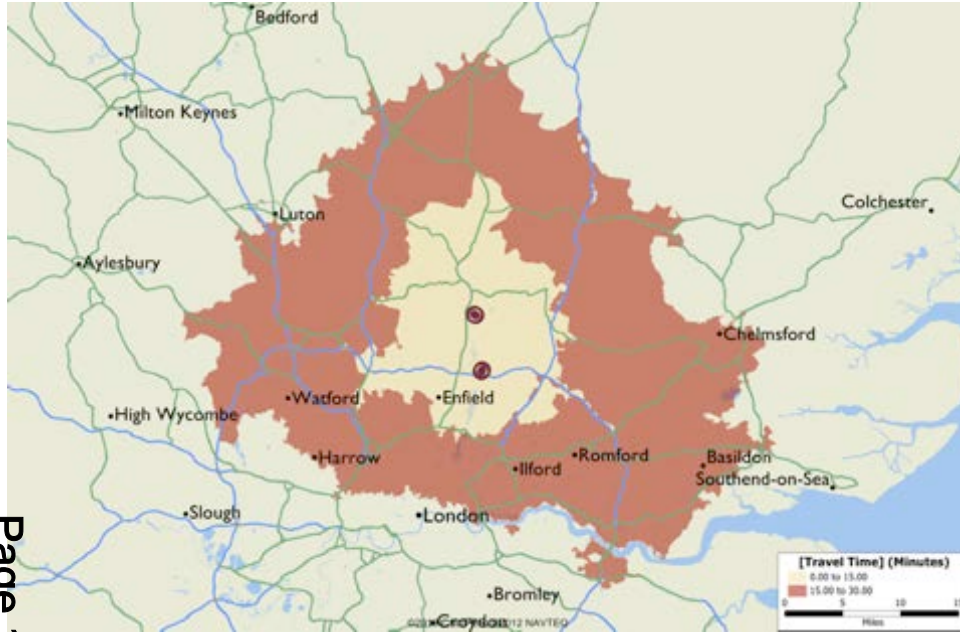
Within the 0-15 minute drive time catchment, the population is at 692,100 whereas in the 15-30 minute catchment it increases significantly to 5,240,043. Based on these figures it is possible to conclude that both museums attract a very small percentage of the local population.

Penetration rates for 15 minute drive time

Based on the most recent visitor figures, the market penetration rates for EFDM and Lowewood are currently low. There are, however, a number of comparators that have local (within 15 minute drive time) penetration rates of 4%, which confirms that the proposed increase in visitor numbers post reopening at EFDM appear appropriate.

Market Penetration for a 15-minute Drive			
Comparator	Latest annual visitors	15 minutes population catchment	15 minutes market penetration
Barnet Museum	5,504	960,718	0.6%
Lowewood Museum	7,500	692,100	1.1%
Gunnersbury Park Museum	21,000	1,755,193	1.2%
Redbridge Museum	19,563	1,535,877	1.3%
Vestry House Museum	22,700	1,589,762	1.4%
Honeywood Museum and Heritage Centre	17,212	895,953	1.9%
Epping Forest District Museum	19,000	692,100	2.7%
Bruce Castle Museum	44,768	1,610,862	2.8%
Havering Museum	24,580	760,197	3.2%
Amersham Museum	8,974	267,554	3.4%
Osterley Park and House	39,336	1,047,844	3.8%
Valence House Museum	37,766	997,331	3.8%
Epping Forest District Museum (post reopening)	27,500	692,100	4.0%
Royston and District Museum and Art Gallery	5,700	142,368	4.0%
Orpington Priory and Bromley Museum	21,636	499,336	4.3%
William Morris Gallery	80,000	1,838,028	4.4%
Canterbury Heritage Museum	10,231	145,427	7.0%
Russell-Cotes Museum and Art Gallery	48,798	347,771	14.0%
Fulham Palace	261,874	1,545,792	16.9%
Chelmsford Museum	63,507	362,947	17.5%
Ham House and Gardens	102,808	473,160	21.7%
MIMA Middlesbrough Institute of Modern Art	105,605	471,397	22.4%
The Lightbox	86,000	383,555	22.4%
Laing Art Gallery	226,134	949,177	23.8%
Maidstone Museum and Art Gallery	120,000	409,249	29.3%
Cardiff Story Museum (Stori Caerdydd)	130,000	431,883	30.1%
Gainsborough's House	22,462	74,304	30.2%
Higgins Art Gallery and Museum	60,000	183,708	32.7%
Herbert Art Gallery and Museum	238,095	489,993	48.6%
Museum of Somerset	80,000	124,733	64.1%
Towner Gallery	100,000	154,278	64.8%
Cheltenham Art Gallery and Museum	200,000	277,228	72.1%
Firstsite	180,000	194,679	92.5%
Burton Art Gallery and Museum	140,000	72,597	192.8%
The Beaney House	331,001	153,913	215.1%
Turner Contemporary	319,272	135,334	235.9%
Minimum	5,504	72,597	0.6%
Maximum	331,001	1,838,028	235.9%
Average	89,681	648,846	36.1%

Penetration rates for 30 minute drive time

Exploring the penetration rates for a longer 30-minute drive time at these same comparator sites, gives a figure of c.0.3-1.4%. In comparison, the penetration rates for Lowewood and EFDM currently and post opening remain relatively low, most likely as they are local museums operating within a densely populated area – confirming that these museums operate largely as local attractions.

| Market Penetration for a 30-minute Drive			
Comparator	Latest annual visitors	30 minutes population catchment	30 minutes market penetration
Barnet Museum	5,504	4,414,601	0.1%
Lowewood Museum	7,500	5,240,043	0.1%
Amersham Museum	8,974	2,973,911	0.3%
Gunnersbury Park Museum	21,000	6,719,079	0.3%
Redbridge Museum	19,563	5,623,889	0.3%
Epping Forest District Museum	19,000	5,240,043	0.4%
Vestry House Museum	22,700	5,646,450	0.4%
Royston and District Museum and Art Gallery	5,700	1,324,103	0.4%
Honeywood Museum and Heritage Centre	17,212	3,480,822	0.5%
Orpington Priory and Bromley Museum	21,636	3,990,577	0.5%
Epping Forest District Museum (post reopening)	27,500	5,240,043	0.5%
Havering Museum	24,580	4,391,012	0.6%
Bruce Castle Museum	44,768	6,092,768	0.7%
Osterley Park and House	39,336	5,220,914	0.8%
Valence House Museum	37,766	4,796,630	0.8%
William Morris Gallery	80,000	5,998,075	1.3%
Canterbury Heritage Museum	10,231	709,567	1.4%
Chelmsford Museum	63,507	2,548,040	2.5%
The Lightbox	86,000	3,313,990	2.6%
Ham House and Gardens	102,808	3,926,982	2.6%
Fulham Palace	261,874	6,417,503	4.1%
Gainsborough's House	22,462	503,804	4.5%
Higgins Art Gallery and Museum	60,000	1,336,090	4.5%
Russell-Cotes Museum and Art Gallery	48,798	678,207	7.2%
Maidstone Museum and Art Gallery	120,000	1,662,767	7.2%
MIMA Middlesbrough Institute of Modern Art	105,605	1,121,043	9.4%
Herbert Art Gallery and Museum	238,095	2,271,196	10.5%
Cardiff Story Museum (Stori Caerdydd)	130,000	1,203,020	10.8%
Laing Art Gallery	226,134	1,730,627	13.1%
Museum of Somerset	80,000	434,830	18.4%
Firstsite	180,000	922,939	19.5%
Towner Gallery	100,000	403,971	24.8%
Cheltenham Art Gallery and Museum	200,000	774,710	25.8%
The Beaney House	331,001	647,429	51.1%
Turner Contemporary	319,272	401,042	79.6%
Burton Art Gallery and Museum	140,000	152,652	91.7%
Minimum	5,504	152,652	0.1%
Maximum	331,001	6,719,079	91.7%
Average	89,681	2,987,594	11.1%

SWOT ANALYSIS OF EXISTING SERVICE

This SWOT analysis is based on information provided by the senior leadership team, a workshop session with staff, and further feedback and research.

	STRENGTHS	WEAKNESSES
EDFC SERVICE WIDE	Flexible and Motivated staff and volunteers	Limitations of budget
	Links with other departments in EFDC.	Limited staff numbers
	Excellent partnership working	Reliance on external project funding/ core revenue
	Good track record of attracting external funding	Need for marketing sign off through other Council departments
	Core revenue funding	Lack of understanding of the value of the Arts service
	Relationship with other local heritage institutions / groups	Understaffed Front of House
	Strong curriculum linked support to schools	
	Takes advantage of wider inititatives e.g. Museums at Night	
	Wide reach of programmes - across ages	
	Services at forefront of their field e.g. Transitions	
EFDM	Varied/innovative exhibition programme	Limited display space
	Part of local authority organisation	Aspects of collection relating to parts of the district.
	Location within the town /district	Limitations of budget
	Character of the building	Limited staff numbers
	Flexible exhibition space	Structural communications (authority wide)
	Free entry to museum	Disabled access provision
	Positive visitor feedback about temporary exhibitions	No further room for physical expansion of site
	Well used and respected education and loans service	Signage
	Links with other departments in EFDC.	Lack of Education space
	Excellent partnership working	No Friends Association
	Good professional links	Poor retail record
	Accredited status	Poor internal communications
	High levels of Stakeholder support	Location within district (poor transport infrastructure)
	Good family audience profile	Poor website, difficult to update as linked to council wide site.
	Good track record of attracting external funding	
	Strong new offer through redevelopment project	
	Extended service through partnership agreement with Broxbourne	
	The collections	
	Improved disabled access in new space	
	Improved spaces for activities	
LOWEWOOD	Strong local collection	Location on the outskirts of town centre
	Collection 97% accessioned	Low daily footfall to museum
	Local Authority Museum – under SLA between two authorities	Limitations of budget
	A constituted Friends group with charitable status	Marketing (inc. weak on-line presence)
	Customer services have been developed	Limited staff numbers
	Core of loyal visitors	Poor website, difficult to update as linked to council wide site.
	Accredited Museum	Disabled access provision
	Varied exhibition programme	Low priority for local authority in the context of other statutory services
	Character of the building	Insufficient storage capacity
	Flexible and motivated staff	Road signage
	Well used and respected education and outreach service	Lack of adequate education space
	Good professional links	Outdated documentation system
	High level of Member and community support	Limited ICT provision
	Good volunteer support including a good number of young volunteers	Main exhibitions are dated
		Poor transport links

	OPPORTUNITIES	THREATS
EDFC SERVICE WIDE	To improve signage outside the museums	Increased competition for external funding
	Licensing opportunities across the service linked to collections	Reducing local authority budget
	To create a cross service retail policy and enhance sales	Not statutory service
	Crossover between arts, dance and collections	Competition from other local institutions
	Increase promotion and marketing	Loss of member support
	Deliver increased quality and charge for workshops	
	More evening classes	
	To take more advantage of wider inititatives in the sector	
	To place better value on activities delivered and charge more competitively	
	To work with more artists from places outside District and County	
EFDM	Collecting	Museum services vulnerable as non statutory service
	Partnership with other local heritage organisations	Introduction of charging - reputational risk, loss of visitor numbers
	External funding	Changes in local parking charges
	EFDC Restructure	
	External exhibitions with partners	
	To develop a new service controlled website	
	Expansion of Service	
	Commercial use of collections / exhibitions	
	Marketing our expertise through Share	
	Museum redevelopment project	
	Extension of opening hours	
LOWEWOOD	To build upon large and growing support	Competition from other local institutions and leisure facilities
	Partnerships with other	Insufficient space for long term future storage of artefacts
	organisations/local groups and schools	Reduced Local Authority funding
	To develop a new service controlled website	Changing agendas from external funding bodies
	External funding	External funding competition
	Use of the Friends of Lowewood for events and fundraising	Non statutory service
	Use of young volunteers for events/displays and fundraising	Changes to local free parking policies
	Digital presence – upgraded website and social media	
	Location in relation to the Civic Hall	
	Use of basement/ pottery room	
	Cedars Park HLF project	
	For daily refreshment offer	
	Pop up outdoor catering	
	Full scale restoration/ redevelopment of site	
	Ground floor layout swap, to increase welcome and refreshment offer	
	Joint arrangements with LTM to mark Spradberry collection	

ASSESSMENT OF OPPORTUNITIES FOR INCOME GENERATION
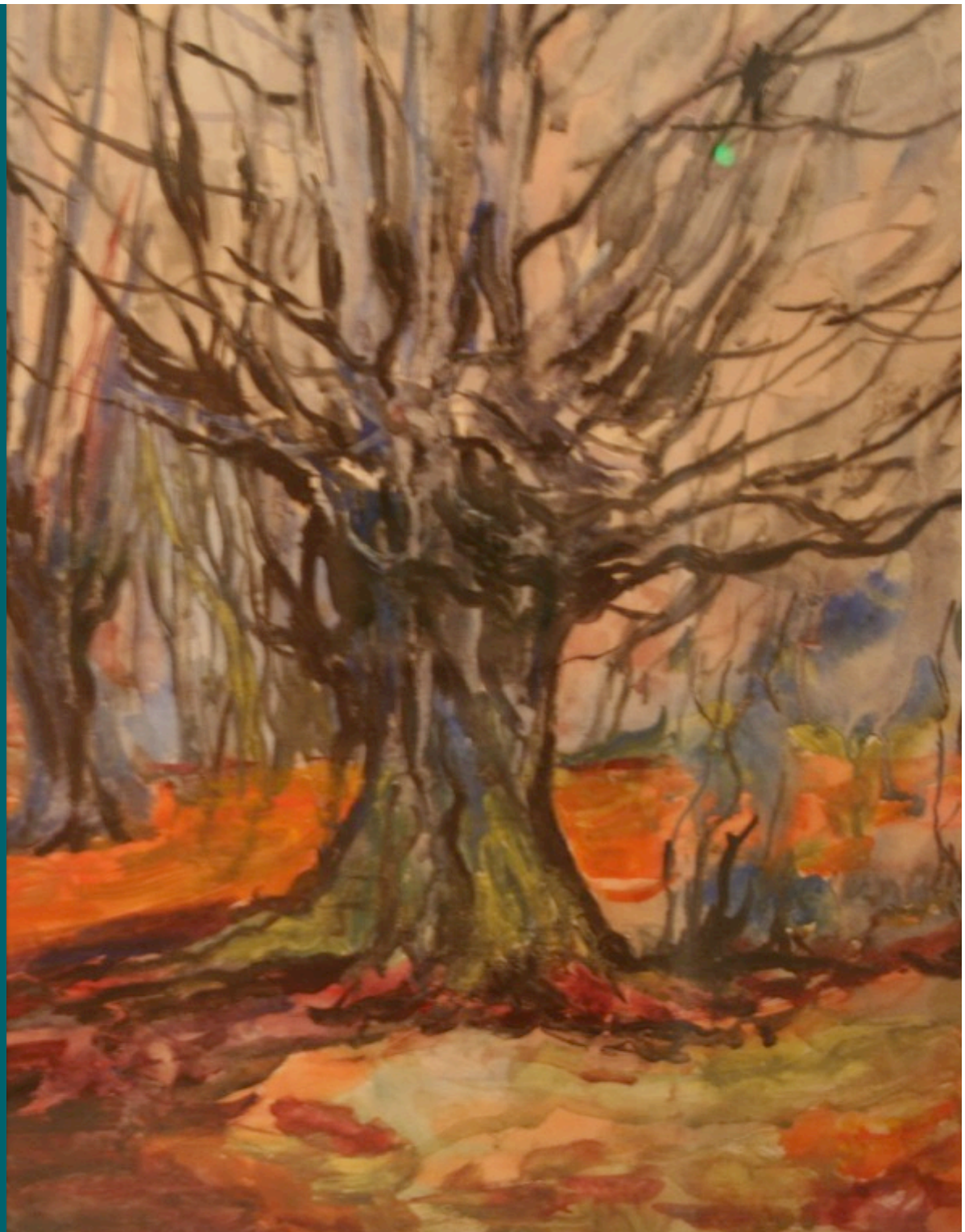
RETAIL

Effectively managed museum shops can generate a substantial amount of additional income even in smaller institutions. There are important factors to consider, such as the location of the store, the quality of the display, the range and nature of the products, the pricing strategy and the customer service. The willingness of visitors to spend in a museum store depends on other factors as well, such as whether the attraction is perceived as a cheap or expensive day out, whether the attraction is perceived as an original experience or by the frequency of return visits (a high level of repeat visits has a detrimental impact upon retail spend). It can be estimated that approximately 40% of visitors stop at the shop.

Association of Independent Museums (AIM) guidelines suggest a site should be aiming for shop sales equivalent to at least £2 (excluding VAT) per visitor.

Research conducted across a number of comparator attractions gives an average retail spend of £1.57. Leading cultural heritage retail consultants, Retail Thinking, recommend a target of at least £1 per visitor in a well-performing shop.

Retail	
Comparator	Average spend per visitor
Lowewood	£ 0.01
Burgh House and Hampstead Museum	£ 0.10
Chelmsford Museum	£ 0.10
Valence House Museum	£ 0.10
Epping Forest District Museum	£ 0.15
Harrow Museum and Heritage Centre	£ 0.16
Firstsite, Colchester	£ 0.21
Honeywood Museum and Heritage Centre	£ 0.40
Kew Bridge Steam Museum	£ 0.50
Museum of Somerset	£ 0.50
Redbridge Museum	£ 0.50
Canterbury Heritage Museum	£ 0.50
Twickenham Museum	£ 0.64
Turner Contemporary	£ 0.86
The Beaney House	£ 0.89
Forty Hall and Estate	£ 1.00
Fulham Palace	£ 1.50
Wandle Industrial Museum	£ 1.50
William Morris Gallery	£ 1.50
Russell-Cotes Museum and Art Gallery	£ 1.52
Kew Palace and Gardens	£ 1.77
Wandsworth Museum	£ 2.38
Gainsborough's House	£ 2.56
Islington Museum	£ 2.60
Red House	£ 2.80
Strawberry Hill	£ 2.80
Down House	£ 2.85
Merton Heritage and Local Studies Centre	£ 3.50
Syon Park	£ 4.30
Valentines Mansion	£ 5.00
Kingston Museum and Heritage Centre	£ 5.54
Minimum	£ 0.01
Maximum	£ 5.54
Average	£ 1.57

THE CURRENT RETAIL BUSINESS AT EFDC

The shops at EFDM and Lowewood are both very small and have contributed little financially to the museums in the past (average spend per visitor - £0.15 at EFDM and £0.01 at Lowewood). Future investment and development at the museums provides an opportunity to review this and explore how the shops can make more of a contribution in the future.

The expert retail consultancy, Retail Thinking, have been appointed to provide their recommendations on ways to develop retail opportunities in the new shop at EFDM and to improve performance at Lowewood Museum. Key considerations are given across management and training; measuring and managing performance; buying and merchandise; stock control; the retail environment; visual merchandising and display; marketing; and online sales,

There is potential to increase sales and profitability significantly if certain actions are taken. Some actions can be implemented at modest or no cost while others will call for some financial investment.

Lowewood Museum

The very small shop is located on the ground floor and is combined with reception. The shop sells books, postcards and children's lines. Shop fitting is minimal, but a floor fixture has been added following some recent consultancy advice. There is little information available about financial performance but it is understood sales totalled about £80 in 2014-15. Museum visitors were 7,309 giving a minuscule sped per visitor of about £0.01.

The Museum Officer oversees the shop but stock (books and cards) has been bought by the Friends of Lowewood Museum who have retained any profit generated. This is an exceptionally small retail business but if certain actions are taken there is potential for it to grow significantly and make a useful financial contribution. It can also offer a much more interesting range of products and enrich the visitor experience.

Key Issues at Lowewood Museum

Key issues for the retail business include:

Management
- Need to review how the shop is managed and how stock is bought in. Ideally management of the shop should be combined, as much as possible, with EFDM.
- Need for more information about retail performance, including essential performance indicators.
- Need to develop retail management and buying skills and for expertise to be shared across both museums.

Merchandise
- Need to establish a formal buying policy.
- Benefits in museum management controlling all the buying.
- Need to improve the product offer.
- Need to raise visual merchandising standards to obtain greater impact from the offer.

Environment
- Selling space very limited.
- Shop fitting and layout are weak – need to gain more from the selling space through use of more effective shelving and fittings and to explore ways to maximise selling space to enable a more authoritative offer to be conveyed.

Epping Forest District Museum

The museum has operated a shop for some years and has managed it directly. It is understood that sales and net profit were low and the retail record is described in the Forward Plan as "poor". The shop stocked books stationery, gifts and children's lines.

The major refurbishment of the museum includes ground floor space for a new shop, which will be newly fitted out. This provides potential for the museum to have an attractive and interesting retail offer, however the space is extremely limited and this will substantially restrict the income potential. The garden may provide an opportunity to add to this space and extend the offer with plants and quality garden accessories. It will be essential for the new retail space to be fitted out professionally and effectively to maximise the linear selling space.

Key issues for the retail business include:

Management
- Need to review management of the shop and ideally combine this with the shop at Lowewood Museum.
- Need for more information about retail performance, including essential performance indicators.
- Need to develop retail management and buying skills and for expertise to be shared across the two museums.

Merchandise
- Need to establish a formal buying policy.
- Within space limitations provide a product offer that will have a point of difference in the town and help make the shop a destination in its own right.
- Ensure visual merchandising standards are to an extremely high standard to maximise impact from the offer.

Environment
- The new shop will be accessed directly from the street, which is commercially advantageous.
- The new shop will be extremely small and display space for merchandise extremely limited. Expectations for performance must allow for this.
- Shop fitting and layout – essential to maximise selling space through use of well designed practical fittings to enable an authoritative offer to be conveyed and sales to be maximised.
- Shop layout and fittings should ideally be designed by a "design and build" shop fitter with experience of the cultural sector.
- Important to investigate to what extent the garden can be used to expand the retail selling space and build a more authoritative offer.

POTENTIAL RETAIL OPPORTUNITIES AT EFDC

Retail Thinking has provided detailed recommendations in the following areas: management; measuring and managing performance; buying and merchandise; visual merchandising and display; marketing and signage. These are included as Appendix I.

Overall future retail performance will depend on the visitor numbers realised and on what actions are taken by the service. An important action will be, for example, that of producing guidebooks because these will probably be the best selling items in the shops. The forecasts below include guidebooks at both museums retailing at £2.50 and being sold to 7.5% of visitors in year one.

The forecasts are based on visitor number forecasts of 7,900 visitors per annum at Lowewood Museum and remaining constant and on 27,500 in year one at EFDM, these then falling back after the initial burst of publicity and then gradually rebuilding.

The sales figures are calculated using what are judged to be realistic conversion rates and transaction values. It should be noted that this then gives spend per visitor (SPV) numbers well under the £1 figure that is often mentioned in relation to small museums. This is because the retail spaces are so small that presenting an authoritative museum shop offer and conveying choice to visitors is particularly difficult in such limited space. These figures could be exceeded though if certain actions can be taken, such as extending the retail space at EFDM by retailing plants and quality garden accessories in the garden.

The same conversion rate and Average Transaction Value (ATV) figures have been used in both forecasts. In practice there will be differences, for example the location of the shop at EFDM suggests that there will be more "walk in" customers who are not necessarily visiting the museum than at Lowewood. However, the retail offer may if anything be smaller than that possible at Lowewood. Forecasting is difficult because there are few historic Key Performance Indications (KPIs) as a guide.

Lowewood Museum	2016/17	2017/18	2018/19	2019/20	2020/21
Visitor Numbers	7,900	7,900	7,900	7,900	7,900
Conversion %	12%	13%	14%	14%	14%
ATV	£4.50	£4.75	£5.00	£5.00	£5.00
SPV	£0.54	£0.62	£0.70	£0.70	£0.70
Sales	£4,266	£4,898	£5,530	£5,530	£5,530
Gross Profit (48.5%)	£2,069	£2,376	£2,682	£2,682	£2,682

Epping Forest District Museum	2016/17	2017/18	2018/19	2019/20	2020/21
Visitor Numbers	27,500	22,000	23,000	24,000	25,000
Conversion %	12%	13%	14%	14%	14%
ATV	£4.50	£4.75	£5.00	£5.00	£5.00
SPV	£0.54	£0.62	£0.70	£0.70	£0.70
Sales	£14,850	£13,640	£16,100	£16,800	£17,500
Gross Profit (48.5%)	£7,202	£6,615	£7,809	£8,148	£8,488

Note: the net profit figure will depend on what operating costs, if any, are charged to the shops.

CATERING

Museums that are highly seasonal or have generally low levels of visitors are going to find it hard to justify a catering business, so having a strong audience in place is key to the success of a museum café. According to the Association of Independent Museums (AIM), a café should expect to have a turnover in excess of £80,000 to be turning a profit. One should also consider that at least 30% of the sales would be needed for the cost of food and drinks, another 35% on staff costs and 10% for other direct costs. In the case of catering franchises, the revenue is negotiated as a percentage of turnover, generally somewhere between 10% and 15% of the total catering sales.

There is great variation in the average visitor spend in a museum café. It depends on a number of factors e.g. on the nature and quality of the attraction, extent and nature of the offer. AIM guidelines suggest that the average intake is of £1-2 per museum visitor; although research has shown this can be increased to c.£3 with a high quality offer.

An important aspect to consider is that not all visitors are customers. Factors that determine whether a visitor will choose to eat at an attraction include the dwell time, whether the attraction is perceived as a quality experience and whether the attraction offers a dedicated catering offer. Visitors are more likely to spend at an attraction if it is a cornerstone of the day. The proportion of visitors using the café varies from one museum to another, but a safe benchmark is around 40% of visitors.

Catering	
Comparator	Average spend per visitor
Chelmsford Museum	£ 0.05
Museum of Somerset	£ 0.16
Firstsite	£ 0.17
Harrow Museum and Heritage Centre	£ 0.42
The Beaney House	£ 0.57
Kew Bridge Steam Museum	£ 1.00
Valence House Museum	£ 1.00
Great Chalfield Manor and Garden	£ 1.50
Myddelton House Gardens	£ 1.80
Wandsworth Museum	£ 2.00
Down House	£ 2.70
Strawberry Hill	£ 2.90
Red House	£ 3.20
Valentines Mansion	£ 4.50
Kew Palace and Gardens	£ 7.14
Fulham Palace	£ 7.80
Epping Forest District Museum	No café
Lowewood Museum	No café
Gainsborough's House	No café
Royston and District Museum and Art Gallery	No café
Minimum	£ 0.05
Maximum	£ 7.80
Average	£ 2.31

POTENTIAL CATERING OFFER AT EFDMC

Turpin Smale were appointed to provide an assessment of the catering potential of both museums, and their findings are as follows.

Lowewood

Viable museum cafés would usually need to have visitor numbers of c.40,000, so Lowewood's current 7,900 visitor count makes a full café an unrealistic option.

A small-scale cake and coffee service could be offered by the receptionist (who would take money, clean mugs and equipment and ensure its operation). There would need to be an investment of c.£5,000 in some basic equipment (coffee machine, fridge, tables, chairs, crockery) and food hygiene training.

Catering sales could be £10,000 on current visitor numbers and, with a 65% gross profit margin, this might yield a contribution towards staff and other costs of £6,500 per annum.

Ground floor room swop would allow better room hire potential and link to the garden. This might conflict with a potential small-scale café operation which would best be located in part of the current exhibition space where there is access to the garden. The basement pottery room and the first floor rooms are restricted by a lack of disabled access.

A pop-up food/drink/ice cream cart located in the garden may be viable on event days and other times of peak footfall and reasonable weather. We would anticipate a 20% concession rent on sales of £1,000 if the event footfall was at least 500 persons.

Epping Forest District Museum

There are more than 10 cafés and pubs within a 5-10 minute walk from EFDM so the decision was taken during the development of the HLF bid not to include a café within the new redevelopment.

Nevertheless, a pop-up food/drink/ice cream cart located in the garden and visible from the High Street (ideally with tables and chairs on the High Street acting as 'signposts' courtesy of a pavement licence) could be viable during market days and other times of peak footfall and reasonable weather. This may have to be on a minimal rent in the first instance to prove the concept and location, although a 15% concession rent of circa £1,000 could be anticipated in the second year.

ENTRY CHARGING

Visit England's Annual Survey of Visits to Visitor Attractions gives an idea of the countrywide trends relating to admission policies. Based on 424 museums and art galleries around the country for 2012-13, it appears that 59% are free to enter. Of the remaining attractions, 16% charge £3.00 or under, 8% charge £3.01 to £4.99, 10% charge £5.00 to £7.49, 4% charge £7.50 to £9.99 and only 3% charge £10.00 or over.

Similarly, it draws a distinction for the public between civic and independent museums (where the collection is owned by a charitable trust) and allows the latter to generate income through admission – although museums that charge for entry frequently operate annual tickets and also enjoy repeat visits.

Organisations like the Russell-Cotes Museum and Art Gallery implement an all-inclusive general admission ticket that allows access to permanent and temporary exhibitions. Others like the Lightbox in Woking implement a mixed charging policy, with free admission to the permanent exhibition and a charge for temporary or touring exhibitions, although at the Lightbox the charge buys annual entry to all temporary exhibitions. Other sites such as the Museum of Somerset provide free entry to both permanent and temporary exhibitions, although the budget for in house exhibitions are often Lottery-funded, and touring exhibitions are those that are free to hire.

The tables over the following two pages set out the general entry, concessionary and exhibition charges for a number of sites.

Entry Charging					
Comparator	Adult general admission cost	Other general admission cost e.g. child, concession, family	Adult exhibition admission cost	Other exhibition admission cost e.g. child, concession, family	Annual pass (Y / N) and conditions
Amersham Museum	£ 2.50	Child £1; Family £5	Included in general admission	Included in general admission	No, but Friends Membership
Havering Museum	£ 2.50	Senior £2; Under 16 free	Included in general admission	Included in general admission	Adult £15; Senior £12.00
Rainham Hall	£ 2.80	Child £1.40; Family £7.20	Included in general admission	Included in general admission	No, but Friends Membership
Eastbury Manor House	£ 4.00	Child £2; Family £8; Group adult £3	Included in general admission	Included in general admission	No, but Friends Membership
Russell-Cotes Museum and Art Gallery	£ 6.00	Child £4; Family £15	Included in general admission	Included in general admission	Yes, Adult £16; Child £8; Family £32
Eltham Palace	£ 6.20	Child (5-15 years) £3.70; Concession £5.60	Included in general admission	Included in general admission	No, but Friends Membership
Gainsborough's House	£ 6.50	Child £2; Family £15	Included in general admission	Included in general admission	No, but Friends Membership
Ranger's House	£ 7.20	Child (5-15 years) £4.30; Concession £6.50; Family £18.70	Included in general admission	Included in general admission	No, but Friends Membership
Red House	£ 7.20	Child £3.60; Family £18; Group adult £6.20	Included in general admission	Included in general admission	No, but Friends Membership
Danson House	£ 8.00	Concession £6; Under 16 free	Included in general admission	Included in general admission	Yes, same price as general admission
Hall Place and Gardens	£ 8.00	Under 16 and Concession £6; Family £24	Included in general admission	Included in general admission	Yes, same price as general admission
Canterbury Heritage Museum	£ 8.00	Child £6.00	Included in general admission	Included in general admission	No
Maidstone Museum and Art Gallery	Free	Free	£ 3.00	Concession £2	No
The Lightbox	Free	Free	£ 5.00	Under 18 free	Yes, same price as general admission
Pallant House Gallery	Free	Free	£ 9.00	Concession £5.50	No, but Friends Membership
Minimum	£ 2.50		£ 3.00		
Maximum	£ 8.00		£ 9.00		
Average	£ 5.74		£ 5.67		

Entry Charging					
Comparator	Adult general admission cost	Other general admission cost e.g. child, concession, family	Adult exhibition admission cost	Other exhibition admission cost e.g. child, concession, family	Annual pass (Y / N) and conditions
Bruce Castle Museum	Free	Free	Free	Free	No
Burgh House and Hampstead Museum	Free	Free	Free	Free	No
Chelmsford Museum	Free	Free	Free	Free	No
Croydon Museum	Free	Free	Free	Free	No
Forty Hall and Estate	Free	Free	Free	Free	No
Higgins Art Gallery and Museum	Free	Free	Free	Free	No
Honeywood Museum and Heritage Centre	Free	Free	Free	Free	No
Kingston Museum and Heritage Centre	Free	Free	Free	Free	No
Merton Heritage and Local Studies Centre	Free	Free	Free	Free	No
Morden Hall Park	Free	Free	Free	Free	No
Museum of Somerset	Free	Free	Free	Free	No
Redbridge Museum	Free	Free	Free	Free	No
Reigate Priory Museum	Free	Free	Free	Free	No
Royston and District Museum and Art Gallery	Free	Free	Free	Free	No
The Beaney House	Free	Free	Free	Free	No
Valence House Museum	Free	Free	Free	Free	No
Valentines Mansion	Free	Free	Free	Free	No
Vestry House Museum	Free	Free	Free	Free	No
West House Pinner	Free	Free	Free	Free	No
William Morris Gallery	Free	Free	Free	Free	No
Epping Forest District Museum	Free	Free	Free	Free	Free
Lowewood Museum	Free	Free	Free	Free	Free

TO CHARGE OR NOT TO CHARGE?

Due to recent funding cuts in the cultural sector many museums in the UK have been pushed to introduce entry charging for visitors. Free, council-backed museums and galleries across Britain are quietly drawing up plans to charge entry fees as they struggle to cope with funding cuts. A handful which were previously free to enter – including York Art Gallery and the Brighton Museum and Art Gallery – have already decided to introduce charges. The Museums Association believes that many other regional galleries are considering following suit.

Case Study 1 - York Art Gallery

York Art Gallery reopened in August 2015 after an £8m overhaul and introduced a £7.50 admission fee. This comes after the local council subsidy for the York Museums Trust, which runs the site, was cut from £1.5m three years ago to £600,000 in 2015.

Case Study 2 – Brighton Museum and Art Gallery

In March, the Brighton and Hove Council voted in favour of introducing entry charges to the Brighton Museum and Art Gallery for non-residents from May, the first time it had charged an entrance fee since opening in 1861.

By charging £5 per adult and £2.80 per child, Museum and Art Gallery will generate £200,000 a year as residents make up just a quarter of visitors. The museums are looking to offset a drop in funding from £1.9m in 2012 to £1m in 2017.

Case Study 3 - Novium Museum

Conversely, Chichester District Council have had to scrap entry fees at the Novium from November 2014 after there was a clear decline in visitor numbers.

The local history museum in West Sussex, which opened in 2012, was charging £7 admission for adults and £2.50 for children. The museum recorded 9,993 admissions in 2013-14, less than a third of its 32,500 target. A public consultation indicated that the entry fee was unpopular and acted as a barrier to local residents and return visitors. The entrance fees can make museums inaccessible for those on lower incomes, while also pushing down museums' own earned income by reducing footfall through the shop and café.

POTENTIAL ENTRY CHARGING INCOME AT EFDC

Entry to both Lowewood and EFDM is currently free, however, as the Council has been under pressure to make savings in the service, the introduction of entry charging has to be considered as a way to generate further income.

If EFDC wanted to impose entry charging upon reopening of EFDM, benchmarked figures demonstrate a ticket price of £5 per adult would be recommended.

However, at this stage, the introduction of entry charging at the museum is not recommended for the following reasons:

- The museums are highly valued by the community as free, local, attractions.
- Local history attractions saw a drop in visitor numbers following introduction of entry charges. Novium Museum, for example, managed only 1/3 of its visitor number target following introduction of charging. If this happened at EFDM, visitor numbers could drop significantly.
- Imposing a charge at Lowewood without some investment to improve the offer would likely have a detrimental impact on the already low visitor numbers (7,900).
- Repeat visitors make up a significant portion of the visitors to the service. An entry charge would discourage repeat visitors – thus bringing down the potential income generated.
- Whilst a concession ticket (such as annual admission ticket) would be more appealing to local repeat visitors, this is unlikely to generate substantial further income.
- The introduction of entry charging would have an impact on the fundraising strategy at both museums, giving a weaker case for support and making it harder to raise funds from private sources in the short and medium term (see Fundraising Feasibility Study from the Management Centre for further information).
- When HLF funded EFDM, the proposal was to keep free entry. Entry charging would impose a financial barrier, reducing the positive outcomes of the project.
- A reduction in visitors caused by the introduction of entry charging would cause a drop in the wider economic benefit for the town.

Although the introduction of entry charging is not recommended, this report discusses other potential ways to generate at least £60,000 of gross income.

VENUE HIRE

Museums are well placed to fulfil the growing demand from meeting, event and conference providers to find more interesting spaces to host their business. The conference and meeting market was work £18.8 billion in 2010, and is expected to grow to £25.2 billion in 2020. However, in the current economy the market for corporate hospitality and venue hire is incredibly competitive, so it is important to be physically and financially attractive.

The below table sets out the different hire rates at a number of competitor sites, package range from hourly hire for individual rooms, to whole site hire for the evening:

Venue Hire						
Comparator	CORPORATE / COMMERCIAL / FILMING HIRE		COMMUNITY / CHARITY HIRE		WEDDING / CEREMONY / PARTY	
	Maximum capacity	Maximum hire fee	Maximum capacity	Maximum hire fee	Maximum capacity	Maximum hire fee
Amersham Museum	No	No	No	No	No	No
Burton Art Gallery and Museum	100	£378.24 per hour	100	£22.74 per hour	100	£378.24 per hour
Canterbury Heritage Museum	-	-	-	-	20	£150 for two hours
Chelmsford Museum	60	£175 per day	60	£175 per day	60	£175 per day
DNA College Royal Gunpowder Mills	–	From £25 per hour	–	From £25 per hour	–	–
Epping Forest District Museum	-	-	-	-	-	-
Gainsborough's House	150	£1,250 per event	150	£1,062 per event	No	No
Higgins Art Gallery and Museum	125	£828 for three hours	125	£828 for three hours	125	£828 for three hours
Honeywood Museum and Heritage Centre	-	-	-	-	24	£175 for two hours
Lowewood Museum	20	£10 per hour	20	£10 per hour	-	-
Maidstone Museum and Art Gallery	100	£600 for four hours	100	£600 for four hours	100	£600 for four hours
Middlesbrough Institute of Modern Art	whole building	£2,250 per evening	whole building	£2,250 per evening	whole building	£2,250 per evening
Museum of Somerset	100	£150 per hour	100	£150 per hour	No	No
Royston and District Museum and Art Gallery	25	£40 per evening	150	£40 per evening	No	No
Russell-Cotes Museum and Art Gallery	80	£550 per evening	80	£550 per evening	50	£1,850 per evening
The Beaney House	150	£1,500 per evening	-	-	215	Price on application
The Lightbox	whole building	£1,500 per evening	whole building	£1,500 per evening	whole building	£1,500 per evening
Waltham Abbey Community Centre	100	£30 per hour	100	£11 per hour	–	–
William Morris Gallery	120	£561 for three hours	120	£528 for three hours	50	£1,910 for three hours
Minimum	25	£ 40.00	60	£ 22.74	20	£ 175.00
Maximum	whole building	£ 2,250.00	whole building	£ 2,250.00	whole building	£ 2,250.00
Average	-		-		-	

POTENTIAL INCOME GENERATION FROM SPACES AT EFDC

Lowewood

At Lowewood, the first floor rooms (which have an attractive ambiance and well-spaced collections) could be marketed as cocktail/canapé/reception space in conjunction with the Spotlight/Civic Hall albeit access is restricted. The possibility of such a link-up would need to be ascertained before any revenue projection could be made.

Ground floor rooms are not currently attractively decorated and likely use will be for community use and hire at budget rates. Current £12 per hour including VAT room hire is in line with local competition (Wolsey Hall £15 per hour; St Catherine's Church £6 to £9.50 per hour; Nigel Copping Building £12 per hour). Nevertheless, rates could be increased for commercial hire (+40%) and non-local organisations (+25%). Nearest competition is 6m x 11m Dinant Room in Broxbourne Civic Hall, which charges £42 per hour for commercial and £25 per hour for local residents.

Given current room hire business has yet to be established, the £12 per hour room hire rate is appropriate and can be increased if demand warrants. The room hire needs to be effectively marketed and, as a first step, it should be listed on the Broxbourne Venues for Hire website: https://www.broxbourne.gov.uk/leisure-venues-hire/landing/venues-hire-0.

The room needs to be smartened up if commercial business is to be realistically targeted. A marketing link-up with the adjacent Broxbourne Civic Centre would make sense given that they have a full-time event professional in post.

Epping Forest District Museum

There are four potential event spaces that could be hired at EFDM:

- Community/Activity/Learning Room – it has natural light, approximately 30-person capacity, black out capability and projector/screen but no air conditioning. It would be available for hire every day and evening except Tuesday daytime.
- Temporary Exhibition Space – it has no natural light but is air-conditioned. This space may be available for commercial hire two weeks a year, but there is also potential to hire the space for evening receptions, if the exhibition installed at the time can.
- Collections Workspace – it may appeal to archaeological societies or similar groups, but is unlikely to have significant commercial potential.
- Tudor Room & Garden on ground floor would be available on Wednesdays and Thursdays and after 4pm.

The commercial hire income projected by EFDM stands at £540 (excluding VAT) in 2016-17.

If £20 per hour average room hire rate (including VAT) were achieved (50:50 commercial at £25 per hour and local/charity/regular at £15 per hour including VAT), this would imply 32 hours worth of bookings a year. This appears highly conservative.

It could be estimated that the Community/Activity/Learning Room should be able to attract two bookings a week for three hours (2x3x£20x40 weeks less VAT) and would yield £4,800 a year. The Tudor Room & Garden as an occasional event space might attract 10 bookings a year at a booking fee of £100, thus yielding £1,000 a year.

EFDC would need to consider an out of hours policy if bookings are to be taken on evenings and weekends – with key holder and out of hours cover and security to be considered.

SCHOOLS PROGRAMME

Museums make a valuable contribution to formal learning, and offer vital alternative ways of learning that complement the formal education system. They are places of excitement that can inspire interest and creativity, in ways that neither parents nor teachers can provide. Broadly speaking, museums see learning as an important core service they provide, rather than a major income generating opportunity. Nevertheless, imposing a charge for pupil visits can help cover the costs of resources, materials and freelance educators and can contribute, if not cover, any core learning staff.

Of the comparator sites explored, all charged a small fee per pupil visiting for education sessions.

POTENTIAL INCOME GENERATION FROM SPACES AT EFDC

Epping Forest District Museum

Up until now, the schools programme at EFDM has been largely outreach, however, with the new dedicated learning space to be available for school visits once EFDM reopens, it will be able to deliver an attractive onsite offer.

Whilst the current schools programme is at capacity, the current pricing structure for school visits is low. Maintaining the current level (just over 5,000 pupils a year across both EFDM and Lowewood) but raising the pupil fee to £2.50 would generate £6,250 at EFDM.

Lowewood

Lowewood currently charges £39 per class for an hour session, whether as outreach or within the museum. If 2014-15 attendance levels could be maintained (just over 5,000 pupils at EFDM and Lowewood) this could generate up to £6,250 per annum.

Schools Programme		
Comparator	Minimum cost per pupil	Maximum cost per pupil
Royston and District Museum and Art Gallery	£ 1.17	£ 1.17
Epping Forest District Museum	£ 1.11	£ 1.82
Lowewood Museum	£ 1.11	£ 1.82
Gainsborough's House	£ 0.50	£ 2.00
Burton Art Gallery and Museum	£ 0.80	£ 2.70
Laing Art Gallery	£ 1.70	£ 2.70
Herbert Art Gallery and Museum	£ 3.00	£ 3.00
Chelmsford Museum	£ 3.33	£ 3.33
Museum of Somerset	£ 1.75	£ 3.75
Firstsite	£ 1.30	£ 4.50
Cardiff Story Museum (Stori Caerdydd)	£ 1.20	£ 4.80
Honeywood Museum and Heritage Centre	£ 3.00	£ 5.00
The Lightbox	£ 2.00	£ 5.00
Middlesbrough Institute of Modern Art	£ 2.00	£ 5.00
Canterbury Heritage Museum	£ 2.50	£ 5.00
The Beaney House	£ 2.50	£ 5.00
Pallant House Gallery	£ 3.00	£ 5.50
Turner Contemporary	£ 2.50	£ 5.50
Towner Gallery	£ 2.50	£ 6.30
Higgins Art Gallery and Museum	£ 1.65	£ 6.40
William Morris Gallery	£ 1.67	£ 6.67
Maidstone Museum and Art Gallery	£ 1.00	An additional charge
Amersham Museum	£ 2.00	An additional donation
Minimum	£ 0.50	£ 1.17
Maximum	£ 3.33	£ 6.67
Average	£ 1.88	£ 4.14

EFDC staff note that the current charging model that charges a flat fee for each session, rather than per pupil, currently works well, particularly given the varied class sizes, so this should be considered when finalising the policy.

OBJECT LOANS & LOAN BOXES

Lending objects to other institutions can prove beneficial in a number of ways, such as making works available to new audiences and forging relationships with new partners. However, there can be a number of costs involved in a loan, which vary depending on the type of loan, the borrower, the condition of the object, the location, etc. Some museums calculate the costs of a loan on an item-by-item basis, while others adopt a flat fee. These costs may include, among others, conservation, packing, transportation, insurance and photography. It is usually the case that the borrower meets all or the majority of these costs.

Loan boxes are another way that school pupils can typically access museum objects within the classroom.

POTENTIAL INCOME GENERATION FROM OBJECT LOANS AND LOAN BOXES AT EFDC

Key Principles for Lending and Borrowing from UK Museums by the Museums Association (2012) states "the motivation for lending to museums and other public venues in the UK is not to generate income. The lender will only seek to recover essential costs for a loan." Of the comparators we reviewed, those that loaned their objects did so for free to UK institutions and charged only for international loans. Object loans are therefore not widely considered as a potential income generating opportunity.

The current level of charging for loan boxes (£39 to local schools or £49 to non-local) also appears acceptable across the service.

Object Loans		
Comparator	Object loans	Loan boxes
Amersham Museum	N/A	Free but donations accepted
Canterbury Heritage Museum	Free loans	N/A
Chelmsford Museum	N/A	£30 per half term
Epping Forest District Museum	Free loans	£39 to locals or £49 to non-locals per half term
Gainsborough's House	Free loans	£5 per week
Honeywood Museum and Heritage Centre	N/A	£25 per half term
Lowewood Museum	Free loans	£39 to locals or £49 to non-locals per half term
Museum of Somerset	N/A	£45 per hire
Royston and District Museum and Art Gallery	N/A	£5 for two weeks
Russell-Cotes Museum and Art Gallery	Free UK loans; EU cost £3,000; outside the EU cost £5,000 on top of insurance and carriage fees	N/A
William Morris Gallery	Free UK loans; £300-350 per object for international loans on top of insurance and carriage fees	Free to locals or £25 per hire for non-locals for two weeks

TICKETED EVENTS

At present, no charge is made to the public to visit both museums. It is recommended that access remains free, however, a new expanded programme of activities will also include some charged events. This programme balances the need to offer activities free to target audiences, but also creates a valuable income stream through some ticketed events.

The following tables set out the wide variety of charging models for events at a number of competitor sites.

Recommended charging models from ticketed events are more complex to set out, as the price may vary based on a number of factors e.g. whether a talk is being delivered by a paid guest speaker or existing staff.

Programming also needs to be sensitively balanced with other activities, including school sessions and venue hire – this needs to be further determined at EFDM ahead of the reopening, in line with recommendations in the HLF Activity Plan.

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Ticketed Events						
Comparator	Tour	Children's activities	Adult workshop	Lectures & talks	Performances & screenings	Miscellaneous
Amersham Museum	£3 for guided visit	-	-	£35 for talk and afternoon tea	-	-
Barnet Museum	-	-	-	£5 for lectures	-	-
Boston Manor House and Park	-	£3 for discovery trail	-	-	-	-
Bromley Museum	-	£1 for children's workshop	-	£3 for talks	-	£1.5) for object handling
Bruce Castle Museum	-	£1.5 for crafts fair	£30 for workshop	-	-	-
Burgh House and Hampstead Museum	-	-	£15 for drawing workshop	£1 for talks	£15 for concerts	-
Burton Art Gallery and Museum	-	£1 for children sessions	£35 for workshop	£5 for talks	-	£6 for quiz
Canterbury Heritage Museum	80pm for tour	£1 for family activities	-	£3 for talks	-	£6 for special illustrated lecture
Chelmsford Museum	-	£5 for family activities	£5 for workshop	£6 for lectures	-	£21 for Night at the Museum
Cheltenham Art Gallery and Museum	£10 for curator tours	£1 for family activities	£60 for workshop	£7 for exhibition talk	-	-
Danson House	-	£4 for family activities	-	£15 for special lectures	£15 for concerts	£28.95 for Christmas lunch
Eastbury Manor House	£7 for special tours	£2.5 for family craft	-	£7 for talks	-	£30 for spiritual investigation and picnic
Epping Forest District Museum	£42 for daytime / £52 for evening per group	£1 for family activities	-	-	-	-
Firstsite	-	£4.5 for family activities	£65 for five-week course	-	£17.5 for concerts	£3 for dance class
Forty Hall and Estate	£5 for special tour	£5 for family activities	£35 for workshop	£12 for performance lecture	£20 for concert	£20 for Thai Chi classes
Fulham Palace	£5 for historical tour	£3 for discovery trail	£90 for workshop	£10 for talks	£22.5 for concert	-
Gainsborough's House	-	£3 for children workshop	£18 for workshop	£7.5 for lectures	-	£275 for a five-day print course
Great Chalfield Manor and Garden	-	£5 for crafts fair	-	-	£35 for opera performance	-
Gunnersbury Park Museum	-	-	£25 for workshop	£10 for Victorian dining talk	-	-
Hall Place and Gardens	-	£4 for family activities	-	-	£15 for concerts	£3 for park pony ride
Ham House and Garden	£8 for behind the scenes tour	£2 for trails and games	£55 for workshop	-	-	£22 for ghost tour
Havering Museum	£2 for guided tours	£3.50 for children's activities	£7.5 for photography class	£3 for talks	£3 for small performance	£12 for off-site tours
Herbert Art Gallery and Museum	-	£1 for children sessions	£30 for family-tree workshop	£10 for special lecture	-	-
Higgins Art Gallery and Museum	£2.60 for gallery tours	£2.25 for family activities	£35 for watercolour workshop	£10.35 for collections in focus talk	-	-
Honeywood Museum and Heritage Centre	£5 for guided tours	£1.5 for children's activities	£15 for archival course	£4.5 for talks	-	-
Horniman Museum	-	£8 children's events	£8.5 for workshop	-	-	£90 for three months of yoga

Ticketed Events						
Comparator	Tour	Children's activities	Adult workshop	Lectures & talks	Performances & screenings	Miscellaneous
Ightham Mote	£12 for guided tour	£0.5 for activity trail	£35 for book making	£10 for specialist talk	£9.5 for carols	£21.5 for Boxing Day ramble
Joint Epping Forest District Arts Service	-	£6 for art session (£2 surcharge)	£20-22 for advanced art class	-	£5 for performance	£8 for one hour professional theatre
Kensington Palace	-	£6 for children's activities	-	£11 for talks	£15 for carols	£27.5 for special evening tours
Kenwood House	£12 for guided tour	£1 for children sessions	-	-	-	£25 for preview tour
Kingston Museum and Heritage Centre	-	£3 for children workshop	-	£1.5 for lectures	-	-
Laing Art Gallery	£3 for tour	£2.5 for family craft	£64 for workshop	£4 for lecture	-	£20 for Art Academy Day
Lauderdale House	-	£7.5 for spooky trail	£40 for workshop	£5 for talks	-	-
Lowewood Museum	£42 for daytime / £52 for evening per group	£1 for family activities	£3 for drawing workshop	£2 for talks	-	£25 for pottery club membership
Maidstone Museum and Art Gallery	-	£3 for children's activities	£40 for workshop	£6 for lectures	-	£2.5 for storytelling
MIMA Middlesbrough Institute of Modern Art	-	£3.5 for Mini mima	£15 for objects in relief print	-	-	-
Morden Hall Park	£9 for special tour	£4 for children's activities	-	-	-	-
Museum of Richmond-upon-Thames	-	£4 for family activities	-	£2 for talks	£22 for concert	£10 for Literary Festival
Museum of Somerset	£3.5 for guided visit	£4 for children's activities	£15 for workshop	£5 for talks and tea	£12 for special music event	£2 for evening exhibition viewing
Myddelton House Gardens	£2.5 for guided garden walk	£1 for children sessions	-	-	£25 for evening events	-
Osterley Park and House	-	£4.35 for family activity	£22.5 for workshop	-	-	£80 for five horse riding classes
Pallant House Gallery	£5.5 for special tour	-	£17 for adult workshop	£10 for talks	£10 for film screening	£15 for special concert
Pitzhanger Manor and House Gallery	-	£6 for children's workshop	£71 for dance classes	-	-	-
Red House	£6.2 for tour	£1 for family trail	-	£18 for lecture and lunch	£15 for concerts	£4 for storytelling
Redbridge Museum	-	£1.5 for children's activities	-	-	-	-
Royston and District Museum and Art Gallery	-	£2 for children sessions child	£5 for workshop	-	-	-
Russell-Cotes Museum and Art Gallery	£12 for behind the scenes	£2.5 for early explorers	£40 for flower workshop	£15 for curator walking tour	-	£3.50 for storytelling
Serpentine Gallery	-	-	-	£9 for special talks	-	-
Strawberry Hill	-	-	£50 for workshop	-	£8 for film screening	£3 for Christmas craft fair
Sutton House	-	£1 for craft fair	-	£3.9 for special lecture	£25 for theatre play	£7 for storytelling
Syon Park	£20 for haunted tours	-	-	-	-	£9 for woodland walk
The Lightbox	£2 suggested donation for	£6.5 for children's workshop	£45 for workshop with lunch	£6 for lectures	-	£15 for Yoga workshop
Towner Gallery	£6 for art store tour	£3 for children's workshop	£2.5 for adults' workshop	-	£5 for shadows show	-
Turner Contemporary	-	£3.5 for family activities	-	£30 for special talk and dinner	£8 for performance	-
Valence House Museum	£7.5 for themed tour	£2.5 for family craft	-	£1.5 for lectures	-	-
Valentines Mansion	£3.50 for guided tour	£5 for children sessions	£50 for workshop	£10 for special lecture	-	-
Vestry House Museum	-	£3 for children's activities	£10 for workshop	-	£5.5 for film screening	£44 for Halloween special
Wandle Industrial Museum	-	-	-	£2 for talks	-	-
Wandsworth Museum	-	£3 for children's activities	£65 for workshop	-	-	-
William Morris Gallery/Lloyd Park	-	-	£35 for workshop	£8 for talks	£25 for events with refreshments	-
Minimum	£ 0.80	£ 0.50	£ 2.50	£ 1.00	£ 3.00	N/A
Maximum	£ 20.00	£ 8.00	£ 90.00	£ 35.00	£ 35.00	N/A
Average	£ 6.09	£ 3.15	£ 32.64	£ 8.27	£ 15.14	N/A

ARTS SERVICES

The Arts Service at EFDC offers a wealth of activities throughout the district, especially during the school holidays. There are options suitable for all ages, abilities and interests including dance studios, theatre shows, creative writing, crafts workshops, performances, etc. People with special needs are welcome to take part in many of the activities and the Service asks to be informed beforehand to be able to meet everyone's requirements.

EFDC offers dance services to young and old residents. There are after-school dance clubs and youth dance programmes, such as Active Assemblies, which is a training opportunity for Primary Schools to address health and wellbeing for Key Stage 1 pupils. EFDC is also successful at offering theatre and other performing arts activities. There is currently an exciting partnership project between EFDC and The Red Balloon Family Ltd, which delivers first-class opportunities for children and young people across the district. Finally, EFDC also provides support and funding through the Arts Award, which allows young people to benefit from individual grants and groups to attain grants up to £1,500.

To promote its arts activities, EFDC produces Arts Informs about three times per year in the form of folded leaflets that are designed in house. The other marketing print is the annual Summer Activities booklet, which is produced by another team and includes sports activities happening across the district.
Most arts activities need to be booked and paid for in advance by cash, cheque, credit or debit card, unless otherwise indicated. Payments can be made by phone, through a mailed booking form or the newly launched online booking system. Although this system has facilitated and streamlined a lot of the Service's work, it still can be further improved.

EFDC completed their own comparator research in August 2015 (shown in the following two tables) which has demonstrated that theatre productions touring the south of England charge an average of £9 for adults and £8.25 for children. The adult ticket prices range widely from £5-14 and those for children from £4-12.50. Most performances do not offer a concessionary rate as part of the ticket offer. About half the productions charge for an administration fee between £1 and £2.

EFDC's research also demonstrated that competitor creative workshops charge c.£3.50 per hour, with prices ranging from £1.25 to £6.

General research into ticketed events demonstrates a wide range of charges for art workshops, especially if delivered by a professional artist, or if the art workshop is part of a series of sessions.

Comparator Creative Workshops Aug-Dec 2015								
Title	Organisation	Location	Price	Price / hour	Concessions	Age group	Time	Term time or holiday
Knit & natter	Havering Council	Romford	£2.50	£1.25	No	Adults	10-12pm	T
Act v	Mercury Theatre	Colchester	£4.50	£1.50	No	50+	10.30-1.20pm	T
Knit & natter	Zinc	Ongar	£3.00	£1.50	No	Any	12.30-2.30pm	T
Art club	Phoenix Art Group	Gidea Park	£3.50	£1.75	No	Adults	2-4pm	T
All media	Fairkytes Arts Centre	Hornchurch	£6.50	£2.16	Yes	Adults	1-4pm	T
Friday gang	Zinc	Ongar	£5.00	£2.50	Yes	5-12 years	5-7pm	T
Card classes	Independent Group	Romford	£7.50	£2.50	No	Adults	12.30-3.30pm	T
Comic book art	Fairkytes Arts Centre	Hornchurch	£5.00	£2.50	No	11+	1-3pm	T
Friday fives	Chelmsford Museum	Chelmsford	£3.00	£3.00	No	18 mnths-5 years	10.15-11.15am	T
Art & crafts for elders	Newham Council	Stratford	£6.00	£3.00	Yes	Adults	am	T
Fine art beginners	Newham Council	Forest Gate	£6.00	£3.00	Yes	Adults	pm	T
Arts & crafts	Fairkytes Arts Centre	Hornchurch	£4.50	£3.00	No	5-12years	4-5.30pm	T
Saturday club	Zinc	Ongar	£16.00	£3.20	Yes	5-11 years	10-3pm	T
Buttons workshop	Havering Council	Harold Hill	£6.50	£3.25	Yes	7-11 years	10-12pm	H
Art club	Focal Point Gallery	Southend	£7.00	£3.50	Yes	7-11 years	10.30-12.30pm	T
Art mixed media	Redbridge Council	Wanstead	£7.33	£3.66	Yes	Adults	7-9pm	T
Young artists	Bedford House	Buckhurst Hill	£7.66	£3.83	No	8-11 years	10-11.45am	T
Art classes	Dean Smith Art	Billericay	£7.75	£3.87	No	Adults	7-9pm	T
Art, drama, animation	Mercury Theatre	Colchester	£12.00	£4.00	No	9-11 years	1.30-4.30pm	H
Exploring colour	Bedford House	Buckhurst Hill	£8.40	£4.20	No	Any	10-12pm	T
Contemporary art appreciation	Redbridge Council	Wanstead	£9.00	£4.50	Yes	Adults	7.30-9.30pm	T
Drama club	Mercury Theatre	Colchester	£5.00	£5.00	No	5-7 years	4.15-5.15pm	T
Drama club	Mercury Theatre	Colchester	£5.00	£5.00	No	8-11 years	5.30-6.30pm	T
Youth theatre	Mercury Theatre	Colchester	£5.00	£5.00	No	11-14 years	6-7pm	T
Video game making	Signals Media Arts Centre	Colchester	£30.00	£5.00	No	9 years+	10-4pm	H
Creepy claymation	Signals Media Arts Centre	Colchester	£25.00	£5.00	No	7 years+	10-3pm	H
Pastels	Bedford House	Buckhurst Hill	£27.00	£5.40	No	Any	10-3pm	T
Drawing for beginners	Acl Essex	Witham	£11.50	£5.75	Yes	Adults	7-9pm	T
Art, drama, animation	Mercury Theatre	Colchester	£12.00	£6.00	No	6-8 years	10-12am	H
Minimum				**£1.25**				
Maximum				**£6.00**				
Average				**£3.58**				

Comparator Touring Theatre Productions Aug-Dec 2015								
Title	Company	Location	Type of Venue	Adult ticket	Child ticket	Concession	Admin charge	am / pm
Bear & Butterfly	Theatre Hullabaloo	Tiverton	Comm Arts Centre	£5.00	£5.00	No	£0.00	pm
Bear & Butterfly	Theatre Hullabaloo	Middlesbrough	Theatre	£5.50	£5.50	No	£1.50	pm
Flyaway Katie	Long Nose Puppets	Seven Oaks	Comm Arts Centre	£6.00	£6.00	No	£2.00	am
Flyaway Katie	Long Nose Puppets	Chesham	Village Hall	£6.00	£4.00	No	£0.00	pm
Bear & Butterfly	Theatre Hullabaloo	Kent	Theatre	£6.00	£6.00	No	£1.50	pm
Bear & Butterfly	Theatre Hullabaloo	London	Cultural Hub	£7.00	£7.00	No	£0.00	am & pm
My Pet Monster & Me	Blunderbus	Cambridgeshire	Conference Centre	£7.00	£7.00	No	£0.00	am & pm
Flyaway Katie	Long Nose Puppets	Hulme Manchester	Arts Centre	£8.00	£8.00	Yes	£0.00	am & pm
The Scarecrows Wedding	Scamp Theatre	Swansea	Arts Centre	£8.50	£8.50	No	£0.00	pm
Flyaway Katie	Long Nose Puppets	North London	Multi Arts Venue	£8.95	£8.95	Yes	£1.95	pm
My Pet Monster & Me	Blunderbus	Broxbourne	Theatre	£9.00	£9.00	Yes	£0.00	pm
My Pet Monster & Me	Blunderbus	Yorkshire	Theatre	£9.00	£9.00	No	£0.00	pm
My Pet Monster & Me	Blunderbus	Barking	Theatre	£9.00	£8.00	Yes	£1.00	pm
My Pet Monster & Me	Blunderbus	Hertfordshire	Theatre	£9.00	£9.00	Yes	£1.61	am & pm
Bear & Butterfly	Theatre Hullabaloo	Cambridge	Arts Centre	£10.00	£6.00	No	£1.00	am & pm
Bear & Butterfly	Theatre Hullabaloo	Warwick	Comm Arts Centre	£10.25	£7.25	Yes	£1.00	pm
The Scarecrows Wedding	Scamp Theatre	Broxbourne	Theatre	£11.00	£11.00	Yes	£0.00	pm
The Scarecrows Wedding	Scamp Theatre	Warwick	Comm Arts Centre	£11.75	£8.75	Yes	£1.00	pm
Room on the Broom	Tall Stories	Hertfordshire	University	£12.00	£12.00	No	£0.00	pm
The Scarecrows Wedding	Scamp Theatre	Southend	Theatre	£12.00	£12.00	No	£1.50	pm
Room on the Broom	Tall Stories	Oxford	Theatre	£13.00	£11.00	Yes	£0.00	am & pm
Room on the Broom	Tall Stories	London	Cultural Hub	£14.00	£12.50	No	£0.00	am & pm
Minimum				£5.00	£4.00	9 Yes	£0.00	
Maximum				£14.00	£12.50	13 No	£2.00	
Average				£9.00	£8.25		£0.64	

POTENTIAL INCOME GENERATION ARTS SERVICE ACTIVITIES

Based on EFDC's research and research in the previous section on ticketed events, there is scope to generate further income from the arts service activities. Creative workshops delivered by an artist, could be delivered with an average price of £4 per person. Maintaining existing levels achieved in 2015, could deliver a gross income of £2,600 a year.

In 2015, 10 'bought in' theatre shows were delivered during the summer programme and were attended by c.450 people. Maintaining this level, but slightly increasing the cost per head to an average of £8 would be recommended.

TOURING EXHIBITIONS

Touring Exhibitions

Many small museums rely on travelling exhibitions to fill gaps in their programme. They are increasingly asking to hire them for longer runs – six months rather than the usual three – as they lack the resources to change them more frequently Fees can range from a nominal £100 for a collection of prints, to over £200,000 for a major international show containing world-class displays.

Unless there is a partnership where costs are shared between venues or are met by external funding, working out what to charge can be a dilemma. ''If you're asked to pay £3,000 to £4,000 to hire an exhibition which cost £60,000 to produce, that's fantastic value but still beyond the purse of many smaller museums'' says Charlotte Dew, the publications editor at the Touring Exhibitions Group (TEG).

According to the TEG's *Economics of Touring Exhibitions Survey*, which is based on answers from approximately 200 UK museums:

• 71% say the most important motivation for touring is to increase their profile as opposed to 36% who cite generating profit as the main reason. Touring uses resources more efficiently, offsetting the cost of developing an exhibition, bringing nationally important objects to museums, developing partnerships, diversifying audiences, up-skilling staff members and becoming more outward-looking as an organisation.

• Many say that touring exhibitions can be challenging. Of those museums that do not currently tour, 80% state they need greater staff capacity and 74% require funding. Working in partnership to tour is a way to overcome these problems. For example, an exhibition that costs £20,000 could be split between a consortium of four museums that would each put in £5,000, who would then present an exhibition that is valued at £20,000.

TOURING EXHIBITIONS EXAMPLES

Bury Art Museum

When Bury Art Museum suffered de-accreditation in 2005 for the sale of Lowry's *A Riverbank* amid a Council funding crisis, it looked beyond the UK to tour internationally. When it led a consortium of North West museums to tour China, it was thought to be a risky venture for a collection of small museums. However, in November 2012, the first exhibition from the consortium, *Toward Modernity: Three Centuries of British Art*, began its tour of six venues in China.

The cost of the touring exhibitions varied depending on the complexity of the shows, from £5,000 to £400,000. The things that made them successful were income, increased cultural profile for Bury and its Museum and professional development. The proof that touring worked well has been demonstrated by an expansion of the Bury team with two new posts and re-accreditation in 2014.

Treasures from the Earth

Treasures from the Earth was a touring exhibition about the archaeology of south west England created by Plymouth City Museum, the Royal Albert Memorial Museum in Exeter and the Royal Cornwall Museum in Truro. It toured 13 museums in Devon, Somerset and Cornwall between 2009 and 2012

The three-year project had a budget of £65,000, supported by the HLF and the Museums, Libraries and Archives Council's Renaissance funding. Each museum received about £5,000 to host the exhibition for three months, undertake access training and run an activities programme. A project manager coordinated all activities, with volunteer support estimated to be worth about £21,200. As a touring show, the bespoke hardware was designed to be flexible, easily transported and hardwearing.

Mary Rose Museum Pop-up

The Mary Rose Museum has been taking a pop-up museum around the UK, visiting festivals and historical events with real and replica artefacts, activities and a small shop. The total cost for design and delivery was £1,600. It was funded by the Mary Rose Trading Company, which also owns a white transit van to travel to venues.

It is a cost neutral project as they are using their own staff and vehicle and sometimes pay to attend a festival or event and sometimes they are being paid. A minimum of four staff are required and the team have had to provide health and safety assessments for each venue and have had to reassess their driving policies.

This is an exercise in brand-building and broadening the knowledge of the museum not through traditional markets, but markets and places where people have not come across the museum before.

The Wiener Library

The Wiener Library in London holds Britain's largest archives relating to the Holocaust and Nazi era. It has developed three exhibitions on different themes: *Child Refugees*, *Rescues of the Holocaust*, and *Thinking about the Holocaust.*

Each exhibition consists of five roller banners, which are easily erected by two people in about 15 minutes. The carry cases containing the panels can be transported in the back of a car. The exhibitions are free to hire, requiring a £250 refundable deposit, and the hirer organises the collection and return of the exhibition. Most hirers use the exhibit as part of their own organised activities and the Wiener Library supports the hirers with extra resources if needed.

Dorset County Museum

In 2011 the British Museum's blockbuster *Pharaoh King of Egypt* exhibition opened in Dorset County Museum, which was the smallest museum to host the show. The exhibition ran for four months and had a huge impact on the County Museum.

Visitor figures increased by over 400% for the same period the previous year. Pupils increased by over 3,000, including a number of schools who had never been before. The Museum increased its income by 520% through admission fees and increased spending in the shop and tearoom. The association with the British Museum raised the Museum's profile, particularly with the sponsoring by the local business community. The County Museum developed long-term relationships at the British Museum and invested in long-term capital improvements, so is now in a far better place to borrow material in the future.

Touring Exhibitions		
Comparator	Hosting touring exhibitions	Hiring out touring exhibitions
Amersham Museum	N/A	N/A
Canterbury Heritage Museum	None	None
Chelmsford Museum	Generally free, but some costs imposed by originator	None
Epping Forest District Museum	N/A	N/A
Gainsborough's House	No charges applied	No charges applied
Honeywood Museum and Heritage Centre	N/A	N/A
Lowewood Museum	N/A	N/A
Middlesbrough Institute of Modern Art	£10,000 on top of insurance and carriage fees	
Museum of Somerset	Vary from free to c.£10,000	None
Museum of Somerset	Sometimes free, sometimes £10,000-£12,500 on top of insurance and carriage fees	N/A
Pallant House Gallery	N/A	Exhibition hire generates in the order of £10,000 annually
Royston and District Museum and Art Gallery	N/A	N/A
The Lightbox, Woking	£2,000 on top of insurance and carriage fees	N/A
William Morris Gallery	Free because WMG usually work as partners	None

POTENTIAL INCOME GENERATION FROM TOURING EXHIBITIONS

EFDC has the in-house expertise to create a good quality exhibition on a budget, and so are not likely to need to hire in a travelling exhibition.

The creation of a touring exhibition requires staff resources to produce, so is unlikely to generate a considerable income. Nevertheless, a couple of small scale exhibitions could generate c.£1,000 a year in income.

IMAGE LICENSING

Income generation from image licensing varies, with some competitors not offering this service, others providing images free of charge as a good way to advertise the service, whilst other have a more commercial approach.

Image licensing	
Comparator	Commercialisation of collections and licensing initiatives
Amersham Museum	N/A
Chelmsford Museum	None
Gainsborough's House	None
Honeywood Museum and Heritage Centre	N/A
Museum of Somerset	N/A
Royston and District Museum and Art Gallery	Copies of documents and photographs range from £1.50 to £8.50
William Morris Gallery	Reproductions from the WMG picture library; administration and reproduction charges. WMG gets revenue from selling its brand identity c.f. the initiative with Jigsaw UK
Russell-Cotes Museum and Art Gallery	Images for electronic use from £15.37 to £184.50; Non commercial and non electronic use from £30.75 to £82.00; Filming and advertising use from £66.11 to £380.27; Commercial and non electronic use from £39.97 to £166.56

Consultants Image Works have provided a detailed assessment of the potential to generate income from image licensing. Recommendations are summarised as follows, with the full report provided in Appendix II.

REVIEW OF THE CURRENT OFFER

Both EFDM and Lowewood Museum have collections that are eclectic and interesting, including the police collection of images, letters, diaries and notebooks; an art collection including in particular the work of Walter Spradbery; some noted artists who worked or lived in the area; objects of interest found or donated; quantities of photographs of the local area and a costume collection.

A licensing strategy should aim to establish a retail and image licensing programme which will deliver high-quality products to well defined consumer target markets, adding value to EFDC's other commercial activities and setting the foundations for future commercial developments appropriate to EFDC's mission and ambitions.

Crucially the licensing programme should drive positive perceptions of EFDC among user and non-user groups, but even more, should be a tool towards positioning EFDC and its museums as modern organisations, showcasing the collections, offering as wide an access as possible, and ensuring the long-term future of the Service.

EFDM

EFDM has a small collection of art from local artists, including in particular numerous pieces from Walter Spradbery. There is also a local history photo archive of some 20,000+ images and a police archive.

Lowewood

Lowewood museum has an extensive local photo archive of some 30,000 images and also a small collection of art from local artists, including some charming animals studies by James Ward. A small retail sales point, run by the Friends, offers pocket money gifts and postcards. There is no museum guidebook, though leaflets are available. The museum and art collections are unexploited in the retail offer. Some sales of images have taken place over the last few years.

POTENTIAL TO GENERATE INCOME FROM IMAGE LICENSING

EFDC has some potential for image licensing in the short term attracting revenue by using its art collection, in particular original works by Walter Spradbery. EFDC collections of photographic images of the local area and specialist collections such as the police collection are primarily of local interest and for the purposes of family research.

EFDC should put in place an image digitisation strategy starting with the most commercial images.

EFDC should harmonise its museum web presence allowing extra pages to showcase its image collection at both museums. This showcase could also be used for print on demand, especially for local images. There are also possibilities to place the commercial images with third party picture libraries and print on demand companies.

Digitisation of the images will help to supply the retail shops with small runs of product. Image licensing will help develop the mission and vision of EFDC as well as earn revenue and support the collection.

EFDC faces challenges in developing an image-licensing programme that all similar collections face – lack of visibility, limited funds and inexperienced personnel. Activity in heritage image licensing has increased over the last few years and whilst there is competition from other organisations and museums, there is always interest in new images becoming available, especially in relation to local aspects of the collections.

Key recommendations

- Key images should be immediately identified and copyright information and permissions sought. Permission agreements should be put in place.
- A programme of professional annual digitisation should be commenced.
- Availability of the images and easy delivery, whether by interactive website or picture resource, should be considered.
- A few images should be selected to showcase the collections that could be used on small ranges for sale in the retail sales point used for other purposes, such as advertising and marketing for the collections and guidebooks. These could also be displayed on the website to invite users to investigate further.
- Initially images should be sold through print-on-demand agencies and third party agencies with a small range of physical, high-quality prints sold on site.
- Once further development of the website has taken place, images could be sold through EFDC's own channels.

SKILLS

The charging for staff skills e.g. delivering talks or training events, occurs in limited capacity across the sector. In the main, staff impose a charge for daytime talks to the public, and on occasion for delivering training events. Often, however, staff deliver training and events across the sector, informally and for free to ensure best practice is disseminated, and to share ideas and resources.

POTENTIAL INCOME GENERATION FROM SKILLS

The staff at EFDC are highly regarded and possess considerable expertise that would be of value to the wider sector (e.g. exhibition design and build).

However, even if these skills were charged for, their outsourcing would mean that the staff's core roles would need backfilling if this were delivered on anything more than an ad hoc basis. Nevertheless a small amount of income could be generated through the delivery of one charged for talk or training session a month – generating £750 per annum, as well as raising the profile of the service generally.

Skills	
Comparator	Staff delivering external training / events
Amersham Museum	None
Canterbury Heritage Museum	Bespoke to client's needs at £300 for half day, £500 for full day
Chelmsford Museum	Curator chairs SHARE Reminiscence Network; Visitor Services Manager is a Council-wide first aid trainer
Epping Forest District Museum	One hour daytime talk at £52-£62, one hour evening talk £62-£72
Gainsborough's House	None
Honeywood Museum and Heritage Centre	N/A
Lowewood Museum	One hour daytime talk at £52-£62, one hour evening talk £62-£72
Museum of Somerset	N/A
Royston and District Museum and Art Gallery	Talks, outreach, schools sessions and activities at £30 for talks, £35 per school class and £40 for evening talks
William Morris Gallery	External training and events done very informally and for free. Participate in SHARE events

PARTNERSHIPS

The Museum Heritage and Culture Service is committed to working in partnership at local, regional and national levels. A range of partnerships are already in place covering every aspect of the work they undertake:

·   Education
·   Tourism and Marketing
·   Exhibitions
·   Volunteering
·   Collections
·   Community Engagement
·   Local history

EFC participate in the Share East network with a range of regional bodies (Museums East of England, Museums Essex, Hertfordshire Museums) and specialist groups, and work collaboratively with a wide range of institutions. They would like to develop their partnership relationship with national museums through a number of schemes. They already have long-standing loan relationships with the British Museum and the Victoria and Albert Museum and would like to build on this.

The service is also part of ENACT, which is a network of arts offices for Councils and venue staff across who the service regularly meet with. Along with an expanded exhibition programme, there is scope to develop an arts festival linked, for example, to the Spradbery exhibition, which could have a broad artistic reach.

Although not a direct way to generate income, the delivery of joint marketing or ticketing can help to share resources and reduce delivery costs, so is worth considering. There would also be considerable opportunities to consider at EFDM where there is an untapped potential joint marketing offer at Waltham Abbey.

JOINT MARKETING INITIATIVES

Small and medium-sized cities that have a wealth of heritage assets, including historic sites, landmarks, listed buildings and museums, market themselves as unique destinations. Now that tourism and participation have become highly competitive, cultural users have plenty of choice of destinations and visitor attractions, especially in an area that is so close to London, and in this context loyalties can be unpredictable.

The town of Waltham Abbey should focus on its strengths and unique selling points, which include the Abbey and EFDM, and promote these to meet the expectations of future visitor markets, whilst still catering for current ones. Efforts could be focused on joining up the two sites more effectively, both physically and intellectually.

Overleaf are a few examples of small and medium-sized towns that have joined forces in their destination marketing strategies and brand development in order to increase their audiences.

Sherborne, Dorset

Sherborne, in northwest Dorset, is a beautiful, small market town that combines history, culture and a host of events and activities. On top of offering some nice walks, there is an abbey, two museums, manor houses and two castles. The town has a simple, but effective website (http://www.sherbornedorset.co.uk) which presents the main attractions and lists an array and events that are coming up. This website, which exemplifies the importance of a joint online presence, is the first port of call for those people intending to visit the town.

Ludlow, Shropshire

Ludlow is a thriving medieval market town situated on a cliff above the River Teme and has a reputation for the quality of its food and drink. Ludlow has many things to offer - from walking the old streets to visiting the castle, St Laurence's Church and Ludlow Museum. The town has a website (http://www.ludlow.org.uk) that lists its many attractions and activities open to the public. Most importantly, it offers guided tours linking the main attractions and medieval streets, which are available every Saturday, Sunday and Bank Holiday for only £3 per person.

Canterbury, Kent

The district of Canterbury has a website (http://www.canterbury.co.uk/) that allows visitors find out about upcoming events and explore the area's tourist attractions. Visitors are encouraged to visit many of the city's museums thanks to a joint ticketing offer that allows access to three different sites. Moreover, the city organises guided tours of the town that also include entry to the Cathedral precincts at no extra cost. Through both these initiatives, the culture and arts of the city become a destination of their own.

JOINT TICKETING

Many attractions in medium-sized cities around the country decide to partner up and offer joint tickets to both appeal to a more diverse audience and share the burden of marketing. At the same time, visitors get a chance to see two or more attractions for a highly convenient price, while getting a more complete idea of the local heritage. There are many examples of attractions that offer combined tickets and a few relevant ones are presented below:

Roman Baths, Fashion Museum and Victoria Art Gallery

A saver ticket allows visitors to see three great museums in Bath housed within ten minutes' walk of each other within 14 days. Individual adult entry to the Roman Baths, one of the greatest religious spas of the ancient world, is £14, the Fashion Museum is £8.25 and the Victoria Art Gallery's temporary exhibitions is £3.50. The adult saver ticket costs only £20, which translates into a £5.75 overall reduction.

Vindolanda and the Roman Army Museum

Vindolanda are the remains of a Roman auxiliary fort just south of Hadrian's Wall. While only 15 minutes apart and providing completely different Roman experiences, the stories of the site and those depicted in the Roman Army Museum are highly connected. Visitors are thus encouraged to buy a Joint Site Ticket for £10.50 to get a c.20% discount. This ticket is valid for 1 year from the date of purchase so visitors do not require visiting both sites in one day.

Smeaton's Tower and the Mayflower Museum

Smeaton's Tower in Plymouth has become one of the South West's most well known landmarks and adult admission is £2.80. Ten minutes walk from the lighthouse, the Mayflower Museum, which has recently undergone a revamp to better celebrate the story of Plymouth's role in the Pilgrims' journey to the New World, charges £2 for entry. A joint ticket for just £4 encourages visitors to see both sites.

PARTNERSHIPS - BROXBOURNE COUNCIL

There would be considerable opportunities to work more closely with Broxbourne Council, for example in:

1) Considering car parking and charging – where introduction or increase in charging could have a detrimental or improved effect on visitor numbers at Lowewood.
2) Signage – to ensure the museum is fully considered in any improvements made to signage in the area.
3) Development of a cultural quarter – working with Spotlight to consider cross promotion, joint delivery of events and activities in the landscape.

FUTURE DEVELOPMENT PROJECTS

MAJOR CAPITAL DEVELOPMENT PROJECTS

Epping Forest District Museum

EFDM is about to reopen following investment of £2.5 million. Given the nature of the space, the likelihood of another major building redevelopment project within the next 5-10 years is unlikely.

Lowewood

Although visitor numbers are still very low, gradual improvements in the service could merit a future major redevelopment project at Lowewood, which could have a transformational impact on the operation of the site and its ability to generate more significant income. Although not likely to deliver the same impact in terms of increase in visitor numbers, the example of the William Morris Gallery demonstrates the success ambitious projects can achieve.

Project	Location	Year	Notes	Cost	Pre-refurb visitor numbers	Post-refurb visitor numbers	Visitor Variation
William Morris Gallery	London	Completed 2012	• Refurbishment of historic house, with new collection displays, learning and research centre • New extension built on the site of the old east wing, housing a tea room, a special exhibition gallery and collection store	£3.7 million	20,000	180,000 (2013)	800%

POTENTIAL DEVELOPMENT OPPORTUNITY AT LOWEWOOD

There is potential to deliver a transformational project with investment and positioning as part of a cultural quarter. A c.£2m project could, deliver:

- A redisplay project with a strong focus on arts
- Access improvements e.g. lift to all floors
- Creation of a café space
- Creation of a large activity space in a new build extension
- Access to garden to give the museum a private garden for its users
- A new pottery studios / in an extension next to garden
- Create new partnerships with local colleges
- Development of an arts quarter with Spotlight.

FUNDRAISING – THE MANAGEMENT CENTRE FEASIBILITY STUDY

At the same time as this report was commissioned, the consultancy firm, the Management Centre, were tasked with providing an overview of the different funding sources available to EFDC. Their report found that the Epping Forest District Museum service including Lowewood and EFDM and their collections, are of importance to people living within the local area, but they are of significantly less importance to people outside of the region. For this reason, the majority of fundraising will be linked to people with an interest in the Epping Forest district.

The report also recommended the development of a new legal structure that would help EFDC raise funds for EFDM and Lowewood. Following comparator research, the Management Centre have recommended that EFDC establish a new Company Limited by Guarantee and Registered Charity. It should be a single Development Trust, with responsibility for fundraising across both museum sites. Further information on this can be found in their report *Epping Forest Museums Service Fundraising Strategy and Action Plan* October 2015.

RECOMMENDATIONS

These recommendations and Action Plan have been prepared for EFDC, based on considerable competitor analysis, a workshop with key service staff, meetings with senior staff at the Museums, Heritage and Culture Service, and with consultants at the Management Centre, who have led on the Fundraising Feasibility Study.

IMMEDIATE ACTIONS (0-2 YEARS)

1) Review Museum Entry, Services, Facilities and Events Charging Policy Across the Service

It is understood that there is likely to be pressure from Elected Members to introduce entry charges to the museums to help reduce the Council subsidy. However, introduction of an entry charge appears to work best in areas that draw the majority of visitors from the tourist market. EFDM and Lowewood draw visitors mostly from the local area, thus experience a high number of repeat visits. It is clear that the museums are highly valued as free, local assets, and imposing an entry charge would discourage their regular use. Introducing charging can also have an impact on wider fundraising ambitions. It is recommended that both museums remain free of charge to the public.

It was clear through discussions with staff, a review of existing charging policies and benchmarking against comparators that the charged for activities (e.g. school sessions and ticketed events) are undervalued and underpriced. There is considerable scope to generate over £60,000 a year in additional income simply by adjusting charging policies across the service. Recommendations for frequency and prices are included on the following page.

It is also important that the Service implements rigorous financial monitoring, checking annual performance against e.g. ACE benchmarking data.

INCOME OPPORTUNITY	DESCRIPTION	COMPARATOR MINIMUM	COMPARATOR MAXIMUM	COMPARATOR AVERAGE	RECOMMENDED CHARGE / INCOME LEVEL	POTENTIAL ANNUAL INCOME / GROSS PROFIT
RETAIL	Average spend per head	£0.05	£7.80	£2.31	Lowewood to generate £0.70 (ASV) on c.7,500 visitors	£2,069
					Epping to generate £0.70 (ASV) on c.21,000 visitors	£7,202
CATERING	Average spend per head	£0.05	£7.80	£2.31	Lowewood - cake & coffee service to generate £0.82 (ASV) on 7,900 visitors (£6,500) and £1,000 on pop up cart in garden	£7,500
					No café at Epping, but pop up cart in garden	£1,000
ENTRY CHARGING	General admission charge per head	£2.50	£8.00	£5.74	Free	£0
	Temporary exhibition charge per head	£3.00	£9.00	£5.67	Free	£0
VENUE HIRE	Corporate/commercial/ filming hire	£40	2,250	–	Lowewood - not currently suitable for corporate events	£0
					Epping - £25 an hour, 1 booking of 3 hours /week x 40 weeks	£3,000
	Community/ charity/ hire	£22	£2,250	–	Lowewood - £12 an hour existing rate, is suitable , could be increased based on increased demand.	£0
					Epping - £15 an hour, 1 booking of 3 hours /week x 40 weeks	£1,800
	Wedding/ ceremony/ party	£175	£2,250	–	Lowewood - not currently suitable for events	£0
					Epping - Tudor Room & Garden - 10 bookings a year @ £100	£1,000
SCHOOLS PROGRAMME	Average cost per pupil	£0.50	£6.67	£3.50	Lowewood to increase average cost per pupil to £2.50 (up from £1.30), with c.2,500 pupil vists pa.	£6,250
					EFDM to increase average cost per pupil to £2.50 with c.2,500 pupil vists pa.	£6,250
OBJECT LOANS & LOAN BOXES	Object loans	Free	Free	Free	Free	£0
	Loan boxes	Free	£45	£30	Retaining current levels across Lowewood and Epping (£39 to locals) is recommended	£0
TICKETED EVENTS	Tours	£0.80	£20.00	£6.00	Lowewood - based on 2014/2015 levels (860 people) - increase average tour to £6 per person	£5,160
					Epping - at least matching Lowewood's level of tours, at £6 per person	£5,160
	Childrens activities	£0.50	£8.00	£3.15	Lowewood - based on 2014/2015 levels (130 children) - increase to £2.50 per child	£325
					Epping - at least matching Lowewood's level of activities at £2.50 per child	£325
	Adult workshops	£2.50	£90.00	£32.00	Lowewood - based on 2014/2015 levels (430 adult outreach) - increase workshops to £6 for drawing workshop	£2,580
					Epping - at least matching Lowewood's level of activities at £6 minimum per workshop	£2,580
	Lectures & talks	£1.00	£35.00	£8.00	Lowewood - based on 2014/2015 levels (280 people) to increase to £5	£1,400
					Epping - at least matching Lowewood's level of activity, charging a minimum of £5 per person	£1,400
ARTS SERVICE	Creative workshops	£1.25	£6.00	£3.50	£4 hourly rate, although this could be increased with the quality of the offer or expertise of practitioner.	£2,600
	Art workshops	£2.50	£90.00	£32.00		
	Touring theatre	£5.00	£14.00	£9.00	Bought in theatre shows, £8 per adult- 10 shows a year (c.450 attendees based on 2015 summer attendance).	£3,600
	Hiring out exhibitions	Free	£10,000.00	Free	Epping - 1-2 small scale exhibitions a year	£1,000
					Lowewood - N/A	£0
SKILLS	Staff delivering external training / events	Free	£500	Free	Retaining current levels across Lowewood and Epping (£52-£72), c 1 per month	£750
IMAGE LICENSING	Providing copies and images for electronic use	Free	£180	Free	Limited income initially - key collections to be digitised	–
					TOTAL ANNUAL INCOME/ POTENTIAL GROSS PROFIT	**£62,951**

2) Develop Cross-Service Retail Policy

Currently both shops at EFDM and Lowewood are underperforming with an average spend per visitor of £0.15 and £0.01, respectively, compared against recommended targets of £1-2. Although both shops will remain limited in size, with an improved buying policy they could yield interesting profits. Detailed retail recommendations are included as Appendix I and summarised as follows:

Management and training – collect information about retail performance, including essential performance indicators measured weekly and monthly; developing retail management and buying skills for staff by e.g. attending regular ACE (Association for Cultural Enterprises) study days and disseminating information across both teams; achieving healthy gross profit margins (e.g. 50% on all bought in products); including sufficient stock purchasing budget; and use of a restricted merchandise price points list.

Buying and merchandise – develop a written buying policy with a clear vision and practical guidance on supplier and product selection; consideration of merchandise that appeals to visitor types, sourced across a range of price points and conveying themes; develop guide books for both sites; develop a very small selection of bespoke merchandise to provide visitors with a more distinctive product offer; and develop a tight range of branded merchandise.

Visual merchandising and display – implement efficient displays, maximising space (specific recommendations fed back during the installation of the new shop space at EFDM); the garden at EFDM could also be used to sell quality plants, with a theme such as traditional, historic herbs and plants.

Marketing and signage – install external signage to promote shops; install signage in the entrance hall at Lowewood to signpost visitors; and use the website to promote the shop with some high-quality photographs of merchandise available.

3) Review of Service Level Agreement and Greater Partnership Working with Broxbourne Council

The SLA with Broxbourne Council has already proved hugely beneficial in terms of developing Lowewood, in skills sharing across the Service and the wider sector. It offers a platform for joint working and buying, maximising resources. If renewed, it is recommended that EFDC is able to reinvest any profit generated for the development of the wider service.

A closer working relationship with other departments in Broxbourne Council should also be sought in order to:
- Improve signage and monitor parking around the site
- Develop closer working with Spotlight and across both arts teams with the view to developing a cultural quarter.

4) Apply to ACE Resilience Fund to Appoint a Commercial Business Manager

Immediate recommended actions include increasing the charging model for existing activities. A Commercial Business Manager would help to increase the level of business across the service, manage catering contracts and event hire. A sample Job Description is provided in Appendix III.

5) Reconfigure the Ground Floor Rooms at Lowewood

Moving welcome desk and shop into the opposite room to help maximise potential hire of spaces and use as a tearoom.

MEDIUM TERM RECOMMENDATIONS (2-5 YEARS)

1) Commercial Business Manager to Increase Level of Business Across the Service

Appoint at least a part time Commercial Business Manager to support the increase in levels of business across the service.

2) Options appraisal for future development of Lowewood Museum

There is considerable potential to develop a transformational project similar to that at EFDM in the future at Lowewood. A Feasibility Study to explore the potential of the site should be conducted. (If external consultants were to be used, a budget of £15K to review the building options from an architectural perspective should be included and a further £7.5K to submit a First Round application to HLF).

LONG TERM RECOMMENDATIONS (5-10 YEARS)

Develop a transformational project to redevelop Lowewood Museum and position it as part of an arts quarter in the area. A c.£2m project could, for example, deliver:

- A redisplay project with a strong focus on arts
- Access improvements e.g. lift to all floors
- Creation of a café space and larger dedicated shop
- Creation of a large activity space in a new build extension
- Access to garden to give the museum a private garden for its users
- A new pottery studios / in an extension next to garden
- Create new partnerships with local colleges
- Development of an arts quarter with Spotlight.

ACTION PLAN

ACTION	RESPONSIBLE TEAM/ OFFICER	TARGET DATE	RESOURCES/ BUDGET	POTENTIAL INCOME GENERATED PA.	COMMENT	RISK ASSESSMENT
IMMEDIATE / SHORT TERM RECOMMENDATIONS FOR IMPLEMENTATION (0-2 YEARS)						
Implementation of recommended new charging policy for existing activities across the service (see separate document)	Led by Tony O'Connor - all team to help implement	March 2015 (reopening of EFDM)	In house	£62,951		Medium risk - Potential reputational risk with complaints over increased charging. Needs to be managed carefully by FOH and public facing staff, explaining the value offered by the activity.
Development of cross service retail policy	Led by Tony O'Connor	March 2015 (reopening of EFDM)	In house, some training for key staff may be required.	_	Increased income included under changes to charging policy.	Low risk
Review of Service Level Agreement and greater partnership working with Broxbourne Council	Led by Julie Chandler, supported by Tony O'Connor	Before expiry of current agreement	In house	_		Medium risk - Potential reputational risk with complaints over increased charging. Needs to be managed carefully by FOH and public facing staff, explaining the value offered by the activity.
Application to ACE Resilience Fund to Appoint a Commercial Business Manager	Led by Tony O'Connor	By programme deadline (TBC)	In house	New staff position covered	This activity will not generate income in itself, but the new role will help to deliver the new charging policy and oversee the commercial activities of the museums service.	High risk - There is currently a high risk that this funding may no longer be available. The fund is currently closed to applications awaiting the outcome of the Autumn spending review (2015).
Reconfigure the ground floor rooms at Lowewood and introducing new cake and coffee service	Led by Tony O'Connor, supported by Carly Hearn	By November 2016	c.£5,000 for basic equipment (coffee machine, fridge, table and chairs, crockery) and food hygiene training	_	Increased income included under changes to charging policy	Low risk
MEDIUM TERM RECOMMENDATIONS FOR IMPLEMENTATION (3-5 YEARS)						
Commercial Business Manager to increase level of business across the service	Managed by Tony O'Connor	by November 2018	Funded by ACE Council Resilience Fund	_	A draft job description is provided as Appendix III to this report	Low risk
Development of Feasibility Study for Lowewood Museum	Led by Julie Chandler, supported by Tony O'Connor	by November 2018	Could be delivered in house, or outsourced to a Consultancy (c.£15k for study)	_		Medium risk - The Council would need to secure in house resources or an external grant as well agreement from Broxbourne Council to develop an Options Appraisal for Lowewood.
LONGER TERM RECOMMENDATIONS FOR IMPLEMENTATION (5-10 YEARS)						
Develop a transformational project to redevelop Lowewood Museum and position it as part of an Arts Quarter in the area.	Led by Julie Chandler, supported by Tony O'Connor	By November 2025	Would need considerable in house support, suitably developed plans and a grant from e.g. HLF of c.£2m for delivery.	A newly expanded site would have the potential to generate considerably more income		Medium risk - A major redevelopment project would have a number of different risks. A full risk assessment for development and delivery would need to be completed before any work commenced.

COMPARATOR
CASE STUDIES
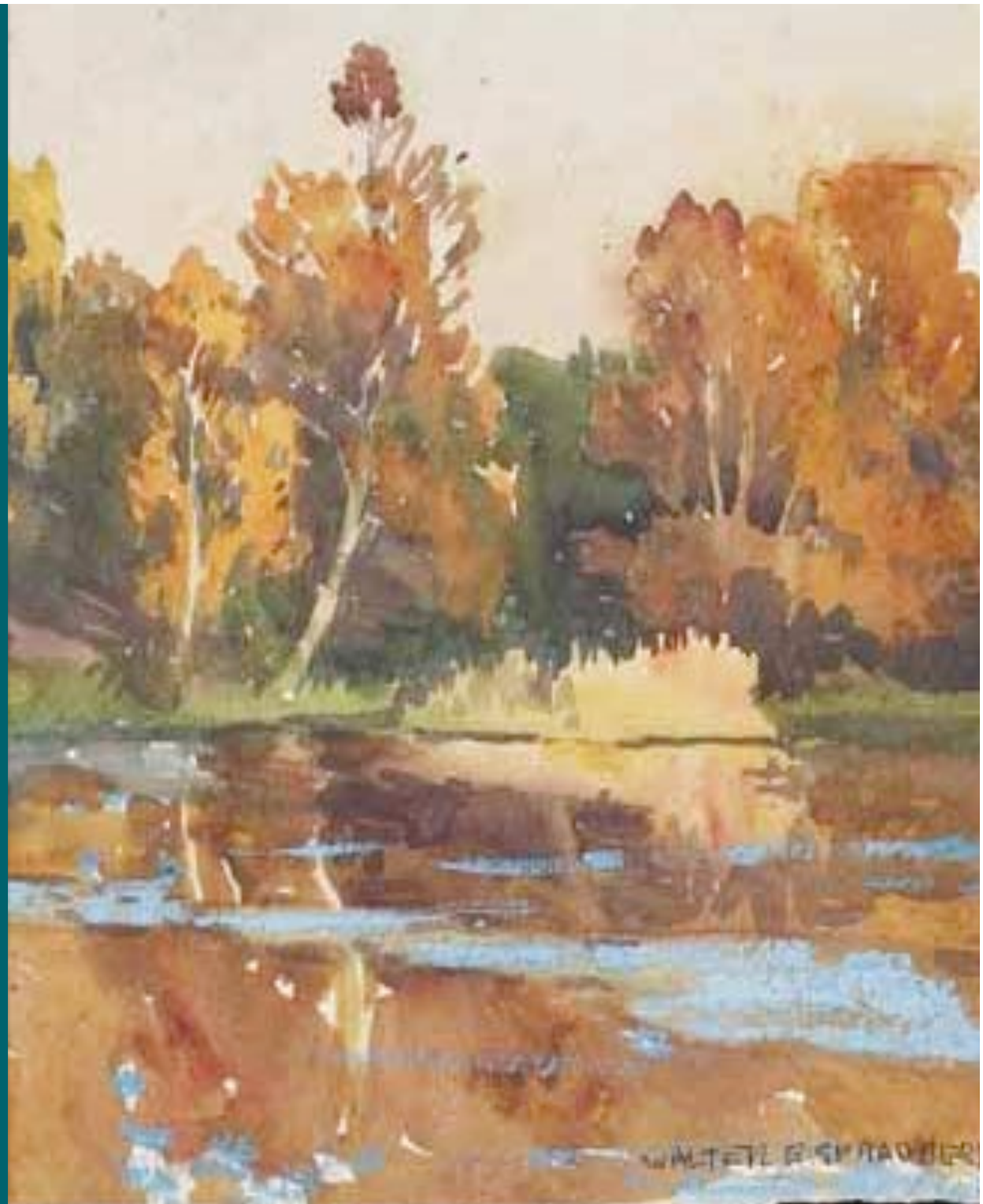
MUSEUM OF SOMERSET

The Museum of Somerset opened in 1958 within the twelfth-century Taunton Castle, and today displays objects from its collections of geology, archaeology, medieval history and ethnography. The museum also houses the Somerset Military Museum.

The Museum re-opened in September 2011 after a £6.93 million redevelopment. The building now has 50% more exhibition space thanks to an HLF grant of £4,800,000 received in 2007. The Museum includes permanent galleries, temporary exhibitions spaces, the Castle Café and a shop.

Relevance to EFDC
- Large increase in visitor numbers after refurbishment and expansion (EFM)
- Recently moved from Council management to a Trust model
- Very successful at attracting local audiences

MANAGEMENT

The Museum of Somerset used to be run by Somerset County Council, but in November 2014 the South West Heritage Trust took over the management. This new Trust was established by Somerset and Devon County Councils to look after three museums (including the Museum of Somerset), two Archives and Local Studies services and the historic environment in Somerset.

In visitor services, there are six FTEs, but the Museum relies on staff from the Council's heritage service for curatorial skills and learning. There is staff crossover with the Heritage Centre, including archivists, archaeologists, etc. A pool of 80-100 volunteers also ensures the smooth running of the Museum.

TURNOVER

The Museum of Somerset had an annual turnover of £81,500 in 2013-14. The South West Heritage Trust as a whole has an annual turnover exceeding £3 million, and is growing.

VISITORS

Visitors to the Museum have increased over the past years. When it reopened after refurbishment in 2011, it welcomed approximately 68,000 people. In 2013 they increased to 70,000 and in 2014 they reached 80,000. The Museum is successful in attracting local audiences, as the 15-minute drive penetration rate of 64% demonstrates. The rate for a 60-minute drive is 3%.

ADMISSION

The Museum is open from Tuesday to Saturday (and Bank Holiday Mondays) from 10 am to 5pm. Admission to both the permanent and regularly changing temporary exhibitions is free. However, charges apply for some activities.

CATERING

There is no onsite kitchen, but the café is operated by the hotel next door, and serves light lunches and snacks. Most products are homemade and locally sourced. The café has a loyalty card scheme, seasonal offerings and other regular promotions. The museum provides the infrastructure, such as tables and chairs, and gets c.20% of the profits. With 25 covers in the winter and 60-80 in the summer thanks to a courtyard, the café had an income of £12,455 in 2013-14.

RETAIL

The museum shop stocks a wide range of reasonably-priced souvenirs, gifts, cards, toys and books, and the 'Made in Somerset' range of local food, drinks and gifts. However, it has no online store.

The retail, including purchasing of stock, is managed by visitor services. Everything is handled in house, from the displaying to the selling. The retail spend per visitor through the door in the shop is around 40-50p. In 2013-14, the retail turnover was £32,258.

ACTIVITIES

The majority of events at the museum are organised by visitor services, but a few are organised by the learning team or specialist staff from the Heritage Centre (e.g. archaeologists). There is a three-month rolling programme with approximately one event every other day. It is possible to book some of them through Ticketsource.

Children's activities range in price from £4 (e.g. Toddler Explorers and Super Spring Bugs) to £5 per child (e.g. Easter Fun). Some adult activities are free, such as object handling, but 'Talk and Tea', a lecture with an expert followed by tea and cake, costs £5 and special music events cost £12. Guided tours of the Museum are priced at £3.50 per person and private evening tours are priced at £10, including a glass of wine.

LEARNING

The learning team typically delivers one school session per school day, led by the Learning Officer or one or two freelance educators. However, there are resources in place to run up to two sessions per day. There is a lunch space within the Museum for students, which is free with any booked session or can be hired for £15. The Museum offers a free self-guided trail around the museum for 50p. Educational sessions cost £1.75-£3.75 and discounts apply to those institutions using the Museum of Somerset's educational resources on a regular basis.

The Museum also organises diverse in-school sessions. Object-based sessions cost £35-£70, depending on whether the school falls within the Local Authority area. Other sessions range from £50 to £105 per group. All sessions are 90 minutes long and can take up to 35 students. A mileage charge from Taunton applies to all bookings: 0-5 miles for £5, 6-15 miles for £15, 16-25 miles for £25, 26-40 miles for £40 and over 41 miles for £60.

EXHIBITIONS & LOANS

The Museum of Somerset organises four temporary exhibitions per year, of which roughly three are touring. The budget for in-house exhibitions is £40,000-£50,000 and they are sometimes HLF-funded. Touring exhibitions are sometimes free to hire, except for the transport and insurance expenses, and other times they cost in the region of £10,000-£12,500.

The Museum's learning team has a selection of objects available for loan, which can be hired by educational groups. There are also loan boxes that can be hired by nursing homes, etc. at a cost of £45.

CAR PARK

There is no parking onsite, but there is one disabled space that can be booked. This not a source of income for the Museum.

HIRE

The Museum is hired much more frequently for corporate events than for private functions, although children's birthday parties are common. Children's birthdays, offering guided activities, games and crafts, cost £8 per child or £13 with food. The venue is not popular for weddings as there is a beautiful wedding hall across the street.

The Museum hosts one or two corporate events per month for up to 100 delegates, with the hotel next door offering catering. Facilities include refreshments, AV technology and a small stage if needed. The dry hire of the hall is priced at £150 per hour, while the smaller business room is priced at £75 for the day. There is no distinction between corporate and community hire prices, and the total letting income was £4,973 in 2013-14.

SPONSORSHIP

The Museum does not receive sponsorship on a regular basis, but occasionally organises sponsorship events for exhibitions with fundraising drinks at the exhibition's launch. It receives approximately 30p per head in donations from visitors in the donations box. Donations totalled £20,925 in 2013-14.

There is also a Friends Group with about 200 members (c.50 at each meeting) and an annual turnover of £3,766 in 2013-14. It offers benefits at different membership rates: £1 for under 18s, £10 for adults, £20 for families and £30 for corporate organisations.

THE LIGHTBOX

Located in Woking, a town with a population of 105,367 (2011), the Lightbox is one of the most exciting cultural spaces in the South East. Three stunning galleries host a huge range of exhibitions, changing regularly. They have received many awards in recognition of their work, including winning the Art Fund Prize in 2008.

The Lightbox, a £7m ecologically sustainable building, opened in September 2007. The project received £1,606,500 from the HLF in 2003. The gallery hosts temporary exhibitions on two floors, as well as Woking's Story, a permanent museum exploring the history of the town by theme. It also has a shop and café.

Relevance to EFDC
- Free general admission, but charged temporary exhibitions
- Locally-focused and highly successful in-house retail offer
- Active learning department with c.360 events a year

MANAGMENT

The Lightbox is a Registered Charity with an annual turnover of £850,022 (2013-14). It is run by 18 FTEs, 150 dedicated volunteers who provide each year over 9,000 hours of volunteer service, as well as two regular freelance contractors.

VISITORS

Annual visitors to the gallery have increased regularly since it opened, going from 76,000 in 2011 to 86,000 in 2014. However, the 60-minute penetration rate is only 1% since highly populated areas, including London, surround the gallery.

CATERING

Run by WMACC Trading Limited, the Lightbox café serves hand-made quiches, salads, wraps, flatbreads and an array of cakes. It supports local businesses, including the coffee supplier Redber, which created a special house blend for the gallery. With 42 covers, the café has an average transaction value of £4.01.

While having a coffee or lunch, visitors can enjoy a 'Taste of Art'. Changing monthly, the exhibition features established artists and all works on display are available to purchase. The café also caters for private hire and events within the building, and it offers an interesting Loyalty Card scheme.

RETAIL

The Lightbox has no online store, but WMACC Trading Limited runs the shop in house. The shop strives to be a destination venue, selling products locally and only stocking that not available elsewhere in the town. It supports local artists by offering display space for a small commission on sales, such as the walls of the café for 'Taste of Art'.

Items range from art-related cards, handcrafted jewellery and ceramics to larger silk-screen printed dishes and sculptures made by glass artists with an international reputation. The shop also stocks a range of design-led items, including pens, notepads and children's craft kits. Gift vouchers are available to purchase in denominations of £10 and £20. The average transaction value is £11.09.

EXHIBITIONS

Admission to the gallery is free, however there is a charge for temporary exhibitions for adults over 18 years old, who can purchase an annual pass for £5. The Lightbox does not host touring shows.

The Ingram Collection of Modern British Art at the Lightbox is toured to other regional galleries about three times a year. The hire costs £2,000 on top of the insurance and carriage fees.

ACTIVITIES

Admission and events income for 2013-14 was £9,323. The current six-month programme lists 105 different activities, which are delivered by the learning and exhibition teams. There is no online booking available for such activities and visitors need to email the gallery to secure participation. Most lectures have 60 participants, drop-in workshops 100, and adult workshops 20 participants.

The gallery's events and activities suit all ages, interests and budgets. For example, gallery tours are free with the admission ticket, talks cost £6, workshops for under 5s are free (£2 suggested donation), family workshops cost £6.50 per child and young people's workshops cost £20 for 6 sessions. Groups that would like to have Lightbox-guided activity sessions are charged £70 to £100, depending on the topic.

LEARNING

The Learning Department runs a varied programme with c.360 events a year. As well as guided activity sessions for schools and colleges (1,200 pupils per year), it runs workshops, object handling sessions, outreach sessions and tours, all assisted by volunteers. The number of participants has risen over the last seven years, and in 2013-14, 6,941 people took part in 214 learning events. With 28 family and 42 children workshops run last year, the gallery's reputation for providing free and fun offerings continues to rise with many families becoming regular visitors.

HIRE

The cost of hire at the Lightbox varies depending on the event but an average hire of their corporate room is £350 a day, the display gallery is £500 and the whole building is £1,500 for an evening. Each additional hour is £100. On average, they hire their rooms four times a week. The total service income in 2013-14 was £388,200.

SPONSORSHIP

The Lightbox has a Friends Group with c.300 members. Membership ranges from £30 for one person (£15 for Young Friends) to £50 for two people. The group's turnover was £7,515 in 2013-2014.

Woking Borough Council provides annual funding, but the organisation is also looking at ways in which new income streams may be adopted to generate the level of surplus that would ensure sustainability. Corporate membership is an important source of income; it is £2,500 a year and they currently have 13 members, representing 3% of the total turnover. Fundraising amounted to £63,573 in 2013-14.

CHELMSFORD MUSEUM

Chelmsford Museum and the Essex Regiment Museum sit at the heart of Oaklands Park in Chelmsford, Essex. Galleries and displays are shared between a Victorian mansion and a modern extension. From 2008-2010 Chelmsford Borough Council funded a major extension at a total cost of £5 million. This provided a new entrance, temporary exhibition space, permanent display space for the Chelmsford Museum's post-1900 collections and for the Essex Regiment Museum, as well as an education suite, office and workshop.

Relevance to EFDC
- Run by the Council along with other cultural institutions
- A handful of teachers employed on a freelance basis for school sessions
- Successful at hosting popular touring exhibitions from major museums

MANAGEMENT

Chelmsford Museum and the Essex Regiment Museum are run by Chelmsford City Council. The Museums have 12 paid staff, supported by around 60 volunteers, providing 5,500 volunteer hours per annum. In addition, six teachers are employed on a freelance basis for some school sessions, particularly physical sciences.

TURNOVER

In 2014-15, the Museums had a total expenditure of £642,300 (of which the majority, £432,700, was staff costs) and a total income of £82,000. This is an increase on 2013-14, which had an expenditure of £599,922 (including staff costs of £405,848) and an income of £78,593, and 2012-13, with an expenditure of £594,566 (including staff costs of £416,270) and an income of £62,731.

The Museums receive income from corporate hire (which brought in £12,000 in 2014-15), the shop (which brought in £6,600 before costs), the Friends group (£3,765 before expenditure), corporate and individual sponsorship, events and small grants.

VISITORS

Visitor numbers have increased steadily in recent years, from 61,130 in 2012 to 61,965 in 2013 and 63,507 in 2014. A little over 10% of visitors come as part of an educational visit, with 7,346 school pupils visiting in 2014.

The Museums have a reasonable level of local market penetration, with a 15-minute drive penetration rate of 17.5% and a 30-minute drive penetration rate of 2.5%.

ADMISSION

Chelmsford Museum and the Essex Regiment Museum are open from 10am-5pm, Monday to Saturday (closed on Fridays in term time) and from 1pm-4pm on Sundays. Admission is free, although charges apply for some events and activities.

CATERING

There is currently no café on site, but an indoor picnic area with vending machines selling cold drinks and snacks is available. This brought in an income of £3,400 in 2014-15, meaning an average visitor spend of £0.05 on food. A café features in the Museums' current Stage 1 HLF bid, the outcome of which is due in September 2015.

In Summer 2015, the Museums experimented with a pop-up coffee van outside in Oaklands Park, primarily with the aim of getting statistics and public feedback for the proposed café. There is also an ice-cream van concession in the Park during the summer months. For hired-in events, outside caterers are brought in, and the Friends do basic catering for some of the Museums' own events.

RETAIL

There is a small internal souvenir shop operated by the Museum Assistants on duty on the reception desk, which brought in an income of £6,600 in 2014-15, meaning an average visitor spend of £0.10 on retail.

EXHIBITIONS AND LOANS

Since the extension was opened in 2010, Chelmsford Museum has run one temporary exhibition, *City Centred*, which was popular, particularly with school groups. In addition, the Museum has hosted two touring exhibitions, B*eauty and the Beach* from Southend Museum and the *Wildlife Photographer of the Year* exhibition. Entry to Museum-run exhibitions is free, although touring exhibitions sometimes impose a charge.

ACTIVITIES

The Museums host regular family workshops at a cost of £5 per adult with one child, and £3 for each additional child. They also run After Dark events that are available for Scout groups, etc. at a cost of £3.50 per head. Special 'Night at the Museum' events can be booked for a minimum of £480 (around £17-£21 per child). In terms of outreach, the Museums offer talks to local societies at a cost of £65 per event.

LEARNING

The number of school children visiting the Museums fluctuates, but the figure stood at 7,346 in 2014, compared to 5,103 in 2013 and 6,088 in 2012. The cost of a visit is £3.33 per pupil (£100 for a 90-120 minute class session).

School loan boxes are available at a cost of £30 per half term. Science Kits can also be delivered to and collected from schools, and are rented on a weekly basis.

HIRE

The new education room in the extension is also used for corporate hire and is divisible into two rooms for smaller hires. It brought in a total of £12,000 in 2014-15. The whole room has a maximum capacity of 60-seated guests. The minimum hire cost is £25 per hour and the maximum hire cost is £175 for the whole day with access to the Museums, but no refreshments. Delegate packages are negotiable. There is no discount for charity or community hire.

For weddings, the basic costs are the same as for corporate hire, but are negotiable depending on how many staff are needed, for how many hours and the catering required (catering can be brought in from outside). The venue does not have a wedding licence.

CAR PARK

The Museums offer free parking for three hours. Permits are given out to staff and visitors hiring rooms or engaged in school visits for longer than three hours. There are 40 bays, with 15 additional spaces on the seasonal grass overflow. Car parking does not bring in any income.

STAFF SKILLS

The curator chairs the SHARE Reminiscence Network and the Visitor Services Manager is a first aid trainer, whose skills are used across the Council.

SPONSORSHIP

The Museums receive corporate sponsorship of £500 per year from a local shopping mall towards a summer art and craft event. They also received one-off business sponsorship of £1,500 in 2015 towards the hosting of the *Wildlife Photographer of the Year* exhibition.

They have received small grants from Museums Essex, SHARE, Opera House Bridge, the Friends Group and occasional acquisition grants from the Victoria and Albert Museum, amounting to an average of £4,000 annually. The Museums do not have an policy regarding legacies and donations, but there are some occasionally – £,2000 came from this source in 2015.

The Friends group assists with object-handling sessions, demonstrations, stewarding, catering and acquisition grants and purchases. In return, there is a programme of trips and talks for members. Annual membership is £10 for individuals and £15 for families. There are currently around £175 members. The Friends group brought in an income of £3,765 in 2014, with an expenditure of £790.

MAIDSTONE MUSEUM AND ART GALLERY

The museum and art gallery is located in Maidstone, a town of 107,627 inhabitants (2011). It was established in 1858 and now houses over 660,000 artefacts and specimens. They are outstanding in their diversity (archaeology, costume, ethnography, biology, fine and decorative art, local history, etc.) and quality, and some are of national and even international importance.

In September 2007 the museum was awarded a grant of £1,999,000 from the HLF to refurbish the Grade II* listed building and extend the art gallery wing. The new wing opened in the summer of 2010 and includes new galleries, better visitor facilities (shop, café, reception), improved storage for the collections and the Maidstone Visitor Information Centre.

Relevance to EFDC
- Operated by the Council along with two other institutions
- Free general admission, but charged temporary exhibitions
- Successful at touring and hosting some great temporary exhibitions

MANAGEMENT

The Council acquired Chillington Manor from his executors in 1858 and opened it as the Charles Museum, later renamed Maidstone Museum. The Museum is one of three operated by Maidstone Borough Council.

VISITORS

Annual visitors number c.120,000. Last year the museum's penetration rate was 29% for a 15-minute drive and 1% for a 60-minute drive. These figures show that the museum is good at attracting local audiences, but not so popular with visitors living further away.

EXHIBITIONS

Admission to the main galleries of the museum is free, but temporary exhibitions require a ticket at a charge of £3 for adults and £2 for concessions.
The museum has currently two exhibitions available to other establishments for hire: 'Out of the Shadows: Into the Light' and 'Albert Goodwin: Visionary Landscapes'. The museum also attracts many of the country's best touring exhibitions by the V&A, The British Museum and the Cartoon Museum to name a just a few. It also works closely with many other special exhibition creators to bring to Maidstone some very unique and unusual events.

RETAIL

Within the shop there are bespoke gifts and historical souvenirs relating to Maidstone Museum and Art Gallery's collections.

CATERING

Visitors can enjoy a coffee and art in the Kentish Deli-Café, which is operated independently. It includes alfresco seating in the adjacent courtyard. Focusing on fresh local produce and supporting local Kentish suppliers, it offers a range of hot and cold food, including homemade soups, coffee and cakes.

ACTIVITIES

The museum offers regular events for adults, which cost £5-£40 per person depending on the activity. Regular events for children cost £2.50-£3.50, with the exception of the Sleepover, which is £30 per head with snacks and breakfast included. Children's workshops, such as creative writing, are priced at £8-£15 per child. Special events, including music and performance, cost c.£7. Curatorial talks about the temporary exhibition on show are priced at £10 per person, including a serving of tea or coffee, while curatorial tours of the galleries cost £3 per person. Workshops and craft sessions are popular and cover a variety of topics, costing £180 for up to 30 children.

LEARNING

The museum welcomes over 10,000 children each year. Schools can book three types of visit: a free self-led session, an object-inspired session from £30 per hour and a workshop session whose price depends on the kind of activities included.

HIRE

The museum offers two meeting rooms, with also an events room and two spacious exhibition galleries available on request. The venue holds from two to 160 delegates and has a range of facilities, including AV equipment, flipchart, Wi-Fi, etc. They are licensed for alcohol, live entertainment and music. Day hire of the spaces ranges from £180 to £385, while evening hire ranges from £385 to over £600 for the Brenchley Room. Every additional hour is charged at £40 during the day and £180 during the evening.

Children's birthday parties cost £10 per child and at an additional cost the museum can provide lunch and party gifts. Artists can exhibit their artworks in the Café Gallery, which can be booked in four-week blocks.

SPONSORSHIP

The museum has a membership scheme, which offers a range of benefits, including discounted entry to exhibitions and discounts in the shop. It costs £10 per adult, £15 for two and £17.50 for a family. There is an option for individuals to have lifetime membership for £95 and for corporate members to join from £185.

Online and other donations to the Maidstone Museums' Foundation totalled £5,909 in 2013-14.

GAINSBOROUGH'S HOUSE

Gainsborough's House is the birthplace and childhood home of the leading English painter Thomas Gainsborough. It is now a museum and gallery, located on Gainsborough Street in Sudbury, Suffolk. It opened to the public in 1961 and features a number of paintings by Gainsborough, included some acquired with the help of the Art Fund. In a recent appeal, over £1 million was raised to renovate the cottages, main house and garden in 2005-2007. The shop was also recently refurbished.

Relevance to EFDC
- Small staff team, but huge number of supporting volunteers (LM)
- Despite the lack of a café, good catering offer for corporate events
- Excellent and affordable programme of art-themed activities

MANAGEMENT

The Gainsborough's House Society runs the Museum. There are seven paid staff, as well as three paid staff employed on a project-funded basis. 284 volunteers contribute to the operation of Gainsborough's House, providing a total of 12,497 volunteer hours per year. In addition, the museum employs two freelance contractors – one for IT and one for fundraising.

TURNOVER

In 2014, the total annual income was £404,679, with a project income of £195,337, retail sales of £56,161 and donations and charitable giving of £247,900. This marked an increase in all areas on the previous year, when total income was £336,180, project income was £55,251, retail sales income was £47,299 and income from donations was £195,150.

VISITORS

Visitor numbers have risen steadily over the last few years, with 22,462 visitors in 2014, up from 19.854 in 2013 and 18,028 in 2012. These figures include approximately 1,500 visits from children on school visits.

Gainsborough's House has a high level of local market penetration, with a 15-minute drive penetration rate of 30.2% from a population catchment of 74,304 people, and a 30-minute drive penetration rate of 4.5%.

ADMISSION

Gainsborough's House is open from 10am-5pm Monday to Saturday, and from 11am-5pm on Sundays. The entrance fee is £6.50 for adults (including a gift aid donation), £2 for children and students and £15 for families (including a gift aid donation). There is no additional fee for temporary exhibitions, although other activities and events may be charged.

CATERING

There is no café at present, but a tea room is planned as part of a new redevelopment. This is now in the early planning and fundraising stage.

Catering is offered for group visitors and corporate events, which is delivered in the Hills Room or the garden. The cost of catering ranges from £2.50 per person for tea and biscuits to £14.50 for a three-course lunch. Internal staff run the catering, with canapés supplied by outside caterers.

RETAIL

The newly-refurbished shop at Gainsborough's House was made possible thanks to the financial and advisory support of Arts Council England and John Beale (a heritage retailer). The shop offers a range of merchandise inspired by the house, gardens and Gainsborough's work as well as jewellery, food items, locally-made items, textiles, stationery and seasonal gifts.

The shop is run by the Commercial Manager (an internal staff member) with mentoring and financial support from a specialist heritage retailer. There is no online shop. The average transaction value is £11.69 and the average visitor spend to date in 2015 is £2.56.

EXHIBITIONS AND LOANS

The museum does not have a regular exhibitions programme. Its latest temporary exhibition (Summer / Autumn 2015) brings together the art collections of five museum and galleries in Suffolk.

ACTIVITIES

Gainsborough's House offers a varied programme of art-themed activities and courses. These include a print workshop course for adults, with a fee of £100 for ten two-hour sessions or £150 for ten two-and-half-hour sessions. Five-day summer courses are £275, three-day summer courses are £220 and autumn three-day courses are £190 – with Taster Days for £40 including basic materials. Life drawing classes for adults are held monthly and cost £18 each or £180 for all eleven sessions. Children's ArtSmart classes are £75 per term and £215 per year, including all materials, and children's Art in the Afternoons classes are £37.50 per term, including all materials. Taster sessions are available at £7.50 per session.

Lecture series explore the current exhibition and the history of Gainsborough's House and gardens. Tickets are £7.50 each or £37.50 for all six lectures in the series. In addition, one-off events and trips to other galleries are organised throughout the year for fundraising.

LEARNING

A lively education programme caters for schools, colleges and community groups of all ages, with tours of the House and tailor-made workshops providing the opportunity to learn about Gainsborough, his family, his home and his art. There are in-house children's workshops for schools, and the Learning Officer delivers learning outreach programmes, with charges depending on the client and the event.

The number of pupils attending on school visits varies, with 1,401 pupils coming to the museum in 2013 and 1,629 in 2012. For schools who are not members, the fee is £2 per person, including all materials. For members, there is a flat fee of £15 per class. Loan boxes are available at a cost of £5 per week.

HIRE

It is possible to hire Gainsborough's House, the garden and the Hills Room (a function / meeting room) individually or in any combination. The maximum capacity of the whole house is 150 people, for the garden only is 100 people and for the Hills Room only is 60 people.

The minimum hire costs is £15 per hour for the Hills Room, and the maximum is £1,250 for all rooms at the same time. For community or charity hire there is a 15% discount. Weddings are not held at Gainsborough's House.

Filming is allowed anywhere at a fee of £150 per hour (with any hours exceeding the contract period charged at £200 per hour).

CAR PARK

There is no car park at Gainsborough's House, but nearby pay and display parking is available.

SPONSORSHIP

The Friends of Gainsborough's House organise a varied programme of special events, gallery talks, museum visits and private views. Members are able to visit for free and receive a discount for events and courses. Individual membership is £25 per year, joint membership is £40 per year, family membership is £45 per year and individual life membership is £350. The Friends group has around 850 members and has an annual turnover of approximately £18,000.

HONEYWOOD MUSEUM & HERITAGE CENTRE

Honeywood Museum and Heritage Centre is situated in a Grade II listed building next to the picturesque Carshalton Ponds in the London Borough of Sutton. The family-friendly Museum reopened in May 2012 after a complete refurbishment following a grant from the HLF. Exhibitions tell the fascinating story of the house and its residents through carefully restored room sets and displays. There is a tearoom and shop, and a varied programme of events.

Relevance to EFDC
- Two separate shops, the Friends Shop and the Museum Shop (LM)
- A popular venue for children's parties offering diverse packages
- Regularly hosts selling exhibitions of art by local artists (EFM)

MANAGEMENT

The London Borough of Sutton runs Honeywood Museum. It employs one full-time and one part-time members of staff, as well a group of additional staff on zero-hours contracts. 20 volunteers support the running of the Museum. In 2014-15, the Museum had a turnover of £89,033, excluding some salary costs.

VISITORS

Visitor numbers have climbed over the last three years, from 14,983 in 2012 to 16,946 in 2013 and reaching 17,212 in 2014. There is a low level of local market penetration, with a 15-minute drive rate of 1.9% from a potential population catchment of 895,953 people, and a 30-minute drive penetration rate of 0.5%.

ADMISSION

Honeywood Museum is open from 10am-5pm on weekends and Bank Holiday Mondays, and from 11am-5pm Wednesday to Friday. It is closed on Mondays and Tuesdays. Admission is free, although there is a charge for tours, talks and other activities.

CATERING

There is a café located in the historic building offering light lunches and cream teas. It offers a take-away option on most menu items, and its ice creams are very popular. It is run by external operators. There is an average spend of £4.50 to £5 in the café. The café also caters for corporate and private events at the Museum, e.g. children's party lunch boxes are available for a cost of £4.75 each.

RETAIL

There are two shops within the Museum, the Friends Shop and the Museum Shop. These stock a range of products and publications, including pocket-money toys, ceramics and collectables, maps, CDs, knitwear, stationery and more. Staff and volunteers operate the shops internally. There was an average spend of £0.40 per visitor in 2013-14.

EXHIBITIONS AND LOANS

The Museum hosts selling exhibitions of art by local artists, and touring exhibitions, including a display of work on historic aircraft from the Borough of Sutton's Museum art collection. There is no charge for temporary exhibitions.

ACTIVITIES

Honeywood Museum hosts a variety of paid activities, including talks charged between £3.50 and £4.50, guided tours for £5, tea parties for £8, children's sessions for £1.50 and workshop clubs for £5.

LEARNING

The Museum runs schools workshops, which have recently been revised with greater use of digital media to enhance learning and produce a resource for use back in the classroom. The Museum received 25 school groups in 2014, 12 in 2013 and 30 in 2012.

A half-day workshop (10am-12pm) for Key Stage 1 pupils costs £3 per child, and a full-day workshop (10am- 2.30pm) for Key Stage 2 pupils costs £5 per child, both with a minimum charge of £50. Loan boxes are available at a cost of £25 per half term. Schools can claim back this cost if they book a workshop at the Museum in the same year.

HIRE

The Museum does not hire its facilities for weddings or corporate events. However, it is a popular venue for children's parties, and offers a range of packages, including an Entertainer Party (two hour hire with an entertainer for 45 minutes, for children aged four to nine years at a cost of £175 for up to 24 children), Traditional Games Party (two hour hire with games, trails, toys and dressing up, for children aged five and over at a cost of £95 for up to 15 children, and an extra £3 per head to a maximum of 20 children) and a Crafty Party (two hour hire with crafts at a cost of £110 for up to 12 children and an extra £3 per head to a maximum of 20 children). Traditional party bags are also available at a cost of £3 or £5.

CAR PARK

There is free parking for three hours as well as a free two-hour parking nearby. The nearby High Street car park is also available, but is paid, and there are some free, non-time-limited spaces in the surrounding streets.

SPONSORSHIP

The Museum received £1,035 from donations, including donation boxes within the museum, in 2013-14.

Annual membership is available, which gives 10% off purchases in the Museum shop, reduced prices for talks and a detailed newsletter three times a year. Individual membership is £7 per year and family membership (for up to two adults and two children) is £11 per year.

RUSSELL-COTES MUSEUM AND ART GALLERY

In 1907, Annie Russell-Cotes donated East Cliff Hall and its contents as a museum to Bournemouth and Sir Merton donated his fine art collection. The museum and art gallery was formally opened in 1919. Today, twice-yearly exhibitions of contemporary art support works from the main collection.

Located in Bournemouth, a town of 187,503 inhabitants (2011), Russell-Cotes occupies a Grade II* Listed Building and a further extension which was opened in 2000 thanks to £2,135,000 received from the HLF in 1997. Facilities include the Urban Renaissance Café, a play area for young children, a shop and a garden.

Relevance to EFDC
- An x16 increase on the voluntary contribution in recent years
- Drop in visitors due to introduced admission charges (EFM)
- Highly successful 'Art on Demand' retail offer with hundreds of images

MANAGEMENT

Bournemouth Borough Council manages the Trust that runs the museum and art gallery. Recommendations from the Council Cabinet in respect of Trust issues are referred to meetings of the full Council acting as Trustee. The museum and art gallery's annual turnover was £1,721,511 in 2013-14.

Following a service review in 2013-14, Russell-Cotes currently employs 15.8 FTEs. Last year volunteers contributed 2,680 hours or 1.39 FTE with an 'in kind' value of £54,336. This represented an x16 increase on the voluntary contribution made in the previous year. Two freelancers were also employed: one to manage the Adult Social Care Commission and the other work on marketing activities to cover a vacant post.

VISITORS

Annual visitors to the gallery and museum have been dropping regularly over the past few years – from 84,850 in 2010 to 56,387 in 2012 and 48,798 in 2014. This is a consequence of the introduction of admission charges. However, Russell-Cotes' penetration rate is still quite good – 2% for a 60-minute drive and 7% for a 30-minute drive.

RETAIL

The Art on Demand facility has been created to enable customers to have their own pictures from the world-renowned Russell-Cotes' fine art collections. Prices start from just £30 and there are over 800 images available. These can be purchased online to specification, are made using the highest quality printing processes, and are delivered directly to the door. There is free postage on purchases above £100.

The shop also includes a range of original artworks, prints and cards, bespoke gift ideas and souvenirs. Moreover, there is a regular programme of affordable selling exhibitions in the Café Gallery. The retail income was £74,040 in 2013-14.

CATERING

Following a major refurbishment and a grant from the Arts Council, the Russell-Cotes recently opened its new café, Urban Renaissance, which has been licensed to new catering contractors, the Urban Group.

EXHIBITIONS & LOANS

A one-off admission ticket to the gallery costs £5 for adults, £4 for children and £15 for a family of four. Children under 5 enter for free. However, it is possible to purchase annual passes priced at £15 for adults, £12 for children and £45 for a family of four.

The Russell-Cotes only lends to other ACE Accreditation Scheme members and their foreign equivalents. Loans to such bodies in the UK are free but the borrower is expected to meet all associated costs including conservation, insurance, packing, couriering and transportation. There is an additional fee for loans outside of the UK – within the EU this fee is £3,000; outside of the EU the fee is £5,000. As part of

the launch of the new gallery space created by the Arts Council Transition project, the Russell-Cotes piloted a series of six selling shows featuring work by contemporary artists in partnership with The ARThouse Gallery.

LEARNING

There were 792 visits (on-site and outreach) by school pupils in 2013-14 compared to 707 in 2012-13. In total, 2,889 pupils walked through the gallery's doors in 2013-14. A total of 405 informal learning and activity sessions took place on-site, including talks and tours. A total of 45 informal learning and activity sessions were delivered off-site. A total of 27 formal learning sessions were delivered on and off-site at schools, universities and language schools.

HIRE

The Russell-Cotes can accommodate up to 120 guests in its largest room. Gallery II has a capacity of up to 80 guests, followed by the Main Hall with up to 50 guests. For smaller, more intimate ceremonies the Drawing Room can accommodate up to 25 people. The gallery is licensed to carry out ceremonies at prices that go from £800 to £1,850. The tariff for receptions is between £165-£500 during the day and between £180-£550 in the evening. In 2013-14, the Russell-Cotes received £8,006 from letting and £7,327 from venue hire.

ACTIVITIES

Guided tours of the gallery and museum are free and behind the scenes tours with the curator costs £12. Children's stories and craft activities cost £2.50-£3.50 per child, with one free accompanying adult.

SPONSORSHIP

The gallery and museum does not have a Friends Group and no online donations are possible. In the last year, a number of successful bids were submitted to various funders and commissioners including Bournemouth Borough Council, the Adult Social Care Commission, as well as a Paul Mellon Curatorial Research Grant for an art project in partnership with Royal Museums Greenwich and Tate Britain. In 2013-14 the income from grants was £34,752.

ROYSTON & DISTRICT MUSEUM & ART GALLERY

Royston and District Museum is housed in the impressive old Congregational Church schoolroom in the small town of Royston in north Hertfordshire. The displays depict the town's long history and include archaeology, costume and art showing life in the town. It has a museum shop and runs a range of events and programmes. The Museum is at the heart of the Royston community, and celebrates the stories of the town and its people.

Relevance to EFDC
- Balcony exhibition space for hire to local artists and groups
- Staff offer workshops and talks outside the museum at a charge
- Local businesses regularly sponsor development work and events

MANAGEMENT

Royston and District Museum and Art Gallery is run by Royston Town Council, although the Royston and District Local History Society owns the majority of collections.

The Museum has one full-time paid member of staff, a Curator who covers outreach, school sessions and events on closed days. There is a paid part-time Museum Assistant three-days per week and a paid cleaner four hours per week. This small team is supported by around 34 volunteers, who contribute a total of 4,000 volunteer hours per year across welcoming, collections, events and research. The Museum occasionally hires freelance re-enactors for events.

VISITORS

Visitor numbers are small but are rising significantly. The Museum received 5,700 visitors in 2014, up from 5,602 in 2013 and 4,120 in 2012.

ADMISSION

The Museum is open from 10am-5pm on Wednesdays, Thursdays and Saturdays. It was open for a total of 1,116 hours during 2013-14. Admission is free, although donations are welcome. Charges apply for groups visiting the Museum outside the standard opening hours. Temporary exhibitions are free of charge.

CATERING

There is no onsite catering or café at the Museum, but there are a number of cafés and restaurants nearby.

RETAIL

The Museum shop has a wide range of gifts and souvenirs as well as books and publications of local interests. It also sells knitwear made by the local 'Knit and Natter' group. It is run internally by staff and volunteers.

LICENSING

The team of research volunteers can help with local history queries about Royston and the surrounding villages. Copies of documents and photographs can be made and charges range from £1.50-£8.50.

EXHIBITIONS ANDLOANS

Royston and District Museum has a Community Cabinet, which is a space for community groups to create their own displays in the Museum. Working alongside Museum staff, groups can develop a display using their own objects or items from the Museum's collection. In addition, the Museum offers its balcony exhibition space to local artists and community groups. It is available to hire for an eight-week period for just £45. The Museum charges 20% commission on any sales.

ACTIVITIES

The Museum runs regular children's activities and workshops priced at £2 per child. Printing workshops also run at a charge of £5 per head. There are a range of other free activities, including 'Royston Reminiscence', 'Knit and Natter', parent and toddler group and second-hand book sale.

LEARNING

There are a range of sessions on offer to support school learning and teachers' own knowledge and development. Each session costs £35, for a class of up to 30 children (accompanying adults are free).

The Museum's curator runs talks, school sessions and reminiscence activities for care homes, etc. offsite. There is a charge of £30 for talks, £35 for school classes and £40 for evening talks. Object boxes can be loaned out to schools to support topic learning in the classroom. Boxes cost £5 for two weeks, with an additional refundable £5 deposit.

CAR PARK

There is no onsite parking available. There is an on-street parking nearby, a short-stay pay and display car park, as well as a long-stay pay and display car park.

HIRE

The Museum can accommodate small meetings of up to £25 in the beautiful surroundings. There is a charge of £35 for daytime hire and £40 for evening hire. The Museum has hosted a maximum of up to 150 people for children's activities. It does not offer wedding or ceremony hire at present.

SPONSORSHIP

The Museum seeks grants from HLF, HAM, SHARE, etc. as well as local charitable trusts and organisations. It has contacts with local businesses to sponsor development work and particular events.

There is a Friends group that provides members with a regular newsletter, invitations to private views of new exhibitions, opportunities to participate in special events. Individual membership is £5 for a year or £100 for life membership. Family membership is £9 per annum. Youth membership is also available for children aged seven and over at £25 per year. This includes monthly activities and workshops, discounted entry to event days and a summer trip.

CANTERBURY HERITAGE MUSEUM

Located within the medieval Poor Priests Hospital, Canterbury Heritage Museum tells the story of the city from millions of years ago to the present. Displays range from pre-Roman hand-axes to a Second World War bomb shelter and include Anglo-Saxon and Viking artefacts, the story of Thomas Becket's murder and the pilgrimage to Canterbury.

Relevance to EFDC
- Managed by the Council along with two other museums and a library
- Convenient city-wide annual pass and membership scheme
- Severe decrease in visitors due to reduced opening hours (LM)

MANAGEMENT

The Heritage Museum is managed by Canterbury City Council, which also runs the Beaney House and the Roman Museum. The Canterbury Heritage Museum is run by Council staff, who are employed across the three Canterbury City Council Museums. There are 31 FTEs as well as 1.62 FTE (2x fix term contracts) to support the summer opening times of the Heritage Museum.

On top of these members of staff, the three Canterbury City Council museums rely on the work of 73 volunteers, equalling approximately 2,480 volunteer hours, as well as five facilitators (to deliver a section of the schools learning programme) and three technicians to install temporary exhibitions.

TURNOVER

The Canterbury Heritage Museum's turnover for 2012-13 totalled £77,575 excluding VAT, with the following breakdown: sales £10,885; admission £60,757; learning £3,526; lettings £2,105; other income £302. In line with the decrease in visitor numbers, the Museum's turnover in 2013-14 decreased to £66,287, divided up as follows: sales £11,257; admission £46,526; learning £2,404; lettings £2,560;

other income £3,541. In 2014-15, the total turnover was £47,600, with sales accounting for £5,492; admission for £30,029; learning for £9,359; lettings for £2,247 and other income for £473.

VISITORS

The Canterbury Heritage Museum attracts far fewer visitors than the other Council-managed Beaney House in the city centre. Moreover, it has seen a decrease in visitors over recent years, due to reduced opening hours. In 2012-13, when it was open all year round, the Museum welcomed 23,226 visitors. The following year, when it began to be open seasonally, it attracted 16,925 and in 2014-15 visitors dropped further to 10,231.

The Heritage Museum has a relatively low level of local market penetration, with a 15-minute drive penetration rate of 7.0% from a population catchment of 145,427 people, and a 30-minute drive penetration rate of 1.4%.

ADMISSION

The museum's opening hours change seasonally. During the spring and summer months, it is open Wednesday through Sunday from 11am-5pm. In autumn and winter, it is open daily from 11am-5pm.

There is a charge to enter the Museum, but it is possible to purchase a joint ticket that includes both the Heritage Museum and the Roman Museum. Joint adult tickets are charged at £12.00 and concessions at £10.00, whereas tickets to the Heritage Museum only are charged at £8.00 for adults and £6.00 for concessions. Children are free to a maximum of two children per paying adult and group tickets with interesting rates are also available. Admission is free to members of the annual Canterbury Museums and Galleries Membership Scheme or MyTownMyCity users.

Temporary exhibitions are included in the overall admission ticket, but some special events may incur additional charges. The Museum has no lockers, but rather a non-monitored cloakroom at no charge.

CATERING

The Canterbury Heritage Museum has no café or other kinds of catering facilities.

RETAIL

The Museum's shop is located in the central meeting and greeting point and is run internally by staff members. The retail spend per head was 50p in 2012-13, 70p in 2013-14 and 50p again in 2014-15. No merchandise is sold online.

LICENSING

The Museum offers licensing services for its collection. It charges £10 for a digital copy of a photo for personal use only, £18 for a digital copy of a photo and right to publish in local history books (print run up to 200), £35 for a digital copy of a photo and right to publish in education books (schools, universities) and £70 for a digital copy of a photo and right to publish in general books.

ACTIVITIES

The Canterbury Heritage Museum offers a wide range of activities and events for visitors of all ages, some of which can be booked online. For example, interpreter-led highlights tour for up to 30 people, which include an object investigation session, cost £25 in addition to the usual entry price to the museum. A group tactile tour is currently being developed for groups of Blind and Partially sighted people at the same cost. Most family activities are free and there is an option of purchasing a family trail for £1.

LEARNING

The Canterbury Heritage Museum attracts a large proportion of school children, thanks to its wide range of creative learning activities and self-guided visits from Early Years, to Primary and Secondary schools, and students in Further and Higher Education. Pupils totalled 5,431 in 2013-14 and 4,158 in 2014-15.

Teacher-led visits for schools lasting one hour are priced at £3-£4 per child, while two-hour sessions are priced at £4-£5 per child. There is a discount for Canterbury district schools and there are higher prices for overseas schools. The most basic school activities cost £2.50, while those activities that include materials, creative facilitator leadership and artefacts handling can cost up to £5.00.

EXHIBITIONS & LOANS

The Museum does not organise exhibitions to go on tour or host touring exhibitions. However, it often loans objects to other institutions at no charge.

HIRE

The Heritage Museum is sometimes used for corporate hire and events. There are no delegate packages in place, but catering can be arranged based on customer requirements.

Filming in the galleries, as well as ceremony and party hire are possible and the price is agreed on a case-by-case basis. However, the Museum's hiring policy is currently being reviewed to be able to create a more formal offer.

CAR PARK

The Canterbury Heritage Museum has nearby public car parking, but gets no income from it, as it is separately run.

STAFF SKILLS

The Heritage Museum's internal staff, who operate across three sites in Canterbury, also deliver external training, talks, workshops and other events, which are tailored specifically to the customer's needs. The Museum charges £300 for a half day and £500 for a full day.

SPONSORSHIP

The Canterbury Museums and Galleries scheme offers members unlimited entry to Canterbury's Roman Museum and Heritage Museum, 'What's On' guides, invitations to private views, 20% discount in The Beaney House's café and the three museums' shops. There is no online application, but one can become a member at any of the museums' desks. Individual annual membership is priced at £45, with a discount for seniors and students (£30 per year). Individual plus a guest is priced at £50 per year for adults and £35 for seniors or students. Currently, the scheme has 74 members and produces an annual turnover of £2,405.

A scheme for corporate and business membership, as well as one for legacies and major donations is not currently in place. However, the Heritage Museum receives grant funding from the Arts Council (£77,000), the ACE/V&A Purchase Grant Fund (£5,000), the Friends of Canterbury Museums (£1,000) and the Headley Trust (£5,000). Donation boxes generate approximately £473 per year.

Canterbury Museums and Galleries has been cooperating with many local and national organisations (such as Canterbury Cathedral, Canterbury Christ Church University, Canterbury Business Improvement District) to organise joint advertising campaigns and events, such as exhibitions. These partnerships are intended more as support rather than financial initiatives.

WILLIAM MORRIS GALLERY

The William Morris Gallery is housed in a Georgian building of the 1740s and is set in Lloyd Park in Walthamstow. It is the only public gallery devoted to the life and legacy of designer William Morris. It presents the world's most comprehensive collection of his work through award-winning displays that reopened in August 2012.

The Gallery received £1,603,000 by the HLF and £1.5 million from the London Borough of Waltham Forest in 2009 towards the William Morris Gallery Development Project, which saw the refurbishment of the building to create innovative new displays, a new Tea Room and a collection store. The project also created a new website, new schools' resources and a three-year activities and events programme. The project cost almost £5,200,000.

Relevance to EFDC
- Increasingly successful venue hire scheme, especially for weddings
- Strong onsite and online retail offer in partnership with Easyart
- Run by the Council in conjunction with two other cultural institutions

MANAGEMENT

The William Morris Gallery and its collections are owned and managed by the Museum, Gallery and Archives Service of Waltham Forest Council. Frank Brangwyn RA and Walthamstow Borough Council signed a trust deed in 1935 to set up the Gallery, which opened to the public in October 1950.

William Morris Gallery, Vestry House Museum and the Archive and Local Studies Library are all run by the same team of 23 staff (9 full-time and 14 part-time or on casual contracts). The day-to-day operation of these three venues also involves 100 volunteers. About 10 staff and 50 volunteers work at WMG only. The Gallery also relies on a number of freelance contractors, especially artists, who support with schools activities, family activities and lates. There is a core group of 8 freelancers, or 15 if one includes casual staff hired for evening performances.

TURNOVER

Financial reporting at the William Morris Gallery is done in conjunction with Vestry House and the Archive. In 2014-15 the turnover totalled £780,000. However, most of it concerned the Gallery.

VISITORS

The William Morris Gallery reopened in August 2012 after over a year of refurbishment works. In 2013-14, the same year as the Art Fund Prize for Museum of the Year 2013, visitors reached a peak of 127,000. Visitor figures dropped to 110,000 in 2014-15. It was estimated that visitor numbers would rise from a low point in 2008 of less than 20,000 to around 37,500, but the expectations were far surpassed.

On-site surveys demonstrate that more local people are visiting, and that visitors from further afield are also coming in increased numbers. Visitors are now also including the park in their visit, which was not the case prior to refurbishment. The Gallery's 15-minute drive market penetration reaches 4.4% and the 30-minute drive is 1.3%.

ADMISSION

The William Morris Gallery is open five days per week, from Wednesday to Sunday, 10am-5pm. Admission to all parts of the building is free, including both permanent and temporary exhibitions. Lockers are available at a non-refundable fee of £1.

RETAIL

Located in the welcome area, the shop offers a mix of Morris-inspired cards, gifts and items (jewellery, home ware, clothing and accessories). The shop also sells books and a pocket guide for £7.50. The average transaction value varies

throughout the year, from £2.95 to almost £15.00 during the Christmas period, while the average spend per visitor stands at about £1.50.

The shop and online retail via the Gallery's own website are run internally. Payments are possible via PayPal and by most major cards. The Gallery has also teamed up with Easyart to offer Morris patterns as high-quality prints. The Gallery is looking to get an ACE grant in order to boost the onsite and online retail offer and hire a full-time member staff to look after the shop and licensing initiatives.

CATERING

The Tea Room at the Gallery is open until 4.30pm only. It offers views of Lloyd Park and a regularly changing menu of fresh, modern British food. It uses locally-sourced, seasonal ingredients and maintains partnerships with a number of local food businesses. Externally run by Just Hospitality, it is also available for private hire and offers special catering for events. Waltham Forest Council makes around £26,000 per year from this operation.

LICENSING

Image publishing is offered at a charge and the Gallery has a picture library service for individual, educational and commercial reproductions. However, the Gallery gets more revenue from selling its brand rather than the copyright of William Morris's prints. For example, Jigsaw's designers took inspiration from the Gallery's

extensive library and archive to create an exclusive capsule collection drawing on Morris's ideals of craftsmanship and beauty.

EXHIBITIONS & LOANS

The William Morris Gallery does not normally pay for incoming exhibitions because it works on them as a partner. However, it arranges a number of loans to other institutions. It currently does not charge for UK loans (something that will soon change) and international loans cost about £300-350 per object.

Loan Boxes, which cover topics from Victorian Domestic Life to Romans in Walthamstow, are given free to local schools and community groups for 2-week periods. There is a £25 fee for institutions outside Waltham Forest.

ACTIVITIES

Almost all programmes at the William Morris Gallery are free of charge. Programing is perceived more as an audience development rather than income generation opportunity. Nevertheless, there are paid activities, such as performances with refreshments priced at £15-25, as well as talks, tours and discussions priced at £5-£12 per person.

The Gallery also runs an immersive three-month residency for an artist to explore its world-class collection at a fee of £3,000.

LEARNING

The Gallery's two craft studios provide an exciting space to develop practical programmes for primary and secondary schools. This is reflected in the great number of pupils visiting the Gallery: 3,345 in 2013-14 and 3,760 in 2014-15.

The cost of a school visit and associated activities varies from £1.7 to £6.7 per pupil and depends on whether the school falls within the Borough. Primary workshops led by an artist and lasting three hours cost £135-£165 per group, while whole day drawing workshops cost £200-£250.

HIRE

Housed in a Grade II* listed building, the William Morris Gallery is a popular venue for corporate and private events. It gets around £15,000 annually from hire and this figure is growing. Five spaces fully accessible to people with disabilities accommodate anything from 16 to 120 people. The Gallery has a range of equipment to suit both corporate and celebratory needs.

Receptions and other formal events are priced for three hours at £561 for corporate organisations and £528 for charitable groups. The Gallery is licensed for marriages and civil partnerships, and offers wedding packages that include room hire, chairs, tables, cleaning and a dedicated duty manager. For 50 guests the three-hours hire costs £1,910. In 2014 there were just two weddings, yet in 2015 there have been eight. This figure is projected to increase to ten weddings in 2016.

CAR PARK

The Gallery has three disabled parking bays for blue badge holders only. There is no other parking at the Gallery and parking in the local area is very limited.

STAFF SKILLS

Internal staff at the William Morris Gallery deliver external training, but this is all done for free and very informally. The Gallery wants to make this more structured, in light of increasingly numerous SHARE events.

SPONSORSHIP

Partnerships are a core value of the William Morris Gallery. It has collaborated with British fashion brand Jigsaw to offer an exclusive clothing collection and is regularly putting on exhibitions in collaboration with other institutions.

The Gallery receives major annual subsidies from Waltham Forest Council and a regular grant from ACE: £60,000 per year for three years. There is a donation box in the Gallery shop, which produces around £15,000 per year. Online donations by PayPal are possible through the Gallery's own website, as well as donations of up to £10 by text message.

The William Morris Gallery does not have any legacies or major patrons' schemes in place. However, the Friends of the William Morris Gallery was founded in 1988 and plays an invaluable part in supporting the Gallery. Membership fees are £16 for adults, £8 for concessions and £24 for families. Higher rates apply to overseas members. Corporate membership within the UK is set at a minimum of £50, which gives the Gallery a total income of 6,000-8,000 per year.

HIGGINS ART GALLERY AND MUSEUM

Located in Bedford, a town with a population of 87,590 (2011), the Higgins unites two previously separate organisations: Cecil Higgins Art Gallery and Bedford Museum. The Cecil Higgins Art Gallery opened its doors to the public in July 1949 and Bedford Museum was formed in the 1960s.

The Higgins Art Gallery and Museum reopened in June 2013 following a major redevelopment project, made possible by £3.2 million funding from Bedford Borough Council, as well as a grant of £1,011,500 from the HLF in 2009 and a number of other sources. The building includes spaces for touring and temporary exhibitions, spaces for learning and activities, a café and shop as well as displays throughout.

Relevance to EFDC
- Successful at attracting the local population in the immediate vicinity
- Workshops are run towards an Arts Award Explore qualification
- Café open day and night to attract an array of different audiences (LM)

MANAGEMENT

The Higgins is run by Bedford Borough Council and the Trustees of the Cecil Higgins Collection. It had an annual turnover of £115,069 in 2013-14 and relies on the work of at least 10 FTEs.

VISITORS

The Higgins reopened in June 2013 and welcomed 60,000 visitors. Last year the museum's penetration rate was 33% for a 15-minute drive and 1% for a 60-minute drive. These figures indicate a strong local catchment but show that the Higgins could do better at attracting people from further away.

CATERING

The Higgins Pantry café and restaurant serves locally roasted coffee, tea and homemade cakes, as well as light lunches and dinners. Open day and night until 10:30pm, it has an enclosed courtyard terrace and accepts online reservations.

RETAIL

The Higgins Bedford shop sells a selection of books, cards, toys, stationery and gifts. All of the books published by the Trustees of the Cecil Higgins Art Gallery are available to order by calling the museum.

EXHIBITIONS

Admission to both the permanent and temporary exhibition galleries is free.

ACTIVITIES

Guided tours of the temporary exhibition and highlights tours of The Higgins Bedford all cost £5.15 per person. 'Collections in Focus' talks are slightly more expensive at £10.35 per person for half an hour.

The Higgins offers an array of children and family activities. Art Studio workshops towards an Arts Award Explore qualification cost £10.35 for children aged 9-13 years, while exploratory talks and other children's activities cost £2.20-£5.15.

LEARNING

Self-led visit to the Higgins Bedford for schools are free. Activity sessions cost £1.65-£1.80 per pupil for one hour (minimum fee £33), depending on whether the school is a Bedford Borough Council Maintained School. A half-day ranges from £3.10 to £3.35 per pupil (minimum fee £67) and a full day ranges from £6 to £6.40 (minimum fee £120). Practical art sessions incur an additional charge of 50p per child.

HIRE

The Higgins Bedford is also a venue for functions, conferences, workshops and events. Newly re-fitted, it boasts state-of-the-art facilities, flexible spaces and an attractive central location. The Sir William Harpur Gallery has a cost of £828-£931.20 for three hours depending on the day of the week. The Castle Room costs £620-£724 and the Wixamtree Gallery costs £724-£828.

Delegate rates for corporate meetings during the day are £20.70 + VAT for a half-day and £27.90 + VAT for a full day.

SPONSORSHIP

The Higgins has a Friends Group that requires an annual membership fee of £25 for individuals, £40 for two and £10 for students. The Friend's annual turnover was £5,306 in 2013-14.

AMERSHAM MUSEUM

Amersham Museum is a local museum situated on the High Street in Old Amersham, Buckinghamshire. It is located in a fifteenth-century house with a traditional herb garden. It focuses on local history, including fossils, archaeological finds and displays of traditional crafts such as lace-making and chair-making, and has a small shop.

It first opened to the public in 1991, and won a National Heritage Award in 1993. In 2001, an extension was built at the front of the Museum. It appointed its first professional curator in 2005, and is otherwise served by a dedicated team of volunteers.

Relevance to EFDC
- Almost entirely run by a dedicated team of volunteers
- Huge increase in visitor numbers in recent years (EFM)
- Small, but successful pop-up exhibitions attract many new users (LM)

MANAGEMENT

Amersham Museum Ltd., a registered charity, runs the Museum. It is staffed by one part-time curator (0.7 FTE), and otherwise depends entirely on volunteers, who take on many different roles including stewarding, collections management, research, events, activities and leading walks and tours. Amersham Museum uses freelance contractors for some projects.

TURNOVER

Amersham Museum had a turnover of £56,765 for 2014-15. Of this total sum, £9,015 came from admissions, £525 from talks, £729 from the shop, £401 from guided walks and £1,139 from subscriptions and donations from the Friends group.

VISITORS

Visitor numbers have increased steadily in recent years, with pop-up exhibitions drawing particularly high numbers. In 2012, the Museum attracted 3,336 visitors, in 2013 this figure rose to 3,497, with an additional 5,385 people visiting the pop-up exhibition, and in 2014 a total of 8,974 people visited the Museum, including 3,500 visits solely to the Museum, 500 attending guided walks and 1,400 visiting the pop-up exhibition *Amersham At War 1914-18*.

Amersham Museum has low levels of local market penetration: the 15-minute drive penetration rate is 3.4% of a total catchment population of 267,554, and for a 30-minute drive time is just 0.3%.

ADMISSION

Amersham Museum is open on from 2pm-4.30pm on Wednesdays, Thursdays, Saturdays, Sundays and Bank Holiday Monday from April to September. In shoulder season (March and October), it is open only on weekends, and it is closed in low season (November to February) apart from special events.

Admission fees are £2.50 for adults, £1 for 5-15 year olds with under 5s free. Family tickets for two adults and up to three children over 5 are available for £5. Friends of Amersham Museum are entitled to free entry. There are small additional charges for special activities and events. Pop-up exhibitions are included in the overall ticket price.

The Museum welcomes pre-arranged visits by groups outside normal opening hours. An introductory talk can usually be arranged if requested, and guided walks can also be arranged as part of the visit. There is a cost of £3 per person for a group visit, with a minimum charge of £30, and £5 per person for a combined visit and guided walk, with a minimum charge of £50.

CAR PARK

There is no car park at the Museum, but free parking is available on the High Street. The nearest car park is about 300m from the Museum, which includes some designated disabled spaces.

CATERING & RETAIL

Amersham Museum does not have a café nor hire its spaces. However, there is a small shop, run by volunteers at the Museum. In 2014, the shop brought in around £729.

EXHIBITIONS & LOANS

In 2014, Amersham Museum developed a temporary exhibition, *Amersham at War, 1914-18*, which travelled to two other venues in the local area. Some of the exhibition content, including research by Museum volunteers and a local University of the Third Age group, is available online. The exhibition was supported by corporate sponsors.

In 2013, the Museum's special focus was *Metro-land: The Birth of Amersham-on-the-Hill*, which was supported by an All Our Stories grant from the HLF. After a six-month volunteer research project, the Museum hosted a pop-up exhibition which attracted over 5,300 people in just three weeks, including visits from local schools. The content and oral histories collected as part of the project are available online.

ACTIVITIES

The Museum runs free, weekly guided walks around Amersham town, and monthly evening talks at a cost of £10, including a glass of wine (the price for Friends of the Museum is £7.50). Family 'make do and mend' sessions run at a cost of £5 per child. The volunteers run craft sessions and trails for families during most school holidays.

In terms of outreach, the Museum runs sessions in schools and care homes, as well as talks in the community. It has a range of loan boxes, containing objects, documents, photographs and maps, which can be borrowed by schools and local community groups.

LEARNING

The Museum reaches approximately 500 pupils per year, either through school visits to the site or outreach visits in schools, including the use of free loan boxes. The number of school groups who have accessed the Museum has risen dramatically in recent years, from 181 in 2012 to 194 in 2013, attaining 671 in 2014. There is a charge of £2 per child or a donation.

SPONSORSHIP

The Museum receives regular donations, some legacies and a range of small grants each year. Amersham Museum's temporary exhibition programme has been supported by the HLF and local corporate sponsors in the past. Online donations are possible.

The Friends of Amersham Museum promote and support the Museum by raising money through subscriptions, donations and fundraising events. They benefit from free entry to the Museum, discounted entry to special events and receive a regular newsletter, as well as taking part in social events and trips. Individual membership is £20 per year and family membership is £30. The Friends group currently has approximately 200 members, with an annual turnover of £1,139 from subscriptions and donations

APPENDICES

I – RETAIL RECOMMENDATIONS

MANAGEMENT

Managing Retail Across the Museums

Management and buying across the shops at Lowewood Museum and EFDM should be combined and co-ordinated as much as possible so that knowledge, skills and time are used effectively.

Training and Skill Levels

There is little retail experience in the museum service team. Retail management and buying skill levels should be increased and the managers responsible for the shops receive training in these areas. Attendance at relevant ACE (Association for Cultural Enterprises) study days would be one way of achieving this but other more tailored training and mentoring would be valuable.

It is important for all staff and any volunteers working in the shops to have a clear understanding of effective visual merchandising techniques; possess detailed knowledge of the products being stocked, and their features and benefits; and to be active in their approach to selling. Front of house staff and volunteers should be trained in these areas. Visual merchandising and selling skills training could also be carried out via ACE study days, but it may be more cost effective to have this to be delivered direct to the museums. This way the training could be more precisely tailored to the museums. A considerable amount could be achieved in one day.

The museums should join ACE (www.acenterprises.org.uk). This excellent organisation provides opportunities for support and networking for those managing retail operations in the cultural sector and has a vibrant and growing membership. A number of companies offer ACE members preferential trading terms. The current annual membership fee to cover both museums would be £75.

MEASURING AND MANAGING PERFORMANCE

There is little information available about past performance at the shops.

Recommendations

An easy to read profit and loss account should be produced for each shop, at least at the end of each financial year, to enable managers to review performance. The account should set out:
- Sales (net of VAT)
- Cost of sales (cost of stock purchased)
- Gross profit
- Operating costs (line by line costs e.g. wages, training, travel, heat and light, equipment, repairs, credit card charges, etc. where these apply)
- Depreciation on capital (should this apply)
- Net Profit

Cost of sales, gross profit and each operating cost should also be indicated as a percentage of sales. The previous year's and budgeted figures should be shown as well as the actual figures for the current year.

Managers will then be able to assess how results compare with the previous year and with the budget and have information on which to base any corrective action. It is not possible to manage the shops effectively without this information.

Key Performance Indicators

It is recommended that some Key Performance Indicators (KPIs) are measured weekly and monthly. These are:

- Sales (net of VAT)
- Spend per visitor
- Conversion rate (retail transactions as a percentage of visitors)
- Average Transaction Value (ATV)

These should be monitored at least weekly and, more formally, at each month end. These KPIs should be reviewed against budget and performance the previous year and corrective action taken where necessary.

The use of projected visitor numbers and applying the forecasted conversion rate and ATV is a useful way of building up sales budgets for the years ahead. Many shops in the cultural sector build up their annual shop budgets using this method.

Gross Profit Margin

It is essential for the gross profit figure to be known and also for it to be calculated as a percentage of sales. It is recommended that the museums aim to achieve a gross profit of at least 48.5% of sales across the mix.

A gross margin target of at least 50% (100% mark up plus VAT) on all bought in products is recommended. A target gross margin of at least 40% should be aimed for on books, food and confectionery.

Actions to help achieve this include:

- Adhering to the industry approach of calculating all selling prices (except for books, food and confectionery) with the presumption of achieving a minimum 50% margin (100% mark up on cost) plus VAT (cost price × 2.4). If items do not look as though they will deliver 50% (or very close to this) they should not be included unless there are exceptional circumstances.
- Where possible exceeding this formula by rounding up selling prices to higher price points which give similar or equivalent perceived value and use of "psychological" price points (see price point policy below). The merchandise should, though, still be offered at competitive prices.

- Judgment and knowledge of the market should also be used to exceed this formula where possible.
- Negotiating with suppliers to improve trading terms.

Price Point Policy

A restricted merchandise price points list should be used to harmonise retail selling prices and help maximise use of "psychological" price points. For example, such a policy should specify whether final price points of £9.95, £9.99 or an "even" price of £10 would be used. Such a policy adds professionalism and can help increase profit margins.

Budgeting

It is recommended that retail budgets are set in profit and loss format. These budgets should be set by the manager responsible for the shop in consultation with colleagues as appropriate. The budgets can then be approved by senior management.

The sales budget should be phased monthly for the year ahead. A weekly sales target should also be forecast and shared with front of house staff along with the actual results.

Stock Purchasing Budget

A sufficient stock-purchasing budget will be essential. This should be closely linked to planned sales for the year ahead but also allow for items that need to be bought in larger quantities such as guidebooks and bespoke products. If a gross profit target of 48.5% is agreed then stock to the value of 51.5% of planned sales will need to be bought in as an absolute minimum. In practice an additional sum should be allowed to ensure there is an underlying quantity of stock to give the shop credibility.

BUYING AND MERCHANDISE

Buying Policy

A written buying policy should be developed. This should address the buying for both shops, but local details for each can be applied. This concise document should provide a vision and clear, practical guidance on supplier and product selection, and be a framework within which all buying decisions and product development for the many shop will be made.

Product Sourcing

New products should be selected via various sourcing methods including:
- Trade fairs
- Visits to other shops in the cultural sector
- Existing suppliers and trade catalogues

The Spring Fair (NEC) is the largest gift trade fair in the UK and is excellent for raising awareness of trends in the industry. Annual attendance should be considered mandatory. The specialist museum retail trade fair at the annual ACE convention should also be attended: this will be held in Telford in 2016 (8 and 9 March).

Visiting shops at other cultural sites is an effective method of sourcing new products. Visits to centres of excellence such as the Courtauld Gallery, Tate, British Museum, V&A and National Gallery are recommended and should prove inspiring.

The Merchandise

The strategy for the product offer at both museum shops should take note of a number of factors including:
- Product should be sourced to appeal to the visitor types at the museums, including locals where the shop is a destination in its own right for repeat visits.
- Product should be sourced across a range of price points to ensure there are affordable items for children, but there should be sufficient items at higher price points too to raise transaction values.

- Plan the buying so that products are in clear categories, which tell "stories" and convey themes which can be merchandised with authority and impact. This can be done well even in very small museum shops.

This is a major subject but a few specific recommendations include:

- **Books:** ensure this category is strong. Books perform well in the cultural sector in spite of discounting from the online specialists and at many museums account for 15% to 20% of sales. In particular increase the selection of titles about local history, "gift"-type titles and titles with relevance to culture, art, history and heritage. Suppliers such as Shire (www.shirebooks.co.uk), and Bookspeed (www.bookspeed.com) should be considered. The museums could have a reputation in the two towns for having the most impressive selection of local and heritage related books in the area, especially as the bookshop in Hoddesdon has now closed. Ask local authors to sign their books: this adds interest and value!

- **Greeting cards:** this is also a very successful category in cultural shops and a greeting card offer should be introduced. The shops could build a reputation for stocking the most interesting range of cards in Hoddesdon and Waltham Abbey. The cards should be blank, rather than "occasions" cards.

- **Fossils and gemstones:** build an authoritative offer for Lowewood Museum from leading supplier British Fossils (www.britishfossils.co.uk).

- **Accessories:** consider introducing scarves, for example Peony, as at Courtauld Gallery, (www.peonyonline.co.uk) and Bewitched (www.bewitched-accessories.co.uk). Also Signare tapestry bags, as at British Museum, from A C Jade Trading (www.acjade.co.uk). This category would add something very different for the visitor and help raise transaction values. This category performs well in many cultural shops, although space to display these items could be problematic at both museums.

- **Jewellery:** locally made, or museum and art related, jewellery can help raise ATVs and can be presented in a small space.

- **Confectionery:** a small confectionery offer could work well. Among ideas are an own label chocolate bar for EFDM (in view of higher visitor numbers) from House of Dorchester (www.hodchoc.com), candy canes in glass jars and packs of traditional sweets from Original Candy Co (www.originalcandyco.com) and chocolate ammonites, which sell superbly at Dorset County Museum (Chocorassics Tel: 01297 444156) for Lowewood Museum.

- **China:** mugs generally sell well in museum shops and are a good core line.

- **Children's Lines**: ensure quality level is high, for example look at traditional games from House of Marbles (www.houseofmarbles.com).

- **Pottery at Lowewood Museum:** It has been suggested that items made in the pottery at Lowewood Museum could be sold in the shop. This may be possible but the items would need to fit the buying policy in terms of quality and appropriateness and would also need to be priced to deliver realistic margins. Display space is also very limited. If appropriate items are identified in the future and space is available then a small trial on a "sale or return" basis is advised. Such items from local craft makers are great for adding interest, but they must earn their keep and justify the display space.

Bespoke and Exclusive Product

A very small selection of bespoke merchandise should be developed to provide visitors with a more distinctive product offer and stronger point of difference. This will need to be done with care in view of the relatively low visitor numbers. Typical bespoke items that could work well include postcards, greetings cards (higher price point than postcards), bookmarks, picture magnets, jigsaws and mugs. The postcard ranges should be tight and elderly slow sellers edited out.

Among other things it is important to:
- Develop bespoke merchandise from the images and items in the collection which visitors most come to see and comment on
- Develop small collections of product rather than producing isolated items, such collections will convey a much stronger "story"
- Work with specialist suppliers with experience of the cultural sector
- Minimise financial risk by ordering minimum quantities possible
- Ensure copyright permissions are cleared and ensure provenance is conveyed with captions and information about the image, the artist and the museums.

Museum-Branded Merchandise

A very small range of items mainly for children featuring the museums' visual brands or logos should be developed. Care should be taken to minimise stock investment by keeping the range tight and negotiating on minimum order quantities. Two of the principal suppliers to the museums sector are the Carole Group and Emblem and these suppliers would be good to consider.

Guide Book
It is strongly recommended that a guidebook is produced for each of the museums. If well produced with an attractive cover and actively offered to all visitors on arrival, this will almost certainly be the top selling item and will make a significant impact on sales as well as having a valuable educational remit. A print quantity to meet three years projected sales is advised as a maximum.

Stock Control
The likely sales levels in the next few years indicate that an EPoS (Electronic Point of Sale) stock control system will not be viable or necessary. A simple manual system coupled with good till discipline and record keeping, plus annual stock takes, should be sufficient. Cash registers with a PLU (Price Look Up) facility, which, among other things, provide basic sales data for analysis may be worth considering, but are not essential.

Stock management is a major subject but a few recommendations are to:

- Break the stock assortment down into a small number of product categories (for example guide books; books; gifts; children's lines, etc) to provide basic category sales data for analysis. Most cash registers will facilitate this.
- Identify best selling items and give them close attention. They should be checked assiduously to ensure that they are in stock, in the right quantities and displayed in the most effective locations.
- Identify slow sellers and regularly clear them from the business to free up display space and cash to invest in fresh stock. In small shops such as Lowewood and Epping this is arguably even more crucial than in large shops.

Location and Shopfitting

Lowewood Museum

The shop is located on the ground floor and combined with reception. Most, but not all, visitors pass through this space resulting in good footfall. The retail and reception area totals approximately 15 square metres.

The shop is fitted out with very basic fittings, which include a bookstand, four-sided unit with slat panel plus a card spinner unit.

There is very limited space to present the retail offer, the shopfittings have no overall cohesion and some fittings are impractical, for example the shelving used for books is not purpose designed to display them properly. The counter has almost no flat space for impulse purchase lines and overall the potential retail space is not maximised.

The museum should aim to redesign and refit the shop and reception space and this will be essential if the shop is to achieve its potential. A new well-designed shop fit in this space will also have a major impact on visitors' first impressions.

Recommendations include:

- Redesign the layout to improve efficiently and maximise retail space.
- Consider re-positioning the reception / shop counter in front of, or to the left, of the fireplace to free up corner space for shopfitting and improve the sightline to welcome visitors better.
- Refit the shop to achieve more visual cohesion and achieve a much more practical fit out for example shelves angled back to enable books to be displayed front-facing.
- Include a table / tables for promotional displays.
- Extend the shop into the entrance hall, for example with framed slat panel for greetings cards, a spinner unit of cards or other product and an illuminated cabinet for higher price product such as jewellery.

Ideally a "design and build" shop fitter should be commissioned to produce a new design for the space, including a new counter, and the brief should take account of the above recommendations. The brief should also place stress on the fit out being versatile and practical. The best result will be obtained by working with a shop fitter with experience of the cultural sector.

It should be possible to obtain an effective bespoke fit out of the space for between £5,000 and £10,000 depending on what exactly is done. Whether or not a new counter is included will make a significant difference to the cost.

Example: Nantwich Museum, which has a comparably small retail / reception space, carried out an excellent bespoke shop fit (complete with full under-shelf lighting) for about £7,500 in 2013. In this case the counter was adapted and repositioned and this aspect of the work was carried out by volunteers in-house.

Compromises can be made to contain capital costs. For example, at Scarborough Art Gallery a bespoke shop fitter designed and installed the shelved perimeter units but the display tables were purchased from IKEA, saving about £1,500.

An effective practical shop fit can be expected to make a significant difference to trading performance, and visitors' first impressions. Moreover, bespoke fit outs at most museum shops are in service for at least ten years. This should be factored into the decision making and in considering the return on capital investment.

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Epping Forest District Museum

The new shop will be on the ground floor, combined with reception. All visitors will pass though this space on arrival ensuring good footfall. It will also be very accessible to non-museum visitors who may simply wish to visit the shop.

The retail and reception area totals approximately 25 square metres but effective retail space is substantially reduced by the entrance space and area leading to the lift including the need for wheelchair access to this. The effective retail space would therefore appear to be only about 8 to 10 square metres. The windows to the street reduce the potential linear display space even more.

The shop will therefore be extremely small which means it will be vital for the shopfitting layout and design to maximise the display space. Ideally a design and build shop fitter with experience of the cultural sector should be commissioned to provide options to maximise the space and provide as versatile a fit out as possible.

Plans for the shop fit have been drawn up by Hawkins Brown. If there is an opportunity to make adjustments it is recommended that the following are considered:

- Shelf depths to be approximately 300mm with base plinth shelf at 500mm and all shelves to be easily height adjustable.
- At least one bay of shelves to be angled back for books and less deep than the standard flat shelves (Waterstone's system is useful for reference).
- Angled bookshelves to be interchangeable with flat shelves.
- Back panel to feature 75mm slatwall to accept standard acrylic fittings and hooks to increase versatility and facilitate hanging merchandise.
- Bays / shelf widths to be 800mm, or as close to this as feasible, because narrower bays tend to result in loss of vision of the merchandise at oblique angles: the customer just sees the shopfittings!
- Back panels to be of neutral / soft colours to set off a variety of product on display.
- Real wood veneers will be much harder wearing than painted finishes for flat display surfaces, such as shelving.
- Integral storage drawers are preferable to cupboards and should be flush with the floor to avoid wasted / void space and "dust traps", unless the space is required for pipes or other services.

The Garden

As shop space is so limited that the potential for extending retail into the small garden should be explored. Merchandise could include quality plants with a theme such as traditional, historic herbs and plants, which might have been grown in the garden in the past. Quality garden accessories should also be considered, for example items from Burgon & Ball (www.burgonandball.com) and traditional pots and planters. These items would be paid for in the shop. Among other things, security will need to be considered.

VISUAL MERCHANDISING AND DISPLAY

Standards

It will be essential to employ professional visual merchandising and display techniques to ensure the merchandise is presented effectively and help maximise sales. Even in very small shops like these it is important for the merchandise to be presented in a disciplined way with product categories clearly defined and "stories" effectively conveyed.

Descriptive Ticketing

Good descriptive ticketing can be a powerful tool for increasing sales and raising brand profile. It is recommended that printed descriptive tickets are produced and used to support selected products. These tickets should be of consistent shape (portrait shape recommended) and carry the museums' names and visual brands.

The tickets should be displayed in acrylic show cardholders, which can be obtained from suppliers such as 3D Displays (www.3ddisplays.co.uk). This is much more professional than laminating the tickets.

MARKETING AND SIGNAGE

Signage

At both museums the shops should be promoted clearly with external signs. Simple wording, such as "Museum Shop", is most effective. At Lowewood Museum the shop and reception also need to be signed from the entrance hall.

Website

The shops should be promoted on the museum's websites and ideally have their own page with some high quality photographs of merchandise.

Literature

The shops should be promoted on all printed marketing leaflets and literature about the museums and events being held.

Online Sales

Although e-commerce is developing in the cultural sector it is often a tough proposition, especially for small museums. For the foreseeable future time should not be devoted to this and effort should be focussed on actions outlined in this report to ensure the shops are managed effectively.

APPENDIX II – IMAGE LICENSING REPORT

REVIEW OF THE CURRENT OFFER - WHERE ARE WE NOW?

Museum Collections

- EFDM has a small collection of art from local artists including in particular numerous pieces from Walter Spradbery. There is also a local history photo archive of some 20,000+ images and a police archive
- Lowewood museum has an extensive local photo archive of some 30,000 images and also a small collection of art from local artists, including some charming animals studies by James Ward
- Small curated exhibitions are held in Lowewood and loans are given to other museums.

Lowewood Commercial Offer

- A small retail sales point, run by the Friends, offers pocket money gifts and postcards
- There is no museum guidebook, though leaflets are available
- The museum and art collections are unexploited in the retail offer
- Some sales of images have taken place over the last few years.

Image Digitisation and Delivery

- Some pieces of art, photographs and objects have been photographed, though there does not seem to be a consistent strategy in place to do this. Images have been photographed in a variety of resolutions and are not of the quality that could be used by commercial enterprises. There has been no structured digitisation policy. Some images have been taken as 'record only', in low resolution and without the long-term vision of what they could be used for.
- Images have been catalogued, but copyright has not been checked in many instances. In particular the copyright situation regarding the work of Walter Spradbery has not been investigated. Some of the collection relates to his commission as an artist for London Transport. A letter from the Spradbery

family (dated 2002) is a good starting point but the position of the London Transport Museum regarding the use of the poster images is not clear.

- There is no digital platform i.e. a website for delivery of images to the consumer whether private or business, leading to a somewhat cumbersome manual process – telephone call, research by the curator, provision of image, etc.

Recommendation

Any development of an image sales strategy is dependent on the structured digitisation of the collection content with commercial value. This should include local images digitised on request with a fee structure to reflect the cost. This content will raise visibility of the museums, drive new income streams, reduce staff management costs and underpin the museum's commitment to serve the local area. The costs of this exercise are outlined on the page below.

WHERE DO WE WANT TO BE?

Primary Objectives for Image Licensing Development

- To create new revenue and profit streams
- To monetise existing and future assets
- To create a communication platform for EFDM and LM and to provide a service for local communities
- To increase engagement and awareness of the collections
- To increase visitors both physically and online
- To stimulate PR and marketing activity
- To manage the availability of images for retail products.

Access to Collections

Ideally, business and private customers will need to have access to EFDC collections in order to assess their value for reproduction and to make judgements about image selection and design.

At present the art collection has been digitised and is available to view on the BBC 'Your Paintings' website, courtesy of the Public Catalogue Foundation. For anyone to make further enquiries a phone call needs to be made and there is a barrier to communication. Indeed it appears that whilst Lowewood has sold some images, no image sales from EFDM have taken place.

The current website for both museums does not give any opportunities to address these issues. Navigation to and from the website is opaque – EFDM does appear in Google but the link goes directly to Epping Forest Council site and the museum can only be found under the 'Out and About' tab. This link is not immediately apparent – and there is a further journey to 'Museums' and another click to EFDM or Lowewood. The pages for EFDM and Lowewood look completely different. Probably due to the fact that few images are digitised, there is no information about how an interested person might start a search.

Access and availability of images is important via a digital platform. Available images should be displayed on the website, even if they are an indicator of what is available rather than directly downloadable. Clearly this cannot take place until the websites of both museums are developed and harmonised with a direct link from a search engine. A development of the website showing a gallery of images is an effective promotional tool and could progress towards an interactive 'sales' site for businesses (editorial, academic, advertising, marketing).

Recommendation
Showing the availability of the images should be a priority to enable customers to choose and review. Adding an interactive picture element to the new website should be considered so as to showcase the collections.

EFDM and LM Brands

Neither museums have a recognisable brand or the conditions at present where they could be developed into a brand licensing income stream.

HOW ARE WE GOING TO GET THERE?

Image Licensing Strategy

A) Product
Images should have the following qualities:
- Visually and historically interesting
- High resolution in a variety of formats suitable for large scale reproduction – the images must be digitised to a high professional standard
- Copyright should be cleared or 'risk assessed' with full captions
- Background information on artist and provenance should be added
- Easily available with a clear pricing strategy.

B) Preparation
Both museums have a good collection of local art and history, of which very little has been done to establish copyright. A detailed examination of the collections should take place and key pictures or objects identified that have the most commercial potential. It is to be anticipated that most of the interest in the collections will be from local users, though some aspects of the collection, namely the work of Walter Spradbery, have a wider interest. Copyright for this collection should be addressed first.

- Contact should be made with the artist's estate. As Walter Spradbery died in 1969 his work is still in copyright and the letter from John Spradbery in 2002 does not make the position clear. Any work that was commissioned by London Transport remains under its copyright and contact should be made to establish the conditions under which images can be digitised or sold.
- Commercial agreements should be negotiated with the copyright owners of all relevant items
- Commercial permissions for the work should be agreed and a form signed by all parties – all permissions need to be available to view, including attribution and copyright information
- If details of copyright owners cannot be obtained by reasonable means – so called 'orphan works' – then a policy should be developed in which the works are assessed for risk and may include paying a license fee for their use.

C) Marketing

Internal image sales

Images should be available via the EFDC website and if possible actively marketed and promoted to local and commercial organisations. The website will need to be developed to facilitate this – there are a number of digital asset management systems available for museum use that might be suitable for this process – for example:
https://www.ibase.com/picture-library?WINID=1439657126975.

External image sales

Some of the more commercial images could also be marketed via picture agencies that have a large clientele. Any agreement with a picture agency should be quite clear as to the areas the images can be used for, according to the copyright agreements. Images could be used for academic and commercial publishing, advertising and marketing. The picture agency will take a commission from sales and will also handle the agreements with purchasers. Examples of such agencies include the Bridgeman Art Library (
https://www.bridgemanimages.com/en-GB/search?filter_group=all&filter_text=epping+forest+&original_filter_text=epping+forest+&filter_searchoption_id=2&sort_order=best_relevance&item_num=37) and Mary Evans (http://www.maryevans.com/). Both of these agencies have images of Epping Forest in their collections.

Prints

There is potential for collections to be sold as prints both to the general public from the website, through the retail outlets and also to independent retailers.

Some specialist companies can deliver a 'bolt on' print on demand service where extra fields are added onto a website, orders and money are taken and the company just prints and delivers (http://www.stareditions.com/).

Third party print companies can also deliver an additional service and increased income can be achieved by offering companion or bespoke products for sale in the retail outlets. An example of an organisation that is expert in this area is King and McGaw. It can include images on their website where they can be picked and printed according to a customer's requirements. It can also produce gift ranges using the images for sale in the retail shop and small selections of physical prints for sale (https://www.kingandmcgaw.com/).

D) Timing

Copyright: The preparatory work on the commercial copyright agreements may take some considerable time. Without knowing the detail at this stage two days a month for a trial period of six months should be anticipated for this work.

Digitisation and website: It can commence immediately, once images are identified, using an outside agency, though allow six months for website development.

The staff resource needed to support this project e.g. marketing, copyright research and administration, is fairly substantial and at present it does not seem feasible that this could be done as part of current job plans. Temporary staff, volunteer help or ideally a post of 'Commercial Image Manager' should be considered.

Recommendation

There is potential in licensing images from EFDC though some preparatory work needs to be done and extra staff will need to be recruited on at least a part-time basis to facilitate this. The images must be digitised professionally to a high standard, with full captions and metadata. A full image strategy and policy should be implemented covering the offer, fees and terms and conditions

CONCLUSION

There are commercial advantages to be gained by the development of image licensing. Work can commence immediately to develop the commercial permissions necessary and this work should run parallel to a digitisation programme. Small numbers of images should be digitised on a regular basis, adding to the collection available. When users begin to see the potential, the momentum will build and new enquiries will occur adding to the rolling programme.

When images are licensed on to products, there is an additional bonus of adding information to inform and facilitate potential visitors, both now and in the future. Image licensing will help to develop and promote EFDC's name in the wider world. The shop will get access to the licensed products on small minimal orders, without the costly investment in stock.

DIGITISATION COST ESTIMATES

Flat documents in a series - say a sketch book
Between 250-400 per day capture, 1 day to process and QA

Photographs already indexed in sleeves in a filing cabinet
Between 250-350 per day capture, 1 day to process and QA

Prints taken out of art store individually
Between 50-150 per day capture, 1 day to process and QA

Small object photography (one an hour, 2 an hour, etc.)
Between 20-75 per day capture, 1 day to process and QA

A commercial digitisation company will charge a daily rate of £795 a day (excluding VAT). This cost includes the post-capture processing of the images. All images will be digitised to 300 DPI, Adobe 1998, 100MB Tiff (and Jpeg if required).

Source: Max Communications (http://maxcommunications.co.uk/).

Guidance for an Image Policy

- Image charges as presented seem low and below comparable charges at similar organisations
- A full review of the charges should take place – a fee should be charged for image provision (supply of a digital image), cost of digitisation and reproduction rights if applicable
- Any research undertaken by staff should be charged at cost rather than by contribution
- Black and white images should be offered at a reduced fee
- Any photography that is commissioned as a result of an image enquiry should be charged to the customer. Some uses may be free – e.g. non-commercial research or private study, for use in classrooms or schools, use in dissertations,

etc. but these users should still be charged on the cost of providing the image even in low resolution.

Example of a Image licensing business plan 2015-2020						
Financial Forecast 2015-2020						
	Forecasts Yr 1	Forecasts Yr 2	Forecasts Yr 3	Forecasts Yr 4	Forecasts Yr 5	Cumulativ
Income						
Print on Demand (external)	£500	£700	£800	£1,000	£1,000	£4,000
Print on Demand (internal)	£200	£300	£400	£500	£600	£2,000
Image Licensing Income (internal)		£500	£1,000	£1,500	£2,000	£5,000
Image Licensing Income (external)	£500	£1,000	£2,000	£3,000	£4,000	£10,500
Total Income	£1,200	£2,500	£4,200	£6,000	£7,600	£21,500
Costs	£8,400	£5,000	£3,000	£3,000	£3,000	£22,400
Profit/Loss	-£7,200	-£2,500	£1,200	£3,000	£4,600	-£900
Expenditure						
Digitisation costs, 2.5 days pa @ £795, approx 500 images	2,000	2,000	2,000	2,000	2,000	10,000
Creative, rights/clearance (limited) ,marketing 12 days pa @£200 per day	2,400	1,000	1,000	1,000	1,000	6,400
Website development (images)	2,000					2,000
Website development (Prints)	2,000	2,000				4,000
						0
Total Expenditure	8,400	5,000	3,000	3,000	3,000	22,400

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APPENDIX III – COMMERCIAL BUSINESS MANAGER DRAFT JOB DESCRIPTION

Context

The Epping Forest District Council's Museum, Heritage and Culture service plays a key role in the delivery of frontline services within local communities. The service includes the newly refurbished and expanded District Museum in Waltham Abbey, Lowewood Museum in Hoddesdon, as well as the Community Arts Team, which offers many outreach services such as dance, theatre and family events.

The Museum, Heritage and Culture service was awarded the Arts Council England's Resilience Fund in March 2015 to support its long-term sustainability and resilience through the development and maintenance of a range of income-generation opportunities in relation to facilities, services, skills and collections. The Commercial Business Manager will be responsible for this area of the service.

Role Purpose

The Commercial Business Manager is responsible for income generation across all areas of the Museum Heritage and Culture service to enable sustainability and will drive new income generation streams through retail, catering, venue hire, schools programmes, exhibitions, loans, ticketed events, staff skills, partnerships and licensing. The post holder will work with other senior managers to ensure that there is a strategy to manage financial functions, implement budgets and promote commercial opportunities.

Directly Responsible to
Museum, Heritage and Culture Manager

Directly Responsible for
Lowewood Museum Officer, Education Officer, Assistant Arts Officer, Cultural Engagement Officers x 2 (Dance), Cultural Engagement Officers x 2 (Visual Arts), Cultural Assistant, casual staff, trainees and volunteers.

Main Duties and Responsibilities

Management of Trading Activities
- Drive hire and commercial bookings across the Museum, Heritage and Culture service and the staff involved in order to ensure that it is run efficiently with an emphasis on Customer Care
- Develop the Bookings Policy and maintain full and complete records of the booking protocol, room inventories and hiring practices
- Oversee the operational management of the retail activity, ensuring performance and financial targets are met
- Manage the retail stock and work with Front of House staff to ensure that all retail units serve to enhance the visitor experience
- Oversee the development of a vibrant programme of charged for learning workshops, events and activities
- Take charge of ticket sales prior to an event, including the maintenance of security of cash and tickets
- Achieve agreed annual trading income targets through events, retail, programmes, etc.
- Be responsible for developing and supervising practices and record-keeping systems for cash, cheques, credit / debit cards, stamps, vouchers, tickets, etc.
- Maximise income potential through the implementation of a commercial strategy and regular monitoring of quality standards

Develop New Income Streams

- Collate information on the Museum, Heritage and Culture service assets in relation to trading and specific markets, e.g. collections for licensing, venue hire
- Review all business activities to establish their current profitability and their potential for further development
- Develop the commercial potential for private hire across both museums
- Work with the Collections Officer to identify revenue opportunities through the exploitation of the archives, collection and image rights, and liaise with organisations relating to copyright charges to ensure compliance
- Work with the Education Officer to exploit learning facilities and programmes to generate income streams
- Work with the Outreach Officer to seek opportunities for planning, marketing and executing commercial events
- Develop ecommerce opportunities through the website
- Identify and pursue new avenues of sustainable revenue generation through the exhibitions programme

Strategic and Business Planning

- Champion commercial development throughout the Museum, Heritage and Culture service
- Develop and position the brand of the District Museum, Lowewood Museum and the Community Arts Team
- Provide market comparisons, trend data and strategic recommendations of areas of development to the Senior Management Team
- Support the business planning process through the development and delivery of a commercial development strategy
- Support fundraising efforts and identify and pursue new avenues of sustainable revenue generation

Financial Oversight and Control

- Develop, monitor and improve systems and tools for internal financial control and accountability, ensuring they conform to UK legislation
- Develop benchmarking and KPIs, to ensure accurate stock management
- Use a financial management system for raising orders, recording payments, generating reports of income, budgets, maintenance of paper-based records, year-end procedures, etc.

- Advise the Senior Management Team on financial matters, including flagging of important financial issues
- Calculate the impact of proposed initiatives, expenditures and / or policy changes on organisation and budget assumptions
- Prepare, analyse and present comprehensive monthly, quarterly and other such management reports, and oversee annual budget preparation
- Manage the Petty Cash system and ensure all financial transactions are properly accounted for
- Support staff to manage their budgets (including monitoring expenses against budgets, financial and management accounting, forecasting, budget and control systems)
- Work closely with the team to implement finance / fundraising processes to increase efficiency and ensure appropriate control
- Work with the fundraising team to prepare budgets and financial reports for donors and grants for charitable activities

Contracts

- Develop strong links with a wide range of suppliers, and where appropriate, network with relevant staff in other museums or cultural venues
- Monitor all commercial contracts to achieve best profit margin

Internal Relationships

- Motivate, manage and develop key staff and volunteers to meet all performance objectives set
- Assist in the identification of appropriate training to staff engaged in commercial activity across the service
- Bring together, and give clear leadership and direction to the current commercial activities and the staff within the service, creating a coherent and effective operational approach, ensuring in particular that all staff understand and support the trading remit and their contribution towards it
- Maintain close working relationships with all colleagues to develop new commercial income streams both on and off site
- Manage, train, monitor and support specialist support staff on administrative duties such as dealing with enquiries from customers and members of the public
- Work with the larger team in the Council to develop tactical plans in line with the overall strategic and business plan

- Supervise Work Experience students on placement

Overall Managerial Responsibilities

- Attend relevant training courses to improve knowledge and working practice
- Ensure that commercial activities are responsive to customer requirements and accessible to all areas of the community
- Manage direct reports, including recruitment, annual appraisals and disciplinary matters, staff training, promotion and development
- Produce and circulate regular updates of trading performance and provide timely and accurate reports for the Senior Management Team
- Promote and maintain good relationships with all departments and external organisations
- Undertake such other duties as reasonably required

Person Specification

Skills and Knowledge

- Develop marketing and sales strategies and maintain excellent customer relationships
- Exceptional written and verbal communication skills
- Data analysis and report writing
- Understand commodities and services including sources of supply, commodity markets, price trends and qualities
- Extensive and detailed knowledge of large scale purchasing methods and procedures
- Financial acumen and budget management knowledge
- High level advocacy and supplier / contractor negotiation skills
- A broad and integrated knowledge of the scope, principles and practices of contracts
- High level of IT literacy for the production of information / data
- Proven ability to think and act strategically and to develop and implement practical and effective procedures
- Sound people management and leadership skills
- Strong decision making and problem solving skills
- Strong organisation and planning skills

- Using a software package to manage room / resource / hire bookings / retail stocks
- Health & Safety practices in the workplace

Experience

- Minimum 4 years commercial experience, including multi-function responsibility
- Third sector experience, preferably within a museum or gallery environment
- Financial acumen and budget management experience
- Demonstrable experience of working effectively as part of a Senior Management Team and across teams at all levels
- Experience of working with a wide range of clients, contractors, partners and other key stakeholders
- Experience handing cash, cheques with appropriate record keeping and secure practices
- Experience of income generation through promotion and realisation of new business
- Teams and project management expertise
- Proven ability to develop, implement and manage strategic plans and effective procedures, leading to growth and / or improved efficiencies

Education, Qualifications and Training

- First degree in a commercial, financial, marketing or business-related field, or appropriate SVQ4 or significant experience in the role of Commercial Manager
- Project management qualification or experience in managing of projects
- A professional qualification such as a CIPS qualification would be beneficial

Personal Attributes

- Able to meet project deadlines and adequately handle work stress
- Able to manage time effectively and work to multiple priorities
- Capacity to be influential and amenable, professional and cordial
- Decisiveness and mercantile shrewdness
- Entrepreneurial vision
- Flexibility to work occasional weekends, evenings and bank holidays
- Focussed and detail-orientated
- Self-motivated and able to work under own supervision

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BARKER
LANGHAM

Epping Forest Museums Service
Fundraising Strategy and Action Plan
Revised Consultancy Report November 2015

Contents

1.1 This report and action plan is written for the Epping Forest District Museums Service (EFDMS) project team of staff and Elected Members by Bernard Ross (Director), Helen Foster (Senior Consultant) and David Burgess (Consultant) at =mc. It is based on our analysis over several weeks, interviews with comparator museums, a workshop with key museum staff, interviews with the senior leadership team of EFDMS and discussions with Barker Langham (consultants working on the Commercial Income strategy). We have also introduced our wider experience of supporting museums and other arts and culture organisations to improve their fundraising.

1.2 The purpose of this report is to provide you with an overview of the different funding sources available to EFDMS and an action plan, which reflects your current position and the resources you have available for fundraising. Specifically it:

- prioritises new income streams and explains how to maximise their potential for EFDMS in the short, medium and longer-term.

- makes practical suggestions on how EFDMS might build capacity in the medium and longer-term and what can be achieved at each stage

- signposts sources of further information and advice- and identifies examples of best practice

- suggests organisational structures and procedures you will need to secure private support

1.3 Our overall conclusion, based on the analysis so far, is that EFDMS represents a local proposition – the two museums and their collections are of importance to people living within the local area but they are of significantly less importance to people outside the region. Whilst there *is* scope to secure income from national private sources, the majority of fundraising income will be linked to people with an interest in the Epping Forest district.

The exception to this is funding from Trusts and Foundations, where you might be eligible for some national funding pots. In particular, we believe your community outreach programme (such as your work with people with dementia and their carers) will be an area of interest to donors.

1.4 Organisational Structure

As the senior leadership team is aware, EFDMS will require a legal structure with charitable status to be able to raise funds from private sources. Our recommendation is that this should be a single Development Trust, with responsibility for fundraising across both museum sites. The rationale for this recommendation is detailed in **Section 3.0**.

1.5 Building capacity and competence

To succeed in private fundraising[1] you need to put in place some key elements and address some issues:

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[1] Private fundraising covers: individual giving, foundations and corporates. We talk in this report about supporters and income streams as well as donors and funders. Essentially these broadly all mean the same things- though supporters can involve those who offer gifts in kind, volunteers, advocates etc. Donors are a particular kind of supporter.

- Both Epping Forest District Museum and Lowewood Museum are currently free to enter and neither organisation promotes fundraising. At the moment, it is not clear to potential supporters that you *need* money, from your website or promotional materials. People assume that, as a local authority museum service, you are fully funded by Epping Forest District Council. Job one is to **make people aware of your need for funding**.

- To do this, you need to make it clear what you need funding for. To help, we have drafted a **case for support for both museums[2]**. These are included in **Appendix 5-6**. You need to adopt the case for support and use it as the basis for all future fundraising communication. You also need to make sure it is regularly updated to reflect your work and fundraising need.

- You need to **decide which legal organisational structure you want to establish** and move forward with this as soon as possible. We have made recommendations below as to what this should look like. The different structures will determine how to frame your fundraising propositions, i.e. whether you are fundraising for the two museums separately or collectively. You also need to decide what internal structure is best – who will be responsible for fundraising across the two museums? Who will be responsible for the reporting and accounting for the new charitable structure?

- Having established a charitable structure and an organisational framework, you need an appropriate governance structure. We recommend you **recruit a board of trustees with an appropriate skill set and network**. Having an independent board will help to build trust in the organisation, offer an independent perspective and will be vital in attracting new donors.

- EFDMS needs to be able to **share your longer-term ambitions with potential larger-scale funders**, particularly Major Donors. These donors especially are keen to be involved in option development, rather than being presented with a fait accompli.

- Managing relationships with funders is vital to securing continued support but it needs time, commitment and expertise to do it well. We are aware that a number of the museum team have experience of writing trust applications but there is a need for skills in relationship management, and in stewardship. (High value Donors are demanding!). This is a lot of work and it is a challenge that there is not a dedicated fundraiser. You need to **build your fundraising capacity beyond the current limited time and skill set of existing staff**. This is something that ACE might support through their Resilience Funding. Alternatively, you can do this incrementally as funds become available, with the option of engaging a freelancer initially before recruiting a permanent member of staff.

- **All of the senior leadership team, board and Elected Members need to be involved in fundraising.** Donors rarely want to speak to the fundraiser. It is important that the leadership team can communicate the mission and vision of the museums to potential donors. This will also help to ensure that key relationships are held across the organisation, rather than just with one person. This ensures long-term sustainability should there be significant changes within the team.

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[2] We will also work with the team to develop Propositions. These are specific offers to donors that match their interests and their capacity to donate

1.6 Key Sources and action

- The main priority is to **ensure that the funding received from Epping Forest District Council is maintained**. Without this source of income it is unlikely that the two museums can continue to operate. Donors (particularly Major Donors) don't like funding things that they feel should be the responsibility of local authorities or government. Without the Council providing a level of core funding it is unlikely that private funds can be secured. We understand that Local Council funding continues to be under threat and that it will be difficult to get a funding commitment beyond the next financial year. However, much of EFDMS's case for support is based on the benefit that you provide to the local community, both in terms of education, social activity and contribution to the local economy. If the Council have not bought into this case than it will be very difficult to convince private supporters.

- Another key priority is to apply for ACE Resilience funding, ideally to support a staff post to **employ somebody dedicated to fundraising across the two sites**. This will give you the time to research potential funders and start building up relationships. You will also need a **database system to record communications and information about your supporters** as these relationships develop.

- We recommend launching a public-facing **fundraising campaign to coincide with the reopening** of the Epping Forest District Museum. This should be focused on low and mid-level individual donors. This will increase awareness of your need to raise funding and enable you to build up a list of potential higher-level supporters and individual prospects.

- You also need to prioritise **researching and applying to Trusts and Foundations**. These funders have the shortest turnaround time for making donations, and can often provide support for multiple years. This will give you a good basis from which to build up income from other streams.

- Given the anticipated levels of media and public interest, the reopening of the Epping Forest District Museum might also enable you to engage local companies. You need to **carry out an audit of what you can offer to potential corporate supporters,** such as free/discounted tickets, opportunities for staff and customer engagement and marketing/brand awareness opportunities.

- **High value donors**[3] can also be an important source of donations. Epping Forest is home to a number of wealthy households, capable of making significant gifts. Once the board of trustees is recruited for the charitable organisation you need to start mapping who is in your immediate network, and who they could introduce you to.

In the sections below we explore the implications of each of these sources.

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[3] There is no absolute criteria for defining a major gift. Many charities define major gifts as being donations over £7k

2.0 Internal and External challenges

=mc has completed a SWOT analysis of EFDMS. This analysis is based on information provided by the senior leadership team and our workshop with staff, supported by =mc's experience of fundraising within the sector.

It is focused in terms of fundraising as opposed to the more general work of EFDMS.

2.1 SWOT analysis

Strengths	Weaknesses
• As part of the local authorities, both Museums are funded to deliver their work. This represents a significant percentage of the funding needed to keep both museums open. This support shows that the Council buys into the need for the museums. • The Museums are overseen by a committed and competent senior leadership team who have a good understanding of the processes needed to enable the museum to fundraise. • The team has experience of applying to trusts and foundations, and securing grants in this way • The Museums Service provides opportunities for committed and enthusiastic volunteers. These are good prospects for financial support. • The community engagement programme is of high quality and well-regarded within the sector. This is particularly true of the work with people with dementia and their carers. • The varied nature of the exhibits means that the museums respond to a range of interests.	• The Museums are not easily accessible on public transport, making it difficult for people outside of the district to visit. • Awareness of the Lowewood Museum is low, even within the local community. • A lack of resource means the museums are not able to maximise marketing opportunities, which means they are potentially missing out on reaching larger audiences. As a result they could be missing out on reaching potential donors. • Beyond this, general awareness of the Museums' work within the local community is also believed to be low • At the moment, there is no dedicated fundraiser to support this work. The senior leadership team are busy, particularly during the refurbishment of the Waltham Abbey site. • The current lead-in time for exhibitions is very short. This puts them outside of the scope for corporate and HNWI supporters who, on average, need longer to make decisions about their support. • The museums are not a statutory function of the local authorities, making them vulnerable to funding cuts
Opportunities	Threats
• The re-opening of the Epping Forest District Museum provides an opportunity to re-engage members of the community, and use the media coverage to launch your fundraising activity. • Setting up a charitable structure will provide access to new fundraising opportunities, including trusts and individuals • The Museums are keen to build up partnerships with other local organisations. This will enhance your networks within the local community. • The new structure will enable the two museums to work more closely together in promoting their work and raising funds. • The refurbished museum provides more space, enabling you to engage more people both through the exhibitions, volunteering opportunities and through commercial hires. • The existing Friends of Lowewood	• Even with a new structure, the Museums may be perceived by potential donors as being fully-funded by the local council. There may also be some who believe the council should be covering the full cost. • With a small number of trust funders, Lowewood and Epping Forest District Museum could end up competing for the same funds. • Low visitor numbers, particularly at Lowewood, put the sustainability of the museums in doubt and weaken the case for support. • The results of the Spending Review and the impact on local authorities means there are likely to be further cuts to museum funding. Donors don't like feeling they are replacing statutory funding, or filling a gap. • In addition, these cuts are likely to be implemented in the near future. Fundraising takes time and investment before seeing a return. • More and more local authority museums are moving into the philanthropy space. This means there will be more competition for funding and it will be harder for EFDMS to differentiate itself.

Museum provides a group on which to try out propositions. Some may also be potential donors.	• Their might be competition with the Friends of Lowewood group, if they are not happy about co-operating with the new charitable structure

Challenges arising from the SWOT analysis are summarised below.

2.2 Key *internal* challenges include:

- There is very limited staff time devoted to fundraising and donor stewardship. Multiple members of staff are responsible for writing trust applications across the two sites and it is not clear what, if any, system is in place for recording these relationships. This could lead to multiple applications being submitted to the same funder, or reporting deadlines being missed. Information about donors and potential supporters needs to be recorded in a way that enables all relevant staff members to see what the status of the relationship is.

- Neither museum is a registered charity (although the Friends of Lowewood Museum is). This automatically prevents you from applying to a large number of trusts and foundations. It also means it is not clear to individual donors that you need financial support. We are aware of your intention to establish a charitable structure and have made recommendations of what this should look like. One of the key challenges will be agreeing how any funding is distributed between the two museums, in discussion with the two local authorities, and establishing an accounting mechanism to show when funds are restricted to one museum or project.

- The footfall at the two museum sites is relatively small (particularly at Lowewood). It is also not clear what impact the closure of EFDM will have on visitor numbers when it reopens. The nature of your work means you have little or no information about the people visiting the museums and specific exhibitions, beyond those who actively sign up to your mailing list. This makes it very difficult to promote opportunities for further engagement. Your existing audience is one of your best sources of potential donors. You need to find to find a way to capture data on these audiences. This could involve the use of volunteers or Front-of-House staff actively asking people to sign up to the newsletter.

- Beyond the Friends of Lowewood section (the link to which is currently broken), there is no information on either museum website about your need for funding. (Even the Friends section is focused on the benefits of being a Friend, rather than what that support achieves). It is likely that the website is the first place potential donors will go on receiving a fundraising request. The fundraising message needs to be clearly stated on both websites. This might include the creation of a new website for the charitable structure, with links from the Lowewood and EFDM website.

- We are aware that the current lead-in time for exhibitions is quite short, with some special exhibitions being very reactive (such as the recent Magna Carta exhibition). This will present a challenge in securing funding for these exhibitions, as most funders, on average, need longer to make funding decisions. One solution may be to develop greater involvement by potential supporters early in the programme development process. This wouldn't involve them making artistic or curatorial decisions but rather would help engage them in idea development - so less as donors and more as partners.

2.3 Key *external* challenges include:

- Following the 2015 Spending Review it is likely that both museums will be subject to further budget cuts. This poses two challenges. The first is that the museums will need to generate fundraised income faster than most donors will be able to make decisions. The second is that both museums will need to make initial financial investments in their fundraising before they see a return.

- We have seen a growing number of local authority museums move towards private giving in the last 3 years. The result is that it is even more important that the two museums can differentiate themselves from other museums to stand out in a more competitive market place. There is also a slight danger of the two museums competing for funds from the same donors. The two museums will need to work very closely together to ensure you are supporting each other's fundraising, rather than competing against each other.

2.4 Public Perception of Fundraising

As you may be aware, this summer has seen a number of high-profile news stories about charities and, in particular, their fundraising activities. While questions remain about the accuracy of these stories, there is no doubt that they have had an effect on public confidence in charitable organisations. In response to this, the Institute of Fundraisers has revised its Code of Practice, and there has been an independent review by Sir Stuart Etherington[4].

Whilst it is unlikely that EFDMS will be using any of the fundraising methods at the centre of these stories (such as telephone fundraising, face-to-face/street fundraising or door-to-door fundraising), it is important to ensure you are following best practice within the sector. There are also important regulations relating to how you hold and manage donor information, and rules about how you communicate with them.

We recommend reading the IoF's Code of Fundraising Practice, which can be found here - http://www.institute-of-fundraising.org.uk/code-of-fundraising-practice/

3.0 Charitable Structure

We were asked to recommend a legal structure to help EFDMS raise funds for the museums in Waltham Abbey and Lowewood. As part of this process we carried out comparator interviews with three museum services that have been through a similar transition: Hampshire Cultural Trust, Norfolk Museums Service and Maidstone Museum Foundation. The detailed notes from these interviews can be found in **Appendix Three**.

The case studies of comparator organisations indicate the positive benefits of setting up a separate charitable entity. The comparator organisations have all seen positive benefits from going down this route and feel that it has opened up funding possibilities that were not previously available to them. Along with being able to secure additional grants and donations, they also highlighted the ability to claim Gift Aid on qualifying ticket sales.

3.1 Recommended Structure

All the comparators are structured as a Company Limited by Guarantee and Registered Charity[5]. Although two of them had considered other options, including that of Community

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[4] We would recommend reading the Etherington Review report, which can be found here - https://www.ncvo.org.uk/images/documents/policy_and_research/giving_and_philanthropy/fundraising-review-report-2015.pdf

[5] A Registered Charity isn't a legal structure. It is a status that is applied to an organisation's structure – most commonly, a Company Limited by Guarantee.

Interest Company, this was felt to be the tried, tested, and trusted route. They felt it was trusted and well understood by Elected Member and potential funders alike. None of the comparators have found this structure a barrier to anything they would like to do.

We recommend that EFDMS use this structure of a Company Limited by Guarantee and Registered Charity. We see no compelling arguments for another structure. As highlighted by the comparator interviews, this is an approach with a long history and one that is well understood by stakeholders of all kinds.

3.2 Board and Governance

Beyond the structure, one of the key things to come out of the comparator interviews was the role of the board. The comparator interviews highlighted a number of positive benefits that an effective board can bring, beyond being a legal necessity. They point to the benefits of taking a skills-based approach to the Board, rather than focussing solely on people's connections or access to funders.

A key question highlighted in the interviews is to be clear on the degree of independence you wish the Board, and Charity, to have. Legally, there are minimum requirements for independence[6]. Beyond that, you can make choices about the extent that you wish the Board to be actively engaged in fundraising and supporting the museums, rather than being a more passive mechanism for receiving donations.

The comparator interviews point to the benefits of a greater degree of independence and involvement. We believe that you will get the greatest benefit from a Board that is independent and actively engaged. Such a Board adds fundraising capacity, in terms of networks and skills as well as time, to that of staff. A demonstrably independent Board will also reassure donors and funders that they are not simply giving to the Local Authority in a different guise.

The experience of Maidstone Museum, however, points to the need to ensure a close relationship between the charity and the museum, and for the Board to have a good understanding of the museum, its work, and the priorities and constraints of the staff. This is to ensure alignment, so that the charity is supporting the museum in its priorities, rather than expecting the museum to deliver on the charity's priorities.

We also agree with the comparator organisations' reflections on the value of a skills-based Board. We recommend that the key skills and experience you need to include are:

- Accounting
- Legal
- Business management
- Income generation
- Communications, Marketing, PR
- Knowledge of the heritage/tourism sector

In addition, we recommend that you include two Elected Members on an ex-officio basis. We see this as particularly important for ensuring good links and alignment between Council, Museum and Charity.

3.3 Board Recruitment

Two of the comparator organisations we interviewed had recruited Board members using a combination of open applications and targeted invitations to express interest. The third,

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[6] See, RR7-The Independence of Charities from the State, The Charity Commission

Epping Forest Museums Service - Fundraising Strategy, GBI-27.11.15   9

Maidstone, relied on volunteers. This was the instance where there was most concern about the effectiveness of the Board composition and a desire to recruit people with a broader mix of skills.

We recommend that you incorporate open application into your Board recruitment. This has a number of benefits. It will:

- reach candidates that you do not already know and have links to
- demonstrate the openness and independence of the charity
- begin to build a sense of the charity as a way for the local community to support and get involved with the museums
- begin to build profile and recognition for the charity in the local community.

It is unlikely that, at least in this first round of recruitment, you will be able to recruit all your trustees through open application. We therefore recommend that you identify individuals that would make good Board members and proactively approach them.

The role of Chair is key. It is common for charities to run a recruitment process for the Chair separately from, although in parallel to, the process for other Board members. We recommend that your approach to recruiting a Chair is informed by the reaction of the Council's Elected Members to setting up a charity. If there are reservations or concerns, having an Elected Member as the first Chair of the Board may be a useful way to address these.

Best practice is for Board Members to be appointed with a specified term of service. This has a number of advantages:

- it reassures potential members that they are only volunteering for a limited time, not making an indefinite commitment
- it provides a mechanism for board members to be replaced if they are not actively engaged
- it avoids the board becoming a closed clique, and ensures a regular input of new skills and perspectives

We recommend that you set fixed terms of service for Board members. We suggest a term of three years, with provision to renew for a second term, and that members are then required to take a break for a minimum three-year period.

Recruiting a brand new board with identical terms of service is likely to result in large-scale concurrent turnover. This would be challenging for stability and continuity. We therefore suggest that some trustees are appointed initially for only two years, so that turnover is staggered.

3.4 Administration and Internal Structure
The charity will also need to be supported with practical administration. It will need banking arrangements separate from the Council, and for accounts to be prepared and returns made to Companies House and the Charity Commission.

It is unlikely that the establishment of the charitable organisation will directly impact the way you recruit and contract staff. Our suggestion is that this continues to be done through the Council and the Museums Service. However, you will need internal processes to ensure that relationships with donors are maintained across the two museums and that they are not treading on each other's toes. A database shared across the two museums will enable you to record the status of relationships and share important information across the two sites.

The Board, Elected Members and Senior Management have an important role to play in fundraising. They are vital for sharing the mission and vision of the two museums, engaging potential donors on a peer-to-peer basis and giving credibility to any fundraising ask.

However, fundraising needs to be the job of all members of staff. For example, the curators and conservators are the heroes and heroines of the museum and can help bring the museum's work to life. The volunteers and Front-of-House staff are the ones who have most engagement with visitors to the museums. They are your ideal fundraisers, especially if entry to the museum remains free. The Senior Management team need to be responsible for sharing the Case for Support and Fundraising Strategy with staff to ensure that everybody understands the need for funding and how they can help building relationships with potential and actual donors.

3.5 Friends of Lowewood Museum

We are aware that there is an existing charity, the Friends of Lowewood Museum. While Maidstone Museum Foundation was able to use an existing charity structure to establish their foundation, we do not believe this is appropriate for EFDMS, as it is not clear that the Memorandum and Articles of Association would allow for this. You would also lose the benefit of recruiting a new board.

This will, however, give you a challenge to overcome, as the existing Friends of Lowewood Museum charity could represent competition if they remain an independent organisation. This could lead to confusion with potential supporters as to where they should be donating if they want to support the museums.

In particular, the annual membership fee of £6 (or £10 for families) sets a very low bar against which to develop other offerings. We discuss this further in **5.0 Individual Giving.**

Ideally, the operation of the Friends scheme would be transferred to the new charitable structure, so that you can manage the relationships with these key supporters, and develop the scheme in line with your plans for both museum sites. This will involve the co-operation of the existing trustees. You will also need to decide which, if any, of the existing trustees have the skills and expertise that you need for the new organisation's board.

If the existing Friends organisation does not agree to become part of the new charity, you will need to ensure that there is a clear distinction between the two companies, and that it is clear to donors where their money is going.

3.6 The Size of the Prize

As the National Council for Voluntary Organisation's "Financial Sustainability Review July 2015" notes, "Government grants are at an all time low. Foundations have a growing role in the adaptation of the sector as one of the few remaining providers of unrestricted funding". However, many institutional funders (such as trusts and foundations) are only able to give funding to registered charities. Often this is written into their governance documents, making it almost impossible to give grants to organisations without charitable status.

Searching on the Directory of Social Change's database, Trustfunding.org.uk, shows the number of trust prospects available to registered charities, compared to local authority organisations. The following images show the outline results for a Museum or Gallery trying to find funding for a project in Epping Forest:

3.6.1 Where the organisation is a Local Authority – 201 possible prospects

Search for funding

Search for funding

> Search for a specific trust

Keyword search

- All description text
- Trust name
- Trust address
- Trust postcode
- Trustee names
- Charity Commission Number

Match:
- All words
- Any word
- Exact phrase

Word Match:
- Whole word
- Start of word
- Any part of word

> Search for trusts that will support your project

Where is your project based?	Epping Forest	Select	Clear
Who are the beneficiaries?	Click to select beneficiaries	Select	Clear
What type of organisation are you?	Local Authorities		
What is the focus of your activity?	Museums and galleries	Select	Clear
What type of funding are you looking for?	(Any)		

Search now   Clear search

Search Results Index

Your results are as follows. Some trusts have more than one purpose, and will appear under different headings. There are 201 trusts corresponding to your search.

> Click here to view all trusts

Below is a breakdown of the results by purpose.

	Regional	National	Rest of the World
Arts, Culture, Sport & Recreation	-	32	8
Arts and Culture	-	32	8
General Charitable Purposes	-	189	26

Save search

3.6.2 Where the organisation is a registered charity - 1,350 possible prospects

Search for funding

Search for funding

> Search for a specific trust

Keyword search

- All description text
- Trust name
- Trust address
- Trust postcode
- Trustee names
- Charity Commission Number

Match:
- All words
- Any word
- Exact phrase

Word Match:
- Whole word
- Start of word
- Any part of word

> Search for trusts that will support your project

Where is your project based?	Epping Forest	Select	Clear
Who are the beneficiaries?	Click to select beneficiaries	Select	Clear
What type of organisation are you?	Registered Charities		
What is the focus of your activity?	Museums and galleries	Select	Clear
What type of funding are you looking for?	(Any)		

Search now   Clear search

Search Results Index

Your results are as follows. Some trusts have more than one purpose, and will appear under different headings. There are 1350 trusts corresponding to your search.

> Click here to view all trusts

Below is a breakdown of the results by purpose.

	Regional	National	Rest of the World
Arts, Culture, Sport & Recreation	-	362	91
Arts and Culture	-	362	91
General Charitable Purposes	-	1223	283

Save search

Foundation giving in the UK in 2012/13 totalled £4billion, second only to individual giving (circa. £10billion)[7].

Individual giving is the only fundraising stream seeing significant growth. Even then, in real terms it is only growing the High Net Worth Individual (HNWI) and legacy markets. While not usually the primary motivation for giving, individual donors (particularly HNWIs) mention tax incentives as being a key consideration when deciding on who to support. These incentives are usually only applicable to donations to registered charities. Without this status, you could put off donors looking to make larger donations.

In addition to the tax benefits for the donor, having charitable status will enable you to claim Gift Aid on donations from individuals. This means that, for every £1 donated, you can claim an additional 25p from HMRC. So a gift of £1,000 becomes £1,250, a gift of £10,000 becomes £12,500, and so on.

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[7] It should be noted that, of this £10billion, a percentage was donated to charitable trusts and foundations for future re-granting. The 2015 Coutts Million Dollar Report shows 36% of donations of £1m or more went to charitable trusts.

4.0 Trusts and Foundations

Trusts and Foundations are vital to most small and medium-sized charities, including arts and cultural organisations. The key advantage of a trust or foundation- essentially the same legal structure- is that their sole business is giving their money to charities. So by approaching them you are helping them fulfill their purpose. (For companies, on the other hand, giving away money is not their central purpose. The same is true for individuals.)

The Association of Charitable Foundations (ACF) estimates there are 8,000 grant-making trusts and foundations in the UK, giving in total around £4 billion to charitable causes. This represents over 10% of the UK voluntary sector's income. So it is a big market.

Trusts can provide significant grants (£,000's rather than £00s) either on a one-off basis or over a longer period (generally up to 3 years). Charities can apply and receive grants within a 12-month period on the basis of a single written application or proposal. Decision-making is usually relatively speedy- within 3-6 months. However, while some core-funding is available, most funding from trusts is for a restricted initiative or project.

We are aware of a number of regional and national trusts with a strong interest in supporting arts and culture organisations that EFDMS has previously not been able to engage with, due to not having charitable status. Popular areas of support linking to your work include:

- Providing educational opportunities for schools and young people

- Providing opportunities for people with dementia and their carers

- Improving access to art and culture (both physically and through making your work available online)

There is also a current national interest in funding organisations outside of London, with many trusts looking to address the perceived divide between funding levels in the capital and "the regions". However, it is not clear what this will mean for organisations on the London border, like EFDMS who are close enough to London to be included in these reporting figures, but far enough away to not get the benefits of being "London based".

Trusts and Foundations should be a priority income stream for EFDMS. We believe you can build up a significant portfolio of supporters reasonably quickly and that grants could become an important source of funding within 3 years. However, before you can do this, you need to establish the charitable structure.

4.1 Why Trusts and Foundations are a good fit

EFDMS has some experience of applying to Trusts and Foundations and receiving grants, particularly for capital projects. However, the lack of charitable status has limited the number of Trusts you can approach. Trusts are a good fit for EFDMS because:

- EFDMS can submit applications to relevant Trusts and Foundations to secure £,000s towards specific projects within a relatively short time frame. (Depending on the decision-making process of the individual trust, you may receive a first grant within 3-6 months of your application being received.)

- no significant additional resource is required to get started other than your time to write proposals and possibly a subscription to a research service. When more resources become available, you can develop a more sophisticated trust strategy but this can be built up incrementally to reflect available investment

- information and profiles on trusts and foundations are readily available through books and online databases. The Directory of Social Change publications are particularly popular, while organisations such as Essex County Council provide some information about external funders with an active interest within your geographic area.

- you can also subscribe to a number of online databases to keep up to date with foundations or you may be able to share them with others (so one subscription could be used across the two Museum sites, or with additional partners). Board members may also know trustees of grant-givers and can endorse applications. This can make a big difference to applications.

- trusts and foundations tend to favour new or developing work. They also like success so the fact you have a track record in delivering positive outcomes (particularly within your education and community work) will be a benefit. Evidence of your effectiveness and evidence of unmet need (such as opportunities for greater reach, or more young people to be engaged) adds weight to your proposals. You need to develop some specific propositions around your exhibitions and outreach projects.

4.2 Trusts and what they might mean for EFDMS

- Trusts normally provide funding for up to three years. This will provide you with a foundation on which to build up your other income streams.

- As noted above, trusts usually restrict their income to specific projects – there are not many that will fund core costs. EFDMS's education and outreach projects are particularly well suited to Trust funding. Other specific exhibitions, or projects relating to specific themes might be of interest on a case-by-case basis.

- Trusts are increasingly interested in providing seed-funding or supporting organisational development that aims to make an organisation more sustainable. EFDMS's current programme of work would fit in here and funding might be available as you look to develop your commercial and fundraising capacity. This would include the development of the touring exhibition programme. Supporting this would enable trusts to meet artistic aims as well as helping to provide longer-term sustainability.

- The single charitable structure that we have recommended will enable you to apply for funds across the two organisations. This might mean applying for projects that are being delivered across the two sites, or packaging together multiple projects that have the same aims (such as school workshops or family events). Trusts are keen on seeing organisations working in partnership so this will strengthen your applications. This will also reduce the number of applications you have to submit.

- Beyond your heritage and culture remit you should also consider what other aims your work (and, in particular, your education and outreach work) might help meet. For example, some projects help achieve social welfare aims, others might support the National Curriculum. Still others might support conservation work. There are opportunities here to look outside of the traditional arts and culture trust funders.

4.3 Who are EFDMS's Trust prospects?

- While there are some national trusts that will have an interest in your work, you also need to look at smaller, local trusts who fund work within your geographic area.

- The best source of information on trusts and their interests is the subscription on-line service – www.trustfunding.org.uk - managed by the Directory of Social Change. This allows you to search a database for trusts supporting your type of work. The subscription rate for charities of your size is £299 a year. A friendly university or library might also be able to help. You can also find less comprehensive – but free - information on www.guidestar.org.uk and www.j4bcommunity.co.uk.

- Essex Council for Voluntary Services may well have a trustfunding subscription you can use. They also offer other support to identify potential funders.

- The information from these sources should be a starting point, providing you with a long-list of potential funders. You will need to do further research to identify your short-list of best prospects. The Charity Commission website (www.charitycommission.gov.uk) provides free access to the Annual Accounts which give more in-depth information about each of the trusts.

- Trusts' own websites will also provide additional information on previous grants (size and focus), key qualifying conditions and their application requirements and timetable. Note that this information can change and be updated- especially as we enter a new financial year.

- Research your prospect list carefully before beginning to prepare applications so as not to waste time. Trust research is a job you can do yourself – if you have time - or you can ask a volunteer or freelance fundraiser to do it. You can also commission specialist research agencies such as Giving Insight (www.givinginsight.org) or Factary (www.factary.com)– to undertake specific pieces of research for you. However, this may be a relatively expensive option.

- A regular brief scan of competitors' websites will give you valuable insight on potential donors, and particularly local trusts. They may also give ideas on how much to ask for or key contacts. This might also be a job for a volunteer or intern.

4.4 Approaching Trusts and Foundations

Trusts respond well to effective relationship building strategies. While some may not be prepared to meet or talk to you, it is always worthwhile attempting to establish dialogue with them. Some key pointers would be:

- Find out who the decision-makers are within a Trust. Sometimes the Director makes the key decisions, and often the individual trustees have significant influence. It is worth exploring your own networks (such as your Board) to see if you can find a connection to these key decision makers.

- A strong relationship with a key trustee can mean a Trust will give a grant outside its published areas of interest - or will step up the level of donation. However, take care not to cut out an important administrator who may have significant influence and be a gatekeeper.

- Ask trusts for advice about how a project might be framed to secure their support. Many foundations welcome initial enquiries. Where this is possible, use the opportunity to gauge the level of interest and ask them if they are happy for you to use their grant to leverage other donations. Some will help you identify other donors.

- When you are ready to prepare your application make sure you follow the requirements of each trust carefully. Some trusts have an application form and others expect a more general proposal. Some work exclusively online. But it is always worth exploring the potential for a call or meeting.

- Keep proposals short – 2 pages is an ideal length. Clearly define why support will make a difference to a community/the region, not just EFDMS itself. Give details of what is distinctive about EFDMS and why you are best placed to provide the service. Specify what will be achieved and what lost if the work is not carried out. Do this from the curators', audiences' and community's perspective.

- Make sure you have an accurate budget (including on-costs and overheads) and ask for a specific sum of money. If this is part of a larger budget, tell the trust how you expect to raise the balance and when you expect the income to come. Highlight your local authority support to show how every £ a foundation gives you is matched by public and commercial support.

- It's usually easier to get a second gift from an existing donor than to build a new relationship. Where possible, aim for multi-year grants and use the grant period to cultivate the trust. Acknowledge their gift, invite their representatives to your events and engage them early in securing a new grant, well before the end of the first. Submit reports on time and treat them well.

- Be prepared for visits as part of the assessment and for stewarding grants. Proactively offer trust staff or committee members meetings with the curators and project leaders who can bring your work to life. If appropriate, invite foundation members to meet people who have benefitted from your work to talk about the difference EFDMS has made to their lives.

- Trusts will require you to keep them informed of progress of the project and may ask to meet staff, curators and board members. They will expect a minimum of an annual report, photos or videos from event, audience statistics and acknowledgement in communication channels e.g. annual report, website etc.

4.5 How to maximize income from Trusts and Foundations

We understand that you currently have very limited staff resources to apply for any form of fundraising, and that multiple members of the team are tasked with submitting proposals. We have made a list of suggested actions for the short, medium and longer-term with incremental increases in investment.

We do not know when you will begin fundraising, so we have assumed 0-6 months with no extra resource, 6-18 months with additional resource (which could include funding from ACE's Resilience Fund), and 18 months plus.

	Key Actions
Short-term 0-6 months	• Establish the charitable body to secure funds for ESMS and Lowewood. This will drive your fundraising activity. • Carry out an audit of planned projects across the two sites over the next three years. Group together projects that share similar aims, as you may be able to package these projects together in one application. • Create propositions and budgets for priority projects. This should be based on both need and timescale (you need to allow yourself enough time to secure funds given the trustee meeting schedule and decision timeframe). • Take out a subscription to www.trustfunding.org.uk for access to the database of main UK Trusts and areas of interest. Create a list of national and regional resources that you can consult regularly to

	update your prospect list. There may even be some international options.
	• Select a short list of 5-10 high potential trusts that might fund your work, prioritising those that can offer multi-year grants or support priority projects. If you or your team has no time to do this, engage a volunteer or commission a freelance researcher to do the work for you.
	• Identify any staff or board connections and make initial contact with these foundations. Prepare tailored applications.
Medium term 6-18 months	• Our recommendations here are based on the assumption that you secure additional funding through the ACE Resilience Fund. To build momentum you will need some additional resource. This could be a volunteer or intern from your existing volunteer programme, who can research and prepare applications with support from the management team. However, ideally the next stage should be to employ a freelance fundraiser with experience of working with trusts, with good writing *and* people skills[8].
	• Plan a timeline of the projects you have coming up over the next three years. Consider all the different aims of each project and the needs they will solve – so, in addition to being a cultural/heritage proposition, is there also an educational element? A social welfare or health benefit? Use these aims and needs to research all trusts that might have an interest in your work.
	• Identify when these projects start and when funding for them needs to be confirmed. This will help you to plan when applications need to be submitted. Remember, Trusts much prefer to fund "new work." *So for ongoing projects you either need to consolidate multiple projects into one application, or you need to identify what is new and exciting about each individual project*.
	• Keep developing a dynamic prospect list of potential donors and maintain records of existing donors about their grants and areas of interest. It is much better to use a database. Use this in the short-term rather than spreadsheets that quickly become unwieldy and won't remind you to send reports, apply for following years' installments etc.
Longer-term 18months +	• We understand there is an aspiration to recruit a dedicated fundraiser. You should include trust fundraising as part of the job description for this position if you want to take income generation to the next level. The current level of staffing and shared responsibility will not be able to sustain any significant income growth.
	• When you get more than a few donors, you will need to build and systematically maintain a database of all donors and donations. For trusts you must record accurate information on the size, focus and any conditions of the grant, contact details, reporting requirements and payment schedule. It is helpful to include additional information on the decision-making cycle (dates of trustee meetings) and any personal links you have via networks.

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[8] (The Institute of Fundraising has an online register of freelance consultants at http://www.institute-of-fundraising.org.uk/consultants/directory-of-consultants/ This is a more 'professional' list than the ACE list.)

	• Eventually, you may need to buy software to manage your fundraising and donor relationships. There are plenty of off-the-shelf systems available – e.g. ThankQ, Donorflex, or Advantage. Before you approach suppliers, do your own research with other charities and compile your own list of requirements. This will help you make a short-list that exactly meets your needs and budget.

5.0 Individual Giving

Income from Individual Giving provides many small and medium-size charities with significant unrestricted income. It provides the bulk of income for larger charities. While this pattern of individual giving is more unusual in the museums and cultural field it is growing. Importantly, it is often unrestricted in the sense that donors understand you need money to operate. Essentially unrestricted income is what meets 'core' costs in most agencies.

Individual giving can involve a number of elements:

- *small value individual donors giving regular or irregular amounts*: this is typical of the support that many visual arts and museums secure by asking for donations from visitors. Visitors give small amounts and may give more in response to special exhibition or acquisition appeals. Mechanics to secure these funds range from mailings to onsite collection boxes. It also includes digital approaches, such as text giving, JustGiving and social media campaigns.

    These programmes tend to be led by what are generally called Direct Response (DR) approaches. To be successful and secure reliable income you really need mass engagement in the 00,000s. EFDMS engages an annual audience of this size through its online work but it is not clear how many of these visitors are "unique" hits. We understand that you don't currently have contact details for the people regularly visiting the museums or your online presence.

- *medium value individual donors giving regular amounts:* this approach is more typical of organisations that have a stronger supporter base. Organisations such as Scottish Opera or the National Trust are typical here. (Or say Tate *members*.) The donors give larger sums and make a regular long-term commitment because of a higher level of engagement- *and* a greater ability to give. Such 'membership' approaches generally result from careful long-term segmentation and nurturing/upgrading of lower value individual approaches.

    Central to the success of such an approach is a well-established strategy to involve donors in an engagement or membership proposition. Donors are often looking for regular, year-round engagement. In the arts, membership schemes are traditionally linked to tickets, such are receiving priority booking or access, ticket discounts and dedicated booking service.

- *individual high value donors:* this is the fastest growing area of individual donor growth-both in the arts and more widely. Partly this is a function of the increased growth in the number of wealthy people. Such programmes can result from very careful analysis and segmentation of current supporters to identify those with high value potential. Or they can be led by a staff or trustee group working to create a high value donor cluster.

    Epping Forest has a diverse demographic and there are many High Net Worth Individuals (HNWIs) living in the area. If they are engaged in the local community this *is*

an option for EFDMS[9]. It would involve two things. The first is the Board of the newly established charitable structure becoming donors and using their own networks to involve others.[10] Ideally, the Board need to be well connected, particularly within the executive levels of the region. The second element is to identify those within your current network or mailing list who might offer larger scale support.[11]

One approach that is proving popular in the arts is getting syndicates of individuals to support productions or exhibitions. We have outlined how this might work for EFDMS below.

- *Legacies:* Gifts in Wills currently represent £2.2billion for charitable causes in the UK. This is expected to grow to over £5billion by 2050. With an older average age than the UK national average, EFDMS's local community represents a good target audience for legacy fundraising. Similarly, with the dramatic rise in house prices in the area, many residents will have significant wealth tied up in property. Having a legacy programme in place will enable these visitors to give you support that is not possible during their lifetime.

In promoting legacy giving you need two approaches. The first is a general awareness raising campaign. This could include sharing stories of what legacies have enabled you to achieve, or celebrating "living legacies" – those people that have included a gift in their Will but who are still alive. Regularly talking about legacies as a way of supporting, in newsletters or other fundraising material, helps build a mindset of it being a "normal" thing to do, and something that many of the reader's peers are doing.

The second approach is more targeted, with personal approaches made to your warmest legacy prospects. These are people that have been supporting the museums for many years. They have often also supported in other ways, such as volunteering or getting other people involved. You might also want to target messages to people when it is likely they will be thinking about changing their Will – such as when they move house, or on the birth of a grandchild.

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[9] Research by Barclays Wealth shows that there are 287,000 millionaires living in London and the South East, with 47,000 people or families worth more than £5million.

[10] It is worth noting that both Arts Council England and larger trusts are putting a greater emphasis on Board members giving. They are not necessarily looking for major donations, but they do want to see Board members "giving at a level that is appropriate for them".

[11] This could involve having the current subscriber base wealth screened to identify potential. It is possible to carry this out at low or for free initially. One such service is here http://prospectingforgold.co.uk/wealth/

5.1 Why Individual Giving is a good fit for EFDMS

EFDMS has a strong local proposition - supporting education for local schools, providing opportunities for older members of the community (including people with dementia and their carers), and representing a community hub for people of all ages to learn new skills. With a limited number of companies and trusts based in this area, individual giving represents one of your best potential sources of private income. To the best of our knowledge, the Museums Trust is the only local heritage organisation to be fundraising in this community.[12]

Individuals living in the region who are familiar with the two museums and your work are the most likely to make a gift of any size to support you. However, you need to make these supporters aware of the need. Information about why you need support and how people can help should be included at exhibitions and events at both sites, in newsletters and on the website. At a minimum you should communicate with:

- those who visit either of the museum sites – people who are currently benefitting from free entry to exhibitions but who might have expected to pay, and can afford to do so

- families attending exhibitions or education/community events (a medium-sized donation will still be cheaper than taking the whole family to a paid-for attraction)

- prominent members of the community, such as local historians, politicians and educators, who value what EFDMS contributes to the region

- regular volunteers at EFDMS who benefit from the learning opportunities that working at the museum provide

- members of the (newly-created) Board, their contacts, and people like them who can be encouraged into giving

5.2 Possible Individual Campaigns

We are aware that, following discussion, the senior leadership team is against introducing an entry fee for the museums. In suggesting the following campaigns we have assumed that entry fees will not be implemented. Alternative messaging may be required should you decide to go down this route in future.

5.2.1 Building your contact base

The first step of relationship fundraising is to raise awareness of your need for support. To do this effectively, EFDMS needs to build up more information about the people attending exhibitions and education projects. This gives you a core group of engaged visitors as your most likely supporters. Having their names and contact details makes it easier for you to research this group and identify key prospects.

One simple way to do this is to set up a mailing list and actively promote it to visitors at museum events[13]. Signing up to the mailing list is an indication that they are interested in your work, and are likely to be repeat visitors. In addition to sharing information about upcoming exhibitions it also enables you to tell people about the valuable work you do outside of the public eye. You can also highlight any projects that require support (either financial or in-kind) and how people can help.

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[12] We are aware that the Copped Hall Trust is fundraising for the refurbishment but, at the moment, they don't seem to be fundraising from the general public.

[13] We are aware that you already have a mailing list but it is not well publicized and it is very difficult to find information on how to join.

As well as collecting email addresses, you need to start collecting postal addresses. Older audiences still say they prefer to receive hard copies of letters and print material. You need to be able to respond to this. Having postal addresses also makes it easier to carry out prospect research.

Despite being free to enter, the Science Museum in London asks visitors to queue and speak to a member of front-of-house staff on the way in. This enables them to upsell tickets for the paid-for exhibits but, more importantly, it provides an opportunity to ask visitors to sign up to their mailing list and to make a donation. They can then follow-up with visitors and carry out prospect research on regular attenders. This change saw visitor donations grow from £110,000 to £1,600,000 in under two years.

5.2.2 Epping Forest District Museum reopening campaign

Anniversaries and special occasions (i.e. any event where you are encouraging people to reflect on the past whilst also looking to the future) provide a great opportunity for fundraising. Launching a campaign around the reopening of the Epping Forest District Museum enables you to capitalize on the public goodwill and media attention and raise awareness of your need to fundraise.

Here are some things to consider when planning a launch campaign:

- The campaign should be forward looking – focusing on securing the success of the museum over a number of years. However, it should also be linked to a specific core element of the museum's work, such as maintaining the permanent collection. This could include displaying the exhibits, providing interpretive information, digitising the exhibits and ensuring the local community has access to the collection.

- You should have a clearly stated target and be able to say what that funding will enable you to do. Campaigns with a declared target generally raise more funding, with larger average gifts, as it is clearer to donors what is expected of them.

- Before publically launching the campaign, you need to secure support from a number of private donors to build momentum. It is important for momentum that all of your new board members give, to show that they are committed to the campaign. You also need to look at other ways they could help – such as through their company or other organisation.

- Information about the campaign needs to be a central thread of your marketing and publicity strategy around the reopening. Dedicated mailings need to go out to the people on your existing mailing list, and information about the campaign should be included at every event connected with the launch. It should also be included in press releases and material created to support local press and media coverage.

- You need to think about how you will thank donors to this campaign and what benefits, if any, you will provide. You might want to consider having unique/one-off rewards for this campaign, such as a special donor board in the entrance to the museum, to complement the sense of urgency for this campaign.

5.2.3 Syndicate campaign

A model that is proving particularly successful in the arts and culture sector is to create syndicates of supporters. Syndicates are groups of supporters (often limited to 5-10 people) who are able to make larger donations (anything from £1,000 - £10,000 depending on the organisation and the giving potential of their audience) to support a specific exhibition or piece of work. In return, these supporters are given a number of opportunities to watch as the exhibition is developed and to learn more about the work they are supporting. This is an attractive proposition to donors who want to help create something new and are keen to learn more about art and culture in the presence of like-minded people.

We would suggest trialing this with an exhibition where you are able to provide access to the curators during the development of the show and where supporters will be able to see the exhibition come together. This could include exclusive talks with the curatorial team about how the exhibits are selected and the process of putting on the exhibition.

You might want to consider a standard syndicate level of £1,000 - £2,000 (offered as a minimum donation, rather than a fixed price). In addition to the standard syndicate level, we would also suggest having a lead syndicate donor, for a minimum donation of £3,000-5,000. The presence of the higher option has been shown to increase the size of the average syndicate gift.

You will need to trial these donation levels with your board and supporters to see what is most appropriate for your audience.

5.2.4 Core-costs

One campaign could be around "Keeping the Museum Free", with opportunities for both low/mid-level donors and major donors. At the lower end, visitors to the Museum should be asked for a donation on entering. This should be voluntary, with the messaging reflecting the need to raise funding to keep the museum open. This gives people the opportunity to donate in lieu of an entry fee. Ideally, this should be a personal ask, by a volunteer or staff member, rather than a donation box. It is important to get the contact details of people that donate, so that you can thank them and keep them up to date with what is going on at the museum. It's also important that you have suggested levels of gift to prompt individuals/families. So "recommended donation £5.00."

For high-level donors, they have the opportunity to keep the museum free for other members of the community. The messaging should be targeted to their individual motives for giving – such as keeping the museum free for children/families/older people/disadvantaged people etc. You need to be clear about what each level of donation can do (i.e How much to keep the museum open for a day/week/month? How much to keep the museum free for 100 children?). This also allows you to have a naming or recognition opportunity, or to create an event where supporters get to "Meet" their object or the person who looks after it.

Stoke Museums takes this further, offering an Adopt an Item campaign[14]. Based on the more familiar adoption schemes run at zoos and animal sanctuaries, individuals can "adopt" something in the collection. This helps foster a strong personal connection with the museum and, in particular, their item. Whilst Stoke Museums only offer this for one type of artifact, offering this across a range of items would give you a level of insight into the interests of the donor. This enables you to target future asks and appeals to their interests.

Stoke-on-Trent Museums

Search Website & Collections   WHAT'S ON

Stoke Museums » Support Us » Adopt an Item

What's On

Visit

Education

Collections

Room Hire

Shop Online

ADOPT AN ITEM

COW CREAM JUGS

You can help us to care for the museum collections by adopting one of our famous cow cream jugs. Our pack includes a photograph of your chosen cow, a certificate of adoption and information on the history of the Keiller collection. Plus, in recognition of your generosity, your name will appear on this page alongside the name of the cow cream jug you adopted.

You can purchase an adoption pack in the museum's Foyer Shop, or online at www.staffordshiregifts.org.uk.

See who's already adopted a cow cream jug and helped us care for our collections below!

5.2.5 Membership or Friends scheme

Membership or Friends schemes are particularly popular with arts and culture organisations. While gifts to these schemes can be considered a philanthropic gesture, they are often driven by the tangible benefits the donors will receive. Traditional benefits often include free entry to the museums, discounts in the shop or café[15] and access to exclusive events.

Pricing membership schemes is a tricky balancing act. Donors will consider whether the cost is good value, given the benefits they will receive. This might include estimating how much they are likely to spend in the shop or café, or how many events they will realistically be able to attend. On the other side, you need to make sure that the membership fee covers the cost of delivering the benefits.

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[14] http://www.stokemuseums.org.uk/support-us/adopt-item/
[15] We are aware that you are not likely to have a permanent café in either museum site. However, perhaps a local café on the high street would agree to a partnership that would be beneficial to both organisations – i.e. 10% off for Museum Members. This provides an incentive for people to become a Member but would also drive business for the café.

One challenge to offering a scheme like this is the existing Friends of Lowewood Museum organisation. The annual membership fee of £6 (or £10 for families) sets a very low bar against which to develop other offerings. Similarly, their independence as an existing independent charity may mean they are unwilling to co-operate with the new charitable structure. As mentioned above, the ideal solution would be for control of the existing Friends scheme to pass to the new charitable structure.
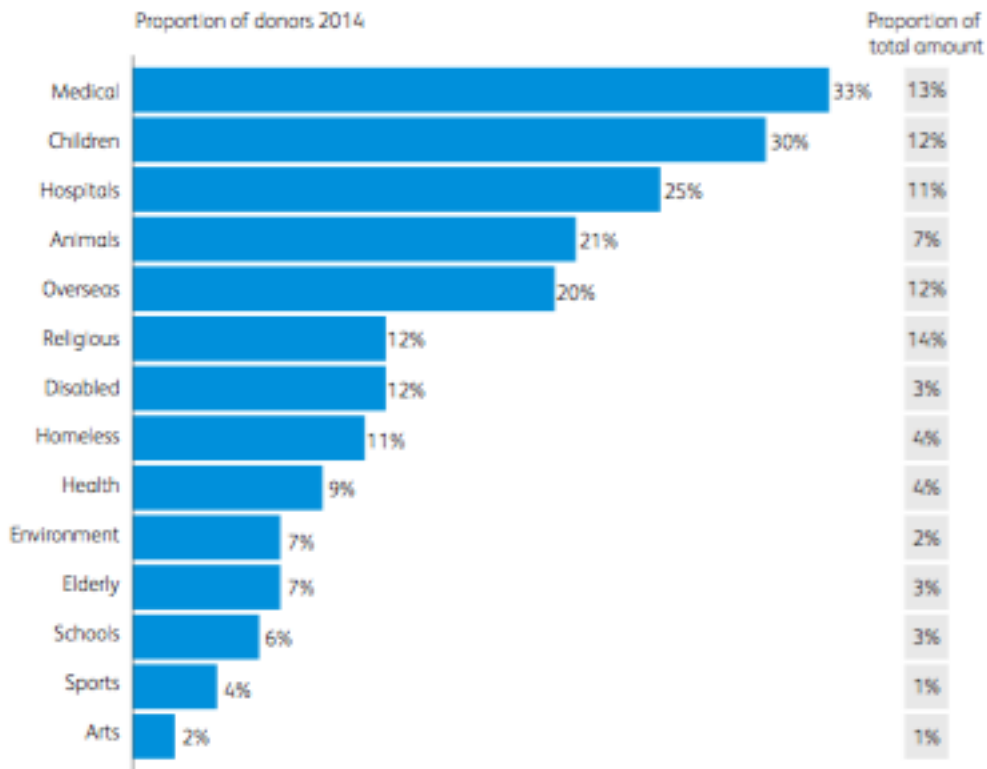
A solution would be to have a membership level with a number of tiers. This has a number of benefits. Firstly, it means you can have a level within reach of the annual fee currently charged by Friends of Lowewood Museum (£6 is definitely too cheap, but you could have an entry level which provides access to a small number of events each year). Higher levels would reflect your need for support and the greater benefits you can offer across the two museum sites. Secondly, it enables people to donate at a level that is appropriate for them, and helps articulate that your need for support is greater than the lowest level.

Depending on the benefits you offer this could have implications for Gift Aid. Gift Aid enables you to claim 25p in tax relief from HMRC for every £1 donated. More importantly, it is also a mechanism for collecting donor names and addresses to help build relationships. However, there is a limit to the value of benefits you can provide when claiming Gift Aid:

Donation	Maximum value of benefit
up to £100	25% of the donation
£101 - £1000	£25
£1,001 and over	5% of the donation (up to £2,500)

The rules for Gift Aid on cultural membership schemes is currently been reviewed. We suggest you keep up-to-date with the latest Gift Aid regulations via the Government/HMRC website - https://www.gov.uk/claim-gift-aid/overview.

5.2.6 Other campaigns

Proportion of donors 2014 | Proportion of total amount

Category	Proportion of donors 2014	Proportion of total amount
Medical	33%	13%
Children	30%	12%
Hospitals	25%	11%
Animals	21%	7%
Overseas	20%	12%
Religious	12%	14%
Disabled	12%	3%
Homeless	11%	4%
Health	9%	4%
Environment	7%	2%
Elderly	7%	3%
Schools	6%	3%
Sports	4%	1%
Arts	2%	1%

Other aspects of the museums' work might also be appealing. The chart above, taken from the Charities Aid Foundation's UK Giving 2014 report shows the types of causes donors support. While only a small percentage support Arts and Culture, other sectors closely linked to the museums' work have greater appeal. For example, campaigns linked to your education and outreach work could appeal to visitors interested in supporting causes benefiting children, disabled people or the elderly. As mentioned above, for this type of campaign to be successful you need to be able to communicate the total to be raised, how close you are to the target, the timescale to raise the funding in, and what specific amounts will enable you to achieve (i.e. what would £100 do? What would £1,000 do? What would £10,000 do?).

Campaigns of this nature require an integrated approach from all members of staff to communicate the campaign to visitors. It should be easy for visitors to donate in the museums or after they have left, using both postal and digital channels.

5.5 Individual Communications

Communications formats can vary. Obviously emails are much more cost-effective – and we understand that your current mailing list is all email-based. However, older supporters-especially those born before 1945- tend to prefer to receive communications by letter rather than email. So you will need to budget for print/postage rather than rely on email communications. This involves classifying your audience in more specific ways than you currently do.

To be successful in individual fundraising you need an individual donor database – which will be the source of lifetime regular and one-off gifts. You must also understand what motivates your potential donors to give and what is important to them about your work. A small survey of your regular volunteers would be helpful in determining what your existing supporters like about EFDMS and why they donate their time to support you.

Our understanding is that you currently do not have much information about individual visitors and mailing list subscriber habits i.e. which museum site they regularly attend, the type of exhibitions they are most engaged with. You need to start building up this information so that you can begin to target asks to groups within your database. In particular, you need to know:

- Who your regular attenders are

- What they like/value about the museum(s)

- What motivates them to attend

- What communication channels they prefer

You can do this in a variety of ways including more specific surveys, open evenings, focus groups and community events. This will also help you design fundraising messages and select your choice of channels.

Once you know more about your existing audience and subscribers, you can then build on your existing communication activities and develop new channels. We suggest you should focus on:

- *Regular newsletters* to mailing list subscribers and supporters. This should be an update on all aspects of the work across the two sites, building excitement ahead of upcoming EFDMS exhibitions and also showing how much work takes place outside of the public eye. You should include fundraising messages as part of the newsletter, identifying what the need is and how people can get involved.

- *A simple fundraising leaflet*. This is an essential element in your fundraising portfolio. There are many examples of good practice available from leading arts and non-arts charities such as the NSPCC, National Theatre etc. This should be prominently displayed near the entrance/exit to both museum sites as something visitors can take away. Any good fundraising leaflet should include what you do, how much it costs to run the museums, a range of ways that people can help you and a simple response mechanism. Make sure the literature has up-to-date contact details including your website address and engaging pictures from previous exhibitions.

- *Messaging on all communication material:* your fundraising messages should be integrated across all of your communication material. This helps you to reach the broadest audience, raises awareness of your need for support and enables you to celebrate those that are already supporting. So, if you are promoting a new exhibition or project, talk about how people can get involved or help. If donors have helped make something possible, celebrate it and share this with your visitors.

- *Signage in the entrance to the museums:* it is important that visitors understand your need for support and how their donation will help. The entrance/exit to the museum is an ideal place to share this message, especially if you have staff there who can answer questions of engage with visitors about making a donation.

- *Online and Digital donation mechanisms*: One of the best times to ask for donations is when a potential supporter has had an emotional response to your work. This could include when they are engaging with key objects within the museums. With more people carrying a smart phone than a credit card, online and digital mechanisms (such as text giving or via a website) enable you to capitalise on these moments while also collecting audience data.[16]

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[16] There are a number of providers of this technology, including JustGiving, CAF Donate and Vir2. You should consider what mechanisms you require and how much support you need to maximize these channels

- *Engagement and fundraising events.* Talking positively about fundraising whenever you can to whomever you can is a good start. It's easier at an event to explain why donations are so important. This could include Private Views and exhibition launches, as well as insight events. The Board should act as 'champions', particularly amongst leading figures within the local community, and they should give themselves. This encourages others to do so.

5.6 Your priorities to maximise Individual fundraising

	Key Actions
Short-term **0-6 months**	- It is important when recruiting your new board to explore opportunities for members to give at a level that is appropriate for them. This helps provide momentum to any future the campaign and shows the need for financial support. It also gives board members the right to ask others for donations. - include fundraising messages in all material created around the reopening of the EFDM. We suggest an initial campaign around the reopening is a good way to start getting visitors used to the new charitable status, the need for fundraising and that they will be asked for donations. As well as highlighting the need for funding, your mailings and blogs should celebrate those that give and show what their support has enabled you to do - you need to add a specific individual giving page to the museums' websites, or establish a new website for the charitable organisation with links from the two museum websites - see **Appendix Four** for some ideas - plan the donor journey for EFDMS individual supporters to ensure all gifts are acknowledged in a timely, personalised way, that donors are appropriately thanked and engaged, and that they are asked for future gifts - create a stewardship strategy to engage individuals after their gift. This should go beyond mere banking and thanking. Who is the right person to thank and lead on the relationship with the donor? How can you show the impact their gift has had? How can you personalise your communication to reflect their support? When should you make a second ask?
Medium-term **6-18 months**	- carry out a wealth screening of your mailing list[17]. This process helps identify the best prospects on your mailing list based on publically available information (postcode analysis, company records etc). While this will not give you a definitive list of prospects, it will give you a strong foundation on which to build - implement online and digital giving channels to reach audience members at all EFDMS events - you will need to develop additional internal resources to support individual fundraising, specifically: - responding to individual giving enquiries. Larger scale givers- HNWI- will need a response rather than ticking a box - maintaining an up-to-date database of potential donors with an on-going communication plan - provision of 'news' and items for general fundraising

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[17] There are a number of companies in the UK who can do this for you, including Factary and Prospecting for Gold

	communications such as the newsletters. (However, you should be aware that any HNWI will need personalised communication. This requires time and resources.) ○ development of relationships with one-off donors to encourage them to become regular donors
Longer-term **18+ months**	• eventually, you will also need someone to maintain these relationships- especially if you secure one or more HNWI supporters. Such individuals require high-level, on-demand contact. You need to consider who will be responsible for the day-to-day, low-level management of these donors, and who is appropriate to manage high-level contact • HNWIs tend to offer limited support and for a fixed period. And they do prefer restricted giving, at least initially. So again this relates to the need to have specific propositions that might be attractive to these individuals. The British Museum sets out a range of propositions as "Five Fundraising Priorities", including a Gift Ladder showing what each amount could do[18]

How you can help

The Museum aims to make its Ancient Egypt and Sudan collections as widely available as possible. Your support will really help us to achieve our goals.

- **£35,000 will enable the department to hire a full-time curator for one year** to specialise in Egypt of the late Period (c. 700–343 BC) – a time of intense cultural interaction with Persia, Assyria, Nubia and Greece, and the development of a new writing system (demotic).

- **£30,000 will create a position to photograph and catalogue 2,500 objects** in the collection, thus making more of the collection accessible to the public through the online database.

- **£10,000 would fund a fieldwork season at Elkab,** where specialists in the department are documenting, researching and conserving decorated tomb chapels of the mid-2nd millennium BC.

- **£5,000 will fund a three-month post-doctoral fellowship** to research and enhance our understanding of the collection, while also developing the skillset and experience of a promising young scholar.

- **£4,000 will fund the scanning and virtual unwrapping of one mummy in the collection.**

- **£3,000 would fund editing work for an issue of British Museum Studies in Ancient Egypt and Sudan,** a biannual academic journal, available free online.

- **£2,000 would purchase a high performance computer** capable of processing high spec graphics that enable curators to view mummy visualisations.

- **£1,000 or more will allow the Modern Egypt Acquisition Fund to grow** so that it can purchase important contemporary works for the collection.

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[18] http://www.britishmuseum.org/support_us/ways_of_giving/ancient_egypt_and_sudan.aspx

6.0 Corporate Fundraising

Corporate fundraising is a much smaller part of most charities' income than is commonly believed in the arts and culture world.[19] Talking about this in a recent report nfpSynergy, the respected charity think tank, said: "Typically those outside fundraising think that companies could or should be giving millions to charities when the reality is very different. Very few organisations get a significant (say 10%+) percentage of their income from companies and companies typically want publicity or volunteering opportunities or other benefits in return. Small charities find it harder to meet the demands of corporations because they lack the infrastructure needed."

Recent evidence from Charities Trust, another respected research and support agency, suggests that while there was some growth in the total value of corporate giving between 2007 and 2012, the percentage of cash donations declined, with in-kind and other forms of support making up a bigger part of partnerships. This includes free support, office space and Board membership. A Directory of Social Change report in March 2013 explains that the average community contribution by the top companies represents 0.43% of their pre-tax profits, and this includes in-kind as well as cash donations.

While a number of national museums (such as the Science Museum, Imperial War Museum and Natural History Museum) have secured sponsorship deals from companies, local and regional museums have had less success in this area. Organisations can also engage corporate supporters through a corporate membership schemes. However, these are also less common at local and regional museums.

In some smaller organisations employees often have a say in the charities that companies give to. This means there is often a preference to support local causes - or highly emotive causes such as cancer, dementia, children, poverty and homelessness. The education and outreach work of the two museums might appeal to employees and you should ensure your mailing list subscribers are aware of this vital part of your work. Similarly, this might be something your volunteers can help with, if they are volunteering alongside their employment.

As the nfpSynergy report says, corporates place demands on the organisations they support. This includes reporting requirements. You need to make sure you have the capacity and resources to write reports for your corporate partners. This should include a detailed description of what you have provided (number of flyers printed with sponsor logo, number of free tickets etc) and what you believe the Return on Investment to be.

6.1 Should EFDMS invest in Corporate Fundraising?

Advantages

- Local professional services – there are a number of local professional services companies (i.e. solicitors, accountants, architects) in the district. They are often competing for local customers and can benefit by being associated with a popular and important local cause. You need to identify the profile of your visitors and consider the types of company that would be interested in engaging with them. Financial services, legal services and estate agents have traditionally been interested in supporting arts and culture organisations. Engaging with the Epping Forest Chamber of Commerce is one way of identifying the concerns that local companies have and meeting key business people in the area. New board members might also have local business connections.

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[19] nfpSynergy in their Guide to Charities starting out in Fundraising *Gimme, Gimme, Gimme* (March 2011)

- In-kind – while companies might not be able to give cash, there has been a rise in in-kind donations. The museums should consider whether they are currently paying for materials or equipment that a company might donate. If there are, you need to consider what you can offer the company in return, based on the value of the in-kind support. This can also be a simple and safe start to a relationship that later develops into financial support.

- Staff Time – in addition to materials and equipment, some companies are keen for partnerships to include opportunities for staff volunteering. You need to consider how staff involvement from a local company might help. This might include help with the establishment of the charitable vehicle, or becoming a trustee. A business person on the board can also lend credibility.

Disadvantages

- Major companies – There are no major companies with headquarters in the area. This limits the number of potential supporters capable of giving sizable levels of support.

- Audience reach – the relatively low numbers of visitors across the two sites, and the low levels of public awareness of the two museums weaken your position to compete for money from the marketing budget of companies. (This may change with the reopening of EFDM). Your best chance would be competing for money from the Corporate Social Responsibility budget. However, these budgets are small and most are declining.

- Offering – A key motivator for companies supporting arts and culture organisations is opportunities for staff and customer entertainment. Our research of local comparator museums shows that most focus their corporate offer around venue hire and exclusive events. While the refurbished EFDM will have a space that can be hired out, the lack of catering facilities will make it difficult for either museum to compete in this space.

=mc's recommendation is that the investment required to compete in the corporate space outweighs the likely return. While there may be some benefits to be gained from working with local companies (particularly around in-kind support), other income streams should be a priority. Corporates should be a longer-term focus.

6.2 Key considerations for corporate partnerships

Having secured a corporate partnership, there are a number of things you need to consider, or be aware of, to ensure the partnership is a success:

- When entering in to a sponsorship or partnership agreement you need to be clear about the aims of each organisation and what is expected of each side. Corporate supporters will almost always want to see a return on their investment and can be very demanding. Make sure you have a written agreement outlining what is expected from both sides.

- In addition to informal updates and regular invites to events, you should be carrying out formal evaluations throughout the partnership. This enables you to show how you are performing against the agreed aims and provides an opportunity to make changes if necessary. It may be that you need to recruit an external evaluator to do this.

- You should also provide a written evaluation at the end of the partnership which carefully details the outputs and outcomes from the sponsorship from the company perspective, showing the return on investment. Not only does this enable the relationship manager to share the success with other stakeholders, it can also be useful in demonstrating the benefit of the partnership to new staff if key contacts are replaced.

- As well as being vital for the sponsor, these reports can also be valuable recruitment tools for EFDMS. Companies want to be associated with a successful brand. Evidence of how previous sponsors have benefitted can help you to clearly articulate your track record of success.

- In addition to the cash that companies can provide, you need to think creatively about what other skills and resources the company might be able to provide to add value to the sponsorship. You also need to think creatively about what else EFDMS can provide, such as meaningful ways you can engage staff and other stakeholders in your work.

- Share success stories from sponsorships both within and outside of the sector. In addition to press and PR relating to these partnerships, one way you can do this is to nominate the sponsor for awards (such as the annual UK Sponsorship Awards or Arts and Business Awards). Not only does this make the sponsor feel appreciated, it also highlights EFDMS as a competent, successful organisation for other businesses to partner with.

- Corporates can help to recruit other corporates. You should try and use the existing networks of supporters to secure others. For example, many companies have suppliers or associates who might become involved.

6.3 Who is your target corporate audience and how do you reach them?

- Your target market will almost certainly be companies based in, or with a strong presence in, Epping Forest and Essex. Whilst we appreciate that the museums attract visitors from London and further afield it is not clear to us how a company outside of the region would benefit from supporting EFDMS.

- One key effort is taking part in networking opportunities organised by Epping Forest Chamber of Commerce. Many Chambers of Commerce provide speaking opportunities and welcome representatives from arts and cultural organisations at their events. The reopening of the museum provides an ideal hook to speak at one of these events. This is a great way to introduce your work to these agencies that often have members with funds to support work. However, this takes time and resource.

- Tailor proposals to support for specific corporate sponsorship needs. Reflect their corporate interests and introduce a value-based package to reflect the benefits you are providing e.g. profile/access to specific customers. See below for an example from Sage Gateshead.

- media groups – newspapers and radio – are very specific potential corporate partners who can then in turn help you leverage other sponsors. They offer the exposure you cannot. Media tie-ins offer not only excellent fundraising potential but can raise awareness of EFDMS within the local community and help you to recruit new supporters.

Sponsorship opportunities

Whether you are looking for impact, to differentiate your brand, to access our audience, or a longer term branding presence in the region, we can help your business to achieve its objectives through sponsorship. You can sponsor one of our high profile festivals, a single concert or a concert series, one of our learning & participation programmes or purchase naming rights of a designated space in our award winning building.

Sponsorship provides opportunities for your businesses to:

- Align your brand with Sage Gateshead, the most high profile cultural organisation in the region
- Access our audiences. We attract over 700,000 visitors each year. In addition, our website attracts half a million unique visitors per year, making almost a million web visits
- Create unique entertainment, networking and corporate hospitality opportunities to involve your clients
- Receive complimentary tickets and benefit from generously discounted venue hire rates
- Enhance your company profile in the region and gain publicity through tailored communications campaigns
- Demonstrate your commitment to Corporate Social Responsibility in our region

If you would like to have an informal discussion about forthcoming opportunities, hear testimonials from previous sponsors or would like to find out more about how sponsorship can benefit your business, please do not hesitate to email or call Jennifer Rycroft on +44 (0)191 443 4651.

6.4 Maximising the potential from corporate fundraising

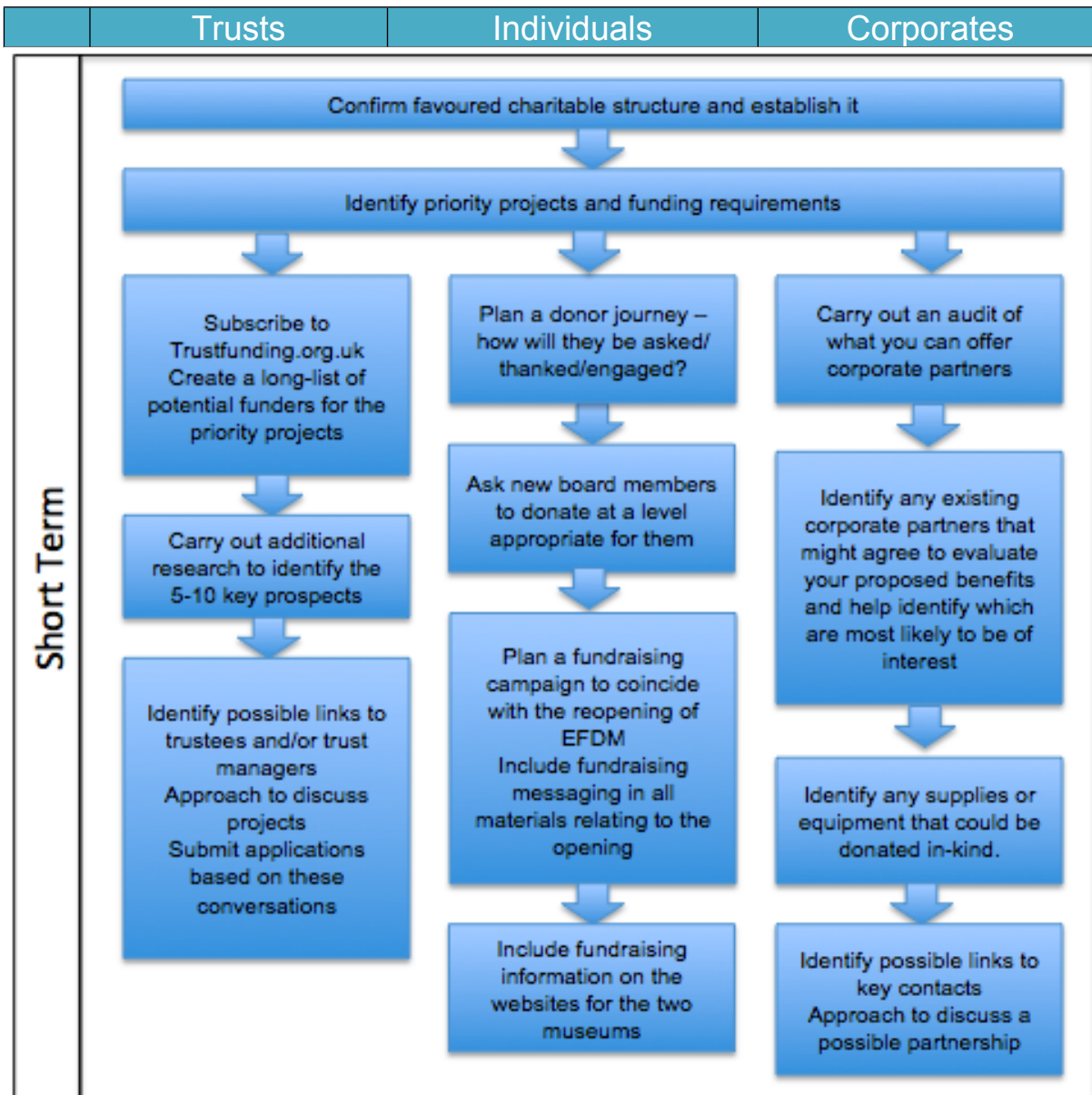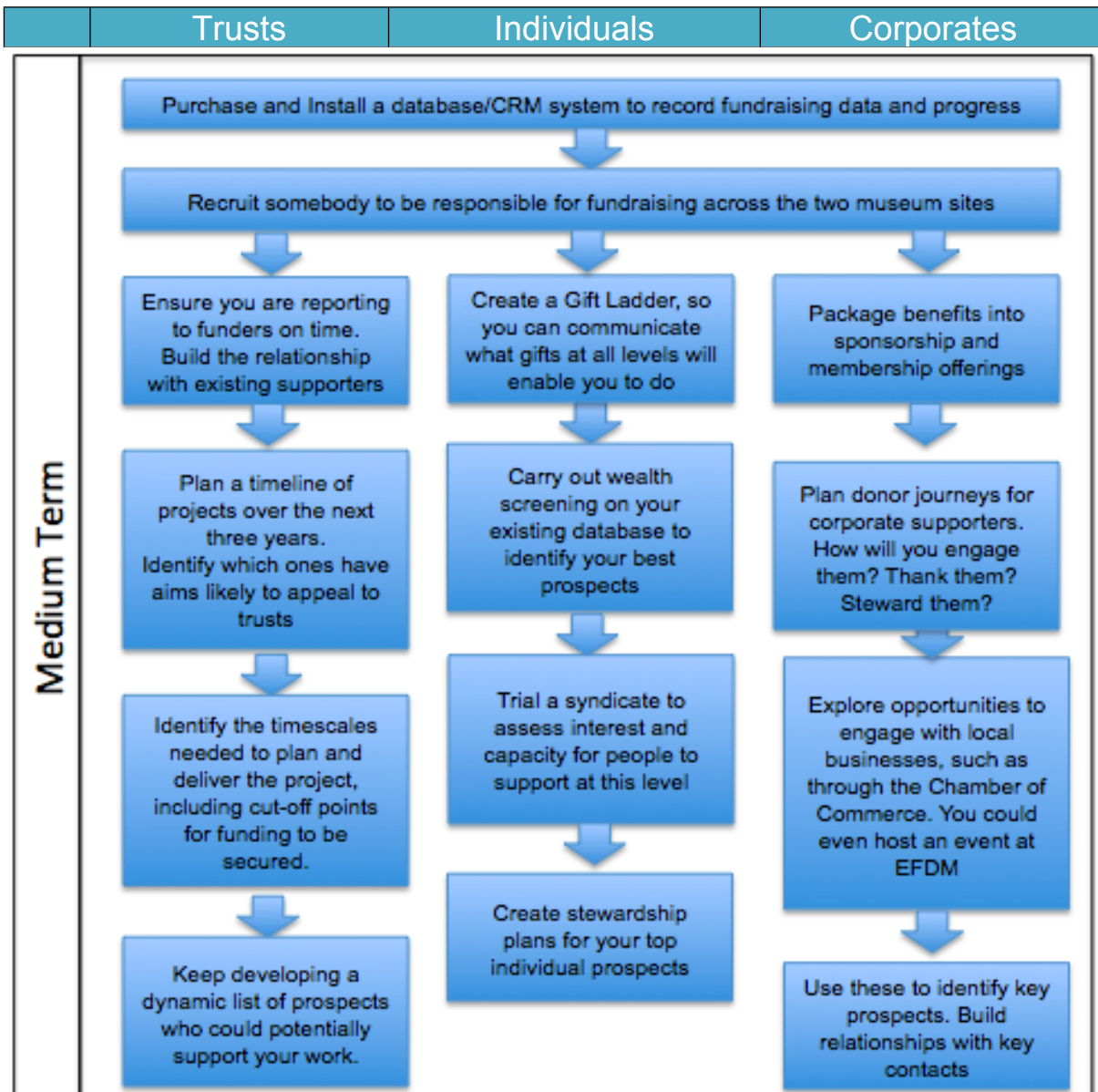|	Key Actions
Short-term **0-6 months**	• Corporate partners often require significant support in delivering the benefits they want- and feel they are paying for. So, until more resources are available, you may want to limit the number and type of approaches you make to those of sufficient financial value to make it worth your while. • Carry out an audit of the things you are able to offer corporate supporters. This could include venue hire, opportunities for staff to volunteer within the museums etc. • In partnership with your board, identify some friendly corporate contacts that can help assess the list of benefits that you can offer, and suggest which, if any, would be of value to them. This will enable you to evaluate whether there is a market for the benefits you can offer. • Identify any material resources or items that you require for the museums that a company could provide in-kind. Who could provide these things? Who do you know in those companies, or who could introduce you to those companies.
Medium-term	• If the response from companies to the benefits you can offer is

6-18 months	positive, prepare costed corporate sponsorship packages with graded levels of benefits (e.g. along the lines of Gold, Silver, Bronze - but don't use these names. Who wants to be bronze? It is better to use engaging names, such as names of people associated with the local area – Boudicca, King Harold, King Henry etc. In this way, 'every' level is good.)
	• You need to ensure you have the resources required to manage any corporate relationships, particularly in providing the benefits agreed, and reporting back to supporters.
	• Proactively seek opportunities to meet local business leaders and discuss their needs and how you might be able to help. For example, could you host a breakfast event at the Waltham Abbey museum for members of the Chamber of Commerce, in return for the opportunity to talk about the museum's work?
	• Include all corporate donors and their representatives on your database and ensure they are regularly invited to any engagement or fundraising events. Are there any ways that they can add value to events you are planning to run? This is a great way of engaging potential supporters.
	• Plan the donor journey for corporate sponsors. This includes putting in place processes for reporting on partnerships (both during and at the end), proactively sharing news and achievements, nominating sponsors for awards and more rigorously proving the impact and benefits of sponsorship.

Appendix One: Overall Action Plan

Below is a more general action plan. Specific plans for each stream are contained in the report above.

	Trusts	Individuals	Corporates

Short Term

Confirm favoured charitable structure and establish it

Identify priority projects and funding requirements

Trusts

Subscribe to Trustfunding.org.uk
Create a long-list of potential funders for the priority projects

Carry out additional research to identify the 5-10 key prospects

Identify possible links to trustees and/or trust managers
Approach to discuss projects
Submit applications based on these conversations

Individuals

Plan a donor journey – how will they be asked/ thanked/engaged?

Ask new board members to donate at a level appropriate for them

Plan a fundraising campaign to coincide with the reopening of EFDM
Include fundraising messaging in all materials relating to the opening

Include fundraising information on the websites for the two museums

Corporates

Carry out an audit of what you can offer corporate partners

Identify any existing corporate partners that might agree to evaluate your proposed benefits and help identify which are most likely to be of interest

Identify any supplies or equipment that could be donated in-kind.

Identify possible links to key contacts
Approach to discuss a possible partnership

Trusts	Individuals	Corporates

Medium Term

Purchase and Install a database/CRM system to record fundraising data and progress

Recruit somebody to be responsible for fundraising across the two museum sites

Trusts

Ensure you are reporting to funders on time. Build the relationship with existing supporters

Plan a timeline of projects over the next three years. Identify which ones have aims likely to appeal to trusts

Identify the timescales needed to plan and deliver the project, including cut-off points for funding to be secured.

Keep developing a dynamic list of prospects who could potentially support your work.

Individuals

Create a Gift Ladder, so you can communicate what gifts at all levels will enable you to do

Carry out wealth screening on your existing database to identify your best prospects

Trial a syndicate to assess interest and capacity for people to support at this level

Create stewardship plans for your top individual prospects

Corporates

Package benefits into sponsorship and membership offerings

Plan donor journeys for corporate supporters. How will you engage them? Thank them? Steward them?

Explore opportunities to engage with local businesses, such as through the Chamber of Commerce. You could even host an event at EFDM

Use these to identify key prospects. Build relationships with key contacts

Epping Forest Museums Service - Fundraising Strategy, DBI-23.11.15

Appendix Two – Comparator Interviews

Appendix 2.1 – Norfolk Museums Development Foundation

Background

Norfolk Museums Development Foundation supports the 10 museums of the Norfolk Museum Service. This is a joint Local Authority museums service, governed by seven district councils and managed by Norfolk County Council. The Foundation was established in 2014.

Drivers of Establishment

In 2011 there was a strong push from the County Council to take the museum service in its entirety into an independent charitable trust. After a change of political administration this was reversed to a strong desire to retain the service in Council ownership. The research that had been done in relation to an independent trust had identified opportunities for securing additional income and so they decided to set up the Norfolk Museums Development Foundation as a fundraising organisation.

A number of the museums that are part of the museum service already had independent supporters groups. Those groups have very specific, niche interests that relate to their particular museum and its subject area. The Development Foundation has a much broader ambition and different focus. It targets funding at a higher level than any of the individual trusts.

Legal Structure

The Foundation is structured as a Registered Charity and a Company Limited by Guarantee. This was felt to be a tried-and-tested route compared to other models, such as a Community Interest Company.

This structure has not, to date, presented any problems or prevented them from doing anything.

Governance & Administration

The Trustee Board has 12 members. The Museum Service was determined from the outset that they needed to take a skills-based approach to trustee recruitment. This was partially based on the input they received from Tyne & Wear Museums during their research. Tyne & Wear had begun with a very Local Authority controlled Board, and had then found that they had to unpick it and establish a skills-based board with a greater degree of independence.

The Norfolk Museum service focused on recruiting trustees with experience in business, tourism, and higher education. They also looked to people who had business connections and networks to help with fundraising. Trustees include the Chief Executive of the local YMCA, the CEO of the Chamber of Commerce, the Vice-Chair of the Local Enterprise Partnership, the Business Director from a local university, the chair of the Local Enterprise Partnership Cultural Board, a PR specialist, an accountant, and a senior lawyer. Two members are ex-officio Local Authority Elected Members. These are the Chair of the Joint Museums Committee, who is also currently Chair of the Foundation, and the member with the overall portfolio for culture.

At the Council's instance, there was open recruitment for trustees, which resulted in a high caliber of applicants. Three trustees were recruited through this route. The remainder of the Board were approached and asked to submit expressions of interest.

The Board has no control over the museums' building, collections or staff. It is purely a fundraising mechanism.

Much of the administration is undertaken by the Director of Development, with support from Norfolk Public Law (NP Law), the shared legal service which supports the Councils based in Norfolk and a number of other pubic sector clients. One of the Trustees is Company Secretary for the Foundation. The Accountant on the Board handles financial matters and issues such as registering for Gift Aid. The Foundation's banking and financial arrangements are completely separate from the County Council.

Set-up

Set up was slow, for a number of reasons.

- Elected Members were concerned that this could be putting the Museum Service into Trust by the backdoor. Time and effort had to be invested to reassure them. Progress through the Council's committee stages also took time.
- They were strongly encouraged to use NP Law for the legal set-up. It has relatively limited experience of charity law.
- At the time the Foundation was registering as a charity the Charity Commission was going through cutbacks and restructuring and changing the requirements for registration. This slowed down the registration process.

Legal costs were in the low thousands of pounds. They feel that using NP Law was probably not the most economical approach. They have not yet developed separate branding, or a marketing and communications plan, and so do not yet know how much these will cost.

Reflections & Lessons Learned

The Museums Service has been delighted with the caliber of the trustees. Aside from the Foundation generating money the Board is twelve new people who are huge advocates for the Museum Service. They are helping to broker new partnerships and have new networks. A number of trustees explicitly asked if the Foundation was intended to be primarily just a mechanism for receiving funds or if it would be an active and independent body. The independence of the Foundation brings energy and involvement from the trustees.

A challenge has been the level of communications required from the outset in order to ensure trustees were fully signed up and active. In hindsight, the Museum Service feels it would have been worth having a plan of how to engage them more frequently between board meetings. They now receive a fortnightly situation report on fundraising and the museum service more generally, along with the monthly staff newsletter, plus regular email updates if anything relevant happens. A key learning has been that they are such busy people, so if you don't use them they'll forget about you.

Managing relationships with the existing supporter groups, so as not to alienate them, has also been a challenge. A lot of work was done at the outset to reassure them that the new charity would have a different focus to them and not tread on their toes. There are regular meetings with the administrators and committees of the various groups so that there is clear communication.

More time has been needed from the Director of Development to manage the Foundation than she anticipated. She tries to keep this to one day a week, but currently finds that it often needs more than that. She anticipates that this will reduce as the Foundation becomes more

established.

Fundraising income has been modest to date, which they expected. The Museums Service is about to embark on a £12M project to redevelop Norwich Castle. The Foundation hopes to be able to raise £2M towards that. Gift Aid alone has massive potential to raise income that was not available to them before.

Appendix 2.2 – Hampshire Cultural Trust

Background

Hampshire Cultural Trust covers 25 museums and arts venues in the Hampshire County Council and Winchester City Council area. It was established in 2014.

Drivers for Establishment

There were two drivers behind the establishment of the trust. The first was an anticipated reduction in local government funding, and a consequent desire to diversify the funding base. The second was a continued ambition for cultural services and the overall cultural offer, on the part of Hampshire County Council and Winchester City Council. The establishment of the trust was not just about preparing for funding reductions, but also about actively wanting to grow and improve the cultural offer.

Venues and some services had not seen a great deal of investment over the preceding years. This lack of investment was in both the capital infrastructure and in ideas and innovation at the customer level. A key ambition for the trust was to raise the quality and excellence of what was delivered, as well as to reduce pressure on the public purse.

Legal Structure

The trust is structured as a Registered Charity and a Company Limited by Guarantee. They considered a Community Interest Company (CIC) as an alternative structure, but felt that this mechanism was still in its early days and was unfamiliar to people. They didn't want to use an unfamiliar structure and make stakeholders nervous, especially Elected Members and potential funders.

The trust also has a trading company subsidiary. This is set up by shares, with the trust as the only shareholder. They have the flexibility to transform this into a more CIC-type approach should they wish to at a later stage.

They have found that the structure has worked well for them and they have not found that it prevents them from doing anything that they want to.

Governance & Administration

The Memorandum & Articles of Association allows for up to 12 trustees. Based on advice from organisations they had spoken to during their research, they began with a smaller founding Board of 6 trustees. This was to enable quicker decision-making and to allow them to focus on recruiting people with core skills. These skills included a Chair with a strong local reputation, and people with sector knowledge, business experience and media contacts, as well as two Local Authority nominated members, one from each of the councils. They subsequently added an additional four trustees, looking for people with skills that would complement those of the existing board members. The final two members are now being added. An open call for expressions of interest in being a trustee resulted in over 70

applications.

The trust has its own accounting system, which is separate from the Council's and its own Company Secretary.

<u>Set-up</u>

The initial discussion about setting up the trust and development of the business case took place over a number of years. Once the decision was being made, it took them 6-12 months to implement it. In addition to legal fees, the largest area of costs was for re-branding. They estimate that this cost £25,000. This cost is partially a function of the branding being rolled out across 25 venues.

<u>Reflections and Lessons Learned</u>

Overall, the establishment of the trust is felt to have been beneficial. The input of the trustees is particularly valuable. Having 12 people, hugely influential in their own field, passionate and committed to this as a venture, has significant potential. Overall, there is much greater engagement of people from a range of different backgrounds. People are prepared to give grants and donations to an independent organisation where they had not been prepared to for a Local Authority.

A key factor has been the support of the Local Authorities, and their recognition that this was a venture for the long-term, not one which would result in immediate pay-offs. There has been no pressure to deliver significant savings to the Local Authorities in year one. They recognise that it will be three years, or more, until it will result in significant savings to them.

One of the key learnings has been the different cultures and needs of different stakeholders. They have found that they need to deal very differently with Local Authority stakeholders compared to Corporate or High Net Worth Individual supporters. Each has different languages which require different ways of communicating ambition. Managing these different cultures can be a challenge.

Overall, this is a route they would recommend.

Appendix 2.3 – Maidstone Museum Foundation

<u>Background</u>

The Maidstone Museum Foundation was established in its present form in 2003. An earlier charity had been set up in the 1980s as a Friends organisation for the museum, but was later disbanded by its board. However the charity was never de-registered with the Charity Commission. The current Foundation therefore resurrected the existing registered charity, rather than establishing a new one from scratch.

<u>Drivers for Establishment</u>

The Foundation was resurrected in order to secure additional income for the museum. The board undertakes fundraising activities including applications to trusts and foundations, and events such as a jazz night and dinner. It also receives the donations from collection boxes in the museum. It also runs a Friends scheme, the membership fees of which are income for the Foundation, which gives reduced priced admission and similar benefits. The Foundation has been able to raise up to approximately £25,000 a year, and the museum is currently looking to it to raise £20,000 - £30,000.

Legal Structure

The Foundation is structured as a Registered Charity and a Company Limited by Guarantee. The structure was driven by the structure of the existing, dormant charity. They have found this structure enables them to do all they want to in terms of fundraising.

Governance & Administration

The Foundation's board is made up of volunteers. Membership has been driven by who offers to take part, rather than by skills, experience or contacts. They are beginning to think that they need to have members who are recruited for particular skills. The museum manager is an *ex-officio*, non-voting, member of the board. There are no Elected Members of the Council on the board.

The board is responsible for filing accounts and returns, and other administrative responsibilities.

Set-up

There was no specific set-up as the foundation resurrected an existing dormant entity.

Reflections and Lessons Learned

The relationship with the Board can be tricky and needs a lot of managing. The Board is it's own entity – the museum doesn't control them. The museum can ask them to support projects, but they don't have to. They sometimes want to try to drive what the museum is doing, and can get upset if the museum doesn't do what they want. They don't always understand what is possible or what else staff have on their plates. None of the Board have experience in the museum sector of working for a Local Authority. They are involved because of their interest, rather than their knowledge or experience.

The Board pulls from a small pool of people. They all sit on various committees in the local area and all know each other, but don't know anyone else. It is hard to get new blood or new perspectives. They Chair is a key appointment, and it would be beneficial to think more strategically about membership, and to be very clear about what people are expected to bring to the Board – be that their wallet, their black book, or specific skills.

Managing the relationship with the Board takes time. It is all about relationships. This isn't something that can be delegated. As a manger you need to help provide strategic direction, manage expectations, and manage the politics.

Appendix Three – Setting up a Charitable Trust – Next Steps

<<Report from Joanna>>

Appendix Four – Creating an EFDMS online donation page

Having an online donation function will help raise awareness of EFDMS's need for support and can increase the amount of donations you receive. One approach would be to have a separate website for the new charitable structure. This could be linked from both the EFDM and Lowewood Museum websites and other promotional material. This should have information on how companies, individuals and foundations can help. Each of these needs different elements. It should also be possible to donate directly through the website – this is now very cheap and easy to do, and there are a number of companies that can offer this facility.

A donation page should have the following characteristics:

- It should be optimised for web searches, ensuring that people can find your site quickly and easily. There should also be links from the homepage of the Lowewood and EFDM museum websites.
- It should be easy to view online, on laptops, tablets and smart phones. There is a rapid increase in the number of people using these devices for web viewing, and this will enable people to make donations when they are in the museums. Donation portals such as CAF Donate and Just Giving are already optimized for use on these devices.
- It should involve a compelling story (about a particular exhibit, person or project) and a clear call-to-action (i.e. what you want people to do – "five ways you can help")
- It should communicate urgency and impact – we are only able to put on this exhibition if we raise £x
- It should include endorsements from the museums heroes and heroines – the curators and conservators behind the work. It could also have a list of people or organisations who have already supported you to encourage others

The actual donation page should:
- Have no jargon, avoiding phrases like 'NPO status'
- Use images or visuals to direct attention
- have no distracting 'other' info about events, publications etc
- include a phone number and dedicated email address
- allow social sharing for Facebook, Twitter, etc.
- have an autoresponder that asks new donors to share campaign
- generate a personalised email thanking them for their gift. This should be signed from the organisation, not from the web platform

The donation form should:
- only include necessary fields- don't collect info that isn't important
- be simple and easy to complete
- offer suggested donation amounts- £25, £50, £75 etc. These should be linked to specific outcomes- e.g."ensures that x number of people will participate in a workshop"
- ensure new donors are redirected to a Thank You page- maybe with a video saying "thanks" from a recognised local advocate of EFDMS

The donation page and thank you page should be tracked in Google Analytics to show how people move through and across the site. Many donation platform providers will enable you to run multiple campaigns. This means that you can change the messaging on the donation page depending on what route they take to get there. For example, if someone clicks a link from the Lowewood page, you could tailor the donation page to talk about Lowewood.

**Epping Forest District Museum
Case for Support**

"We celebrate the Epping Forest District, with an emphasis on people and the environment in which they live. This is achieved through exhibitions, collections and records for which we care. By making your museum service accessible to everyone, we contribute to the quality of life in the district." – EFDM Mission Statement

Epping Forest Museum- linking the local with the national

Since 1981, Epping Forest District Museum (EFDM) has provided a space for the local community to come together to learn about the District's rich and varied history. Occupying a beautiful Tudor building in the heart of Waltham Abbey, the museum charts the lives of the people who have lived and worked in the district and helps us understand what their stories can tell us about our wider national history.

The museum is now poised to make a major leap forward. This document lays out what the current situation is and how you can help.

Waltham Abbey, home to the Museum, has been the scene for many key encounters between the church and the crown, with links to Saxon, medieval and Tudor Kings. There is even claim of a link to Queen Boudica. The exhibitions within the Museum tell the story of Waltham Abbey and the Epping Forest District, showing how the events that took place in the area influenced the rest of the country.

Key exhibits in the Museum include:

- **The Waltham Abbey Bible** – dating from 1200 AD, this handwritten Bible belonged to the Prior of the Abbey. It is of historical importance as, not only is it the only surviving book from the Abbey library, but it also contains a list of all of the books held in the library. This gives us a valuable insight to the biblical, medicinal, philosophical and legal texts books available to the Abbey inhabitants. The Bible was chosen as one of the top ten museum exhibits in Essex as part of the BBC's national "History of the World" project in 2010.

- **The Tudor Decorative Panelling - Waltham Abbey, Essex (built between 1520 and 1530).** The museum displays an exceptionally fine set of Tudor decorative room panels on loan from the V & A Museum. The panels comprise a range of motifs showing a mix of Italianate forms and a high level of skill in execution and group narrower panels, all with a central medallion containing a profile portrait or heraldic device including those of Henry VIII and Catherine of Aragon, and above and below supporters consisting of a mixture of Italianate and Gothic designs. The 110 panels are a rare survival from this period.

- **Painting 'The Garden, Epping' by Lucien Pissarro** - Lucien Pissarro was born in Paris in 1863, the eldest son of impressionist painter Camille Pissarro and Julie Velay. Lucien was a skilled painter, engraver and lithographer. By 1886 Lucien was associated with his father in the Impressionist movement and following his permanent move to England in 1890 he was instrumental in the securing the acceptance of Impressionism here. Between 1893 and 1897 Lucien and his family lived at 44 Hemnall Street, Epping, which Lucien named 'Ergany House'. The garden of the house forms the setting for this painting. In addition to the painting in EFDM, other

paintings of Epping by Pissarro are held in the collections of the Tate and the Ashmolean Museum.

In addition to our permanent exhibitions, EFDM has a programme of touring exhibitions that are displayed in museums across the country.

In the wake of a succession of funding cuts, hosting touring exhibitions is a more cost-efficient way of programming work for many museums. As a result, museums are increasingly looking for low-medium priced touring exhibitions to programme into their spaces. The need for this service we provide has been recognised by Arts Council England, who awarded EFDM £140,000 to produce touring exhibitions to support museums in the East region, as well as nationwide.

EFDM's touring exhibitions have been displayed in venues as diverse as Knebworth House, RNLI Henry Blogg Museum, Combined Military Services Museum, East Anglian Railway Museum, Harlow Museum and Science Alive, Loughton Library and Epping Forest College. In producing our exhibitions we have worked with a range of educational and community groups as well as museum partners.

Within the Museum we have the skills and track record to deliver our touring programme. However, we lack the manpower and budget to develop this initiative. We must secure external funding to develop our programme of touring exhibitions. Developing the programme will enable us to charge competitive hire fees. This means that, after initial set up, the programme could pay for itself and raise vital income for EFDM.

The work at MHC includes a year-round programme of education and outreach work designed to engage local people, and especially children, in the area and its history. This includes:

- **Activities for Schools -** We deliver a diverse range of workshops for schools. These give pupils the chance to work hands-on with historical objects and engage in practical activities to learn about life in the past. These workshops complement the Key Stages 1 and 2 National Curriculum, focusing on Stone Age, Ancient Greece, Ancient Egypt, Romans, Anglo Saxons, Vikings, Tudors, Victorians, World War 2, Toys in the Past, Homes in the Past, Victorian Seaside and the Great Fire of London. We also offer loan boxes containing historically themed artefacts and covering a wide range of curriculum based history topics. In 2014-15, we worked with 5,397 pupils in their schools.

- **Activities for Families –** Throughout the year we programme events for families to come and learn new craft skills. A recent example is our *Make a mini museum* series of workshops, run over summer 2015. Through this series we offered families with children aged 5-13 the opportunity to take part in print-making (inspired by Walter Spradbery's transport posters), weaving (inspired by William Morris) and sculpture (inspired by Henry Moore).

    "We find children dragging their parents into here because they want to come up to the exhibits and the play areas to get hands on and do their cooking and try on dresses and hats and coats - and they spend hours and we see mum and dad having to drag them out" – EFDM Volunteer

    During the school holidays we also bring in professional artists to run a fun, informative arts programme. This includes bringing theatre performances, puppet shows, storytelling, dancing and art workshops to the district. Recent highlights include: *How To Paint*, a series of artist led sessions in using oils, inks, watercolours

and acrylic paints for children aged 7 plus, teaching colour theory and medium techniques; *My Pet Monster and Me*, Blunderbuss Theatre Company's delightful interpretation of this popular children's book; *Hip Hop Grooves*, a dance workshop for children aged 4-9 years old in street dance led by a professional dancer from the popular Hip Hop Pop dance company.

- **Activities for Toddlers -** The third Tuesday of every month during term time is special Toddler Time at the Epping Forest District Museum. Each Toddlers Tuesday takes a traditional nursery rhyme as its theme. Toddlers and their carers learn and practice the rhyme together with fun actions, find out about its history, enjoy a story, and make a simple craft piece so they can carry on enjoying the rhyme together back at home.

- **Activities for older audiences, including people with dementia and their carers –** our Making Memories (Reminiscence box project) resources are currently used by; care homes, day centres, church groups and women's groups. In addition, through our 'Transitions Epping' project, artists from various disciplines can be placed into care homes to work with carers and activity coordinators to collaboratively find creative solutions to meaningfully engage residents, particularly those living with dementia.

- **Activities for Volunteers -** We involve volunteers in all aspects of the collections experience, from the documentation of the collection to correct storage and packing. Volunteers are supporting in seeking employment in the museum profession by identifying training courses that they can attend. We also support their employability by assisting them with job applications and sending round new job bulletins on a regular basis.

  Over the last two years, youth volunteers have assisted with an audit of the museum's collection; helped with object marking and labelling; inputted collection information onto the museum's computer database; assisted with basic object conservation, including the cleaning and re-packing of objects and digitised collection material.

EFDM received 19,000 visitors every year prior to closing for refurbishment, with many thousands more engaging with the Museum's collection online.

Who lives and works here: demographic overview

The 2010 One Epping Forest Report, "*Shaping the Future*", provides an overview of the district and the people that live there:

Whilst Epping Forest as a district can be considered "mid-table" when considering deprivation, Waltham Abbey ranks in the top 33% of deprived boroughs in the UK. Within an area of high financial deprivation the Museum provides a much-needed resource for the local community to support their lifelong learning whilst also providing a community hub for developing other skills and social interaction.

Secondary schools in Epping Forest continue to underperform at GCSE level, with 58% of pupils receiving 5 or more A*-C GCSEs (compared to a national average of 65% and an Essex average of 63%). The Museum has a key role to play in complementing classroom and providing a holistic approach to education.

"Epping Forest District Museum provides fantastic opportunities for the children to see and handle artefacts so that they explore by looking and asking questions. This is exactly the type

of resource that is needed as 'outside the classroom' learning. The amount of work in Literacy, Numeracy and History that came from looking at the Sun Street Census was just phenomenal and is a perfect example of the creative curriculum."- Teacher

The 2009 National Museums Director's Conference report, "Learning to Live: Museums, Young People and Education", demonstrated the importance of providing young people with a holistic approach to learning and the role museums play in providing this:

"More than ever young people need the chance for self-reflection, to think about the world and their place in it, and the opportunity, which museums can provide, for developing the creative skills for a new economy. Families, too, need affordable, inspiring and uplifting things to do and places to go in the safe and inclusive spaces that museums provide."

In a recent survey, residents were asked which issues most needed improvement in the district - "Activities for teenagers" was ranked the second. EFDM helps to provide this through our Youth Panel, which is currently being piloted at Lowewood and will be then rolled out at EFDM. The Youth Panel aims to introduce the museum to young people (aged 14 to 24) and enable them to take an active role in the museum. This includes programming events designed to engage other young people. As well as providing them with social opportunities it also enables them to develop transferable skills (which can help support CVs and University/College applications) and gives them the opportunity to gain a recognised qualification.

We also provide opportunities for teenagers keen to pursue a career in the museum sector. In 2014-15 our 'Young Curators' project involved students from Epping Forest College and Herts Regional College in all aspects of the production of their own exhibition. This included producing Text Panels, curating a display with museum objects or artworks, leading an evaluation of the visitor experience, devising and leading activities for families and children and planning and delivering a marketing and advertising campaign. The resulting exhibitions, *Mythical Creatures* and *Design Icons*, became part of EFDM's touring exhibition offer and have been booked at 10 venues around the UK. EFDM is keen to develop this project but is reliant on securing the necessary funding.

At the other end of the spectrum, Epping Forest has a higher than average number of residents aged 65+. It also has a higher life expectancy than the national average. This means that it is important to provide opportunities and support for older members of the community. EFDM actively engages older residents through our outreach work. In an almost unique approach we include specially-devised projects for people with dementia and their carers. This programme has been recognised as having national and international importance - in 2013, staff from the Museum were asked to speak at the British Embassy in Berlin for a conference entitled "Addressing dementia: innovative approaches in research and care", hosted by the UK Science and Innovation network.

However, we are also aware that the district is changing, with more families moving to the area because of the beautiful surroundings and the improved transport connections to central London. The result is that many local people are concerned about the diminishing sense of community within the district. The Localism Act 2011 highlighted the importance of maintaining a sense of community, both for the quality of life of residents and for the efficiency and improvement of local authority service delivery.

As a community hub, the Museum can help overcome this, providing a space for the community to come together. One example of this is acting as the base for the current Tapestry project being developed by Waltham Abbey Town Council. People are invited to contribute a stitch or more to a new embroidery linking to the Bayeux tapestry. Beyond this, a

programme of Tea and Talk drop-in events is planned once the refurbished museum reopens.

"One of the joys of the place [is that] it has got the community feel. When you walk down the street you don't really look at what you're seeing, but you've found things in exhibitions that have been found in Epping Forest or in old buildings. That's really fascinating - to think that 500 or 1,000 years ago this happened, this was here, you know and it's on your doorstep" –
Epping Forest Resident

Current Situation - identifying the needs

In 2013, the Museum was given the opportunity to expand, taking advantage of available space above the town library. Once finished, the capital work will significantly increase the amount of space available for permanent and temporary exhibitions, provide better resources for the restoration and interpretation of exhibits, offer greater opportunities for volunteering and local engagement and will ensure that the building is fully accessible to everybody.

The expansion has been made possible thanks to a grant of nearly £2million from Heritage Lottery Fund, in addition to support from Epping Forest District Council. The new-look Museum will open in 2015.

Future Plans - our vision for the future

When it re-opens, we have ambitious plans to make the Museum the leading visitor attraction in the region and a national role model for local authority museums.

To achieve this, we need to:
- deliver an outstanding programme of temporary and touring exhibitions, providing a events to engage, inspire and educate the local community throughout the year
- Increase the number of people engaged with the Museum's outreach and community work by building up strategic partnerships across the district- ensuring all priority groups are engaged. We are keen to build partnerships with Youth Groups across the district (to develop a district-wide Youth Strategy), libraries (to help reach those less able to access the Museum), sheltered housing schemes and disability organisations (to open up the Museum to a new section of the community), secondary schools (to increase the range of our educational offer) and other special interest groups (to strengthen the Museum's knowledge and collections).
- Build capacity to ensure that every school pupil in the district has the chance to visit the museum to learn about the local community, supporting their classroom learning

The benefits of this will be two-fold:
- A community hub for local residents, providing them with a space in which to learn, meet like-minded people, learn new skills and engage with their local history
- A leading attraction that will bring more visitors to the area, increasing investment and supporting the local economy. (On average, museums return £3 for every £1 of public sector grant, according to *The Economic Impact of Museums in England, Feb 2015*).

Challenge - and the reason we need your help

The Epping Forest District Museum strengthens local investment in education, health and community empowerment. It complements the work of schools and health providers (including facilities for people with dementia), and serves as a community hub.

Core funding from Epping Forest District Council has long provided a secure basis for the museum's programmes. However, in a time of continuing local authority budget cuts, the Museum can no longer rely on the funding it has previously received. Similarly, funds available from external bodies, such as Arts Council England and the Heritage Lottery Fund (who have previously supported much of our development and engagement work in recent years) are now reducing and becoming more competitive.

We must make plans to secure alternative funding to ensure that the Museum is sustainable and that this vital local resource continues to be available to local residents and the increasing number of visitors to the district.[20]

The Museum is currently free for everybody to visit. Whilst implementing a small ticket price is an option, it is not feasible that we could cover our full costs through ticket income alone. To try would mean creating a financial barrier to the very people the museum aims to support and serve.

Instead, we need to establish a mixed-funding model, combining public funds, earned income from ticket sales and commercial activity and support from private donors. We believe that this new approach will become a model for many smaller scale museums nationally.

Between these funding streams we must secure £xxxxx each year. Xx% of this is likely to come from Epping Forest District Council. This means that we need to secure £xxx from our commercial activity and fundraising activity.

"I just feel very privileged to be associated with this Museum and the people that work here, that I work for, and I think they've done a marvellous job. And with the help of everybody in this room … it can only do better and I'm very pleased to be part of that" – EFDM Volunteer

Benefits of Success

With the reopening of the Museum we have an opportunity to ensure that the Museum is a source of local pride from the opening day and long into the future.

Securing private support will enable us to programme the highest quality touring exhibitions to complement our existing collection. This will enable us to provide residents with access to a wide-ranging programme of educational, entertaining, and relevant exhibitions. In doing so, the Museum will build a reputation for excellence and attract visitors from outside the District.

It will also enable us to improve the way we engage our visitors and local community with the exhibits. This includes making the collection available digitally, improving our offering for schools and building partnerships with regional organisations to provide opportunities for older members of the community to visit. This will include a particular focus on providing opportunities for people with dementia and their carers. This will help us achieve our aim of providing a community hub, both at the Museum and online.

Finally, private support will also enable us to build up our education programme and develop partnerships with schools and education providers across the district, to ensure that every young person in the district has the opportunity to visit the museum, complementing their classroom learning.

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[20] Essex's *Value of Tourism* report shows that the number of visitors to the district has grown from 2,970,000 day visits in 2012 to 3,086,000 for 2013

The result of this will be that the Museum becomes renowned as a place of learning and as a high quality tourist attraction. We will also become a model for other smaller museums in the UK keen to become sustainable.

Consequences of failure

The highest quality touring and site-based exhibitions and events take time to plan and deliver, and discussions need to happen in advance. We can only start these negotiations if we are sure we have the funding available to host the exhibition or event in the Museum. If we are not able to secure this support we will not be able to attract or produce high profile exhibitions and events. As well as not being able to engage with the local community, this will mean we are unable to attract visitors to the district. The result is that the local economy will miss out on the additional investment and income that these visitors bring.

We want the reopening of the Museum to be a nationally recognised story. However, we must also be realistic and run the museum in a way that is sustainable. If a lack of funding means that the Museum reopens at limited capacity it will be very difficult to grow from there in future.

If the Museum is unable to implement a mixed-funding model, the burden of local authority cuts will result in the museum becoming unsustainable, forcing us to close. This will result in the loss of another community hub, adding to the diminishing sense of community in the district. It will also deprive local communities of all ages, but particularly young people, of a vital resource to support their lifelong learning. The exhibits that tell the story of the Epping Forest District over the last 25,000 years will be made unavailable to local people, and potentially lost forever.

Winckworth Sherwood

Epping Forest District Council

Epping Forest Museum Service

Proposal to Establish a Development Trust

Legal Report

December 2015

CONTENTS

1.   INTRODUCTION

Winckworth Sherwood LLP ("**WS**") have been jointly appointed with the Management Centre Consultancy ("**MC**") to advise on the establishment of a new Development Trust as part of a structured fundraising strategy for the Epping Forest District Museum and Lowewood Museum which form part of the Epping Forest District Museum Services ("**Museum Services**").

We are delighted to have been appointed in relation to this project.

We fully appreciate the importance of the Museum Services, which are inextricably linked to the Council's aspirations for the economic and social prosperity of the area.

The proposal to establish a Development Trust is at the forefront of thinking in terms of a structured fundraising strategy.

This is an important and high profile project for the Council.

It is critical that it is a success.

Critical to that success will be the new governance arrangements.

This report focuses on those arrangements and the key success factors for a project of this nature.

2. EXECUTIVE SUMMARY

2.1 Recommended Model for the Development Trust

The recommendation of MC is to establish the new Development Trust as a company limited by guarantee and registered charity.

We wholly endorse this recommendation.

This optimises commercial and charitable benefits.

The company model is up to date, modern and flexible.

The charity model maximises tax benefits.

The new Development Trust will, therefore, be able to operate in a dynamic entrepreneurial way but with a tax efficient structure that maximises fundraising opportunities to continuously develop the museum offer.

There are significant advantages of the recommended Development Trust model.

These are set out in detail in Section 4 of our report.

In summary, it is our view that the establishment of a Development Trust for the Museum Services would:

- Create a new governance model which combines commercial and charitable benefits

- Demonstrates the Council's commitment to exploring new ways of funding the Council's cultural services

- Ensure the Council retains ownership and control of the assets

- Enable the Council to retain day-to-day management of the Museum Services

- Enshrines the Council's involvement in the Development Trust

- Allow for wider representation at board level to harness additional skills and expertise

- Work collaboratively with the Council and other key stakeholders to maximise outcomes

- Reinvest 100% of any surpluses generated to continuously improve the Museum Services

- Be 100% exempt from corporation tax

- Be eligible for gift aid

- Be tax attractive for corporate donations and sponsorship

- Be eligible for legacies

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- Be eligible for grants only available to charities

- Be able to establish a trading subsidiary to maximise commercial opportunities in a tax efficient structure (if applicable)

- Be a low risk option for the Council

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3.   ALTERNATIVE LEGAL MODELS

There are a range of Development Trust models available to assist with the development of the Museum Services.

These include:

- Unincorporated association

- Community benefit society (charitable or non-charitable)

- Company limited by guarantee (charitable or non-charitable)

- Charitable incorporated organisation (charitably only)

- Community interest company (non-charitable only)

- Company limited by shares (non-charitable only)

In determining which is the right legal model, there are two key determining factors:

- Incorporation v unincorporation

- Charitable status v non-charitable status

3.1   Incorporation v Unincorporation

We set out below the advantages and disadvantages of incorporation:

Incorporation	
Summary	• Creation of a separate legal entity
Advantages	• Clear legal structure • Legal entity which has limited liability • Legal entity will enter into the supply contracts/ leases/ employee contracts. Any debts or liabilities will be those of the company not the individual board members
Disadvantages	• Administration of a company or other corporate entity • Board members will have duties and responsibilities under Company Law or other relevant legislation

We set out below the advantages and disadvantages of unincorporation:

Unincorporation	
Summary	• No separate legal entity

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Advantages	• Simple structure
Disadvantages	• Individual board members will be personally liable for the debts and liabilities of the unincorporated entity, protected only by relevant insurances
	• Individual board members will sign contracts in their own name and own property in a personal capacity
	• Difficulty in borrowing. Board members will, potentially, be required to provide personal guarantees
	• In relation to a charitable model, any property must be vested in the Charity Commission as Official Custodian

It is our recommendation in relation to an initiative of this nature, which will involve potential liabilities, that the Development Trust be established as an incorporated legal entity.

This will provide significant protection to the board members of the Development Trust and greatly assist both in recruiting trustees but also dealings with third parties.

3.2 Charitable v Non Charitable

The next key determining factor is charitable or non-charitable.

We set out below the advantages and potential disadvantages of charitable status:

Charitable	
Summary	• An organisation which is recognised as a charity in law
Advantages	• The public generally have confidence in charities. It is a trusted "brand".
	• It is increasingly recognised that the public sector and third sector can deliver better outcomes when working collaboratively in a local community
	• Charities established as companies limited by guarantee are regulated by the Charity Commission. The Charity Commission is an independent and effective regulator. It requires high standards of governance and compliance. This gives confidence to those dealing with the charities sector
	• Charities are exempt from corporation tax. Hence 100% of surpluses can be reinvested back into the charity in furtherance of its objects
	• Charities are "tax attractive" and there are opportunities to

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Charitable	
	maximise tax giving through: • Gift aid • Corporate donation • Sponsorship • Philanthropic investments • Legacies • Charities can only give to other charities. Therefore, there is an opportunity to lever in additional funding from grant making charities with a particular interest in young people • Charities are eligible for up to 100% business rate relief (not necessarily immediately relevant here) • In the event of the winding up of a charity, any assets remaining, e.g. cash at bank, must be transferred to another charity with similar charitable purposes. This is the concept of "asset lock". Again, giving confidence to all those dealing with the Charity, that assets will not be distributed to "shareholders" but will be used to continually fulfil the objects of the charity, i.e. continuous improvement of the museum service
Disadvantages	• Regulation by the Charity Commission. However, as stated above, this is an advantage as it gives confidence to those dealing with the charity that it is subject to independent regulation • It can only carry out charitable activities. Here, the provision of assistance in the provision of a museum or museums as a charitable activity. The new Development Trust would, therefore, be eligible for charity registration • However, any non-charitable activities (or high risk activities) could be carried out by a trading subsidiary

For completeness, we set out below the advantages and disadvantages of non-charitable status.

Non Charitable	
Summary	• A non-charitable/ commercial organisation
Advantages	• No restriction on the range of activities that can be

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Non Charitable	
	undertaken
	• Depending on model, an opportunity to distribute dividends to shareholders. However, query if a dividend model fits with the ethos and culture of the Council and these types of Museum Services?
Disadvantages	• No tax advantages
	• No charitable grants
	• No gift aid, donations or legacies
	• Limited opportunities for fundraising

Having regard to the significant advantages of the charitable model and in particular, the fundraising opportunities, it is recommended that the new Development Trust be established as a charitable entity.

3.3 Charity Models

The next key decision is which legal model would be most appropriate for the new Development Trust for the Museum Services. The options are:

• Charitable company limited by guarantee

• Charitable community benefit society

• Charitable incorporated organisation

Our recommendation is the charitable company limited by guarantee, for the following reasons:

Company Limited by Guarantee	
Summary	• A legal entity established under the Companies Acts and regulated by Companies House
	• The company has members rather than shareholders. The members act as the guarantors of the company. The members undertake to contribute to the assets of the company in the event of the company being wound up as a contribution to the debts and liabilities of the company. As this is a charitable entity and there is no intention to expose the members to any risk, this liability will be capped at £1.
	• Therefore, limited liability for the members.
	• Limited liability for the directors.

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Company Limited by Guarantee	
Advantages	• A company operates in a modern regulatory regime. • It is subject to the Companies Acts, which are regularly reviewed and updated to ensure that they are up to date with business law and practice. • A company is regulated by Companies House - an efficient and helpful regulator. • All company filings e.g. report and accounts are available on the Companies Register which is easily accessible and available for online inspection. This transparency provides significant confidence to all those dealing with the company. • The company model is the model with which third parties are most familiar. This will make dealings with other funding partners, banks and suppliers easier. • It is still the recommended model for incorporated charities. Although the charitable incorporated organisation (CIO) is now available for use, this is still relatively new and not familiar to the wider public. • The company model is extremely flexible. It is easy to create subsidiaries/ group structures/ consolidate groups/ SPVs for new business ventures. • The directors will be subject to duties and responsibilities under the Companies Acts. These clearly define the statutory requirements of directors.
Disadvantages	• The company will be required to file annual report and accounts at Companies House. This is not onerous and ensures the company is complying with the rigours of company accounting.

3.4   Charitable Incorporated Organisation

The charitable incorporated organisation is a very new legal model for charities.

It was introduced under the Charities Act 2006.

However, the statutory instruments setting out the key provisions of the charitable incorporated organisation were only introduced last year.

It has the prime advantage of only being regulated by the Charity Commission and not Companies House.

This may, however, also be a disadvantage.

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Registration at Companies House provides a quick and easy way for third parties dealing with the charity to confirm its status and financial standing.

Further, as a very new legal model, the legal status of the charity may cause some uncertainty and/or confusion.

It is suggested, therefore, that, for the time being at least, the new charity be established as a company limited by guarantee and registered charity.

A company limited by guarantee can easily convert to a charitable incorporated organisation.

If, therefore, in the future there is a perceived disadvantage of being a company limited by guarantee and not a charitable incorporated organisation, the charity can easily convert.

In terms of establishing a charitable company limited by guarantee, the first stage is to incorporate the company and, then, to apply to the Charity Commission for registration.

It is recommended that the company be established at the earliest opportunity and then an application be made to the Charity Commission following the recruitment of the shadow board.

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4. POTENTIAL RISKS/MITIGATION FACTORS

4.1 Potential Risks of the Development Trust Option

There are a number of potential risks of the Development Trust option, although these can all, in our view and experience, be mitigated:

Risk	Summary	Mitigation
Dual Regulation	If the Development Trust is established as a company limited by guarantee (as we recommend) then it will need to be registered with the Charity Commission to achieve charity status. This means the organisation will be regulated by Companies House and the Charity Commission. This does, therefore, require dual regulation and administration.	It is our view, however, that registration with the Charity Commission is a positive advantage. The Charity Commission is a well-regarded regulatory body whose prime objective is to safeguard charitable assets and ensure that charities operate to the highest standards in terms of corporate governance. It is our position, therefore, that registration with the Charity Commission should be welcomed by all those involved and, in particular, the local authority.
Reversibility	Charities have an asset lock. This means that charity assets can only be used for charitable purposes and can only be transferred to other charitable bodies for similar purposes in the event of the charity winding down.	We do not recommend, therefore, that any assets, e.g. artefacts, are transferred to the Development Trust.
Independence of the charity	To be registered as a charity, the organisation must have exclusively charitable purposes. It is the Charity Commission's view that it is an "unstated charitable purpose" if the organisation has simply been established to fulfil the wishes of a local authority.	It is essential, therefore, when applying for charity registration that we are able to demonstrate that the charity has retained its discretion with regards to how it will fulfil its charitable purposes within a framework agreed with the local authority.
Fundraising	Fundraising is not in itself a charitable purpose. It is a means by which a charitable purpose is achieved.	It is critical, therefore, that the governing document for the charity clearly sets out the objects of the charity, i.e. the education of the public through the establishment and

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Risk	Summary	Mitigation
		maintenance of a museum and differentiates between the powers of the charity, i.e. to fundraise and provide financial assistance to establish and maintain a museum.
Administration	The new organisation will be both a company and a charity and, therefore, will have additional administrative requirements in relation to annual accounts and filing.	These are not, however, onerous.
Trustees	As stated in this report, it is critical to the success of this initiative that we recruit Trustees of the highest possible calibre. It is essential that the Trustees have a range of skills and expertise and who can contribute to the success of this initiative.	Whilst this is a potential risk associated with an initiative of this nature, we are confident, having undertaken our stakeholder interviews, that a high profile and well run Trustee campaign will attract first class Trustees who can help the Council achieve its vision for its Museum Services.
Duties and Responsibilities	The board of directors of the company limited by guarantee will be directors and also Trustees. They will have duties and responsibilities under the Companies Act and under Charities Act. These should be taken seriously but are not onerous.	There will be a comprehensive induction for all newly appointed directors/ Trustees to ensure they are fully familiar and comfortable with their role as directors/ Trustees.
Succession Planning	Having recruited high calibre Trustees for the first board, it is essential that careful consideration be given to succession planning to ensure the long term success of the project. We would recommend a similarly rigorous process with regards to recruiting all future Trustees.	To ensure a rigorous Trustee recruitment process for any future Trustees.

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Risk	Summary	Mitigation
	Therefore, we would recommend an open advert and/or targeted advert, depending on any specific skills and expertise sought. All potential applicants should complete an application form and be interviewed by the Chair and two or three other Trustees. Importantly, all new Trustees should undertake a full induction process to ensure that they fully understand the vision and aspirations of the local authority and the objectives of the charity.	

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5. TAX AND TRADING ISSUES

5.1 Tax and Trading

Profits made by a charity are exempt from Corporation Tax where the profits are applied solely for the purposes of the charity.

Charities can undertake trading activities which are exempt from Corporation Tax.

Permitted trading activities are as follows:

- Primary purpose trading

- Ancillary trading

- Trading within the terms of the small scale exemption

Primary purpose trading is trading which contributes directly to one or more of the objects of a charity as set out in its governing document.

Profits from primary purpose trading are exempt from Corporation Tax on the basis that the profits are applied solely for the purposes of the charity.

Ancillary trading is trading that contributes indirectly to the successful furtherance of the purposes of the charity.

The small scale exemption is an exemption from Corporation Tax on the profits from small scale non-primary purpose trading.

An example would be conferencing events.

The current level of small scale trading exemption is as follows:

Charity's gross annual income	Maximum permitted small trading turnover in that chargeable period
Under £20,000	£5,000
£20,000 - £200,000	25% of charity's total incoming resources
Over £200,000	£50,000

For the avoidance of doubt, therefore, the relevant threshold for non-primary purpose trading is £50,000.

In addition to the above there are tax exemptions for certain fund raising events e.g. fetes, fairs and festivals, exhibitions, jumble sales, dances or concerts.

In the event that the Development Trust wishes to carry out significant non-primary purpose trading or trading activities which are regarded high risk, then it is recommended that the organisation establishes a trading subsidiary.
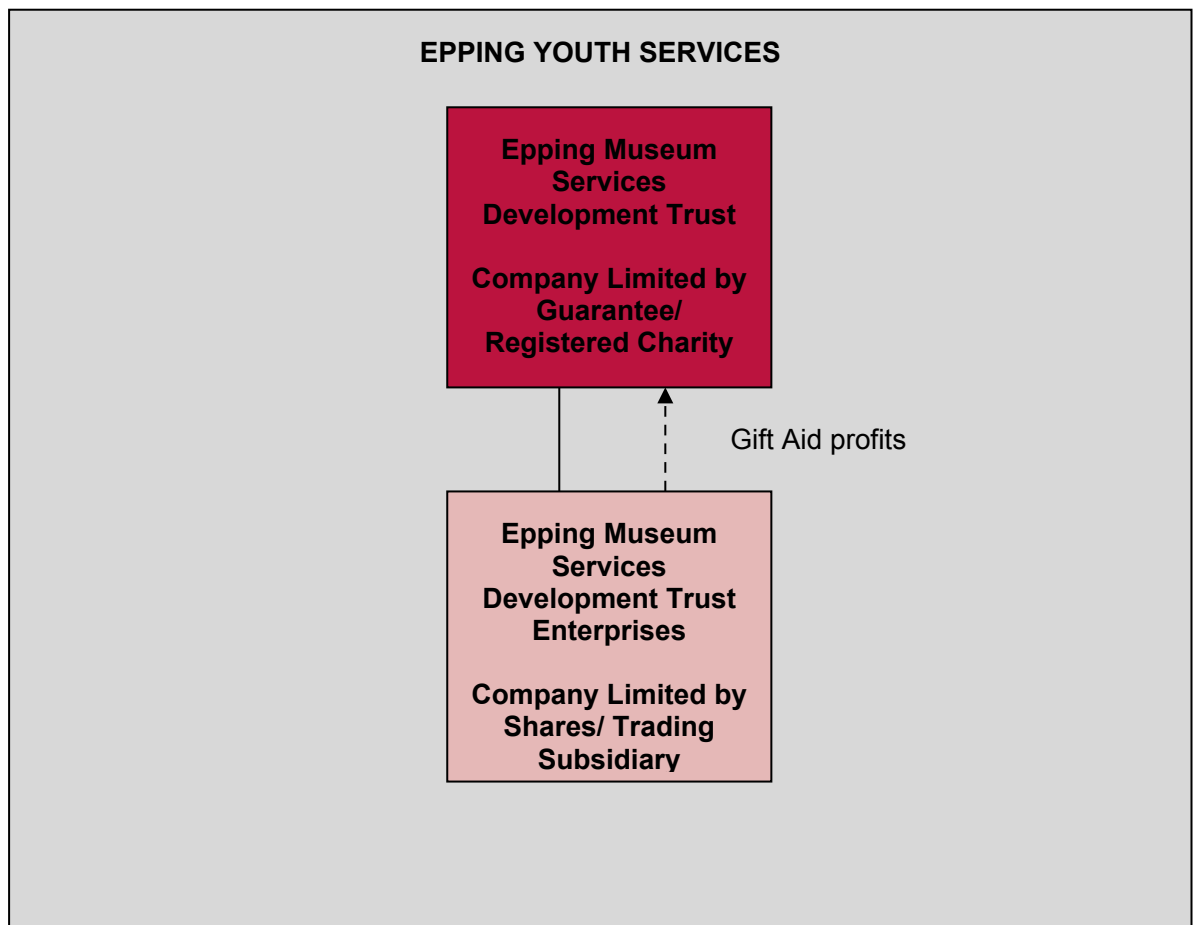
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The trading subsidiary would be wholly owned by the charity and established as a company limited by shares.

Any profits generated by the trading subsidiary would be subject to Corporation Tax in the normal way.

To mitigate the Corporation Tax liability the trading subsidiary would gift aid all or part of its profits to the charity.

In the hands of the charity the profits will be tax exempt as the profits will be applied for its charitable purposes.

This is, therefore, a tax efficient structure.

EPPING YOUTH SERVICES

Epping Museum Services Development Trust

Company Limited by Guarantee/ Registered Charity

Gift Aid profits

Epping Museum Services Development Trust Enterprises

Company Limited by Shares/ Trading Subsidiary

Notwithstanding the above, it is proposed that the Council will continue to manage and operate the museum services, including new retail opportunities. The local authority itself will not be liable to any corporation tax.

The Council could consider establishing a trading company to manage and operate the new retail offer. This would create a potential corporation tax issue which could be mitigated by gifting surpluses to the Development Trust. Whilst this would create a potential revenue stream to the Development Trust, it would deprive the Council of this revenue scheme which would otherwise be applied towards the Services.

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It is suggested that this proposal would only be required if there was a risk that the retail revenue would be applied for other purposes (e.g. the Council's general purposes and not "ring fenced" for Museum Services), in which case, gifting surpluses to the Development Trust would be a way of "locking in" surpluses for investment in the Museum Services.

6. KEY PROVISIONS OF GOVERNING DOCUMENT

The governing document for the Development Trust will be its Memorandum and Articles. We set out below a summary of the key provisions of the Memorandum and Articles of Association.

Clause/Articles	Proposed Drafting
Name	The proposed name of the new company is to be confirmed. It should be noted that there is no need to include the word "Limited" in the name of the company as this will be a charity and there is an "exemption" under the Companies Acts in these circumstances.
Objects	The objects clause will set out the purposes for which the charity has been established. To be registered as a charity it must be established with exclusively charitable purposes. Further, the Charity Commission recommends that charities use, where possible, "model objects", i.e. objects which have been approved by the Courts. A proposed objects clause is set out below: "The company is established for public benefit to: • Advance the education of the public by the establishment and/or maintenance of a museum in the London Borough of Epping and, in particular (but not limited to) developing and promoting programmes to advance the knowledge, appreciation, awareness, understanding and enjoyment of the arts and history of the London Borough of Epping; and/or • Advance the education of the public by the establishment and/or maintenance of a museum in the Borough of Broxbourne and, in particular, to develop and promote programmes to advance the knowledge, appreciation and awareness, understanding and enjoyment of the arts and history of the Borough of Broxbourne; and/or • Pursue such other charitable purposes consistent with the above as the Trustees in their absolute discretion shall determine (together the "Objects")
Powers	The articles will set out a comprehensive set of powers to enable the charity to fulfil its charitable objects. The articles will, however, also include some specific and express powers relating to the support of Epping Forest District

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Clause/Articles	Proposed Drafting
	Museum and Lowewood Museum through fundraising activities.
Liability	The articles will confirm that the company has limited liability.
Guarantee	The articles will confirm that the members' liability is capped at £1.
Non Distribution	There will be a prohibition on distributing profits.
Winding up	In the event of the winding up of the company, the articles will provide that any residual assets will not be distributed to members but given or transferred to another charitable organisation with similar objects.
Membership	Membership of the Charity needs careful consideration. Members are equivalent to "shareholders". In a guarantee company, the members undertake to guarantee the debts and liabilities of the company in the event of an insolvent winding up. The guarantee is capped at £1. However, the members also have residual rights and powers under the Companies Acts, including, for example, the right to approve certain decisions of the Board, for example, changing the objects of the charity. It is common in the charitable company model for the Trustees to also be the members (and, therefore, not to have a wider membership). Here, it is proposed that consideration be given to the Council being a Corporate Member together with the Trustees.
General Meetings	The articles will set out the procedure for the calling and conduct of member meetings. Subject to confirming the board size, it is suggested that the quorum for meetings is fixed at three. It is suggested that to be quorate, there must be a majority of independents in attendance.
Trustees	It is suggested that the board is fixed at a minimum of three and maximum of [seven] and the board composition be as follows: • 1 Trustee nominated by the Council (Council Trustee) **[NB: QUERY BROXBOURNE BC NOMINEE?]**

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Clause/Articles	Proposed Drafting
	• Up to 6 Trustees with relevant skills and expertise (Independent Trustees)
Election of Development Trustees	The Council Trustee will be selected and appointed by the local authority for such period the Council determines. The first "independent" Trustees will be selected following a rigorous Trustee recruitment process. Future Independent Trustees should be selected following an equally rigorous selection process.
Disqualification and Removal of Development Trustees	Trustees may resign at any time by giving written notice. Trustees will be automatically disqualified from acting in certain circumstances, e.g. if he or she is incapable due to mental illness or is otherwise disqualified from acting as a Trustee/director. In addition, the Trustees have the power to remove a Trustee in certain circumstances.
Retirement	The Independent Trustees will be required to retire by rotation. This means that every year one third of the board is required to retire. It is suggested that this requirement does not apply for the first three years following the start date of the new arrangements.
Proceedings at Development Trustee meetings	The Trustees will be required to meet at least four times per year. It is suggested that the quorum is fixed at three. All decisions will be made by a majority vote.
Chair	The chair will be a critical position. It is suggested that the chair should not be a Council Trustee. Subject to that, it is suggested that the chair be given a second or casting vote in the event of an equality of voted.
Executive	The board will be responsible for developing the strategy to achieve the Trust's charitable objects. This will be set out in the Trust's business plan. Day to day delivery of the business plan will be undertaken by

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Clause/Articles	Proposed Drafting
	the executive team on behalf of the board.
	The executive will be paid employees of the Trust.
	It is anticipated that the Trustees will not receive any remuneration.
	The Trustees can claim reasonable expenses.
Subcommittees	The board can, as required, establish subcommittees with clear terms of reference.
	In addition, the board can establish working groups to help progress specific projects/fundraising initiatives.
	The charity might, for example, establish a working group to focus on encouraging volunteering or to develop an education programme.

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7. RECRUITMENT OF DIRECTORS / DEVELOPMENT TRUSTEES

7.1 Skills on the Board of the Development Trust

It is essential that the board is made up of individuals with a range of skills and expertise and who can contribute to the success of the Development Trust.

This is, therefore, a real opportunity to engage with key stakeholders and harness public, private and voluntary sector expertise.

We would recommend, therefore, that the board includes representation from the following key sectors:

- Business / enterprise

- Fundraising

- Retail

- Marketing

- Hospitality

- Education

Board members should all be committed to the objectives of the new organisation and fully embrace the Council's vision for Museum Services.

Ideally, board members should also have key specialisms/professional qualifications including:

- Finance

- Fundraising

- Retail

- Marketing

- Hospitality

- Social media

Achieving the right balance of skills and expertise will be key to the success of this project.

It is, however, a great opportunity to harness private sector expertise in particular.

The recruitment, selection and appointment of Trustees is one of the key success factors for an initiative of this nature.

We have successfully recruited over 750 directors/ Trustees in relation to initiatives of this nature. We have every confidence that an important and high profile project of this nature, will attract high calibre Trustees.

It is imperative that we achieve a balance of skills and expertise and, most importantly,

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We set out below a summary of the key steps for Trustee recruitment:

- Prepare Trustee Recruitment Pack (**Appendix 4**) including a person specification (an example person specification is set out at **Appendix 6**)

- Prepare draft advert to be placed in local, national and specialist press (an example advert is set out at **Appendix 7**).

- Identify potential "targets".

- Contact local press to get some editorial alongside advert.

- Place advert and send advert direct to known potential candidates.

- Fix deadline for expressions of interest.

- Fix date for an open evening.

- Hold open evening.

- Fix deadline for submissions of CVs and formal application to be a Trustee.

- Confirm make up of Trustee selection panel.

- Fix date for Trustee interviews (ideally on one day).

- Selection panel to conduct interviews and shortlist shadow board members.

- Inform short-listed candidates.

- Fix date for first Trustee meeting.

- Second phase recruitment campaign/interviews if required.

8. CRITICAL SUCCESS FACTORS

The establishment of a Development Trust is an essential part of a structured fundraising campaign – not only to assist with the immediate capital costs of the scheme but the long term sustainability of the Museum Service.

Long term success will depend on the following critical success factors:

Key success factors
• Elected member and senior officer support
• A well-resourced dedicated project team
• A high profile and professionally run Trustee recruitment and induction process
• A comprehensive staff consultation plan
• A shared vision for the new arrangements
• An experienced management team with the right balance of specialist and commercial skills
• Appointment of external legal and fundraising specialists with proven track record in relation to similar projects
• A robust business plan and fundraising strategy

The Development Trust model has a proven track record in assisting local authorities achieve their aspirations for their art, museum and heritage assets.

It is our view that a Development Trust for the Museum Services is a real opportunity to ensure the long term viability and sustainability of both Epping Forest District Museum and Lowewood Museum and, most importantly, contribute to the wider social and economic prosperity of Epping and its surrounding areas.

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Legal Structure	Key features	Ownership, governance and constitution	Is it a legal person distinct from those who own and/or run it?	Can its activities benefit those who own and/or run it?	Assets "locked in" for community benefit?	Can it be a charity and get charitable status tax benefits?
Unincorporated Association	Informal structure No statutory regulation of this structure. Governed by own rules. No legal personality.	Nobody owns an unincorporated association Run entirely according to own rules.	No: it is an unincorporated entity and, as such, has no separate legal personality. Those running it will have to enter into all contracts and hold all property in their own name. Unlimited liability for those running the association who could be personally liable	Depends on own rules. If the association is to be charitable, restrictions on some personal benefits will apply.	The rules of the association could provide for this but do not necessarily have to unless charitable status is being sought.	Yes: if it meets the criteria for being a charity.
Development Trust	Set up by way of Development Trust deed. Deed will set out the terms of the Development Trust including the purposes for	Legal title in all assets is held by the Development Trustees. Beneficial ownership of the assets is with the beneficiaries of the	No: it is an unincorporated entity and, as such, has no separate legal personality. Development Trustees will have to enter into all contracts and all hold	If the Development Trust is not charitable, then Development Trustees can benefit from the Development Trust. If the Development Trust is charitable,	Not necessarily. For social enterprises and charities, assets would need to be locked in for community/public	Yes: if it meets the criteria for being a charity.

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Legal Structure	Key features	Ownership, governance and constitution	Is it a legal person distinct from those who own and/or run it?	Can its activities benefit those who own and/or run it?	Assets "locked in" for community benefit?	Can it be a charity and get charitable status tax benefits?
	which assets are held and for whom. Legal ownership is separated from beneficial ownership.	Development Trust. The Development Trustees administer and manage assets for the benefit of the beneficiaries in accordance with the terms of the Development Trust.	property in their own name. Unlimited liability for Development Trustees who could be personally liable.	then the general rule is that Development Trustees cannot personally benefit unless the governing document, the Charity Commission or a court has sanctioned such benefits. .	benefit.	
Company Limited by Guarantee	Incorporated vehicle. Board of directors and a membership. Flexible and familiar vehicle. Most commonly used corporate legal structure.	Directors manage business on behalf of members. Some governance requirements are imposed by statute but, within those restrictions, there is considerable flexibility over internal rules.	Yes: it is an incorporated entity and, as such, has a separate legal personality. The company itself enters into contracts and holds all assets. Members' liability limited to amount of the guarantee, Liabilities of the company sit with the company itself although directors may be personally liable in	If not charitable, then yes, benefits can be paid. If charitable, directors and members cannot benefit unless the governing document, the Charity Commission or a court has sanctioned such benefits.	For a social enterprise or a charity, assets can only be applied in furtherance of the company's objects (which would state that they were for public benefit) In addition, there would be a 'non distribution' clause ensuring that all surpluses were reinvested into the stated	Yes: if it meets the criteria for being a charity.

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Legal Structure	Key features	Ownership, governance and constitution	Is it a legal person distinct from those who own and/or run it?	Can its activities benefit those who own and/or run it?	Assets "locked in" for community benefit?	Can it be a charity and get charitable status tax benefits?
			limited circumstances		objects of the company	
Community Interest Company (CIC)	Limited company structure specifically for social enterprise. Secure "asset lock" and a focus on community benefit. The asset lock means that all assets of the CIC and any surpluses generated by them are used for the benefit of the community. CIC 'branded' Can be a guarantee or a share company. If a share company, can issue dividends	As for a company limited by guarantee above but subject to additional regulation to ensure community benefits.	Yes: it is an incorporated entity and, as such, has a separate legal personality. The company itself enters into contracts and holds all assets. Members' liability is limited to amount of the guarantee or the amount unpaid on shares. Liabilities of the company sit with the company itself although directors may be personally liable in limited circumstances	Yes: but must benefit wider community as well. Can pay limited dividends to private investors. There is a statutory cap on the amount of dividends payable which is set by the Secretary of State. The cap is on the amount of profits capable of distribution (currently, the aggregate cap is 35% of distributable profits).	Yes: through standard provisions which all CICs must include in their constitutions.	No: a CIC cannot be a charity and a CIC does not benefit from any tax advantages.

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Legal Structure	Key features	Ownership, governance and constitution	Is it a legal person distinct from those who own and/or run it?	Can its activities benefit those who own and/or run it?	Assets "locked in" for community benefit?	Can it be a charity and get charitable status tax benefits?
	to investors subject to a cap					
Community Benefit Society (formerly industrial and provident society)	Incorporated entity. For the benefit of the community generally i.e. not its own members. Board members and shareholders. Common model in housing sector.	Board members manage on behalf of the members. One member / one vote irrespective of the size of shareholdings	Yes: it is an incorporated entity and, as such, has a separate legal personality. The Society itself enters into contracts and holds all assets. Members' liability is limited to amount unpaid on shareholdings. Liabilities of the Society sit with the Society itself although board members may be personally liable in limited circumstances	Must primarily benefit non-members Asset lock applies.	Yes .	Yes: if it meets the criteria for being a charity. Depending on the particular circumstances, it would either be a registered charity or an exempt charity.

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Legal Structure	Key features	Ownership, governance and constitution	Is it a legal person distinct from those who own and/or run it?	Can its activities benefit those who own and/or run it?	Assets "locked in" for community benefit?	Can it be a charity and get charitable status tax benefits?
Charitable Incorporated Organisation (CIO)	Bespoke vehicle specifically for charities. Created by the Charities Act 2006. Board and a membership. Two models available – either members as Development Trustees or a wider membership.	Similar to a company Different terminology to a company (e.g. there is no concept of 'directors' – instead, 'charity Development Trustees').	Yes: it will be an incorporated entity and have a separate legal personality. The CIO itself will enter into contracts and hold all assets. Members will have either no liability or limited liability Liabilities of the CIO will sit with the CIO itself although Development Trustees may be personally liable in limited circumstances.	Charity Development Trustees can only benefit personally if the constitution, court or Charity Commission permit it.	Yes.	Cannot be anything but a charity, and must meet the criteria for being a charity.

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APPENDIX 3
DEVELOPMENT TRUSTEE RECRUITMENT CAMPAIGN

Key Steps	Target Date
Confirm approach to Trustee recruitment	8 January 2016
Prepare Trustee information pack including a person specification	15 January 2016
Identify "targets" for Trustees	15 January 2016
Prepare draft advert to be placed in local, national and specialist press	15 January 2016
Fix date for an open evening	29 January 2016
Contact local press to get some editorial alongside advert	29 January 2016
Place advert and send advert direct to known potential candidates	29 January 2016
Hold open evening	11 February 2016
Fix deadline for submissions of CVs and formal application to be a Trustee	25 February 2016
Shortlist Trustees	w/c 29 February 2016
Confirm make up of Trustee selection panel	w/c 29 February 2016
Fix date for Trustee interviews (ideally on one day)	w/c 29 February 2016
Selection panel to conduct interviews and shortlist shadow board members	w/c 14 March 2016
Inform short-listed candidates	w/c 21 March 2016
Fix date for first Trustee meeting	31 March 2016
Second phase recruitment campaign/interviews if required.	1 April 2016

APPENDIX 4
TRUSTEE INFORMATION PACK

1.   Details of facilities/ Museum Services

2.   Background to initiative

3.   Duties and responsibilities of a Director

4.   Duties and responsibilities of a Trustee

5.   Invite to open evening

6.   Person specification

7.   Application form

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TRUSTEES NEEDED FOR MUSEUM INITIATIVE

Epping Forest District Council has a proven track record in delivering first class Museum Services which includes:

- Epping Forest District Museum

- Lowewood Museum

- North Weald Airfield Museum

The Epping Forest District Museum is currently closed whilst a major refurbishment project is completed. This involves significant investment from Epping Forest District Council and, also, an invaluable contribution of £2 million from the Heritage Lottery Fund.

The refurbished museum will be open in April 2016 with state of the art displays, increased exhibition space and a new activity room.

This is a hugely exciting initiative.

It is recognised, however, it will also be a challenge.

Trustees are needed with knowledge and expertise to support the Council's existing management team in the maintenance and continuous development of the museum offer.

We would welcome applications from Trustees throughout the region who are not only committed to promoting Museum Services in Epping but who also have the following specialist skills in particular:

- Business / Enterprise

- Finance

- Fundraising

- Marketing/ Hospitality

- Education

- Volunteering and community engagement

All positions are unpaid but expenses are available.

To learn more about this opportunity email [   ] for a Trustee Information Pack and attend the open evening to be held at [5 p.m.] on [   ] 2016 at [   ].

Category	Criteria
Experience	• Proven track record in business or a relevant profession • Involvement in community service (paid or voluntary)

Skills and abilities	• Specialist skill, e.g.
	
	    • Business / Enterprise
	
	    • Finance
	
	    • Fundraising
	
	    • Retail
	
	    • Hospitality
	
	    • Marketing
	
	    • Education
	
	• Commitment to the objectives of the new organisation and, in particular, promoting awareness and appreciation of the arts and history of Epping
	
	• Communication skills
	
	• Analytical skills

Other requirements	• Availability for evening meetings and possibly some daytime meetings • Awareness of local issues and the linkage between a vibrant arts offer and the economic and social prosperity of the area • Appreciation of status and functioning of charitable organisation • Experience in fundraising and/or networking
Additional skills for chair	• Ambassador for the initiative • Experience of planning and conducting board meetings • Establishing a constructive working relationship with and providing support for the museum team • Impartiality, fairness and ability to respect confidences • Availability for additional meetings

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Category	Criteria
	• Media experience

APPENDIX 7
CHARITY ISSUES

It is permissible for a local authority to establish or promote a charity carrying out a public function.

It is critical, however, that the charity is established for exclusively charitable purposes.

A local authority and a charity can work together to deliver common objectives where the objectives of the local authority and the charitable organisation coincide.

The concern of the Charity Commission will be to satisfy itself that the body has not been created for an **"unstated non-charitable purpose"**.

An "unstated non-charity purpose" would be where the organisation has been established simply to give effect to the wishes and policies of the local authority.

Thus, it is essential when establishing a new organisation and presenting it to the Charity Commission for charitable registration, that we demonstrate to the satisfaction of the Charity Commission that it has been established for **exclusively charitable purposes**.

The Charity Commission provides helpful guidance on the characteristics of an independent charity when negotiating a funding settlement with a local authority.

These characteristics include:

- The Trustees draw up their own policies and business plan.

- The Trustees conduct arm's length negotiations with the local authority.

- Any Trustees with a conflict of interest do not participate in those discussions (e.g. local authority nominees).

- The funding arrangements preserve the Trustees' fundamental discretion on the selection of the beneficiaries and provision of Museum Services.

- The Trustees do not simply commit to giving effect to the policies and wishes of the authority without exercising any discretion.

- The Trustees do not agree to conditions that undermine the confidentiality of their discussions e.g. the presence at their meetings of an observer from the local authority.

- The Trustees are free to make decisions on matters outside the scope of the funding arrangements.

The fewer of these characteristics that a body displays, the more likely the Charity Commission will conclude that is has been established for an "unstated non-charitable purpose" and will not be registered as a charity.

The issue of independence is critical not only at the point of registration of the charity but also in terms of its ongoing governance.

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Epping Forest District Council

Customer Contact Review

Simon Hill, Tom Carne, Steve Bacon
11/1/2016

Customer Contact Review Report – Scope and Team
January 2016

- **Project scope statement**

  To review customer contact and produce proposals to achieve 'one contact' for most of the Council's customers, and to provide easy, efficient and appropriate arrangements for all customer contact by:

  (a) research to identify and quantify existing customer contacts and good practice;
  (b) research to inform understanding of options for:

      (i) bring forward proposals for a rationalised reception service
      (ii) channel shift to appropriate channels
      (iii) Customer Relationship Management (CRM) system fit for purpose

  (c) discuss with other agencies to gauge their level of interest in sharing services;
  (d) proposals to increase website adoption and transactions.
  (e) Member involvement and consultation as appropriate and identified by client
  (f) an outline cost/benefit analysis of options identified
  (g) identify likely future expenditure

  The Council has set up a multi-disciplinary team to undertake and report to Management and members on these matters.

- **Team members**
  Simon Hill – Project Group Chairman
  Barbara Copson – Project Manager

  Stream 1 Team:
  Simon Hill - Governance - Lead
  Sarah Kits – Governance
  Roger Wilson - Communities

  Stream 2 Team:
  Tom Carne Governance - Lead
  Ian Willis – Resources
  Jo Mower - Communities

  Stream 3 Team:
  Steve Bacon – Resources – Lead
  Julie Barnard – Neighbourhoods
  Peter Freeman – Resources

  Many thanks for the time and support of these officers in undertaking research and putting forward their views and assisting with the compiling of this report.

  The Head of Transformation and the Technology and Support Services Portfolio Holder also attended meetings by invitation and helped shape our thinking.

- **Report requested by and Submitted to:**
  Management Board/Cabinet Members

- **Client**:
  G Chipp, Chief Executive

Table of Contents

Introduction

The means by which customers and partners interact with Epping Forest District Council varies enormously between sections and services.

The Council has previously attempted to implement a more organised Customer Service centric approach to its services. The problems identified by Steria[1] stem from a study in June 2005. The Council has felt unable to implement these customer focussed changes as it has felt the price tag was too high when weighed against its other priorities.

The Council recognises that, with the diminishing resources available to it, a review of our procedures is timely and added a review to its Key Objectives in 2015-16. This report is a start in seeking answers to improving our performance.

Answering enquiries

Without a strategic approach to customer contact, the use of different customer contact channels and service provision has evolved on a piecemeal basis. There are areas where these are well developed at sectional level but other where it is not. While some service areas have adapted to the changing expectations of customers and use of technology, other service areas have retained more traditional forms of contact.

Telephone answering performance has improved since 2005 but there are still pockets where it is poor.

Reception Areas

The Civic Offices building itself is approaching 30 years of age. No radical changes have been made to the layout of its building or reception areas in that time. Remedial repairs being carried out this year to various areas.

The reception areas do not meet modern accessibility standards. The main desk requires work and there are operational issues. The building has a number of different receptions for services which means that visitors use different buildings and floors to access services.

Channel shifting

Customers are familiar with channel shift - the process whereby the traditional means of service delivery such as post, phone and face to face contact is increasingly replaced by electronic, remote communication. Channel shift is increasingly identified with self-service, the internet, websites and social media.

However, to achieve the full benefits of channel shift, the organisation must review the full work flow process known as business process mapping. Rather than just bolting new forms of communication onto the 'front end' of service delivery, channel shift requires a root and branch review of workflow processes, procedures and technology to realise full organisational benefits as well as customer service.

CRM

The previous reviews of Customer Contacts noted the lack of a Customer Relationship Management (CRM) system. At that time CRM systems were generally large complex systems with a prohibitive cost. Technology has changed over time and customer contact recording has not been centrally managed or captured.

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[1] Steria Contact Scoping Study report 9 June 2005

- **Executive Summary**

The main report is split into three work streams:

Stream 1 - Centralised Reception in Civic Offices and Answering Enquiries at First Contact
Stream 2 – Channel Shift
Stream 3 – Implementation of a Contact Relationship Management System

Each Stream of work has come forward with its own conclusions and recommendations which are summarised below.

Each section of the main report discusses the stream discovery in greater detail.

The Working Group has concluded that the Council should pursue improvements to our customer contact arrangements, brings forward the work it has been able to undertake to establish a basis for that view, and suggests that further work will be required as part of the Transformation Programme to take the project forward.

The conclusions are as follows:

Stream 1:

(1)   Good customer service exists here and needs to be replicated across the Council.

(2)   Telephone answering performance has improved considerably since 2005/6, with much lower levels of call abandonment, albeit with pockets of low performance. These may be restrained by organisational requirements.

(3)   The Council needs to understand the types and quantities of customers and the customer's journeys. Further work is required to inform future service provision.

(4)   The centralisation of the main reception has met with support and should now be subject to a full feasibility design and further report to members.

(5)   The Council needs to decide whether it wishes to centralise its main call handling and if so, needs to appoint a suitable officer to lead this change.

(6)   Multi-skilling of customer facing officers will be required for which training will form an important element and will have an organisational impact

(7)   A scalable response to peaks in enquiries is required in any event and further modelling of this will be informed by study.

(8)   Dealing with accommodation matters in a sequential way will hold back implementation until at least 2018. If it is desired to implement this earlier then some Communities staff will need to be relocated.

(9)   Repairs to the atrium windows or their complete replacement are required and should be added into the building maintenance programme now.

(10) Centralised change needs project management and IT systems support.

(11) If the Council decides to keep its call handling separate, then consideration needs to be given to how mutual support can be given and how other services can be supported going forward.

Stream 2:

    (1)   That the Council needs to conduct further analysis of current channels available to service areas.

    (2)   That the Council undertakes Business Process Mapping to establish where changes to processes and procedures can be developed in conjunction with channel shift.

    (3)   That the Council identify priority areas (ie those areas where the greatest impact can be achieved most rapidly in the most cost efficient manner).

    (4)   That the Council should implement channel shift in these priority areas first.

Stream 3:

    (1)   That officer support for any implementation of a CRM or CRM (light) solution is needed within ICT.

    (2)   That an evaluation of potential software should now be undertaken.

    (3)   That the number of licenses for a new system is based upon the decisions on whether a centralised or decentralised call centre methodology is followed.

    (4)   That each potential system integration will cost money and should be subject to formal cost/benefit analysis

This has led us to make the following recommendations.

- **Recommendations**

It is acknowledged that management and members could choose which of our recommendations to pursue. Some recommendations will have financial implications and others would lead to organisational change wider than just customer service improvement.

Stream 1 - Centralised Reception in Civic Offices and Answering Enquiries at First Contact

(1)   Management Board and Members need to lead this project to move it forward.

(2)   That consistent visitor data recording should be undertaken by all reception areas and services routinely for a period of three months to provide a base line to inform the project.

(3)   That a decision be made to move to centralised or maintain a decentralised customer service team arrangement and then undertake the consequential recommendations.

(4)   If centralised:
    (a)   shut the switchboard and place a Customer Contact Centre (CSC) in between customers and officers to drive call traffic.
    (b)   Develop the current environmental services team as the hub of a main contact centre as a starting point.
    (c)   Appoint a Customer Services Manager to drive the process forward
    (d)   Develop a plan for the gradual movement of most enquiries to that team over time.

(5)   If decentralised:
    (a)   Formalise the processes that would allow call centres to provide mutual support.
    (b)   Deal specifically with those service areas where call answering is poor;
    (c)   Develop a programme of staff training based upon specific support needs and systems;
    (d)   A CRM is still going to be required

(e)   Look at how the switchboard operators can be assisted during peak times.

(6)   That a single central reception has support and is required if front line customer service is to remain in Epping and reception services are to be co-located;

(7)   That the programme should not wait for an accommodation strategy during the overall transformation programme thus treating it as an exception or starting point.

(8)   That Facilities Management be requested to draw up a feasibility design based on the requirements set out in this report.

(9)   That further 'open' counter space is needed and should be taken into account in the design.

(10)   That Director of Neighbourhoods consider how recycling bag distribution can be improved so that residents do not need to attend these offices to collect bags.

Stream 2 – Channel Shift

That Channel shift is considered to be not only desirable but an inevitable consequence of evolving technology. In order to maximise the benefits of channel shift from a customer and an organisational perspective, the report proposes:

(1)   Adoption of the principle of Channel Shift to meet and reflect evolving customer service requirements.

(2)   Subject to 1 (above), to conduct further analysis of current channels available to service areas.

(3)   Business process mapping to establish where changes to processes and procedures can be developed in conjunction with channel shift.

(4)   Identification of priority areas (ie those areas where the greatest impact can be achieved most rapidly in the most cost efficient manner).

(5)   Prioritise and implement channel shift in areas identified in (4) above.

Stream 3 – Implementation of a Contact Relationship Management System

(1)   That the Council should progress an additional ICT post to support the development of the form system and related integration to allow:

- Migration of existing current Achieve Forms to the new 'Self' portal as a precursor to any CRM implementation, and to assist channel shift (cost of £36,000 p/a for 50 seat implementation).
- Creation of a corporate customer contact capture form again as a precursor to CRM implementation
- Implementation of integration between the public facing systems – i.e. Self and Connect, and Self and eNgage
- Formal evaluation of the Firmstep CRM system (Achieve Service) as a potential affordable upgrade to Achieve Forms to provide a cost effective CRM system offering most of the benefits of the more costly systems in a timely and cost effective way.

(2)   That a decision is required on the number of users who will make use of the full CRM system (based upon the decisions taken about centralised or decentralised Contact Centres)

(3)   That there should be formal evaluation of the costs/benefits involved in each potential system integration should be carried out once a decision in principle has been reached about the potential use of the Firmstep CRM system.

Stream 1(b)
Centralised Reception in Civic Offices and Answering Enquiries at First Contact

Introduction / Background

1.   History of the issue being reviewed

1.1   In September 2005 the Council received a report from the Cabinet on a report by Steria Limited on how the Council's customer services could be improved. This had followed on from a critical Audit Commission CPA inspection that sought improvement and implementation of the strategic aim of implementing a customer contact centre. The Council then Commissioned Foresight Consulting to develop a plan for the implementation of a Customer Services Transformation Programme (CSTP).

2.   Statement of the problem

2.1   In 2005, the issues were:

- That up to 30% of telephone calls to the Council were not answered (at the time the Council were receiving 1.3 million calls a year);
- When calls were answered, customers were transferred from one department to another;
- That there were inconsistent phone answering standards and no customer service training.
- That five reception desks in the Civic Offices was too many and confusing and customers were passed from main reception to other parts of the building to their separate reception areas and that the majority of services should be provided in a single ground floor reception.
- That the opening hours were not designed around customer needs in particular with respect to telephone enquiries

2.2   In 2015 the situation has changed somewhat but issues still exist around answering of enquiries at first point of contact, having too many reception areas and times when call answering performance has been an issue. The envisaged demand for longer opening hours, has not materialised.

2.3   Since that first report there have been changes to customer delivery:

- Internet improvements and its availability on mobile devices have meant that there has been a move to deliver more services online.
- A revamp of the website in the last five years has moved it towards being more transaction based.
- Mobile users are using different channels to contact the Council e.g. Social Media.
- The new telephone system means that traffic is now more measurable across services and improvements to initial call handling have lessened the pressure on main switchboard operators. Calls volume since 2005 has diminished.
- Some Directorates (Environmental Services, Resources, Council Tax, Housing Maintenance (Mears)) have introduced formal call centre arrangements and/or have defined customer services processes.
- The Council has introduced generic customer service training through its corporate offer

2.4   Improvements have been made to some of the Reception Points over the years. However the main reception desk is the original one which is some 25 years old and needs

replacement. Following improvements to staffing levels made in 2014, the desk now houses two full time members of staff and is cramped and not designed for its current use.

2.5   Housing reception areas are hidden from plain view, there is no queueing system, no parcel delivery area and there is a lack of useable counter space. It is a poor and uncomfortable customer environment with poor lighting and hard seating. There is a lack of access to online services, desk or table space.

2.6   Accessibility, although there have been some improvement is still poor, with no adaptation for desk access by wheelchair users or hearing loop. Interview rooms are small and cramped with limited access for wheelchair users and people with young children.

2.7   The Leadership Team have also identified problems with the reception area:

- Lack of disabled access/counter access
- Lack of privacy/space in interview rooms
- Needs to be more welcoming
- Queues/ needs a system
- Having phones instead of personal contact
- Receptions not easy to locate for visitors
- No customer facilities for working on forms/help
- Lack of staff security

Refurbishment of the area is required in any event.

3.   Stream scope / assumptions or constraints imposed by team or members

3.1   Scope objectives:

To deliver a proposal for a centralised main reception for Epping and the Council; which:

(i)   Combines the current 5 receptions at the Civic Offices, and
(ii)   Delivers a front office / back office system to resolve a high level of enquiries at first contact.

3.2   It was agreed with the project sponsor at an early point that, at least initially, we should concentrate on a combined reception/front office proposal before we sought to replicate this type of service at town centre level.

4.   Research and Analysis

4.1   In formulating the report we have used the following sources of information for research:

- CSTP Programme Plan (draft) 2006-2009
- Reports to Cabinet and Council July 2006
- Task and Finish Review October 2006
- Report to Cabinet on NW Maintenance HUB
- Report on Closure of Cash Office to Cabinet

4.2   Evidence was also gained from the following:

- Meeting with Housing Operations Managers 22 September 2015
- Consultation with Leadership Team – 23 September 2015 (see Appendix 7)
- Customer Insight Conference – 19 October 2015
- Visit to Chelmsford BC on 9 November 2015
- Visit to Contact Centre in Council Tax (11 November 2015)
- Visit to Neighbourhoods Contact Centre (23 November 2015)
- Meeting with Community Safety/Portfolio Holder and ETC re Policing Enquiries
- Meeting with C Askew (Service Desk Supervisor) – 17 December 2015

- Consultation with Cabinet Members at Away Day
- Feedback from a meeting with Cabinet and Management Board members
- Discussions with Facilities Management about alterations to the building
- Suggestions from senior staff on potential services to be provided.

5.   What analysis didn't we achieve and how has this affected the project direction?

5.1   We have not had access to customer survey (face to face) data. The Working Party are split as to whether this should be undertaken as there are obvious cost implications and the group felt that it needed to be undertaken externally and timing was an issue. Traditionally the Council has not commissioned regular customer surveys, so a one off survey, whilst giving a base line position going forward, provides no trend data of where we have come from.

5.2   Our research meetings have brought forward anecdotal evidence from staff about where the issues are within the organisation but this is not evidenced by a (customer) third party survey. The Council now has the results of the Essex County Council Tracker Survey which informs us on overall levels of customer satisfaction with the Council. An extract from that survey is shown at Appendix 1. This shows us as having satisfaction levels of 51%. The Council is only 8% points behind the leading Essex Authority, an achievable target.

5.3   We do not have quantitative information on customer journeys. We do, however, have data relating to referrals from main reception which provides trend information about use of services over the last year. In some cases we have been able to establish that these referral levels do reflect accurately requests of services but in others we have not as no data is being routinely collected. In developing an effective reception solution user data must now be collected to establish service need.

5.4   Consequently, we do not have a costed proposal for the changes required to the main reception area. The approach to launch into a design phase straight away is not possible until firm decisions are made about the accommodation strategy, the services that are going to be provided centrally, whether the building as it is currently configured can be adapted to that use in a cost effective manner and whether the level of expected traffic can be accommodated in the space available.

5.5   We were asked to discuss with other agencies to gauge their level of interest in sharing services. A meeting with the Safer Greener Transport Portfolio Holder and officers from communities has been held to look at the potential of Police services being provided, At the time of finalising the report these discussion have not reached a conclusion and have therefore not formed part of the current recommendations. Likewise, as discussed above, the lack of good data on visitors makes it premature to raise the prospect of site sharing if this may result in capacity issues later. That is not to say that this cannot be revisited later in the process.

6. What data has been used?

- Attendance data collated by main reception on visitors for the last year
- Telephone system data on call abandonment and use of voicemail
- Returns of questionnaires sent to service managers in November 2015

6.1   We have had access to telephone call stats and volume/abandoned data for 2015. This is attached as Appendices 2-5.

6.2   We have customer journey data from main reception. Visitors to main reception are in the region of 100,000 a year currently. Emails to ContactUs are the second highest line of enquiry. This is attached as Appendix 6

7. How have we used this data to support our recommendations?

7.1   Telephone data from the Shoretel system has been received for October and November 2015. Details of this data are at Appendix 2 along with annualised monthly data for 2015. The data suggests a varied picture. In areas where there are formal arrangements, performance is very good. Examples being, the main switchboard and the two contacts centres. In Council Tax, the rate of abandoned calls is at 2% even at high call volumes. From discussions with that centre, abandoned calls are routinely followed up. Their Case Study is below.

Case Study: Council Tax Annual Billing

The Effectiveness and Efficiency of using Shoretel Call Centre Technology

Prior to 2015/16, the Council Tax team consisted of two sections, each with 3 phone lines, plus the two Team Leaders and Council Tax Manager; making a total of 9 lines available to take calls from customers at peak times. During annual billing this would normally result in the phones being busy for the whole week and had previously caused the council's phone system to crash.

Unfortunately, due to the lack of technology there were no accurate figures to confirm the number of phone calls coming into the section, the number of calls being answered and more importantly the number of abandoned calls; the result of customers being unable or unwilling to hold on long enough to get through to a member of the Council Tax team.

The introduction of the Shoretel phone system not only changed the way the Council Tax team worked, it also changed our thinking and tuned our focus to the requirements of the customer and the service we provided.

The Shoretel system was installed 3 months before the 2015/16 annual billing, which gave staff the time to understand how it worked, the management time to explore its' potential and time to train two "champions" to bridge the gap between the telecoms professionals and the staff.

The 2015/16 Council Tax bills "hit the mats" on the 16 and 17 March 2015, which resulted in 790 phone calls being taken on day one and 441 on day two and calls returning to somewhere near normal volumes by day three. This was the result of having a maximum of 17 lines open, a 90% increase on the previous year, and an average of 10 lines open at all times. This alone proved to be a massive increase in our customer service and resulted in far fewer disgruntled callers, but the euphoria was overshadowed by the disappointment of discovering there were 147 abandoned calls on the first day.

Straight away we sat down with our "champions" and the telecoms staff to analyse the

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problem and find a workable solution. The first thing we needed was a breakdown of the facts and figures, which are shown below. We broke the day up into 30 minute intervals and then drilled down through the time periods to analyse the number of lost calls in each time period. The results showed that 116 of the 147 abandoned calls (around 80%) occurred between 12noon and 2pm, peaking between 12:30 and 1pm when 45 calls (31%) were lost.

The upshot of this will result in the Council Tax team taking staggered lunches over a 3 hour period 11:30am – 2:30pm during the peak times for this year's annual billing, with additional resources being made available between 12:30 and 1pm. Furthermore, we have developed the ability to run an "abandoned calls" report every 15 minutes throughout the peak times, which will display the phone numbers of those customers unable to get through to an adviser and give us the unique opportunity of calling them back.

That is customer service!

RG4.2 Group Abandoned Calls Analysis By Date

Date From :	16/03/2015	Date To :	17/03/2015
Time From :	9:00am	Time To :	5:15pm
Group Name :	CTAX, CTAX 2nd Line		
Requested By :	4191		

Date	ACD calls accepted	ACD calls abandoned	ACD calls abandoned in the 1st STI	ACD calls abandoned in the 2nd STI	ACD calls abandoned in the 3rd STI	ACD calls abandoned in the 4th STI	ACD calls abandoned in the 5th STI	ACD calls abandoned in the 6th STI
Group Name	CTAX							
16/03/2015	790	140	6	6	6	7	6	109
17/03/2015	441	7	4	0	0	0	1	2
Group Total	1231	147	10	6	6	7	7	111
Total:	1231	147	10	6	6	7	7	111

7.2 However, there are areas where statistics indicate that customers are not being able to contact us effectively. There are areas that, from the data, abandoned or voicemail calls make up between 20-50 percent of the overall traffic.

7.3 Overall, abandoned call rates range between 12.41% (May) and 5.73% (Oct). The peak in May is thought to be directly related to problems with the waste contract. Data shows that from the estimate made in 2006, which was 1.3 million calls a year, telephone traffic is in the range 38,000 – 28,000 calls per month through call centres and workgroups. These numbers would make up the bulk of customer telephone contact. This equates to around 400,000 calls a year, a third of the traffic stated in 2006.

Case Study: Neighbourhoods Contact Centre

This contact centre has been evolved over a number of years, and consists of 8 members of staff, with a mixture of full and part time staff dealing with all types of contacts into the Directorate. It is the first point of contact for almost all of the services covered by Neighbourhoods, with those that are not currently covered due to the

restructure, planned to come on line later.

All complaints and requests for information are logged using the M3 system, whether these are by letter, telephone, or email. The centre gives advice and guidance predominantly on waste& recycling calls, which can range from collection advice through to policy matters. It also deals with more technical aspects such as Abandoned Vehicles, Environmental Health, and Neighbourhoods enforcement issues, for example Noise nuisance, and bonfires; drainage and flooding, and fly tipping incidents.

It processes and gives advice on applications for special collections, assisted and medical collections, additional and larger bins, requests for smaller bins, and takes payments for some of these but also fixed penalty notices, food and hygiene courses, and abandoned vehicles.

A central contact number for the directorate was introduced approx. 7 years ago to avoid residents having to search for the right person to contact, and to ensure that calls were answered by a person rather than leaving a message on an answerphone. This has proved very successful and allows officers the time to concentrate on their main duties, and to deal with the more technical aspects of their jobs.
We also introduced a central email account where all emails, and achieve website forms are channelled through. This ensures that the account is continuously monitored throughout the day and where necessary emails can be forwarded to an alternative officer, where the original intended contact may be away from the office for some time.

These actions were taken to enable the customer to have a better experience when contacting the department, to ensure that their concerns are dealt with at the first point of contact wherever possible, and to avoid them having to be passed around from pillar to post. With the introduction of these two channel shifts it has meant the types of calls can be assessed, the number of callers trying to contact the directorate can be monitored and more lines opened up where necessary resulting in a shorter waiting time for the customer, all of which was previously unknown.

With the recent change in the waste collection services from five days to four days, we experienced a huge increase in telephone calls, with over 750 calls a day coming into the centre at its peak. This resulted in every phone within the section being opened up, and staff drafted in to help cover this surge. We could clearly see how many people were in the queue at any point in time, and the staff coming in to cover the phones were fully briefed on what information could be given out.

Because all emails came into a central account this meant that, an initial acknowledgement response could be given to all contacts providing them with information on any delays caused due to the huge increase in contacts, but also staff from other directorates could come in to help answer queries and therefore resulted in an improved response rate.

Over the period of 11 May 2015 – 25th October (peak period for the change in waste service) the contact centre dealt with 6012 calls and 4600 emails. These figures would not have been known without this shift to more centralised accounts. We are planning to bring on line those services that are new into the Directorate, and to provide training for the team to enable them to deal with these new enquiries.

7.4   There is no doubt that telephone contact performance would be improved if all directorates had access to call centre methods and resources. It was certainly expressed to the report author that senior officers dealing with routine contacts within the Council are, at times, inundated with telephone calls. Analysis of the data reveals that call abandonment would fall

to less than 3% if calls from only those with the highest rates of missed calls were dealt with through to a call centre.

7.5 The decision that needs to be made is that of the model the Council wishes to pursue. The current model has only two formal contact centres. One is revenue generating (Council Tax). This is discussed more fully below.

7.6 The best visitor data we have is that obtained via main reception (Appendix 6). Figures from visitor data collected over the last year show the following top requests for services:

1.   Recycling Sacks
2.   Contact Us (via email)
3.   Housing Options
4.   Housing Management
5.   Planning Applications/Enquiries
6.   Council Tax
7.   Environmental Health
8.   Housing Benefits
9.   Essex County Council
10. Licensing

Case Study: Recycling Sacks

In addition to household deliveries of clear recycling sacks, Epping Forest offer free rolls of bags through outlets within the district.

Statistics from main reception show that the most popular enquiry from visitors is for bags. During their visit in the last year 40,000 people asked for bags.

Data from Neighbourhoods Contact Centre shows the delivery of batches of sacks to main reception were:

	No of bags
3 occasions of 10 boxes being delivered	12,000
1 occasion of 60 boxes being delivered	24,000
3 occasions of 25 boxes being delivered	30,000
47 occasions of 20 boxes being delivered	376,000
Totals 14/12/14 – 14/12/15	442,000

This is an additional roll of bags per household per annum. The Working Group feel that the Director of Neighbourhoods should consider if there is a better way of distributing or phasing out the bags. It is understood that a million bags per annum are being sought each year across all outlets. If residents are only coming to the building for bags then a huge number of residents are being inconvenienced by an unnecessary journey into Epping.

7.7 If you set aside the trips made for recycling sacks and online approaches that make up our top two highest contact figure (40,300 and 8550 respectively), the next highest contact is Housing Options. Their data has been crossed checked with manual data held by Communities of public visits.

Visitor Data from Housing Options:

Nature of enquiry	Waiting list	Homeless/Homeless Prevention	Housing Management/ Housing Benefit Enquiries
Enquiries Total (monthly)	375	36	132
Annualised	4,500	432	1,584

7.8 During any month Housing Options deals with a high volume of enquiries through the Housing Options desk. It would not be uncommon for the Housing Options service to deal with 6500 enquiries through their reception desk on an annual basis. The Service also takes approximately 1,000 calls a month.

7.9 Housing Management deal with 3,200 visitors a year. This service has no front facing counter arrangements and sees visitors that present themselves at main reception. The reception staff takes their address and Housing staff then come out to see them as necessary in one of the existing interview rooms.

7.10 Planning Reception is located on the second floor. Visitors to that reception desk are directed to use stairs or lift. The desk is now only open to callers during the period 9 am – 1pm. During the mornings a duty planner is available to callers and on the phone. Building Control, Licensing, Personal Land Charges Searches and Forward Planning enquiries are also dealt with at this reception area. No formal visitor statistics are kept at this desk currently (and this would need to be done to establish a base line for user levels in advance of moving the service to the main reception and to inform the design). Main reception data would indicate that the total visitor traffic is in the 5,000 – 6,000 per annum ballpark.

7.11 Council Tax have their own counter within the Conder Building. This is shared with Benefits. Over the past 3 years Council Tax have averaged around 3,350 callers per year at that reception. Benefits do not keep visitor statistics but using the main reception data as an indication of caller traffic to that service, a similar level to Council tax (I.e. in the 3,000 – 4,000 visitors per annum bracket.

7.12 The Neighbourhood contacts centre will deal with members of public at main reception. It is a good example of where most people contact the Council using online or telephone methods although 2,000 people in the last year visited the main reception.

7.13 Survey data has been obtained from Service Managers about most requested services and this element is discussed within the Stream 2 report.

7.14 In summary, therefore, the main in person customer contacts will be (approximately):

Service	transactional visitors a year
Communities	11,500
Governance	8,900
Neighbourhoods	7,600
Resources	8,500 (not including cashiers payments)
Total	**36,500**

These figures are approximate (i.e. a smart guess based upon known data sets) and will be those that have visited to undertake a type of transaction rather than attending for meetings etc.

7.15 Cash Office transactions data was brought to members last year when they considered the closure of the cash desk and its replacement with Kiosks. A summary is below:

Year	Volumes	Front Office				
		Cash	Cheque	Debit Card	Credit Card	Total
2011-12	Number	14,886	13,688	4,564	78	33,216
	Value (£)	2,058,338	3,793,323	958,483	11,885	6,822,028
2012-13	Number	13,776	11,675	4,560	306	30,317
	Value (£)	1,921,545	3,710,918	973,821	49,243	6,655,527
2013-14	Number	16,712	11,187	5,159	386	33,444
	Value (£)	2,136,359	3,821,113	1,074,714	46,604	7,078,789
2014-15	Number	15,148	10,512	5,101	286	31,047
	Value (£)	2,059,349	3,345,753	1,081,731	34,928	6,521,761

This shows potential visitors as 31,000. However these figures are not visitor numbers. Further monitoring would be required to ascertain whether this transaction level related directly to visitor numbers.

7.16 Based on the offices being open for about 250 days per year, daily visitors could be in the region 150-250.

8. Where do the results of analysis take us? - Centralised Reception

8.1 Re-providing services in one location will only provide good value for money if there is demonstrable saving, a customer service need, or significantly more services are offered in one place. This means that services will need the space to operate effectively and sufficient to see the quantum of visitors expected across a broad spectrum of services.

8.2 It is also likely that there will be declining personal visitor numbers over time, and with the move towards online provision, the previously estimated reception size needs to be rethought. Nudging even 10% of these visitors to online services would save significant time and resources. Based on the existing seat provision, accessible counter seats positions need to be in the region of 4-6 (there are currently 5, 3 in CT/Bens, 1 in Planning, 1 in Housing) plus private interview spaces (5-6 rooms). However, this is not a true indication of need as officers from directorates also attend main reception to deal with visitors (for example – Elections).

8.3 In 2005 an indicative plan was drawn up showing similar levels of accommodation. This plan is shown at Appendix 8. However, the freeing up of accommodation next to the reception areas is dependent upon Housing Assets and Repairs staff moving to the new NW Maintenance HUB (which is currently not before end of 2017) and also subject to the St Johns Road development. These staff could be relocated before that date.

8.4 A detailed design should be drawn up by Facilities Management to give the Council options for the reception area and to show how much overspill space is required over and above the current main reception area to accommodate the additional staff.

8.5 Given the need for physical works, a phased plan of implementation will be required, this means a more organic approach to the centralisation of services would have less impact on

customer services. Working from a core of service to bring a wider range of user services etc over a defined time period.

9.   Should there be a combined call centre?

9.1   Call performance has improved. This is through a number of factors that were flagged up in the 2005/6 Review. As stated above, where there are formalised arrangements, these work well, where there are not, it works less well.

9.2   If the decision is taken not to change call arrangements then the following needs to be addressed:

- How would existing call centres mutually support each other?
- What training would be required to do this?
- What CRM systems would be needed?
- How can we make our dealings with customers more effective?
- What do we do in services that have less well formed telephone answering? Planning, Housing? Areas where there is a high proportion of voicemail and abandoned calls?
- How do we deal with amount of abandoned calls at the main switchboard?
- Do we need to introduce formal phone standards?

9.3   If the decision is taken to centralise most call arrangements then the following need to be addressed:

- How much is it going to cost? A fully costed proposal is required.
- Are we going to locate it with the main reception? Or use overspill areas? Or other offices in the building (co-location is not absolutely necessary but may be desirable)
- What are the staffing implications?
- It needs a manager! And an organisational place.
- It needs Service buy in.
- Should we build upon the existing Neighbourhoods Contact Centre and grow it from there?
- What Technology do they need?
- What services are they going to provide?
- What core services do we start with?
- The Council needs to understand its Customers journey maps
- The Council will need to disaggregate CSO jobs from current back office support.
- Work to develop FAQ's is needed
- Closing of the switchboard

10.   Conclusions

(1)   Good customer service exists here and needs to be replicated across the Council. There is obvious commitment by the staff I have met to providing good service to the residents of the district. The appetite for improvement and change does not seem limited at section level.

(2)   Telephone answering performance has improved considerably since 2005/6, with much lower levels of call abandonment, albeit with pockets of low performance. These may be restrained by organisational requirements.

(3)   The Council needs to understand the types and quantities of customers and the customers journeys. Further work is required to inform future service provision.

(4)   The centralisation of the main reception has been agreed by members on two separate occasions but never started. Does the Council have the appetite to achieve this

change? By closing other reception areas, particularly on the second floor, better use could be made of the accommodation.

(5)   The Council needs to decide whether it wishes to centralise its main call handling and if so, need to appoint a suitable officer to lead this change.

(6)   Multi-skilling of customer facing officers will be required for which training will form an important element and will have an organisational impact

(7)   Officers dealing with telephone or electronic enquiries do not need to be co-located with the main reception but it may be desirable.

(8)   A scalable response to peaks in enquiries is required in any event.

(9)   Communities staff will need to be relocated. The wish to deal with accommodation matters in a sequential way will hold back implementation until at least 2018.

(10)   Repairs to the atrium windows or their complete replacement are required, however this is a maintenance issue not a project cost and should be done anyway.

(11)   The Civic Offices atrium design and supporting walls limit adaptation; however a single reception with the potential for six private interview rooms could be designed and costed.

(12)   Centralised change needs project management and IT systems support.

(13)   The Director of Neighbourhoods should review the Council's position on making available recycling bags from this building free of charge.

11. Recommendations

(1) That Management Board and Members need to lead this project to move it forward.

(2) That consistent visitor data recording should be undertaken by all reception areas and services routinely for a period of three months to provide a base line to inform the project.

(3) That a decision be made to move to centralised or maintain a decentralised customer service team arrangement and then undertake the consequential recommendations.

(4) If centralised:
   (a) shut the switchboard and place a Customer Contact Centre (CSC) in between customers and officers to drive call traffic.
   (b) Develop the current environmental services team as the hub of a main contact centre as a starting point.
   (c) Appoint a Customer Services Manager to drive the process forward
   (d) Develop a plan for the gradual movement of most enquiries to that team over time.

(5) If decentralised:
   (a) Formalise the processes that would allow call centres to provide mutual support.
   (b) Deal specifically with those service areas where call answering is poor;
   (c) Develop a programme of staff training based upon specific support needs and systems;
   (d) A CRM is still going to be required
   (e) Look at how the switchboard operators can be assisted during peak times.

(6) That a single central reception has support and is required if front line customer service is to remain in Epping and reception services are to be co-located;

(7) That the programme should not wait for an accommodation strategy during the overall transformation programme thus treating it as an exception or starting point.

(8) That Facilities Management be requested to draw up a feasibility design based on the requirements set out in this report.

(9) That further 'open' counter space is needed and should be taken into account in the design.

(10) That Director of Neighbourhoods consider how recycling bag distribution can be improved so that residents do not need to attend these offices to collect bags.

Appendix 1 - ECC Tracker 16 Net Satisfaction Levels

October 2015

Figure 26. Satisfaction with local and county councils by district

Q9. And now taking everything into account, how satisfied or dissatisfied are you with the way Essex County Council and your local district or borough council run things?
- % Net: Satisfied by district -

District	Essex County Council	Local district or borough council
Basildon (338, 339)	42%	44%
Braintree (458, 467)	48%	54%
Brentwood (323, 326)	47%	47%
Castle Point (377, 377)	40%	44%
Chelmsford (418, 414)	57%	59%
Colchester (368, 368)	24%	36%
Epping Forest (331, 329)	43%	51%
Harlow (469, 465)	32%	36%
Maldon (380, 385)	41%	46%
Rochford (411, 416)	41%	54%
Tendring (367, 369)	39%	39%
Uttlesford (347, 345)	49%	55%

■ Essex County Council ■ Local district or borough council

Source: Qa Research 2015 **Base:** in brackets (answers of 'don't know' excluded)

Appendix 2 - November 2015 – Workgroup and Contact Centres call data

Workgroup names	Abandoned	Handled by WG Voicemail	Total calls	% Abandoned	% Voicemail
Glen Chipp (x4758)	0	1	6	0	17
CE	**0**	**1**	**6**	**0**	**17**
Alan Hall (X4004)	0	7	32	0	22
Communities Arts Development (X2802)	3	0	9	33	0
Communities Booking Line (X2983)	1	0	25	4	0
Communities Booking Line (X4226)	0	0	38	0	0
Communities Finance	0	0	26	0	0
Communities information and tenant involvement (X4041)	0	0	1	0	0
Community Safety Team (x2736)	0	7	20	0	35
Home Ownership Team (x4428)	4	17	153	3	11
Housing Allocations (x4716)	67	0	1006	7	0
Housing Assets (x2727)	1	49	255	0	19
Housing CARE Agency (x4086	23	31	157	15	20
Housing Grants (x2728)	0	3	5	0	60
Housing Homelessness Assessment (x4027)	4	0	149	3	0
Housing Income (x2123)	3	8	19	16	42
Housing IT (x4324)	0	0	0	0	0!
Housing Maintenance x4199(x1988)	250	0	1862	13	0
Housing Management North (x4545)	32	39	1107	3	4
Housing Management South (x2726)	23	11	389	6	3
Housing Prevention (x4165)	46	0	945	5	0
Limes Centre Housing staff (x2826)	0	1	2	0	50
Private Sector Housing (x4348)	2	41	110	2	37
Sheltered Housing (x4368)	7	86	179	4	48
Waltham Abbey Museum (x4992)	8	9	29	28	31
TOTAL FOR COMMUNITIES	**474**	**309**	**6518**	**7**	**5**
Admin Registration Team (x4584)	99	96	929	11	10

Workgroup names	Abandoned	Handled by WG Voicemail	Total calls	% Abandoned	% Voicemail
Building Control Surveyors (x4286)	12	0	138	9	0
Civic Reception Info Desk (x2500)	1	0	65	2	0
Civic Reception Info Desk (x4288)	0	0	63	0	0
Democratic Services (x4243)	3	0	76	4	0
Fraud Hotline (x4444)	5	11	32	16	34
Legal Admin x2052	0	0	1	0	0
Legal Debt Recovery (x2125)	0	0	0	0	0
Legal Contracts (x2124)	0	0	0	0	0
Local Land Charges (x2739)	5	1	180	3	1
Planning Building Control (x2047)	48	345	809	6	43
Planning Enforcement Team (x2800)	0	1	3	0	33
Planning Policy Hotline (x4517)	3	1	35	9	3
Planning Reception (x2792)	3	106	242	1	44
Public Relations (x4140)	7	0	27	26	0
Tom Carne (x4039)	0	0	32	0	0
TOTAL FOR GOVERNANCE	**186**	**561**	**2632**	**7**	**21**
Emergency Planning	0	0	0	0	0
Derek Macnab (x4050)	2	12	44	5	27
Engineering, Drainage & Water x2967	0	0	0	0	0
Enviro & Neighbourhoods x2968	0	1	2	0	50
Grounds Maintenance Technical Officers (x4562)	2	8	104	2	8
Licensing (x4721)	2	16	162	1	10
Neighbourhoods Parks (x2720)	0	2	2	0	100
Neighbourhoods Waste (x2721)	0	0	0	0	0
North Weald Gate House (x4200)	105	0	479	22	0
Public Health (x2969)	0	0	0	0	0
Public Health (x4348)	2	41	110	2	37
Recycling Sacks (x4385)	0	0	0	0	0
Trees and Landscapes Team (x2814)	17	23	89	19	26
CONTACT CENTRE	196	3	3269	6	0
TOTAL FOR NEIGHBOURHOODS	**326**	**106**	**4261**	**8**	**2**

Workgroup names	Abandoned	Handled by WG Voicemail	Total calls	% Abandoned	% Voicemail
Benefits V-M (X3571)	0	38	38	0	100
Benefits A-L (X2081)	48	4	732	7	1
Benefits M-Z (X2082)	34	3	554	6	1
Business Process (X4029)	2	0	8	25	0
Cash Office (X4258)	10	72	110	9	65
Cash Office (X4349)	113	690	994	11	69
Council Tax Business rates 4064 (X1305)	1	0	177	1	0
Council Tax Recovery 4030 (X1300)	3	0	315	1	0
David Newton (x4580)	0	32	59	0	54
Facilities Management (x4760)	1	0	8	13	0
Helpdesk 4888 (x1310)	19	0	94	20	0
HR Recruitment Line (x4433)	0	0	0	0	0
Postroom x2156	0	0	0	0	0
Print - Reprographics (x4388)	2	4	60	3	7
Superintendents (x4619)	8	6	39	21	15
Switchboard (x2000)	436	0	8028	5	0
Switchboard Back Up (x6000)	0	0	0	0	0
Bob Palmer (x4279)	0	8	21	0	38
CONTACT CENTRE	70	0	3592	2	0
TOTAL FOR RESOURCES	**747**	**857**	**14829**	**5**	**6**
Overall Total	**1733**	**1834**	**28246**	**6**	**6**

Appendix 3 – Telephone Call Annualised Data:

Telephone statistics

	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
CC												
Calls Accepted	6441											
Call Abandoned	375											
Combined												
Calls Abandoned	2872			1799	4350	3488	2585	2541	3010	1687	1733	
Calls to Voicemail	1495			2000	2081	2672	1962	1652	2262	1973	1834	
Calls Accepted	28947			28167	35060	37843	34388	30198	34815	29448	28246	
Totals												
Calls Accepted	35388	0	0	28167	35060	37843	34388	30198	34815	29448	28246	0
Calls Abandoned	3247	0	0	1799	4350	3488	2585	2541	3010	1687	1733	0
Calls to Voicemail	1495	0	0	2000	2081	2672	1962	1652	2262	1973	1834	0
%												

Graph Data	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
Calls Abandoned	9.18	0	0	6.39	12.41	9.22	7.52	8.41	8.65	5.73	6.14	#DIV/0!
Calls to Voicemail	4.22	0	0	7.10	5.94	7.06	5.71	5.47	6.50	6.70	6.49	#DIV/0!

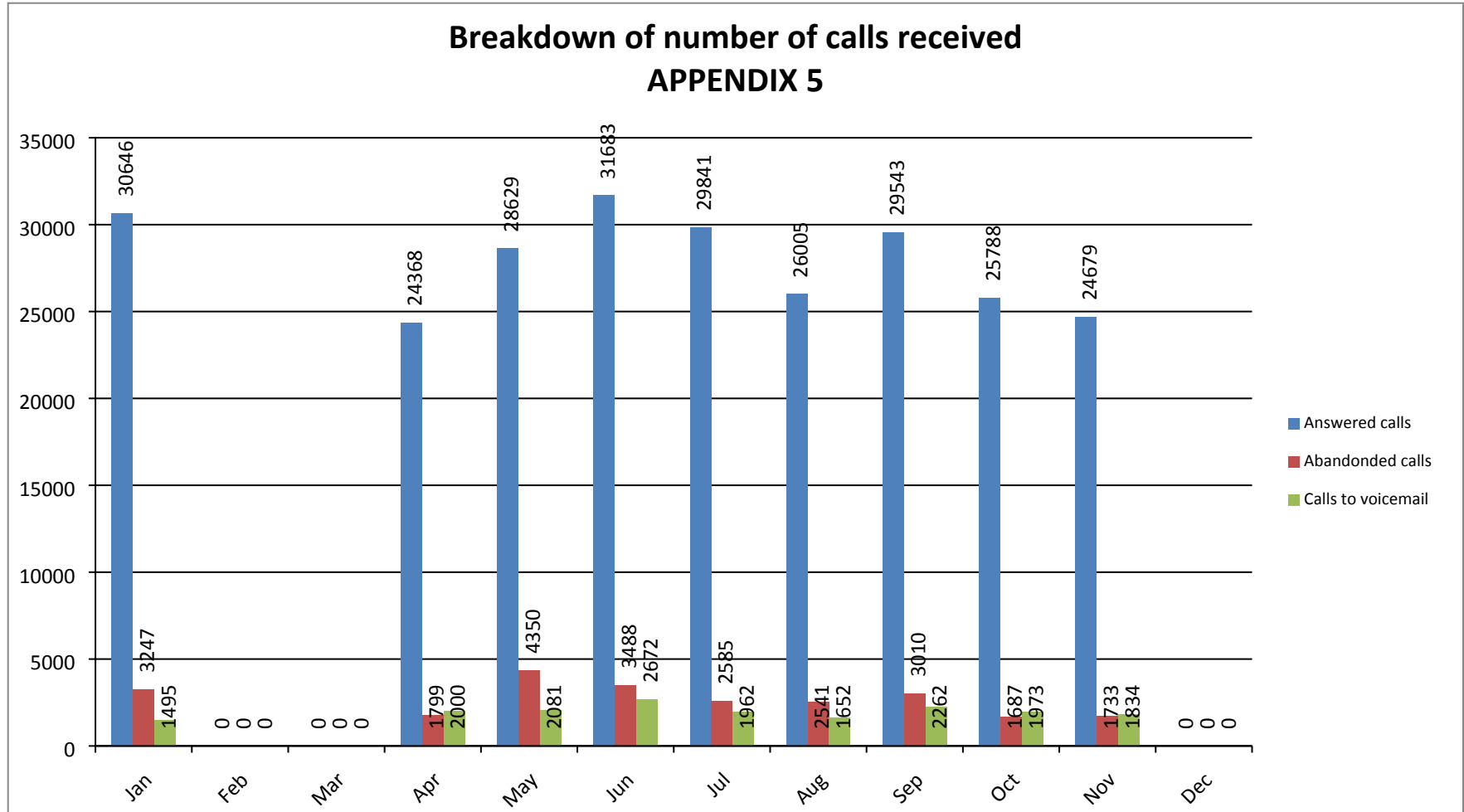| **Graph Data**	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
Answered calls	30646	0	0	24368	28629	31683	29841	26005	29543	25788	24679	0
Abandoned calls	3247	0	0	1799	4350	3488	2585	2541	3010	1687	1733	0
Calls to voicemail	1495	0	0	2000	2081	2672	1962	1652	2262	1973	1834	0

Appendix 4 – Abandoned and Voicemail Call data
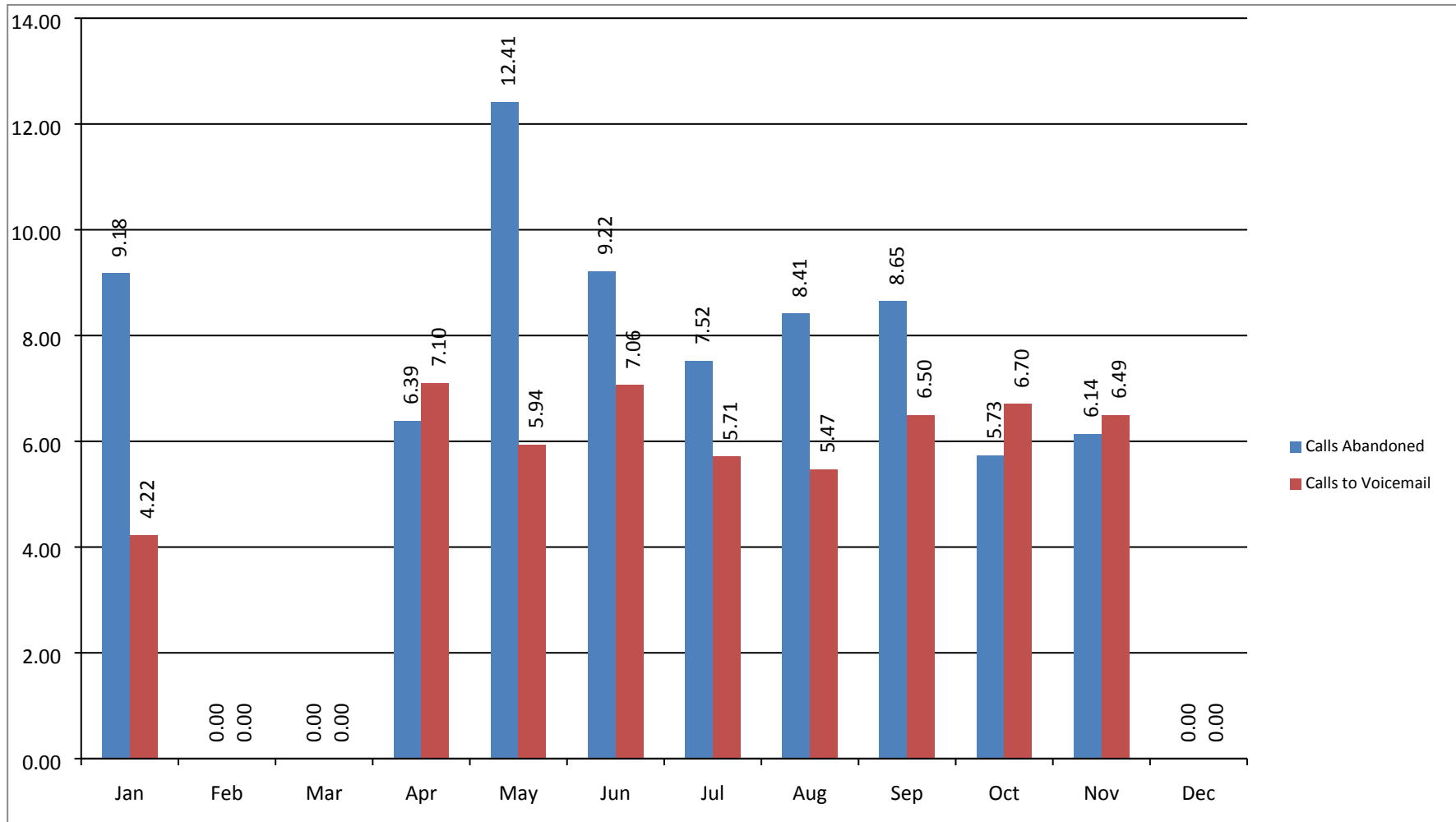
Appendix 5 – Call Received by month

Breakdown of number of calls received
APPENDIX 5

Month	Answered calls	Abandonded calls	Calls to voicemail
Jan	30646	3247	1495
Feb	0	0	0
Mar	0	0	0
Apr	24368	1799	2000
May	28629	4350	2081
Jun	31683	3488	2672
Jul	29841	2585	1962
Aug	26005	2541	1652
Sep	29543	3010	2262
Oct	25788	1687	1973
Nov	24679	1733	1834
Dec	0	0	0

■ Answered calls
■ Abandonded calls
■ Calls to voicemail

Appendix 6 - Visitor Statistics:

Main Reception, Epping

Annual Totals Breakdown

Date:	Total		Total
1. Recycling Sacks	40359	**Planning & Economic Development**	
2. Contact Us	8550	31. Building Control	1206
Office of the Chief Exec		32. Economic Development	216
3. Audit	71	33. Forward Planning	532
4. Chief Exec	574	34. Planning Applications/Enquiries	2868
5. Committee/Councillors	580	35. Conservation	113
6. Elections	1476	36. Countrycare/TPO	147
7. Policy & Research	36	37. Meeting	1064
Deputy Chief Exec		**Finance & ICT**	
8. Arts	153	38. Bus Enquiries	1134
9. Museum	408	39. Train Passes	944
10. Sports Development	253	40. Cashiers	1216
11. Community & Young People	151	41. Council Tax	2136
Corporate Support		42. Housing Benefits	1936
12. Room Bookings/Supers	569	43. Finance & ICT	168
13. Building Services	713	44. Business Rates	141
14. Emergency Planning	183	**Housing**	
15. Estates	318	45. Care	245
16. HR	621	46. Council House Sales	499
17. Land Charges	272	47. Garages	848
18. Legal & Admin	671	48. Grants/Care & Repair	420
19. Licensing	1570	49. Housing Maintenance	1069
20. Print	219	50. Housing Management	3223
Environment & Street Scene		51. Housing Options	6124
21. Animal Welfare	139	52. Housing Meeting	644
22. Car Parking	848	53. Private Housing	132
23. Environmental Health	2019	**Misc**	
24. Grounds Maintenance	97	54. Voluntary Action	765
25. North Weald Airfield	231	55. Essex County Council	1611
26. Refuse Collection	996	56. Citizens Advice Bureau	295
27. Special Collection	448	57. Town/Parish Councils	811
28. Safer Communities	857	58. Reception	10697
29. SLM Contracts/Sports/Leisure	18		
30. Watercourses/sewers/drainage	54	Total Enquiries	104658

Appendix 7 - Consultation with the Leadership Team:

Notes from Leadership Team Consultations 23 September 2015

Scope 1(b)   Centralised reception in Civic Offices
(Scope linked to 1a Centralised reception in town centres)
Scope objectives:
    (i)   To deliver a proposal for a centralised main reception for Epping and the   Council; which
    (ii)   combines the current 5 receptions at the Civic Offices, and
    (iii)   delivers a front office / back office system to resolve a high level of enquiries   at first contact.

Questions Posed:
Centralised Reception:
What issues are there in bringing together the current reception areas: (be as specific and honest as possible)
- Lack of accommodation/design of the area
- Staff training/skills
- Officers being required to attend reception
- Costs of works and staff responsibilities
- Technology to enable services to be provided
- Staff resistance
- Taking payments/secure cash handling
- Lack of private reception areas
- Could we use Homefield House/demolish and create centre?

What problems are there with the current reception area?
- Lack of disabled access/counter access
- Lack of privacy/space interview rooms
- Needs to be more welcoming
- Queues/ needs a system
- Having phones instead of personal contact
- Receptions not easy to locate for visitors
- No customer facilities for working on forms/help
- Lack of staff security

What barriers are there to implementation?
- Cost
- Members
- Building (design)
- Staffing fears
- Incremental approach or big bang?
- Being joined up with other initiatives in service plans

Who should we looking to regarding shared services?
- Police – currently looking at closing Epping – non uniformed presence/PCSO base?
- DWP – Seeking delivery of universal credit/advice for online applications/personal budgeting advice/job advice and services
- VAEF/CAB
- ECC social care – community services (older people)
- Epping Town Council
- Registry Office
- COSTA
- Parking Partnership

Resolving enquiries on first contact:

What types of common enquiry could be dealt with centrally?
- Most first line enquiries
- Waste calls
- On lines forms
- Housing sign ups/keys pick ups/ basic tasks/ Housing list enquiries
- Advice of upcoming leisure activities/booking
- Viewing of plans/general planning enquiries
- Taking in information for services/ document scanning and letters
- Registration help/form completion
- Information on financial positions/payments/Fees
- Tell us once
- Centralised contact emails
- Some admin tasks (to be agreed)

What type of contact could only be dealt with within directorates?
- Case specific enquiries/complicated or detailed matters
- Tenancy enforcement
- When the Council has prompted a response
- Complaints where they cannot be easily resolved
- Interviews
- Technical enquiries

What 'contact centres' do we have already?
- Leisure enquiries/bookings/payments by cheque and card
- Benefits (by assistants on a rota – maybe changes going forward)
- Council tax
- Planning and licensing and duty planner
- Broadway office (Housing only)
- Limes Centre
- Housing options
- Environmental services

Who should the group speak to?
- External partners
- Planning (Peter Millward)
- Ian Willis for Revs and Bens
- James Carstairs – Leisure
- Roger – Housing
- Environmental? Julie

Stream 2
Channel Shift

Introduction / Background

1.   History of the issue being reviewed

1.1   Channel Shift is the evolution of an organisation's methods of service provision and delivery. It is directed in part by the platforms of service delivery chosen by the customer/client as well as the preferences of the organisation. It can also be dictated to a large extent by workflow processes.

1.2   The development of electronic, online and digital communications systems has produced an increasingly diverse range of potential systems. However, progress towards channel shift can also be influenced to a large degree by historical processes and procedures. Ingrained paper-based working practises adapted to online communications rarely deliver the full potential of channel shift. Channel shift includes tools to allow out of office and mobile working as well as office-based automation reducing staff time and eliminating paper. To maximise the benefits of channel shift often requires a root and branch reappraisal of an entire workflow process.

1.3   The motivations for channel shift vary. For some organisations, it has been a matter of necessity to reduce costs and streamline services. For others it has been a matter of customer service improvement, sometimes driven by the organisation and sometimes by the customer. In some cases channel shift has been driven from the bottom up by staff innovation as newer and better working methods and processes have become available.

1.4   'Big Bang' implementation, and gradual/incremental approaches to channel shift each have merit and have been adopted by organisations.

1.5   Epping Forest District Council has been effectively practising a process of incremental channel shift since the 1990s. The development of ever more sophisticated IT systems has led to significant advances in back office work processes. Similarly, the Council's front office communications systems have evolved as our customers and partners make increasing use of digital forms of communication.

1.6   The introduction of the Council's first online tools in the early 1990s featured basic email and crude information-orientated websites. The focus today has evolved into far more interactive two-way communications. The high historic cost of strategic ICT CMS has inhibited the implementation of council –wide systems. The integration of front-end communications with back office systems has therefore been piecemeal and primarily driven at a departmental rather than a corporate level.

2.   Statement of the problem we are trying to address

2.1   To achieve the full potential of channel shift including improvements to customer services, streamlining of services and reductions in cost requires a corporate approach with a root and branch review of workflow practices – also known as business process mapping.

2.2   The challenge is to achieve channel shift in a corporate manner, thus providing:

- •   An enhanced customer experience
- •   A more efficient workflow process
- •   A rewarding working environment
- •   Reductions in costs and best value for money

2.3   Previous attempts by other councils to develop integrated digital back office and front end systems have proved very expensive. Commonly, the aspirations have not met the reality of IT systems. Similar proposals have previously been assessed and rejected by Epping Forest District Council as too expensive and disruptive. The challenge therefore also involves the development of affordable and deliverable strategies over a given timeframe.

3.   Stream Scope / assumptions or constraints imposed by team or members

3.1   The Channel Shift team made assumptions that Members wish to see evolution towards digital automation of services, the primary driver for change being improvements to the customer experience and accessibility to services. Reductions in the cost of delivery are seen as a secondary, although an important additional driver of channel shift. The team also took account of the wish of Members to retain the best elements of current practice including the ability for customers to retain face to face and telephone contact with the Council.

3.2   Constraints include implementation cost, staff resources, expertise and organisational culture. Preliminary research into current channels was restricted. Whereas some service areas such as the current Information Desk, Neighbourhoods Contact Centre and Revenues Contact Centre have access to detailed customer contact information, customer contact statistics are not routinely held within many other service areas. Telephone traffic and website statistics can provide some additional information but there is a lack of in-depth knowledge around current customer contact. An initial survey of managers at section level (circulated via Assistant Directors) did not provide hoped for returns and further investigation would be required.

4.   Research and Analysis

4.1   Desktop Research - A great deal of online information is available. The Government programme of Digital by Default has identified the considerable potential cost savings as well as improvements to customer experience achievable through channel shift. Research by SocITM (the Society of IT Managers) has placed average costs estimates against various communications channels to demonstrate the significant costs reductions available. A number of private sector companies and consultancies also offer online research and survey results demonstrating the potential advantages of channel shift.

4.2   The latest survey published by Goss suggests the average cost of a face to face transaction in 2015 was £8.62. Telephone interactions typically cost in the region of £2.83 while online transaction cost around 15p.

4.3   Site Visits - Members of the team attended a meeting with Chelmsford City Council as part of the research process. Similarities of aspiration and approach were identified, with insight into the original use of light-touch technology integration compared with full service CRM/CMS systems now planned, staff transfers and changes to working practices. Management of the transformation process and lessons learnt by Chelmsford provided a very useful background context.

4.4   Internal Survey - A combined internal survey circulated to Epping Forest District Council managers during November 2015 sought information on all three work streams – Channel Shift, CRM/CMS integration options and Contact Centre.

4.5   The survey attempted to identify the types of channels already in use and where channel shift might provide the biggest impact. Responses were received from the following service areas:

- •   Benefits
- •   Housing Management North
- •   Planning Policy

- Internal Audit and Fraud
- Planning Governance
- Business Support and Process
- PR and Information
- Private Sector Housing
- Neighbourhoods Technical
- Health & Safety - HR
- Housing Management South
- Revenue Payments
- Learning/Dev - HR
- Legal Property and Planning
- Land Charges
- Culture
- Housing Assets
- Neighbourhoods Contact Centre
- Legal Land Charges & Complaints

4.6   Levels of response data varied with account also to be taken of differing levels and types of internal and external customer interaction. However, as a snapshot of some of the Council's key service areas, the research shows predominately that telephone, email, paper-based correspondence and face to face contacts remain the primary means of contact. With face to face already demonstrated to be the most expensive form of interaction, a shift to more cost effective alternatives would seem to be desirable.

4.7   While more cost effective forms of communication such as Web Forms, CRM/CMS and Social Media penetration is still relatively light, information returned from services areas suggest that these alternatives are to some extent already available and could be used more extensively.

4.8   Channel usage to a greater or lesser extent between the 19 responding service areas is as follows:

- Email   19
- Phone   19
- Letters   15
- Face to Face   15
- Web Forms   11
- Web CRM/CMS   10
- Print   9
- Social Media   7
- Intranet   6
- Other   4

4.9   The results suggest that while phone and email channels are firmly ingrained in council working practices, the most expensive and labour intensive channels – letters and face to face contact are a major focus of service delivery. However, the survey also shows that service areas are already adapting to new platforms such as Customer Relationship Management and Content Management Systems, Web Forms and Social Media. While this may have been achieved on a piecemeal basis to date, it should be possible to encourage greater use of these channels where they already exist and extend the use of these channels where they are currently not used.

4.10   Data from the internal survey is incomplete. Further in-depth research would be required to produce a comprehensive picture. However, the data is sufficiently robust to provide a signpost to the current position and the direction in which the Council might move.

5.   Conclusions

5.1 Research and analysis suggests that customer expectations are changing. Remote online access is increasingly replacing face to face, paper and phone as preferred methods of contact. Service sector organisations (public and private) are at the same time identifying cost savings in channel shift to online and increasingly automated platforms. Channel shift aids productivity. New methods of working (such as mobile) have the potential to improve the working environment of staff as well as delivery of services to customers.

5.2 Channel shift combined with greater automated integration of IT applications has been shown to improve customer services and reduce inefficiency. However, further cost/benefit analysis needs to be undertaken to establish the appropriate levels of IT investment from light-touch web-based forms to fully integrated CRM/CMS. Economies of scale are important. High levels of investment will typically produce the best return on those areas of high customer volumes or interactions. The selection of appropriate channels should be prioritised within the context of the IT investment strategy.

5.3 Any assessment of resources should also account for staff. Business mapping is likely to generate new working practices leading to restructuring within service areas and reviews to current job descriptions. Reallocation of staff with appropriate training and development is essential for successful channel shift implementation.

6.   Channel Shift Conclusions and Recommendations

(1)   Adoption of the principle of Channel Shift to meet and reflect evolving customer service requirements.
(2)   Subject to 1 (above), to conduct further analysis of current channels available to service areas.
(3)   Business process mapping to establish where changes to processes and procedures can be developed in conjunction with channel shift.
(4)   Identification of priority areas (ie those areas where the greatest impact can be achieved most rapidly in the most cost efficient manner).
(5)   Prioritise and implement channel shift in areas identified in 4 above.

7.   Further analysis - Work for the Transformation Programme

7.1 As outlined above, greater understanding is required of current work processes, procedures and volumes at service section level. Members need to balance service aspirations against cost implications for a Low-Tax Local Authority. Current customer experience and satisfaction levels need to be tested and benchmarked with further research to establish future requirements balanced between customer demands and customer needs.

Appendices

Top 50 Website Transactions

Period: 01/01/2015 - 18/12/2015
A page view is a count of how many times a page has been viewed on a website or the chosen group within the chosen period of time. All page views are counted no matter how many times a user has visited the website in the chosen period of time.

A visit is defined as a series of page requests from the same uniquely identified visitor with a time of no more than 30 minutes between each page request.

(Definitions – Siteimprove)

	Page Title	Page Views	% of Total	Visits	% of Total
1	Results - Planning http://planpub.eppingforestdc.gov.uk/NIM.websearch/Results.aspx	581485	17.59%	81445	10.87%
2	Online Standard Details - Planning http://plan1.eppingforestdc.gov.uk/Northgate/PlanningExplorer/Generic/StdDetails.aspx	457068	13.82%	121566	16.23%
3	Online Standard Results - Planning http://plan1.eppingforestdc.gov.uk/Northgate/PlanningExplorer/Generic/StdResults.aspx	351886	10.64%	93144	12.44%
4	Home - Epping Forest District Council http://www.eppingforestdc.gov.uk	322445	9.75%	235106	31.39%
5	Planning Application Search http://plan1.eppingforestdc.gov.uk/Northgate/PlanningExplorer/GeneralSearch.aspx	182286	5.51%	97146	12.97%
6	Contact us http://www.eppingforestdc.gov.uk/index.php/contact-us	55063	1.67%	37106	4.95%
7	Job Vacancies - Epping Forest District Council http://www.eppingforestdc.gov.uk/index.php/your-council/jobs-and-volunteering/job-vacancies	52606	1.59%	40542	5.41%
8	Planning and building - Epping Forest District Council http://www.eppingforestdc.gov.uk/index.php/residents/planning-and-building	51342	1.55%	30583	4.08%
9	Pay it - Epping Forest District Council http://www.eppingforestdc.gov.uk/index.php/pay-it	39782	1.20%	33820	4.52%
10	When is my collection? - Epping Forest District Council http://www.eppingforestdc.gov.uk/index.php/residents/your-environment/recycling-and-waste/when-is-my-collection	39494	1.19%	28925	3.86%
11	Development Control - Epping Forest District Council http://www.eppingforestdc.gov.uk/index.php/residents/planning-and-building/planning-development-control	38924	1.18%	29045	3.88%
12	Planning Application Search http://plan1.eppingforestdc.gov.uk/Northgate/PlanningExplorer/ApplicationSearch.aspx	30929	0.94%	19611	2.62%
13	Council Tax - Epping Forest District Council http://www.eppingforestdc.gov.uk/index.php/residents/council-tax	25327	0.77%	17415	2.33%
14	Pay it http://www.eppingforestdc.gov.uk/index.php/pay-it?task=weblink.go&id=4	21321	0.64%	19463	2.60%
15	How much is my Council Tax? - Epping Forest District Council http://www.eppingforestdc.gov.uk/index.php/residents/council-tax/how-much-is-my-council-tax	20418	0.62%	7586	1.01%
16	Recycling and waste - Epping Forest District Council http://www.eppingforestdc.gov.uk/index.php/residents/your-environment/recycling-and-waste	16631	0.50%	12448	1.66%
17	Housing - Epping Forest District Council http://www.eppingforestdc.gov.uk/index.php/residents/your-home	15511	0.47%	10615	1.42%
18	Results - Planning http://planpub.eppingforestdc.gov.uk/NIM.websearch/Results.aspx?grdResultsP=2	15268	0.46%	3760	0.50%
19	Your council - Epping Forest District Council http://www.eppingforestdc.gov.uk/index.php/your-council	15057	0.46%	11085	1.48%
20	Waste and environment - Epping Forest District Council http://www.eppingforestdc.gov.uk/index.php/residents/your-environment	14839	0.45%	11042	1.47%

21	Applying for a council or housing association home - Epping Forest District Council http://www.eppingforestdc.gov.uk/index.php/residents/your-home/housing-advice/applying-for-a-council-or-housing-association-home	14587	0.44%	10534	1.41%
22	North Weald Airfield - Epping Forest District Council http://www.eppingforestdc.gov.uk/index.php/out-and-about/north-weald-airfield	11974	0.36%	9359	1.25%
23	Elections and voting - Epping Forest District Council http://www.eppingforestdc.gov.uk/index.php/your-council/elections-and-voting	11712	0.35%	8274	1.10%
24	4 Day Week - Epping Forest District Council http://www.eppingforestdc.gov.uk/index.php/residents/your-environment/recycling-and-waste/4-day-week	11226	0.34%	7578	1.01%
25	Planning Our Future - Epping Forest District Council http://www.eppingforestdc.gov.uk/index.php/contact-us/consultation/planning-our-future	10821	0.33%	7165	0.96%
26	Revised collection dates - Epping Forest District Council http://www.eppingforestdc.gov.uk/index.php/residents/your-environment/recycling-and-waste/revised-collection-dates	10702	0.32%	8018	1.07%
27	Your Councillors http://rds.eppingforestdc.gov.uk/mgMemberIndex.aspx?bcr=1	10382	0.31%	5877	0.78%
28	Jobs and Workforce Information - Epping Forest District Council http://www.eppingforestdc.gov.uk/index.php/your-council/jobs-and-volunteering	9816	0.30%	7101	0.95%
29	Meetings, agenda, and minutes http://rds.eppingforestdc.gov.uk/uuCoverPage.aspx	9772	0.30%	7653	1.02%
30	Session Timeout http://planpub.eppingforestdc.gov.uk/NIM.websearch/Timeout.aspx	9393	0.28%	7185	0.96%
31	http://www.eppingforestdc.gov.uk/index.php/residents/planning-and-building/building-control	9119	0.28%	6746	0.90%
32	Monthly meetings calendar - December 2015 http://rds.eppingforestdc.gov.uk/mgCalendarMonthView.aspx?GL=1&bcr=1	9057	0.27%	6040	0.81%
33	Epping Forest District Council http://www.eppingforestdc.gov.uk/index.php/pay-it?task=weblink.go&id=293	8941	0.27%	8020	1.07%
34	How to apply for Planning Permission - Epping Forest District Council http://www.eppingforestdc.gov.uk/index.php/residents/planning-and-building/planning-development-control/how-to-apply-for-planning-permission	8937	0.27%	6561	0.88%
35	Epping Forest District Council News Centre http://www.eppingforestdc.gov.uk/news/	8827	0.27%	6110	0.82%
36	Results - Planning http://planpub.eppingforestdc.gov.uk/NIM.websearch/Results.aspx?grdResultsP=1	8631	0.26%	2095	0.28%
37	A-Z of Services - Epping Forest District Council http://www.eppingforestdc.gov.uk/index.php/a-z	8533	0.26%	6255	0.84%
38	Special collection - Epping Forest District Council http://www.eppingforestdc.gov.uk/index.php/residents/your-environment/recycling-and-waste/special-collections	8239	0.25%	6517	0.87%
39	Planning Home http://plan1.eppingforestdc.gov.uk/Northgate/PlanningExplorer/Home.aspx	7507	0.23%	5147	0.69%
40	Our Offices - Epping Forest District Council http://www.eppingforestdc.gov.uk/index.php/contact-us/our-offices	7496	0.23%	6137	0.82%
41	Building Control Application Search http://plan1.eppingforestdc.gov.uk/northgate/buildingcontrol/ApplicationSearch.aspx	7388	0.22%	3620	0.48%
42	Who represents you? - Epping Forest District Council http://www.eppingforestdc.gov.uk/index.php/your-council/who-represents-you	7098	0.21%	3715	0.50%
43	Housing advice - Epping Forest District Council http://www.eppingforestdc.gov.uk/index.php/residents/your-home/housing-advice	7084	0.21%	5283	0.71%
44	Apply for it - Epping Forest District Council http://www.eppingforestdc.gov.uk/index.php/apply-for-it	7004	0.21%	5593	0.75%
45	Residents - Epping Forest District Council http://www.eppingforestdc.gov.uk/index.php/residents	6499	0.20%	5215	0.70%
46	Recycling banks and centres - Epping Forest District Council http://www.eppingforestdc.gov.uk/index.php/residents/your-environment/recycling-and-waste/recycling-banks-and-centres	6109	0.18%	4494	0.60%
47	Planning applications - Weekly list of planning applications - Epping Forest District Council http://www.eppingforestdc.gov.uk/index.php/contact-us/consultation/planning-applications	6060	0.18%	3806	0.51%

48	What can I recycle and how? - Epping Forest District Council http://www.eppingforestdc.gov.uk/index.php/residents/your-environment/recycling-and-waste/what-can-i-recycle-and-how	5760	0.17%	4520	0.60%
49	File store - Current Policy - Epping Forest District Council http://www.eppingforestdc.gov.uk/index.php/home/file-store/category/168-current-policy	5670	0.17%	3393	0.45%
50	Report it - Epping Forest District Council http://www.eppingforestdc.gov.uk/index.php/report-it	5555	0.17%	4295	0.57%

Social Media Interactions

Twitter and Facebook		Followers	Following	Tweets	Facebook Likes
Epping Forest District Council	19Feb14	3,246	857	3,507	1,101
	17Nov14	4,189	1,005	5,804	1,208
	05 Jan16	5,547	1,144	9,727	1,698
@eppingforestdc	Increase	70.9%	33.49%	177.36%	54.22%
Other Council Twitter and Facebook Accounts	19Feb14	1,357	970	2,643	1,365
	17Nov14	2,913	1,919	6,338	3,525
	05 Jan16	4,423	2,664	9,676	5,836
	Increase	225.9%	174.6%	266.1%	327.5%
Twitter and FB Accounts Combined	19Feb14	4,603	1,827	6,150	2,454
	17Nov14	7,102	2,924	12,142	4,733
	6 Jan16	9,970	3,808	19,403	7,534
	Increase	116.6%	108.4%	215.5%	207.0%
Flickr		**photos**	**Viewed**	**Comments**	**Favourites**
@eppingforestdc	19Feb14	1,426	200,895	11	48
	17Nov14	3,584	471,025	15	63
	06 Jan16	4,719	809,626	18	95
	Increase	3,293	608,731		
YouTube		**Videos**	**Views**	**Subscribers**	
@eppingforestdc	19Feb14	85	28,429	30	
	17Nov14	117	40,411	41	
	06 Jan16	140	49,081	65	
	Increase	55	20,652	35	
Website News Releases (Wordpress)		**Published**	**Pages views**		
	19Feb14	2,002	20,654		
	17Nov14	2,212	200,799		
	06 Jan16	1,677	384,208		
	Increase	(535)	363,554		

Internal Managers Channel Shift Survey
Key:
    a)   Webform
    b)   Web CRM/CMS
    c)   Email
    d)   Social Media
    e)   Intranet
    f)   Phone
    g)   Letters
    h)   Print
    i)   Face to Face
    j)   Other

	Section and Officer	a	b	c	d	e	f	g	h	i	j	Comments
1	Benefits Steven Smith		5	4			2	3	6	1		Info staff would need training to deal with Benefit enquires
2	Hsing Man North Jackie Manning	8	6	2	5	7	1	4	9	3	10	Could use reception for straightforward enquires and signposting
3	Planning Policy Nicola Court			1			3	2				Website FAQs could be produced (exists)
4	Internal Audit and Fraud Sue Linsley			2			1	3				
5	Planning Governance Theresa Parker			1			1			1		Need planning/building control/land charges knowledge and access to M3 and Maps
6	Bus Support and Process Sharon Lekha			3			2	1		4		Opening/scanning/indexing - personal data and confidential information - secure office env - burials
7	PR and Info Tom Carne	2	1	1	1	1	1	3	1	1		PR/Chairman/Website/Social Media/Consultation/Info Desk/Internal Coms
8	Private Sec Hsing Sally Devine	7	5	2	6	8	1	4		3		Private sector tenants complaints
9	Neighbourhoods Technical Sue Stranders	5	7	2	8	6	1	3	10	4	9	Doesn't feel any info could be given by Reception - specialist info
10	H&S HR Wendy Gains			1			1		2	1		Internal specialists function
11	Hsing Man South David Barrett	6	7	5			2	4		1	3	
12	Revenue Payments Rona Carroll	6	5	3	7	9	2	4	8	1		Cashiers and payments.
13	Learning/Dev HR Julie Dixon	2	1	1			1					Apprenticeship job info
14	Legal Prop and Planning Ruth Rose			1			3	2			1	Still using memos
15	Land Charges Jill Tautz	1		4			2	1		3		

	Section and Officer	a	b	c	d	e	f	g	h	i	j	Comments
16	Culture Alex Huga	3	4	2			5		1	6		Bookings and general info
17	Housing Assets Haydn Thorpe	9	7	2	8	6	3	1	5	4		Tenants appointments, enquiries, complaints
18	Neighbourhoods Contact Centre Julie Barnard	2		3	4		1	5		6		Enquires could be done centrally with access to right systems
19	Legal Land Charges & Complaints Alison Mitchell			2			3	1	5	2		Personal Searches/Legal enquiries - confidential interviews - defendents, debtors, solicitors leaseholders etc

Stream 3 - Implementation of a Customer Relationship Management (CRM) System

1. History of issue being reviewed

1.1. The previous review of Customer Contacts noted the lack of a Customer Relationship Management (CRM) system, and deficiencies in the telephone system that would have made implementation of one difficult.

1.2. At the time of the previous review CRM systems were generally large complex systems with a prohibitive cost; the cost and technical considerations prevented the implementation at the Council being progressed at that time.

2. Statement of the problem we are trying to address

2.1. As a result, at present there is still no central system for recording customer contacts, although the technical issues around the telephone system have now been overcome after the implementation of the ShoreTel system.

2.2. It must be noted that major synergies exist between this and the channel shift project, as a fully capable CRM system would be a core component in the delivery of channel shift.

2.3. This project is considering the Implementation of a CRM system, and as such must touch upon the broader principles of Customer Relationship Management across EFDC.

2.4. It must also be noted that many of our business areas have effective CRM systems in place using their existing business system, and other areas could easily make use of their systems for this purpose

3. Stream scope / assumptions or constraints imposed by team or members

3.1. This project is not considering the location of a call centre capability, as a CRM system could be used equally well by a contact team in a single location, or a 'virtual' contact team spread across multiple locations and sites.

4. Research and Analysis

4.1. In formulating our report we have used the following sources of information for research:

- Consultation with Leadership team has to ascertain desired capabilities. (Appendix 1)
- Research of currently available systems via supplier websites and using the Government Digital Marketplace
- Discussion with software and service vendors to understand what can be delivered and at what cost
- Discussion with Chelmsford City Council as part of an overall site visit.

5. What analysis didn't we achieve and how has this affected the project direction?

5.1. Further site visits were not carried out, but as this project is considering the concept of a CRM system as opposed to the detailed implementation this is not an adverse factor.

6. What data have we used?

6.1. In the creation of the report the following data has been used:

- CRM Licence costs - These prices reflect the CRM element, are exclusive of implementation costs and integration costs, and are taken from the Government Digital market place. In addition in any solution there would be chargeable costs from the supplier for implementation and for any integration. Integration may also have costs incurred against the suppliers of the back office systems, and for any potential middle ware that is required.

- Potential integration costs - The integration between the waste system and Biffa cost EFDC in the region of £51,000 (excluding any EFDC staff costs) – this cost only reflects the cost of integration on the EFDC side, the Biffa figure is likely to be similar giving a potential cost of £100,000 per integration.

- CRM Capabilities information from suppliers and Government Digital Marketplace

- Demonstration of CRM systems

- Discussion with Website Development Board

- Feedback and survey data from Leadership team and Managers.

Feedback from The Leadership Team

The Leadership Team deemed the following capabilities for a CRM System as being of vital importance to both EFDC and Customers (please see Appendix 1 for explanations of these capabilities).

- App
- Citizen Portal
- Customer Knowledge Base/FAQ
- Customer Self Service logging
- Generation of Correspondence
- Geo-Location
- Integration with Business Systems: Academy
- Integration with Business Systems: AIMS
- Integration with Business Systems: ArcGIS
- Integration with Business Systems: Cash Receipting
- Integration with Business Systems: Estates System
- Integration with Business Systems: Exchange Email
- Integration with Business Systems: Information@Work
- Integration with Business Systems: M3 Land & Property
- Integration with Business Systems: M3 Public Protection
- Integration with Business Systems: OHMS
- Integration with Mears Repairs
- Online Forms
- SMS (Text Messages)
- Stored Customer Profiles for Self Service
- Transparency of Progress
- Web Services

7. **How have we used this data to support or recommendations?**

7.1. This data has allowed the creation of a broad requirement which has allowed an estimated cost to be arrived at.

8. **Where do the results of the analysis take us?**

8.1. The CRM systems investigated all include an element of per user charging. This means that a CRM system used by 650 staff would have a significantly higher purchase and recurring cost than one used by 50 staff in a contact team (whether in a single location or dispersed).

8.2. A CRM system available to all staff would allow the logging of queries from any area directly into the CRM system (and potentially thence to the business system (for example planning) via integration). However, the practicalities of cross training all staff on all areas would be challenging, and given that many staff do not receive calls from the public either by accident or design it must be questioned on the return on investment a site wide implementation would give. A system for all 650 staff to use directly has indicative annual costs between £117,000 and £402,948. This is dependent on the supplier and the level of risk the Council is prepared to accept for such a critical system (the lowest cost options are Open Source and with very limited support).

8.3. There is also an issue around training, and the purpose of the CRM system. The CRM system is usually seen (in most business areas) as a way of capturing customer contacts, the case work remains in the business system. This means that to ensure staff using the CRM system can access the required data they would need either data integration, or access to the business systems. If either situation was to be the case there would be a need for staff training in how to understand the information or how to interrogate all the systems involved – doing this for 650 staff (and keeping them up to date) would give little benefit for the costs involved.

8.4. Buying a smaller number of CRM system licenses for contact staff, and giving all other staff the ability to fill in a simple structured contact logging form which would create a record in the CRM must be considered as an alternative to reduce the investment required for all staff to have access - which would likely give little benefit in many cases. A system for 50 staff to use directly has indicative annual costs between £9,000 and £141,935 depending on the supplier and the level of risk the Council is prepared to accept for such a critical system (again the lowest cost options are Open Source and with very limited support).

8.5. Modern CRMs also extend outside the Council, so a self-service portal (key to channel shift) is a key component of any system. As we already have (or will shortly have) the capability for dedicated portals for the Revenues (Capita Connect), Public Protection and Planning systems (Northgate eNgage for both) it is key to pursue integration of these public facing front ends to simplify the customer experience.

8.6. Integration to a business system would potentially allow capture of queries in the CRM system, and allow updates to be passed from the business system back to the CRM system.

- Each distinct integration that needs to be implemented to a business system (for example planning) would increase the cost, complexity and implementation time

- The benefits that full integration would give when compared to the costs involved must be questioned.

- In total the Leadership Team highlighted a requirement for 11 integrations as being of vital importance to both EFDC and customers, and a further 2 as being of high importance to both. This could give a potential indicative implementation cost in excess of £1 million for integrations; there would also be annual costs. In addition, integration work would have to be repeated if a business system was modified or replaced. This suggests that integration should be targeted at areas where it can be delivered at a relatively low cost, or at areas with the highest volumes of calls where it can give the most benefit.

- Discussion with Chelmsford has shown though that in some cases (Capita Academy Revenues and Benefits) CRM integration does not provide the required data, and Contact Centre staff are logging into both the CRM and Academy)

8.7. The internal cost in terms of staff resource would increase as the system becomes more complex with integrations, and as more users are added (overall training costs)

8.8. The costs indicated above would be licence cost only, in addition in any solution there would be chargeable costs from the supplier for implementation and for any integration. Integration may also have costs incurred against the suppliers of the back office systems, and for any potential middle ware that is required.

8.9. Using the CRM system to replace the business systems is notionally possible, but the level of customisation required and upkeep would be prohibitive.

8.10. Giving Contact staff access to business systems to investigate queries directly would offer similar benefits to the customer, but without the need to integrate. However, if a query raised in the CRM system had to be transferred to the business system it would require rekeying, and similarly the entry on the CRM system would require manual updating.

8.11. Neither an on premise nor cloud based solution has been discounted at this time, and there are considerable benefits in terms of resilience from a cloud based system. A cloud based solution could also be made available for the out of hours cover (Mears) to access and record queries.

8.12. Northgate are currently upgrading their M3 product to make use of a web browser based user interface for internal users and the general public, the screens are simplified making their use as part of a CRM solution much more straightforward than use of the current back office application.

8.13. The creation and maintenance of online forms, and the necessary set up work in a CRM solution requires additional resources within ICT. Experience has shown that work of this nature is best located within Corporate ICT as opposed to being embedded within Directorates.

8.14 A management board report has already been prepared by the Website Development Board seeking funding for an additional post within ICT to deliver the online forms element including some systems integration work which would feed into the CRM and form part of any online customer portal. (Appendix 2)

9. Discussion of validation or sensitivity analysis which is done for the model and results

9.1. These findings broadly matched the outcome of discussions with Chelmsford City Council, suppliers of CRM systems and also other software suppliers without a commercial interest in the sale of a CRM system.

9.2. Based on experience elsewhere, and best practice suggested by suppliers, a roll out of the full CRM to only the customer contact team(s) is the option normally pursued. Other staff will have the ability to log an issue into the CRM but not progress it using a simple form.

10. Conclusions

10.1. The analysis indicates that the benefits resulting from a roll out of the full CRM to all staff would be outweighed by the costs involved.

10.2. The Implementation of a CRM system is required for Customer Contact team(s) to provide a tool for day to day call logging, and a dashboard for managers to have an overview of contacts.

10.3. Implementation of CRM would be gradual, potentially as teams are incorporated in a Corporate Contact centre, for this reasons the purchase of licenses could be managed to prevent licenses being purchased until required.

10.4. Any CRM system is to be used for contact logging, not as a business system – except in areas where there is not an existing business system.

10.5. The Implementation of a Customer Contact Capture form for all other staff to use to feed into the CRM, would allow the capture the contacts efficiently without the need for cross training and licences to use the CRM system.

10.6. The Integration of Customer Facing forms into the CRM system to create a single view of these contacts, and to allow customers to remotely access the CRM system to log issues and follow progress.

10.7. The Consideration of Integration to business systems on a case by case basis based on level of enquiries received and the nature of the enquiry.

10.8. The internal cost in terms of staff resource would increase as the system becomes more complex with integrations, and as more users are added (overall training costs).

10.9. Integration of online portals from other systems to the CRM online portal should be prioritised over business system integration.

10.10. Managers need to consider potential uses of business intelligence (BI) that a CRM system can give, as one of the key benefits of a CRM system is BI – but only if there is a use for it.

11.   Recommendations for implementing proposals

(1)   That the Council should progress an additional ICT post to support the development of the form system and related integration to allow:

- Migration of existing current Achieve Forms to the new 'Self' portal as a precursor to any CRM implementation, and to assist channel shift (cost of £36,000 p/a for 50 seat implementation).
- Creation of a corporate customer contact capture form again as a precursor to CRM implementation
- Implementation of integration between the public facing systems – i.e. Self and Connect, and Self and eNgage
- Formal evaluation of the Firmstep CRM system (Achieve Service) as a potential affordable upgrade to Achieve Forms to provide a cost effective CRM system offering most of the benefits of the more costly systems in a timely and cost effective way.

(2)   That a decision is required on the number of users who will make use of the full CRM system (based upon the decisions taken about centralised or decentralised Contact Centres)

(3)   That there should be formal evaluation of the costs/benefits involved in each potential system integration should be carried out once a decision in principle has been reached about the potential use of the Firmstep CRM system.

Appendix 1 Leadership Team feedback

Importance to EFDC ↑	Not Required	Low	Moderate	High	Vital
Vital		o Business Intelligence	o Call/Enquiry Logging o Case Management o Internal Knowledge Base/FAQ		o Access via Self Service kiosks in EFDC Offices	o App o Citizen Portal o Customer Knowledge Base/FAQ o Customer Self Service logging o Generation of Correspondence o Geo-Location o Integration with Business Systems: Academy o Integration with Business Systems: AIMS o Integration with Business Systems: ArcGIS o Integration with Business Systems: Cash Receipting o Integration with Business Systems: Estates System o Integration with Business Systems: Exchange Email o Integration with Business Systems: Information@Work o Integration with Business Systems: M3 Land & Property o Integration with Business Systems: M3 Public Protection o Integration with Business Systems: OHMS o Integration with Mears Repairs o Online Forms o SMS (Text Messages) o Stored Customer Profiles for Self Service o Transparency of Progress o Web Services
High			o Dashboard o Mobile Working o Workflow0	o Integration with Business Systems: FOI/Data Protection	o Access via Self Service kiosks in Libraries o Access via Self Service kiosks in Parish Council Offices and sack outlets o Access via Self Service kiosks in Sports Centres o Integration with Business Systems: FIMS – Limited o Integration with Telephony o Social Media Monitoring o Web Chat	
Moderate	o Integration with Business Systems: ICT Service Desk o Integration with Business Systems: Payroll/HR				
Low	o Open Data Standards	o Access via mobile Self Service kiosks o Integration with Business Systems: SharePoint			
Not Required	o Integration with Business Systems: eFinancials o Integration with Business Systems: Express Elections o Integration with Business Systems: FIMS – Full o Integration with Business Systems: Modern.gov o Integration with Business Systems: Museum o Integration with Business Systems: TEN o Integration with Business Systems: Tricostar (Timebase)				
	Not Required	Low	Moderate	High	Vital
	Importance to External Customers →				

Explanation of Items

1. Access via mobile Self Service kiosks
   o Residents can access the self-service element of the CRM via mobile EFDC Kiosks in (eg) a Mobile Library or Mobile EFDC Office via 4G
2. Access via Self Service kiosks in EFDC Offices
   o Residents can access the self-service element of the CRM via EFDC Kiosks in EFDC Offices
3. Access via Self Service kiosks in Libraries
   o Residents can access the self-service element of the CRM via EFDC Kiosks in Libraries
4. Access via Self Service kiosks in Parish Council Offices and sack outlets
   o Residents can access the self-service element of the CRM via EFDC Kiosks in Parish Council Offices or sack outlets
5. Access via Self Service kiosks in Sports Centres
   o Residents can access the self-service element of the CRM via EFDC Kiosks in Sports Centres
6. App
   o The CRM includes an App for self service use on smartphones/tablets
7. Business Intelligence
   o Would allow querying and reporting of records stored in the CRM to identify trends

8. Call/Enquiry Logging
   o Allows staff to log queries and reported issues in the CRM
9. Case Management
   o Allows issues to be managed in full in the CRM without recourse to an external business system
10. Citizen Portal
    o Residents can log in to a self-service screen and view key information about themselves
11. Customer Knowledge Base/FAQ
    o Allows customers to search for answers to queries and issues online
12. Customer Self Service logging
    o Allows customers to log own queries and report issues online
13. Dashboard
    o An at a glance view of open issues
14. Generation of Correspondence
    o A CRM can generate letters to residents in response to an issue
15. Geo-Location
    o Integrated mapping allowing locations to be pinpointed from a map when a report is made
16. Integration with Business Systems: Academy
    o Would allow data from the Revenues and Benefits system to be pulled into the CRM, and issues/queries logged via the CRM
17. Integration with Business Systems: AIMS
    o Would allow data from the Invoicing/Debt Management system to be pulled into the CRM, and issues/queries logged via the CRM
18. Integration with Business Systems: ArcGIS
    o Allows integration of mapping for data display, and also potentially plotting from CRM
19. Integration with Business Systems: Cash Receipting
    o Allows payments to be taken from the CRM
20. Integration with Business Systems: eFinancials

- o Would allow data from the General Ledger system to be pulled into the CRM, and issues/queries logged via the CRM
21. Integration with Business Systems: Express Elections
    - o Would allow data from the Electoral Registration system to be pulled into the CRM, and issues/queries logged via the CRM
22. Integration with Business Systems: Estates System
    - o Would allow data from the Commercial property management system to be pulled into the CRM, and issues/queries logged via the CRM
23. Integration with Business Systems: Exchange Email
    - o Would allow sending/receiving of emails by the CRM
24. Integration with Business Systems: FIMS – Full
    - o Would allow data from the Fraud Investigation system to be pulled into the CRM, and potential Fraud reports to be logged via the CRM
25. Integration with Business Systems: FIMS – Limited
    - o Would allow potential Fraud reports to be logged via the CRM, and give limited feedback on outcome
26. Integration with Business Systems: FOI/Data Protection
    - o Would allow data from the FOI/DP request management system to be pulled into the CRM, and issues/queries logged via the CRM
27. Integration with Business Systems: ICT Service Desk
    - o Would make the CRM usable for logging of ICT/FM issues
28. Integration with Business Systems: Information@Work
    - o Would allow images from the Corporate Document Management system to be viewed via the CRM
29. Integration with Business Systems: M3 Land & Property
    - o Would allow data from the Planning, BC and Land Charges system to be pulled into the CRM, and issues/queries logged via the CRM
30. Integration with Business Systems: M3 Public Protection
    - o Would allow data from the Waste and Environmental system to be pulled into the CRM, and issues/queries logged via the CRM
31. Integration with Business Systems: Modern.gov,
    - o Would allow data from the Committee Management system to be pulled into the CRM, and issues/queries logged via the CRM
32. Integration with Business Systems: Museum
    - o Would allow data from the Museum collection management system to be pulled into the CRM, and issues/queries logged via the CRM
33. Integration with Business Systems: OHMS
    - o Would allow data from the Housing system to be pulled into the CRM, and issues/queries logged via the CRM
34. Integration with Business Systems: Payroll/HR
    - o Would make the CRM usable for logging of HR/Payroll queries
35. Integration with Business Systems: SharePoint
    - o Would allow data from SharePoint (which may replace our intranet) to be pulled into the CRM to help staff answer queries.
36. Integration with Business Systems: TEN
    - o Would allow data from the KPI system to be pulled into the CRM, and issues/queries logged via the CRM
37. Integration with Business Systems: Tricostar (Timebase)
    - o Would allow data from the Legal Case management system to be pulled into the CRM, and issues/queries logged via the CRM
38. Integration with Mears Repairs
    - o Would allow data from the Repairs system to be pulled into the CRM, and issues/queries logged via the CRM

39. Integration with Telephony
    - o Allows issues to be raised based on caller details which are picked up automatically
40. Internal Knowledge Base/FAQ
    - o Allows staff to search for answers to queries and issues within the CRM
41. Mobile Working
    - o CRM Workflow can be used by staff on Mobile Devices
42. Online Forms
    - o Extends self-service by allowing the creation of forms on the website which feed straight into the CRM
43. Open Data Standards
    - o Allows easier external interchange of data
44. SMS (Text Messages)
    - o CRM can send messages and reminders as SMS
45. Social Media Monitoring
    - o CRM can be used to monitor (eg) Facebook and Twitter, and raise issues based on those channels
46. Stored Customer Profiles for Self Service
    - o Allows registration and logging in by customers, which retains key information
47. Transparency of Progress
    - o Residents can log in and view the progress of the issue they have logged
48. Web Chat
    - o Online chat box, which allows customers to interact directly with staff in working hours
49. Web Services
    - o Allows integration of other Business Systems
50. Workflow
    - o Creates an automatic process and escalation for queries/reported issues

REPORT TO THE MANAGEMENT BOARD

Date: [Day Month Year]

Subject: Website Staffing

Author/Service: Steve Bacon ICT (Resources)

Recommendations:

    (1)   **To agree the creation of a website technician post as part of the ICT Business Support Team.**
    (2)   **To transfer responsibility for customer facing online forms to ICT**

Reasons for Proposed Decision:

To ensure that the website resource is available to develop other online tools such as online forms, self-service and online mapping, GIS functionality.

Other Options for Action:

1, To not fund a post meaning we cannot deliver online systems to improve the customer experience.
2, To fund the post from DDF for an initial period to allow the benefits of the post to be demonstrated
3, To fund the post from invest to save for an initial period to allow the benefits of the post to be demonstrated
4, To locate the post in PR, which would reduce the technical access that can be given to it and also remove the synergies gained from working alongside the GIS team on the web mapping system and the Business Analysts on making back office systems accessible online
5, Funding the post from existing ICT budgets was considered, but as ICT has already funded the creation of the required additional posts for the Corporate Gazetteer/GIS Team insufficient resource was identified in the remaining budget to allow for this.
6, Use of existing staff resource within ICT has also been considered, but given other corporate projects, and normal business requirements, insufficient resource is available to give the post the level of resource required to deliver maximum benefits.

Report:

1.   At its meeting of 16th April the Website Development Board requested that a report be submitted to Management Board for the creation of a permanent Website Support post funded by a contribution from each Directorate (including a contribution from the HRA).

2.   Based on similar support roles within ICT we anticipate this post would be a Grade 4, which would cost around £17,500 excluding on costs.

3.   Currently Directorates are experiencing difficulties in finding sufficiently skilled staff to update and maintain existing online forms, as well develop new online forms. PR is notionally responsible for public facing forms, this work is often a lower priority than other work that has to be completed-this same issue is experienced in Directorates as well. ICT provide support on the public facing forms where possible, but are currently not responsible for the public facing part of our forms system beyond the online bookings form.

4. It was proposed by the Website Development Board that this post would contribute to the more involved website technical work that is currently done by ICT as opposed to the content based work done by PR. The post would also be involved in the management of our other existing public facing web systems (Planning Explorer, Information:@work, Capita Connect, Capita Engage) and the planned ones such as Northgate Ngage.

5. Licenses are already in place for corporate use of the Achieve forms and ArcGIS online systems that this post holder would be involved in developing as the basis for an enhanced self-service offering as the precursor to a corporate CRM or otherwise as tools to drive channel shift.

6. SOCITM (Society of IT Managers) data (2012) suggests the following costs to Council per contact
   - Face to Face £8.62
   - Telephone £2.83
   - Web £0.15

7 Given our website currently receives 17,000 weekly visits, there is clear scope to increase this number and move some of the 2,000 weekly visitors to main reception (saving £8.47 per visitor) and 35,000 phone callers (saving £2.68 per caller) to using the website as their channel of contact – moving just 0.1% of these phone calls to online channels would represent a potential efficiency saving of around £5,000 a year. 0As an example, if this post was to create online forms that shifted only 5% of our reception visitors (100 from an average of 2,000 per week) from face to face contact to using the web and online forms it would cover the cost of the post over a year. Use of online forms will also simplify internal processes and reduce the need for scanning and post handling.

8. The post could theoretically be located in either ICT or PR. The preference of the website development board was that this post should sit within ICT for the following reasons:
   - Controlled access can be given to to the relevant servers in the case of integration work if the post holder is located and supervised within ICT.
   - This post could become part of the on call arrangements for website technical support.
   - This post will be working closely with Business Analysts in implementing improvements to business process.

9. Additional benefits of the post being within ICT are that
   - The helpdesk infrastructure can be used for the logging and prioritising of workload,
   - The post can work as an integral part of the team developing our new ESRI ArcGIS based web mapping system.
   - This resource would not be affected by factors such as the election which cause a substantial bulge in PR workload on the website and lead to routine work on the website being a lower priority.

10. Evaluation of the website recently has shown that quality and style does vary between Directorates and publishers in all areas including forms, the creation of this post to work closely with existing ICT and PR resources will address this problem. As part of its role as it develops this post would also provide website training for all publisher.

11. As the Council moves towards more flexible ways of working, and is looking to improve the overall customer experience the development of online forms and links to back office systems will become more important, this post would support that work by working on form design, and as part of ICT would liaise closely with the relevant business analysts in each area on integration.

Waltham Abbey Conservation Area

Character Appraisal and Management Plan

March 2016

Contents

1. Introduction

1.1 Definition and purpose of conservation areas

A conservation area is an 'area of special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance' (Section 69 of the Planning (Listed Buildings and Conservation Areas) Act 1990). Conservation areas can take many different forms. They may be focused on a historic town centre or village, an important country house set in landscaped grounds, or an area with strong links to a particular industry or philanthropist.

The designation of a conservation area introduces special planning controls, including the requirement of planning permission from the Council to demolish any building or to carry out works to trees. These restrictions aim to ensure that the special architectural and historic interest of an area is retained for the benefit of local residents, businesses, visitors and future generations.

1.2 Purpose and scope of character appraisals

Following conservation area designation, local authorities have a statutory duty to formulate and publish proposals for the preservation and enhancement of conservation areas, and to consult the local community about these proposals. A conservation area character appraisal is intended to fulfil this obligation. Its main aims are to:

- define the special architectural and historic interest of the conservation area;
- review the current conservation area boundaries, so that they reflect what is considered to be of special interest;
- increase public awareness of the aims of conservation area designation and encourage community involvement in the protection of the character of the area;
- identify measures that need to be taken to preserve the character of the conservation area and put forward proposals for its enhancement.

This document intends to provide a framework to both manage and guide change in Waltham Abbey Conservation Area. In addition, it is hoped that it will inform other planning decisions affecting the area.

However, it is not intended to be comprehensive in its content and failure to mention any particular building, feature or space does not imply that these are of no interest.

1.3 Extent of Waltham Abbey Conservation Area

Waltham Abbey Conservation Area was first designated on 30th January 1969 and was subsequently reviewed on 25th April 1995. It is one of two conservation areas in the town and covers the Abbey grounds and the town centre. The second conservation area Royal Gunpowder Factory (Waltham Abbey) was designated in October 1981, and includes the former gunpowder factory site to the west. The conservation area is shown on Map 1 (Appendix 5).

1.4 Methodology

This document was compiled between February 2013 and November 2015. As part of this process, the conservation area was surveyed and photographed in detail, a range of cartographic sources were consulted and documentary research was undertaken. A draft version of the appraisal was put out to public consultation between November 2015 and January 2016 to gather the views of local residents and other local stakeholders.

2.   Planning Policy Context

2.1   National Policy and Guidance

Conservation areas were first introduced by the Civic Amenities Act of 1967 and are now protected by law under the Planning (Listed Buildings and Conservation Areas) Act 1990. National guidelines concerning government policies for the identification and protection of historic buildings, conservation areas, and other elements of the historic environment are set out in the National Planning Policy Framework (NPPF) (2012), particularly under section 12.

2.2   Historic England Guidance

Historic England is the public body responsible for looking after England's historic environment. As part of this role, they produce guidance documents on all aspects of the historic environment for use by Local Authorities and members of the public. The guidance relevant to conservation areas, available electronically through the Historic England website, includes:

- Understanding Place: Conservation Area Designation, Appraisal and Management (March 2011)
- Valuing Places: Good Practice in Conservation Areas (January 2011)

- The Setting of Heritage Assets (Historic Environment Good Practice in Planning Note 3) (March 2015)

2.3   Local Plan Policies

The Council's current policies relating to conservation areas are set out in the Epping Forest District Local Plan. This plan was originally adopted in 1998 with alterations adopted in 2006, including the addition of policy HC13A concerning the creation of a list of buildings of local architectural or historic importance (the Local List) and matters relating to them. The Local Plan policies have been reviewed in light of the NPPF and a significant number remain compliant with government policies.

The Council has begun work on a replacement Local Plan. The Local Development Scheme, adopted in June 2015, anticipates adoption of the plan in September 2018. At this stage, it is uncertain how conservation area character appraisals will fit into the new system, but it is expected that they will become advisory policy documents that will support the main development plan. Further information can be found on the Planning section of the EFDC website.

3.   Summary of Special Interest

3.1   Definition of special architectural and historic interest

The special architectural and historic interest of Waltham Abbey Conservation Area derives from the surviving historic settlement pattern and the large number of historic buildings, many of which are statutorily or locally listed. These buildings range in date from the 16th to the early 20th centuries and include cottages, townhouses, public buildings and the Abbey Church. Important historical figures associated with area include the last Anglo-Saxon King of England, Harold II (Harold Godwinson), King Henry VIII, and King Edward I and Eleanor of Castile. The main elements contributing to the special architectural and historic interest of the Waltham Abbey Conservation Area are set out below.

Elements contributing to the special interest of the conservation area

- The historic layout of the town
- A large number of Grade II and II* listed buildings dating from the 16th, 17th, 18th & 19th centuries
- A Grade I listed medieval church with later additions and alterations
- A number of 19th and 20th century locally listed buildings

3.2   Definition of the character of Waltham Abbey Conservation Area

The character of a conservation area can derive from a range of different elements. These might include physical features such as architecture, open spaces, hedges and trees, landmarks, and boundary treatments; or intangible associations such as an area's relationship with people through time or its links to a specific historic event. It is the mixture of these elements that combine to create a unique sense of place.

Factors contributing to the character of the conservation area

- The Church of the Holy Cross and St Lawrence, Market Square and the linear development of Sun Street, featuring vestiges of medieval burgage plots, provide the main focal point for the area with several smaller streets, lanes and open spaces leading from them
- The variety of architectural styles and ages
- The range of traditional building materials including timber framing, brick and clay tile roofs
- Distinctive historic architectural features (such as carved dragon posts and decorative door cases)
- The medieval Church of the Holy Cross and St Lawrence, the abbey ruins and grounds which form a scheduled monument
- The large number of trees, green spaces, and streams particularly in the Abbey Gardens
- The range of uses and levels of activity within the conservation area

4.   Location and Population

Waltham Abbey is a small market town situated on the border of Essex and Hertfordshire, adjacent to the M25 (London orbital road). It has a total population of 18,743 (2011 census). The town is greatly influenced by its proximity to London, yet retains its distinctive market town character with the surrounding open countryside providing a buffer from the encroachment of metropolitan development. There is currently no direct rail or underground link into London. Thus the town is less popular than neighbouring towns with commuters and suffers commercially as a consequence.
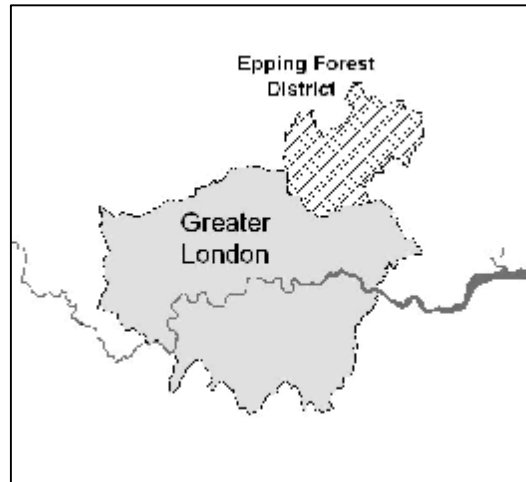
Location of Epping Forest District

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Location of Waltham Abbey Conservation Area within Epping Forest District

5.   Topography and Setting

Waltham Abbey is situated on a gravel terrace between the east side of the Lea Valley and the rising ground of London clay in Epping Forest.
The land is very flat and views are consequently limited. The only variation in the skyline of the conservation area therefore comes from the differing heights of the buildings. Waltham Abbey Conservation Area covers the very heart of the settlement and is surrounded to the south and east by suburban development, which has developed as part of the continuous evolution of the area. To the north it retains a relatively open aspect, although the tranquillity of which is now interrupted by the busy Abbeyview Road. This rural connection is significant to the character of the conservation area and helps to retain its character as a compact country market town.

View of Abbey Church from the Abbey Gardens (EFDC)

Aerial view showing Waltham Abbey Conservation Area within its setting
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6. Historical Development and Archaeology

6.1 Origins and development

The history of human settlement in the area can be traced back to prehistoric times. However, the present town is alleged to have been founded by the Saxons in the early 5th century. They are thought to have settled here after navigating up the River Lea from the Thames Estuary. The name Waltham derives from the Anglo-Saxon "Weald" or "Wald", meaning forest, and "Ham", meaning a homestead or enclosure, and probably indicates the settlement's origins as a royal hunting lodge for the early Saxon Kings of Essex.

Interior of Waltham Abbey Church (Old Waltham Abbey in pictures, K.N. Bascombe)

6.2 Prehistoric settlement

It is probable that the present town's geographic proximity to a river together with the well-drained gravel terrain would have attracted early settlers. This is corroborated by archaeological evidence of prehistoric settlement that has been uncovered in the area. A group of Mesolithic flint implements and Neolithic pottery (Ebbsfleet type), in addition to flint axes and arrow heads, have been found during excavations in the cloister garth of the later Abbey. The most interesting archaeological feature is a ditch at nos.6-7 Church Street containing Bronze Age material which is believed to form part of the *Eldeworth* enclosure; a rectangular enclosure measuring approximately 152 metres by 110 metres with the medieval market place sited in the centre, but with potentially a much earlier pre-medieval date.

6.3 Roman

There is some anecdotal and archaeological evidence of past Roman activity in the area. Ermine Street, a major Roman road that ran from London to Lincoln and York, lies just 5 km to the west and the causeway over the River Lea at

Waltham Cross is thought to be of Roman construction. Roman material and buried features have been found in the medieval town, indicating the existence of a small Roman settlement. It is a Victorian tradition that Queen Boudica reputedly poisoned herself using hemlock gathered from the banks of Cobbins Brook following the defeat of the Iceni Tribe in their rebellion against the Romans in 61AD.

6.4 The foundation of the town

The first church at Waltham is thought to have been built in the 7th century in the reign of King Sabert of Essex. This church was confirmed as a Minster church in 673 at the Synod of Hertford. A second larger church was built on the site of the present church, possibly by King Offa of Mercia. Tofig (Tovi) the Proud, Marshall to King Cnut, brought a large black flint (or marble) crucifix (the "Holy Cross") from Montacute in Somerset and installed it in the church in around 1030. Legend has it that Tofig placed the cross on an ox-cart which, at the mention of the name of Waltham, miraculously set off on its journey, thus selecting Waltham as the site of the new church.

Excavations in the northern part of Sun Street have yielded graves dating back to the 9th century and revealed a hall of late Viking type sited to the north of the present church. This hall was constructed using fragments of Roman building materials and is believed to have been the hunting lodge of Tofig.

6.5 King Harold

Memorial to King Harold, Abbey grounds (EFDC)

After Tofig died, the estate of Waltham reverted to the King (then Edward the Confessor), who

gave it to Harold Godwinson, Earl of Wessex (later King of England).

The Holy Cross was believed to have miraculous healing powers. Harold is said to have been cured of a form of paralysis by praying before the "miraculous" Holy Cross of Waltham. In gratitude he built a third new church in stone in place of Tofig's church. The church was consecrated on Holy Cross Day, 3rd May 1060. Harold endowed it with 18 manors and also founded a college of secular canons to serve the church and work among the people of the town.

King Harold in a niche on the south-west corner of the Abbey Church (EFDC)

In 1066 King Harold knelt in prayer in his church before the Battle of Hastings. After he was killed in battle, it is believed that his body was brought back to Waltham for burial, although this has been disputed. His tomb reputedly lies to the east of the present church. Nothing survives of the church built between 1016 and 1035. The section of herringbone stone walling at the east end of the present church is thought to be the only surviving fabric of Harold's church, consecrated in 1060.

The Domesday Book (1086) records that there was a substantial and growing community at Waltham by this date, no doubt dependent on the Abbey and the shrine of the Holy Cross. It also records that a number of mills had developed. The Lower Mill stream is thought to have been constructed to serve the mill that was present by 1066, and the Cornmill Stream to serve the additional mills mentioned in the Domesday Book. Both still form an integral part of the fabric of Waltham Abbey and have shaped its development.

6.6   The Abbey under Henry I

The first half of the 12th century witnessed the construction of a new church to a design heavily influenced by that of Durham Cathedral. This influence can still be seen in the nave with its chevron ornamented and incised spiral circular piers. The Bishop of Durham was Lord of the Manor of Waltham around 1075-1100. During this time, the church grew prosperous from the numbers of pilgrims visiting to pray before the Holy Cross.

Henry I granted Waltham to his queen, Maud (also founder of the priory of Holy Trinity, Aldgate). Waltham was later to belong to several queens of England. In 1144, after a quarrel with William de Albini, Geoffrey de Mandeville set the town alight, but took great care not to burn the church. It has been noted, with some satisfaction, that Geoffrey received his death wound at the exact moment that the Holy Cross was being rescued.

The secular canons continued until 1177, when as part of his penance for the murder of Thomas Becket, Henry II founded three monastic houses including a priory of Augustinian canons at Waltham. The church was granted abbey status shortly afterwards. The Abbot had a seat in Parliament and wielded significant influence and power.

At the same time, ambitious building works were afoot to create a new church of a much larger and grander scale. When this was completed in 1242, the Church comprised a "double cross" form with two towers and two pairs of transepts, with a total length of over 400 ft.

The Lady Chapel was added in the 14th century and contains the Doom Painting, the only surviving wall painting that would have coloured the interior of the Abbey. The painting is of Judgement Day and depicts Christ seated in majesty whilst the souls of the dead are weighed on scales below. The sinful are hauled away by devils into the mouth of Hell seen in the bottom right-hand corner, as the good are welcomed into heaven by St Peter, the keeper of the keys to the Kingdom of Heaven, on the left. Prior to the

Reformation, there would also have been many saints' statues within the church itself.

The Doom Painting (EFDC)

The domestic buildings of the Abbey lay to the north, but all that remains of them today are parts of the cloister and the gatehouse, and large parts of the enclosure wall. Other buildings would have included a refectory, dormitory, storerooms, kitchens, brewhouse, infirmary, stables, bakehouse, the Abbot's house, guest house, and possibly a school and hospital. Water was piped from a conduit from the Lea Valley, with a record of its construction in 1220, one of the few documents not destroyed in the Dissolution.

The manor of Waltham was granted to Waltham Abbey by Richard III in 1189 and, in addition to this manor, the Abbey also held the manors of Epping and Nazeing. During the 13th century the Abbey encountered disputes with several powerful corporations; the Dean and Chapter of St. Pauls, and the Knights Templars. The Dean and Chapter took legal proceedings against the Abbey in 1219 for seizing cattle on the manor of Chingford. The Abbot's defence was that St Pauls had not done suit at the hundred court. The suit was settled the following year when the Dean and Chapter gained important concessions. A similar suit occurred with the Templars in 1270.

6.7   Dissolution of the Abbey

The Abbey possessed an extensive library, of which the Waltham Bible, currently in the Epping Forest District Museum, is an important survivor. This Bible also contains a list of other books the Abbey owned c1200, of which some still exist. The altar furnishings presented to the church by King Harold were taken by William Rufus for his parent's Normandy foundations. By the time of the Dissolution, the church had three organs and several accomplished musicians, chiefly John

Wylde and Thomas Tallis who served some of their careers in the Abbey.

Thomas Tallis (Old Waltham Abbey in pictures, K.N. Bascombe)

At the time that Henry VIII was seeking an end to his marriage to Katherine of Aragon, Thomas Cranmer came to Waltham to stay with two of his former pupils at their father's house, where he suggested that the Universities of Europe might give a considered opinion on the legality of the marriage. Thus began the process that led to the Reformation.

Waltham Abbey was the last monastic house in the country to be dissolved by Henry VIII. It was proposed that the Abbey Church might become the cathedral of a new diocese, but this was not to be and in 1540 the Abbot and remaining canons surrendered. Despite an extensive inventory at the time, the fate of the Holy Cross remains a mystery. The inventory included the Abbey and its contents, along with the Grange buildings.

During the building of Abbeyview Road in 1970-72 many of these buildings were excavated by the Waltham Abbey Historical Society. The Abbey Great Barn, which was in its day the third largest medieval barn in England, survived until the 1830s. Now the only visible building is the forge, conserved by the society near the Crooked Mile roundabout. By the 1550s most of the abbey buildings had been demolished with the exception of the west end of the church, which was retained as the parish church. The great tower to the east of the current nave collapsed destroying the choir in 1553. In 1556-58 the remains of that tower were used to build the west tower that exists today.

Key dates: Waltham Abbey Church

- 7th century- First timber church built
- c790 - First stone church built
- c1030 - Holy Cross brought to Waltham
- c1060 - College of 12 secular canons founded by Harold, Earl of Wessex
- 1066 - King Harold prayed in the Abbey Church before the Battle of Hastings
- 1177 - Augustinian Priory created at Waltham
- 1184 - Priory raised to Abbey status
- 1242 - Dedication of Augustinian Abbey
- c1290 - West front of Abbey Church rebuilt
- c1340 - Lady Chapel and undercroft constructed
- 1540 - Dissolution of Waltham Abbey
- 1552 - Collapse of Norman Crossing tower
- 1556 - New west tower built
- 1859-60 - Restoration of church
- 1875-76 - New alter and reredos, Lady Chapel restored
- 1960s and 1980s - Further restoration work undertaken

6.8 Market town

Waltham Abbey has been a market town from relatively early in its history; a market was confirmed to the canons prior to 1189. At the time of the Dissolution the market passed with the manor and by 1560, when it was said to be in a sorry state, a licence was granted to Henry Denny to hold it on a Tuesday rather than the traditional Sunday. Today the market is still held on a Tuesday and occupies the Market Square. The right to hold a fair was granted by Maud, wife of Henry I, in the early 12th century and confirmed by Richard I in 1189, the same year he granted the Manor of Waltham to the Abbey, enabling it to lay out the town to the south. In 1253 two fairs were confirmed to the Abbey by Henry III, one on the vigil of the Invention of the Holy Cross, and the other seven days later on the vigil of the Exaltation of the Holy Cross. With slight alterations of dates, fairs continue to be held in May and September.

Market day in Waltham Abbey (Reflections of the Past, R. Sears & J. Foster)

The medieval street pattern that developed has largely survived to this day and can be seen in the current structure of the town centre. The livestock market and butchers shambles used to occupy the Market Square and the yards of inns along Sun Street, but in the 1850s moved to the Romeland area.

6.9 Industry

For over two centuries the principal industry of Waltham was the manufacture of gunpowder on the north banks of the River Lea. The first evidence of this industry in Waltham can be found in Fuller's *Worthies of England* (1662) which mentions that mills had recently been erected which, over the last seven years, had been blown up five times. The suggestion is that they were started during the Civil War. Towards the end of the 18th century, the gunpowder mills were bought by the Board of Ordnance and enlarged and improved.

The Royal Gunpowder Factory (Reflections of the Past, R. Sears & J. Foster)

They were to become one of the principal employers in Waltham Abbey and greatly affected its development. When the Napoleonic Wars (1793-1815) were at their height the mills employed 260 people. This resulted in a need for additional accommodation and the Ordnance Board purchased houses in the town, some in

Highbridge Street among others. Having purchased the water rights to the River Lea the manufacture of guncotton began in 1872 and by 1888 over 500 men were employed in the gunpowder and guncotton industries, and it was said that the town was dependant on them for its prosperity.

The water power provided by the river also gave rise to a number of other industries, notably cloth making, printing, flour milling, brewing and malting. The gunpowder factory expanded with the production of cordite and other explosive manufacturing. Many technological innovations and development in working practices took place on the Waltham Abbey site and by the beginning of the First World War it was the only government explosives manufacturer in the country. When explosive manufacture ended in 1945, it being decided that new factories should be built in areas that were less vulnerable, it became the most important non-nuclear research centre in Britain.

6.10 19th century and beyond

The population of the town in 1801 was 1,837 and growth was slow throughout the 19th century. Nevertheless the century has left its mark on the built form of the conservation area. A major restoration of the Abbey Church was carried out by William Burges in 1859, with the principal contribution being the new east wall. The windows by Burne-Jones, and the Edward Poynter painted ceiling are also from this period. All three were closely associated with William Morris who lived nearby in Walthamstow. Several Victorian terraces remain on Sewardstone Street, Greenyard and Town Mead Road. Notable public buildings constructed during this period include: the Baptist Chapel (1836) in Paradise Road; the County Court (1849) in Highbridge Street (destroyed by enemy action in 1945); and the old Methodist Church (now Lea Valley Church), opened in 1903 at the end of Monkswood Avenue.

The Old Elm Tree (Old Waltham Abbey in Pictures, K.N. Bascombe)

Bomb damage in the Second World War, most notably in Highbridge Street and Romeland, and municipal redevelopment in the 1950s and early 1960s, removed a number of the town's older buildings. Nevertheless enough has survived to retain the character of the town and these, along with the street pattern, the watercourses, and activities within the area, are important to the understanding of the place and to its distinctive historic character.

Bomb damage in Highbridge Street (Reflections of the Past, R. Sears & J. Foster)

In 1984, two major steps were taken to preserve the heritage of the area; firstly the Epping Forest District Museum was opened at no.41 Sun Street, a 16th-century building, and Sun Street itself became pedestrianised. Preserved since the 1930s, the Abbey Gardens are now in the care of the Lee Valley Regional Park Authority, along with the Abbey Farm. In 2001 Epping Forest District Council undertook a three year Heritage Economic Regeneration Scheme (HERS) in a targeted effort to catalyse the regeneration of the town centre through the repair of key buildings, the enhancement of public areas, and reinstatement of lost architectural features and detailing. Grants were also given for the restoration and repair of certain buildings.

Waltham Abbey c1877

6.11 Notable figures associated with Waltham Abbey

Notable former residents of the town include John Foxe (1516-1587), author of the *Book of Martyrs*, who lived in one of the dwellings on Foxe's Parade. Other writers who came to the town included Thomas Fuller, who wrote the first history of Waltham Abbey along with his later work, the *History of the Worthies of England*, and the poet Alfred Tennyson.

Tovi the Proud (1018-1043)
Tovi the Proud (also Tofi or Tofig) was a Danish thegn who held a number of estates in various parts of southern England. He was standard bearer to King Cnut the Great. Tovi was responsible for bringing the Holy Cross to Waltham from his estates at Montacute.

King Harold II (1022-1066)
King Harold II (Godwinson) was the last Saxon King of England. Harold was a trusted adviser to King Edward the Confessor, and a generous benefactor of the church at Waltham. Harold rebuilt the church in about 1057, and founded a secular college of a dean and twelve canons. Edith Swan-Neck, Harold's mistress, also lived nearby in Nazeing in one of the manor houses on Harold's estate. Harold was killed at the Battle of Hastings on 14 October 1066, when Duke William of Normandy defeated the Saxons. Harold's body was identified by Edith Swan-Neck and, legend had it, was returned to Waltham for burial.

King Henry II (1133 – 1189)
Henry II rebuilt Waltham Abbey church as part of his penance for his involvement in the murder of Thomas Becket. He founded a priory of Augustinian, or Black Canons, in 1177 in place of the college established by Harold, and this in turn became an Abbey in 1184.

King Edward I (1239 – 1307)
The body of Eleanor of Castile rested at Waltham on its way to Westminster for burial in 1290. The body of her husband, King Edward I, lay in state at the Abbey for 15 weeks in 1307.

King Henry VIII (1491- 1547)
A frequent visitor to Waltham Abbey, Henry had a private residence in the north east corner of Romeland, near to the Abbey Gateway. The meeting between Henry, his advisors, and Cranmer which led to the dissolution of the monasteries, was said to have been held at Mr. Cressey's house in Romeland.

Bassano Family
The Bassano Family originated from Italy and it is believed that they lived in Silver Street. They were renowned Court Musicians for over 100 years. From the reign of Henry VIII they served the court of every sovereign through to Charles II.

Thomas Tallis (1505 –1585)
He is regarded as the father of English Church Music. He was the organist at Waltham Abbey Church for ten years before the Dissolution of the Monasteries in 1540.

John Foxe (Reflections of the Past, R. Sears & J. Foster)

John Foxe (1516 – 1587)
Foxe was a martyrologist who resided in a house in Stewardstone Road near the junction with Sun Street, where he is reputed to have written or translated his famous *Book of Martyrs*. Foxe's house was demolished in 1936 and Foxe's Parade was built on the site.

Foxe's Book of Martyrs (Reflections of the Past, R. Sears & J. Foster)

Dr. Thomas Fuller (1608 – 1661)
Dr. Thomas Fuller was an English churchman and historian. He is now remembered for his writings, particularly his *The History of Waltham Abbey* and the *Worthies of England* published after his death. He was a prolific author and one of the first English writers able to live by his pen (and his many patrons).

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Henry Bridges (1697–1754)
Henry Bridges was a builder, showman and clockmaker of Waltham Abbey. He was father of James Bridges, architect and engineer. Henry is famous as the builder of the giant clock, the Microcosm. He is buried with his wife in the church yard, the largest monument there, which was restored several years ago by a local clockmaker. The clock was on tour from 1733 until 1775 and was seen by thousands of people in England, Ireland, Scotland and North America, including George Washington and Richard Edgeworth, who wrote an account of it in his memoirs. All trace has been lost of it until it was found in the 1920s in Paris. The astronomical part is now in the British Museum, but not on display.

Thomas Leverton (1743 – 1824)
Thomas Leverton was an English architect who was born in Waltham Abbey. His most famous works include Woodford Hall in Essex (built 1775 for William Hunt, but now demolished); Watton Wood Hall (now Woodhall Park) in Hertfordshire (built 1777–82 for Sir Thomas Rumbold); and Scampston Hall in Yorkshire (remodelled in 1803 for William Thomas St Quintin).

Sir Winston Churchill (1874-1965)
Winston Churchill was the Member of Parliament for Epping constituency (including Waltham Abbey) in the 1920s. He went on to serve as Prime Minister during the Second World War.

6.12   Archaeology

Waltham Abbey is a town of considerable archaeological importance and one of the most extensively investigated urban and ecclesiastical sites in Essex. There are three areas of interest; the Gunpowder Factory, the Abbey, and the town itself, the latter two of which are included in Waltham Abbey Conservation Area. The majority of the Abbey site is a scheduled monument, as is the Royal Gunpowder Factory. This means that the areas are statutorily protected under the Ancient Monuments and Archaeological Areas Act (1979) and the consent of the Secretary of State is required before any works are carried out which would have the effect of demolishing, destroying, damaging, removing, repairing, altering, adding to, flooding or covering up the monument.

The Abbey site is essentially a green field site, with some standing remains, and the church itself. The underground archaeology in this area is well preserved, assisted by the fact that the chief building material is stone and rubble. In addition to the Abbey Church itself, the remains of three successive pre-Norman churches have been uncovered, along with other structures that have occupied the site in various stages of its history. There is archaeological evidence of what is thought to have been a royal enclosure, enclosing a Viking style hall, to the north of the church. The original plan of the present church has also been identified from archaeological investigation.

There is a general scatter of prehistoric material across both the town and Abbey site, some dating from the Mesolithic and Neolithic periods, but the majority being from the Bronze Age. A number of Early Saxon finds have been uncovered, along with medieval and post-medieval pottery. Within the town itself the archaeological record has been disturbed by generations of urban life, however, excavation has shown that some important sub-surface deposits remain including Roman material of which the occasional feature and a buried land surface dating to the period have been found in the area of the medieval town. Excavations throughout the town have produced evidence of various older properties, particularly those relating to the medieval occupation of the area.

7. Character Analysis

7.1 General character and layout

Waltham Abbey grew up around the historic Abbey Church, the Market Square and Sun Street, the main axial route which runs from east to west through the town. Today, the historic street pattern remains largely unchanged and follows a medieval linear development pattern. Most of the buildings share the same alignment and feature tall narrow building frontages built up to the back edge of the pavement. The widths of the buildings are largely dictated by the former burgage plots upon which they are built. The Abbey Church continues to be the focal point of the town, with the tower remaining the tallest building on the skyline.

Highbridge Street forms the main entry point to the town from the west. The narrow street width, coupled with the two and three storey buildings give it a strong sense of enclosure. A striking long view of the east elevation of the church is afforded from the end of the street. On the approach to the church, the road widens slightly, allowing views of the east elevation and the mid-16th century stone tower to be taken in from most directions. To the north is Romeland, formerly the site of the town's cattle market, now a modern housing estate, which abounds the Cornmill Stream to the south. The Abbey Gardens and farm which lie to the north and east are of considerable archaeological interest, and afford fine views of the Abbey Church. Here the standing remains of the pre-Reformation abbey can be seen set in a series of gardens which are linked by a plethora of footpaths, and feature mature trees and large expanses of grass. The northern section is incorporated into the Lee Valley Regional Park.

Progressing east along Church Street the entry to the medieval Market Square is marked by a visual pinch point between Lychgate House and no.25 Market Square. The square is enclosed by narrow building frontages on three sides which range in date from the 16th to the 20th centuries. The southern side was lost to redevelopment in the 1960s. With the exception of the unsympathetic 20th- century buildings sited in the north east corner, the square maintains a good sense of architectural unity, with no single building acting to dominate the streetscape.

The frequent unauthorised parking of vehicles in the square is an ongoing issue and detracts from the overall experience of the space. Likewise, the unsympathetic, piecemeal replacement of original fenestration and roofing materials, in addition to inappropriate alterations to traditional shop fronts act to diminish the appearance of this part of the conservation area. That aside, the general impression is one of a well preserved medieval market place of great architectural and historic significance.

View of Sun Street from Market Square (EFDC)

Sun Street adjoins the Market Square to the east and comprises a good example of a long, linear medieval street, flanked by frontages of two and three storeys. Buildings are interspersed with a number of narrow alleyways and several surviving carriage arches leading north to Darby Drive and south to Quaker Lane. The pedestrianisation of the street in 1984 has helped to greatly enhance this part of the conservation area.

The eastern end of Sun Street leads onto Sewardstone Road, an area dominated by two busy main roads, Crooked Mile and Farm Hill Road, in addition to an incongruous petrol station sited on the eastern side which now sits outside the conservation area. Stewardstone Road features listed buildings, including Thrift Hall and Thrift Cottage (both Grade II listed).

The eastern end of Quaker Lane adjoins Stewardstone Road. Quaker Lane runs parallel to Sun Street and takes in the most

subdued part of the conservation area where there is little through traffic and mostly modern residential apartment buildings of little architectural merit.

7.2   Key views

The extent and quality of views and vistas throughout the conservation area are crucial to its distinctive sense of the place and its unique character and appearance. It is therefore important that they are identified and that effort is made to protect significant lines of sight into, out of, and within the conservation area. The most important of these are discussed below and identified on the accompanying maps (see Map 2, Appendix 5). However, it must be noted that this is by no means a comprehensive list and consideration should be given to the importance of all surrounding views when considering any development within the conservation area.

The view along Highbridge Street to the Abbey Church: Highbridge Street forms the gateway into the town and the conservation area from the west. The entrance is marked by a pinch point created by the Old Courthouse (south side) and nos. 36-44 Highbridge Street (north side). The frontages frame the view of the Abbey Church which stands majestically at the end of the street.

View of the Abbey Church from Highbridge Street (EFDC)

The view of the Abbey Church from Greenyard: The Abbey Church dominates views from all directions and creates a particularly fine focal point to views from Greenyard.

View of the Abbey Church from Greenyard (EFDC)

The view along Cornmill: The trees lining the banks of the Cornmill Stream and the 19th century cottages at the end of the road combine to give a particularly appealing, village-like ambience to this part of the conservation area.

The view along Cornmill (EFDC)

The view from the churchyard of the Abbey Gardens: From the churchyard both the Abbey Gardens and the commercial core of the town are evident, creating a striking contrast between the extensive green space and the historic urban space.

View from churchyard towards Abbey Gardens (EFDC)

The view from the Abbey gardens to the Church and vicarage: Long views across the Abbey gardens towards the town centre take in the urban and green elements of the conservation area. The Abbey Church dominates the skyline from this perspective and is a reminder of the historic connection between the Abbey Church and its former grounds.

View of Church and vicarage from Abbey Gardens (EFDC)

View of west elevation from Abbey Gardens (EFDC)

The vista down Sun Street from the Market Square: A one-point perspective is created by the continuous building frontages of the narrow, linear street, which is particularly evocative of a medieval street scene. The varied ages and architectural styles of the buildings chart the historic development of the town.

The vista down Sun Street (EFDC)

A sense of arrival is gained from the avenue perspective down Sun Street towards the Market Square. Both form part of the commercial core and historic heart of the town.

View along Sun Street looking towards the Market Square (EFDC)

View of South Place from Sun Street (EFDC)

The view into South Place from Sun Street:
Vernacular style cottages with front gardens
dominate the narrow passageway. The
cottage gardens provide a particularly
attractive focal point, limiting extensive views
towards Quaker Lane and contributing to the
intimate character of the place.

Weatherboarded cottage, South Place (EFDC)

**The view of Lea Valley Church and into
Monkswood Avenue:** The elegance of the
Grade II listed church combined with the
avenue of trees that lead into Monkswood

Avenue provide an attractive visual stop to
Sun Street.

View of Lea Valley Church from Sun Street (EFDC)

7.3   Character areas

The conservation area can be broken up into five different character areas (shown on Map 3, Appendix 5). These character areas do not have precise boundaries; their purpose is to define parts of the conservation area in terms of their common spatial and architectural characteristics, land use and levels of activity.

Area 1: Highbridge Street and Romeland

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Area 1: Romelands (EFDC)

Highbridge Street takes its name from the crossing of the Old River Lea. The western entrance to the town is marked by a sense of enclosure, shaped by two and three storey buildings and a pinch point created by The Old Courthouse and nos.36-44, all of which are listed buildings. The tower of the Abbey Church creates a visual stop to the street and is complimented by the striking red brick Edwardian Town Hall. The street widens slightly beyond this point although the

enclosure is maintained by full three storey buildings on the north side. The roofscape is not generally apparent at street level since most buildings incorporate low pitched roofs behind parapets.

Romeland is one of the former sites of the town's cattle market. When the area was redeveloped for housing in 1977 the pre-war building lines were retained in the new layout. The resulting housing estate encloses the old market place on three sides to create a quiet, suburban cul-de-sac. The original stone cobbles and cattle trough have been retained and greatly contribute to the character of the former square. Despite being consistent in terms of massing and scale, the new buildings lack the traditional detailing and variety of building materials found in the surrounding historic buildings. The significant areas of private parking also somewhat detract from the space.

The buildings sited along the north eastern boundary of the Square overlook a footpath which runs alongside the Cornmill Stream and offers fine views of the Abbey Church and its grounds.

Footpath alongside Cornmill Stream (EFDC)

Area 2: The Abbey and its environs

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The Abbey and its environs constitute the 'green lungs' of the conservation area. The Abbey Church is a prominent landmark in the town and can be seen from much of the surrounding countryside. Dramatic views of the Abbey Church and its grounds are afforded upon entering the churchyard from Lychgate House to the south and to the west through the remains of the Abbey Gatehouse.

The Abbey Gatehouse (EFDC)

The church, Abbey Gatehouse, Midnight Chapel, surviving walls of the abbey complex and "Harold's Bridge" together form a designated scheduled monument. The walls effectively subdivide the grounds into compartments. To the east are the open Abbey Gardens and a moated area, formerly an orchard. To the north, the rose gardens are contained by ancient boundary walls, and the remains of the old forge. There are a variety of footpaths, and mature trees are prevalent throughout the grounds and churchyard, giving the area an attractive leafy identity and distinguishing it from the urban area and the medieval heart of the town.

The Abbey Church (EFDC)

A number of watercourses run through the Abbey Gardens. They provide an attractive rural aspect to the area and, in addition, provide an important habitat for a variety of birdlife. Here weeping willows overhang the bank, creating a peaceful rural idyll.

The site of the Abbey forge is located immediately to the north of the rose garden, and to the west, centrally situated in the grounds, is the former Abbey Farm, now the Abbey Church Centre. The Abbeyview Road cuts through the centre of the Abbey grounds, destroying the tranquillity of the setting. Beyond this, to the north, are the Abbey fish ponds and Arboretum which is a Site of Special Scientific Interest containing freshwater habitat with one of the most diverse invertebrate faunas in Essex.

Area 3: The medieval town centre

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The medieval street pattern of Waltham Abbey is still discernible in the present streetscape particularly in roads lying to the south of the former monastic precinct such as the Market Square, Church Street, Sun Street and South Place.

Area 3: Welsh Harp, Market Square (EFDC)

Spatially, the square itself remains little changed and is contained on three sides by buildings that range in date from the 16th to the 20th centuries. The south side was lost to a road alteration scheme undertaken in the 1960s, and some unsympathetic additions exist in the north east corner which are uncharacteristic of earlier development styles. The oldest buildings are predominantly found on the western and northern sides of the square. Variety exists in the frontages but overall the scale is consistent so that no building visually dominates the space.

Area 3: Eastern side of Market Square (EFDC)

Entering from Church Street to the north, little of the square is revealed until the point of arrival. However, from the south, longer views are afforded into the square. The Moot Hall (constructed in the 13th century) once stood in the centre of the square but was demolished around and replaced by the Market House in 1670/80. A number of shops and "The Cage" (the Abbot's prison) also previously stood on the site. The Market House was demolished in 1852 when the livestock market and butcher's shambles were moved to Romeland.

Sun Street is a medieval street in character, the dynamic linear space forming a contrast to the quiet, still space of the Market Square. Building frontages vary in height between two and three storeys. Sun Street is linked to Darby Drive and Quaker Lane via a number of narrow alleyways and old carriage arches which recreate the narrow confines of a medieval town.

Area 3: Sun Street (EFDC)

South Place is particularly picturesque on account of its narrowness, irregular building pattern and the existence of garden space in the heart of the town.

Several of the alleyways lead north towards the Abbey Gardens, principally through

purpose built shopping alleyways and mews leading out into Darby Drive, with its new development in the east and car park to the west. Darby Drive and the car park lying south of the Abbey Gardens is an area in need of enhancement and suffers from many unsympathetic alterations in addition to unsatisfactory arrangements for refuse storage which leads to piles of rubbish collecting along the street. The car park constitutes the main arrival point for many visitors to the town.

Area 4: South and West of Leverton Way

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Large swathes of 20th century housing stock can be seen in this area. Apart from the through traffic that passes along the north side through Leverton Way and Quaker Lane, it is relatively peaceful in character.

From the Abbey Church, looking south along the Cornmill Stream, a row of picturesque Georgian cottages can be seen overlooking the river bank. The Old Victoria Hall, a now redundant and derelict corrugated iron structure can be seen to the left hand side of the car park.

Along Greenyard close to the car park exit, are an attractive row of Georgian and Victorian houses and a former public house, The Coach and Horses, now home to a Tandoori restaurant. The road affords good views of the Abbey Church and is spatially characterised by a sense of openness.

Heading north away from Greenyard there is a significant amount of 1960s housing, comprising flats and houses, which provides an avenue to the quiet residential Paradise Road. Here the 19th century Baptist church leads into Fountains Place, where a 1950s estate dominates the area. The Old Spotted Cow (now converted to flats) with its colourful

glazed tile signage creates a focal point in the area. However, the expanse of residential parking along Fountain Place detracts from the overall experience of the space.

As the boundary crosses Sewardstone Street, taking in the Salvation Army Hall, the road opens up as it comes out onto Quaker Lane. Here one can see the remains of Essex House in which Samuel Howell, a poet of Essex scenery, once resided. The original building fronts Sewardstone Street but has been extensively altered and extended to the rear with modern flats facing Quaker Lane.

Area 4: Leverton Way (EFDC)

Opposite the Market Square, there is a 1960s development of shops and flats, built to replace the south side of the Market Square, which was demolished to create a new route through the town. Sadly, the buildings are of little architectural merit and do not compliment the square, which has been left bereft of a southern enclosure.

Leverton Way is also in need of enhancement. The road is bounded on one side by a building supply yard and the other by a car park to the rear of the Green Dragon.

Area 5: Quaker Lane and Sewardstone Road

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This area features a major arterial route into the town and is dominated by heavy traffic and associated street furniture. Traffic from Crooked Mile and Sewardstone Road is directed along here, and the area also takes in the junctions between Quaker Lane and Farm Hill Road. There are several listed and locally listed buildings in this area. However, the heavy through traffic greatly detracts from this part of the conservation area which is in need of enhancement. In many respects, this is the least cohesive of the character areas.

Foxe's Parade (EFDC)

Immediately north of Thrift Hall one can see modern industrial buildings, which make a jarring backdrop to the listed building. North of the petrol station there is an attractive row of

19th-century houses which lead to Lea Valley Church in the leafy Monkswood Avenue. This creates a peaceful, residential counterpoint to the busy junction at its west end.

Built on the site of the demolished John Foxe House, Foxe's Parade is set back behind a deep pavement. It contains a row of shops to the ground floor with flats above, many retaining their original shopfronts with stallrisers, consoles and pilasters. Damaged railings exist to the edge of the pavement fronting the road.

Two Georgian townhouses, both Grade II listed, are sited across from the petrol station and the junction of Farm Hill Road and feature an original pedimented door case with fanlight over and railings.

Plaque to John Foxe, Foxe's Parade (EFDC)

The rear access areas to Foxe's Parade and other buildings on Sewardstone Street provide an uninspiring and cluttered back drop to Quaker Lane. Somewhat generic 20th-century housing can be seen on the opposite side of the road in Hanover Court. A two storey reinforced concrete office building, sited on a semi-circular plan can clearly be seen from Sun Street at the junction of Quaker Lane and Stewardstone Road. The building is out of character with the surrounding area, in addition to being located in the immediate setting of the locally listed public house opposite.

7.4 Buildings of architectural and historic interest

Statutorily listed buildings

Statutory listed buildings are considered to be of special architectural or historic significance. They are of national and regional importance and usually referred to as simply 'listed buildings'. Listed buildings are designated by the state and Listed Building Consent is required before any alterations can be made which affect the character of the building. Listed buildings are categorised as Grade I, II* and II, in descending order of importance. All the listed buildings in Waltham Abbey Conservation Area are Grade II or II* listed, with the exception of the Church of the Holy Cross and St Lawrence (the Abbey Church) which is Grade I listed.

Statutorily listed buildings

- Highbridge Street: Nos.1-7 Church Gardens Court, 14, 16, 23, 31, 36, 38, 40-42, 44
- The Crown Public House, Romeland
- Abbey Gatehouse
- Waltham Abbey Garden Wall
- Waltham Abbey Vicarage, Highbridge Street
- Ruins to the east of the Church of the Holy Cross and St Lawrence
- Waltham Abbey Walls, including walls to Chapter House
- Midnight Chapel, Abbey Gardens
- Church Street: Nos.1, 2, 3-4
- Lea Valley Church, Sewardstone Road
- Nos.15 and 16, Sewardstone Road
- Sewardstone Road
- Nos.2 and 3, South Place
- Essex House, Quaker Lane
- Market Square: Nos. 1, 13, 20, 21, 24a, 25 and the Queens Arms and Welsh Harp public houses
- No.1 Arlingham Mews
- Sun Street: Nos. 3, 5, 14,16,18, 19, 21, 24, 24A, 26, 33, 34, 36, 38, 39, 40, 41, 44

The Abbey Church (EFDC)

The Church of the Holy Cross and St. Lawrence is without doubt the most important building of the town. The majority of the surviving structure dates from the 12th century and can be considered as one of the finest examples of Norman architecture in the country. The neighbouring vicarage comprises a 17th century, timber-framed and plastered building.

The Abbey Church and walls (EFDC)

Inside, the 14th century Doom Painting can still be seen on the eastern wall of the Lady Chapel. The historical interest of the building is increased by the remains of the Abbey Gatehouse, the Midnight Chapel, Harold's Bridge, the walls of the Abbey complex, the Chapter House, the garden wall and the vicarage. The two arched gateways of the Abbey Gatehouse are dressed in limestone and form a wide carriage entrance with a narrower opening for pedestrians. The original bridge to the gatehouse has been replaced, but "Harold's Bridge" across the Cornmill Stream is 14th century. Of the extensive domestic buildings that formerly lay to the north of the Abbey Church, only parts of the cloister and chapter house walls are now visible. The majority of the site and gardens are designated as a scheduled monument.

The Abbey Church and Vicarage (EFDC)

There are 49 listed buildings within the conservation area. The vast amount of buildings in the medieval town centre are vernacular in style. Other than the Abbey Church, the oldest surviving building in the town is Lychgate House which, in part, dates from the 14th or 15th century. Other surviving medieval buildings include the Welsh Harp Inn, a half-timbered 15th century inn, and nos. 2, 3 and 4 Church Street which together provide a cluster of intact historic buildings in the north-west corner of the Market Square. Nos.39-41 Sun Street was a timber framed medieval merchant's house or meeting hall dating from the 16th century, refronted in the late 18th or early 19th century, and currently home to the Epping Forest District Museum.

Harold's Bridge (EFDC)

Many of the buildings around Market Square are also timber frame constructions, typical of the area at that time, dating from the 16th and 17th centuries, including nos.1 to 5 Sun Street, the Queen's Arms Public House and nos.20, 21 and 25 Market Square, which have over time seen efforts to gentrify their facades.

39-41 Sun Street (EFDC)

Sun Street includes the highest concentration of listed buildings, primarily from the 19th and 20th centuries. The rendered Georgian façade to The Sun Inn retains many original features including pedimented Doric door surrounds and gabled casement dormers. Along the north side of the street, nos.14 and 16 are both whitewashed brick with old tiled roofs and form one group with no.18-18a, which is pebble-dashed with a box casement dormer set in a machine tiled roof. No.24 has a pantiled roof hidden behind a parapet with its timber frame structure visible through the carriage arch on its left and it forms a group with nos.24a and 26 which are 19th century in date and have a central carriageway showing the timber framework with white washed brick noggins.

The Welsh Harp Inn (EFDC)

Nos.34 and 36 form a single yellow brick building with a parapet roof and a segmental arched carriageway. They form a group with

no.38, a late 18th century stuccoed building with an old tiled mansard roof, and no.40, a yellow brick fronted building with its old tiled roof hidden behind a parapet. Finally on the north side nos.44 and 44a comprise a timber framed stucco rendered building.

On the south side of Sun Street is no.19, a weatherboarded building with an original shopfront with glazing bars, slim pilasters, a frieze and cornice. No.33 has a rusticated ground floor and an old tiled hipped roof.

Lea Valley Church (EFDC)

The Lea Valley Church on Monkswood Avenue is a good example of 19th century ecclesiastical architecture, constructed in a free late gothic style. The relative grandeur of its tower and belfry contribute greatly to the skyline and make the building a landmark that is highly visible across the openness of the Abbey Gardens. Nos.15 and 16 Sewardstone Road are a pair of 18th century listed houses which together provide a visual stop from Farm Hill Road.

Little remains of the original Essex House on Sewardstone Road which has been extended and is now a block of modern flats. However, the initials IWS and the date 1722 on the rainwater hoppers can be seen, along with the original Flemish bond brickwork and burnt headers.

Within the modern complex of the Romeland, nestles The Crown Public House, a 17th century building with subsequent alterations. It is timber framed, clad in roughcast render and

colourwashed with a tiled roof and a flat-roofed dormer.

The Crown Public House (EFDC)

Along Highbridge Street there are eight listed buildings including no.31 (The Old Courthouse), a mid-18th century red brick building with a slate roof, prominent quoins and a central pedimented porch, which makes it unique within the conservation area. No.23 is a three storey mid-19th century stock brick building with a shop front displaying Doric pilasters and panelled stallrisers.

The Old Court House, Highbridge Street (EFDC)

On the north side of the street nos.36-44 form a group, most of them featuring 19th century stuccoed fronts and sash windows. No.36, now a bank, comprises a red painted building with cornice band, parapet and pediment above the doorway. Nearer the Abbey Church,

no.16 forms one building with no.14 and has a stuccoed front and slated hipped roof, no.14 is clad in black featheredge weatherboarding and features a small 19th century shopfront to the ground floor.

The smallest listed structure in the conservation area is the K6 cast iron telephone box to the rear of no.2 Highbridge Street. This iconic telephone box form was first designed by Sir Giles Gilbert Scott in 1935.

K6 telephone box, rear no.2 Highbridge Street (EFDC)

Locally listed buildings

Locally listed buildings

- The Old Spotted Cow, Fountain Place
- Nos.2-4 Highbridge Street
- The Town Hall and Abbey Chambers, Highbridge Street
- The Baptist Church, Paradise Road
- Sun Street: Nos.8, 11, 20, 48, and 58

The Local List is a list of buildings which are considered to be of local architectural or historic importance. No specific consent is needed for alterations to locally listed buildings over and above the normal planning controls, however, they do receive special consideration within the normal planning process and their inclusion on the Local List normally provides a presumption against their demolition.

There are several locally listed buildings in Waltham Abbey Conservation Area, most of which are 19th century in date.

Former Old Spotted Cow, Fountain Place (EFDC)

Among them are several old public houses, including The Old Spotted Cow (now converted into flats) featuring decorative tilework; The Angel Inn, a yellow stock brick building with red brick banding and traditional frontage; The New Inn, a large red brick building with stone details, built in 1896 and now a restaurant; and The White Lion (no.11 Sun Street), an early 19th century building with smooth render, now a café and flats. All public houses within the conservation area are either listed or locally listed. At one time, Waltham Abbey was rumoured to have the most pubs per square mile in the country.

The Town Hall roofscape (EFDC)

The Town Hall dates from 1904 and is a landmark on Highbridge Street with its distinctive red brick and terracotta dressings under a plain clay tile roof that act as a counterpoint to the Abbey's Norman Caen stonework.

The Cornmill Stream running under the Town Hall (EFDC)

Nos.2-4 Highbridge Street was built 1894. It is red and buff brick building, with decorative terracotta panels. It has seen many uses, formerly the Abbey Chambers and before that, the Cock Hotel. The Cock Hotel was itself built on the site of the old Cock Inn, which was demolished in 1893.

The Baptist Church on Paradise Road, built in 1836 of yellow stock brick, adds to the diversity of ecclesiastical building styles within Waltham Abbey town centre, and is a good example of non-conformist Victorian architecture.

No.8 Sun Street comprises a mid 19th century townhouse with traditional shopfront and, further along, no.20 Sun Street is a 19th century large yellow stock brick building with decorative stone quoins.

Key buildings of townscape merit

Besides the statutorily and locally listed buildings, there are many other buildings that contribute significantly to the character and appearance of the conservation area. The most important of these have been identified here as 'key buildings of townscape merit'.

Key buildings of townscape merit

- 29 Highbridge Street
- 13-15a Highbridge Street
- 4-5 Sewardstone Road
- 6-7 Sewardstone Road
- 9-12 Cornmill
- 8-9 Greenyard
- 35 Sun Street, The Police Station
- 1 Greenyard, Muhinur Tandoori House
- 4 South Place

The former Coach and Horses (EFDC)

Nos.13-15a Highbridge Street were built after the Town Hall, in similar materials and height, and contribute to a sense of architectural unity in this part of the conservation area.

No.29 Highbridge Street comprises a late 19th century solicitor's office. It was built for the firm Jessop's and formerly had connecting doorways to the Old Courthouse next door. Stylistically, it comprises a red brick building with stone dressings and hood mouldings, and twin gables fronting the street.

Oxford and Merton Villas (nos.4-5 and nos.6-7) were built in 1890 and stand on Sewardstone Road. They are symmetrical handed pairs of semi-detached, half timbered with pargetted render, red brick villas with canted bay windows and red clay hanging tiles to the front elevation. They are Arts and Crafts in style with recessed porches featuring original stained glass windows set in painted timber frames and Welsh slate to the roof.

Further along Greenyard stands Spitfire Tandoori, formerly The Coach and Horses, which was built about 1870.

The Police Station was built in 1874 on the site of a former orchard. It is an imposing Italianate yellow stock brick building which makes a hugely positive contribution to the streetscene on this part of Sun Street. Nearby, no. 4 South Place compliments the listed buildings at nos.2 and 3 South Place, creating a village idyll in the town centre.

Merton Villas (EFDC)

The Police Station (EFDC)

Nos.9-12 Cornmill comprise charming 18th century red brick cottages facing the Cornmill Stream. Nos.8-9 Greenyard are also 18th century villas with 6 over 6 timber sash windows.

7.5   Traditional building materials

A rich variety of traditional building materials can be seen in Waltham Abbey Conservation Area which greatly contribute to the unique urban grain of the area.

Traditional Building Materials

- Walls: brick, timber framing with wattle and daub or brick infill, render, brick, and timber weatherboarding
- Roofs: plain clay tiles, pantiles & natural slate
- Windows & doors: timber
- Boundaries: timber fencing, brick and cast-iron railings

Walls

Brick and render are the most common materials used for external walls in the conservation area. Traditionally, timber was the most common material for building houses in Essex due to a lack of natural stone and an abundance of woodland in the region. Buildings were usually timber-framed and then rendered afterwards. Traditional colours for render include off-white, cream and pale yellow or ochre. A number of buildings have been rendered in stucco and others roughcast (pebbledashed) and painted. There are also some examples in the conservation area of pargetting, a local technique of making patterns in external plaster. Brick was more commonly used from the 17th century onwards, and particularly after the introduction of railways in the mid-19th century. Red bricks, buff bricks, and yellow London stock bricks are common in the conservation area.

Traditional timber framing (EFDC)

Red brick wall to Abbey Gatehouse (EFDC)

There are also examples of feather-edged weatherboarding in the conservation area, a traditional method of timber boarding that is usually painted white, cream, or stained black.

Traditional weatherboarding (EFDC)

The Abbey Church and the remains of buildings in its grounds are the only stone buildings in the conservation area. They are constructed of Caen Stone sourced from quarries in north- western France. The Normans are known to have brought their own masons, builders and carpenters over to England following the Conquest.

Stone is not a common building material in Essex due to the fact that geologically the area has no indigenous building stone. It was therefore generally only used for important public buildings such as churches.

A few buildings in the conservation area feature hanging tiles, illustrating the influence of the Arts and Crafts movement on local late 19th century builders. When clay roofing tiles became cheaper and easily available, they were widely adopted as a cladding panel over timber framed walls.

Hanging tiles (EFDC)

Roofs

The red hand-made plain clay tile is the most common traditional roofing material in the conservation area. Plain red clay tile roofs tend to be much more steeply pitched (45° upwards) than slate or clay pantile roofs, which can have pitches as shallow as 30°. There are also some examples of pantiles on some of the 19th and 20th century buildings. Slate was another material that became widely available for the first time in the 19th century with the advent of the railways and can be seen on many of the 19th century buildings.

Plain clay tiles (EFDC)

Doors and Windows

The numerous traditional designs of doors and windows add a great deal of visual interest to the townscape. Timber is the most common traditional material used in the construction of doors and windows. The type of window and glazing pattern is very much dependent on the age of the building. Windows on 16th and 17th century buildings tend to be of a casement style with a horizontal emphasis while those on 18th, 19th century, and early 20th century buildings tend to be double-hung sliding sash windows with a vertical emphasis.

Norman south door featuring a pair of substantial timber doors with large iron strap hinges set in a Norman arch, Abbey Church (EFDC)

In the conservation area, there are large developments that feature modern replacement windows that do not reflect the proportions, materials or quality of traditional windows and undermine the historic character of the conservation area.

Hooded pediment door with fanlight (no.16 Sewardstone Road) (EFDC)

Shopfronts

There are a small number of traditional timber shopfronts in the conservation area, the majority of which date from the late 19th or early 20th century. Many of these shopfronts have common traditional features including decorative consoles, pilasters, fascias,

panelled or rendered stallrisers, and occasionally, tiled stall risers or pilasters.

Tiled pilaster with decorative console (EFDC)

Boundary treatments

Most buildings are built directly onto the back of the pavement but where boundary treatments exist, brick walls are prevalent. The bricks used in the construction of boundary walls are similar to those used in the construction of many of the town's buildings and, consequently, they contribute to the harmony of colour and texture within the conservation area.

Walls define space within the town and serve to emphasise the sense of space on certain streets, particularly the back streets that do not have a continuous active building frontage such as Derby Drive and Quaker Lane. The yellow stock brick wall with gate piers that stands to the west of the Old Courthouse on the south of Highbridge Street is particularly important in this respect, as it maintains the street frontage of this significant approach to the town centre in the absence of a building.

Walls are also particularly prominent features of the area in front of the Abbey Church, where they define the graveyard and form an integral part of the design of the more elaborate Town Hall. However, it is the surviving walls of the Abbey itself, which can be glimpsed from this part of the town, that are the most significant and account for much of the historical interest of Waltham Abbey.

There are also attractive white, timber picket fences surrounding the gardens of several houses in South Place.

White picket fences in South Place (EFDC)

Street Furniture

There are some examples of inappropriate street furniture within the conservation area, where improvements could be made. In general, signs and other street furniture should be designed to be in keeping with the character and appearance of the conservation area. In places there is often no recognition of this and standard street lights and fittings are used.

Examples of this include the utilitarian street lights and signage found along Sewardstone Road, in addition to the railings along the north east part of Highbridge Street and along Foxe's Parade.

Traditional style lamppost in Church Street (EFDC)

7.6 Contribution made by trees, hedges and green spaces

The contrast between the urbanised medieval street pattern of the town centre and the open green expanse of the Abbey Gardens is one of the most striking features of the conservation area.

Willow trees in the Abbey Grounds (EFDC)

Green spaces in the commercial centre of the town are rare as it is distinctly built up. Trees, however, contribute greatly to the quality of certain areas. These large and numerous landscape features around the Cornmill Stream are crucial to the character of this open urban green space within the conservation area, which helps to retain some of the country market town feel of Waltham Abbey. The Cornmill Stream itself is of course a significant element of this in addition to being of historic interest as an ancient manmade channel that diverted water from the River Lea to power the town's industrial activities.

The Cornmill Stream and wildlife (EFDC)

The stream joins the River Lea to the west of the conservation area. The river has historically been important to the town; it influenced the initial siting of the settlement and provided it with a source of water and

power. Today it is a pleasant feature of Highbridge Street that marks the entrance to the town centre, before winding its way through the countryside to the north. These urban waterways are an integral part of the fabric of the town and significant features of its character and history.

Some areas of formal planting also enhance the conservation area. The avenue of trees on Monkswood Avenue creates a distinguished entrance to the road and complements the grand architectural quality of Lea Valley Church. A number of street trees have also been planted in the Market Square, which, when well maintained, add to the quality of the town centre.

7.7 Activity and Movement

Since 1984 Sun Street and Market Square have been pedestrianised. This provides a safe and pleasant environment for shoppers, residents and business owners which contrasts with the busier vehicle routes of Highbridge Street, Leverton Way, Quaker Lane and Sewardstone Road.

Waltham Abbey retains its historic function as a market town. The main streets are commercially orientated, with weekly markets still held every Tuesday and Saturday. This long standing tradition is extremely important to the town's identity and economic viability, attracting people to the town centre and creating a vibrant, bustling atmosphere. Significant public and ecclesiastical buildings, such as the Town Hall, library, Abbey Church, Epping Forest District Museum, and the Tourist Information Centre, are also located in the conservation area and provide services to the local community and visitors.

Pedestrians on Sun Street (EFDC)

The upper floors of shops are often in residential use; this is reflective of the longstanding tradition of traders residing above their shops, and also ensures that the town centre is occupied in the evening. However, residential use is very much a secondary activity of the commercial core.

The historical interest of Waltham Abbey, particularly the Abbey Church, the Royal Gunpowder Mills and the Epping Forest District Museum, also makes the town a tourist destination.

8.   Opportunities for Enhancement

There are several opportunities for enhancement in the conservation area which are discussed below.

Opportunities for enhancement

- **General:** Encourage sympathetic refurbishment of buildings, both listed and unlisted, within the area (including replacement of uPVC windows with timber).

- **Darby Drive:** Reduce gaps in the street frontage, improve poor quality boundary treatments and storage places for refuse, encourage sympathetic redevelopment of street.

- **Sun Street:** improve shopfronts and signage, bring empty units back into use and encourage sympathetic redevelopment of sites that have a negative impact on the area.

- **Highbridge Street:** Improve signage and shopfronts.

- **Leverton Way:** Improve car park to rear of Green Dragon PH and encourage the sympathetic redevelopment of sites that have a negative impact on the area.

8.1 General: the use of unsympathetic modern materials

One of the main threats to the character and appearance of the conservation area is the use of unsympathetic modern materials for doors, windows and roofs. A large number of buildings in the conservation area have uPVC windows and/or concrete roof tiles. These materials detract from both the character and appearance of the conservation area and the quality of the townscape. The conservation area would be enhanced if these unsympathetic modern materials were replaced with more traditional materials such as timber for doors and windows and slates or hand-made clay tiles for roofs. Although planning permission (or Listed Building Consent) is needed to replace doors and windows to flats, buildings in commercial use

and statutorily listed buildings, permission is not normally needed to replace doors and windows to unlisted houses in conservation areas (including those that are locally listed). As a result, unlisted residential buildings are particularly vulnerable to this type of unsympathetic change. The creation of an Article 4 Direction to cover the extent of the conservation area would help to prevent further unsympathetic alterations to unlisted buildings.

8.2 Darby Drive

The street could be improved if some of the gaps in the building line were filled in with traditional boundary treatments or sympathetic new buildings. Untidy service yards, with refuse piled up in plain view, parked cars and unsympathetic signage dominate the street. Sensitive and sympathetic reinstatement of boundary treatments or high quality architectural additions would improve the appearance of the street.

Unsympathetic alterations to buildings, Darby Drive (EFDC)

Unsympathetic 20th century additions to buildings, Darby Drive (EFDC)

8.3 Sun Street

There are several aspects of Sun Street with potential for improvement and these are outlined below.

Sun Street: condition of buildings

The majority of the buildings on the street are in good condition. However, there are buildings, including some of the listed buildings, with features in need of repair.

In addition, it is important that a viable future use is secured for any vacant shops on Sun Street to ensure the long term survival of the historic buildings and the vitality of the town centre.

Vacant shops, Sun Street (EFDC)

Sun Street: general street scene

One particular building that detracts from the character and appearance of Sun Street is nos.25-27 currently occupied by Waltham Carpets. It is a single storey 20th century, flat-roofed building with a deep fascia sign and external roller shutter. It would greatly enhance the street if this site were redeveloped and replaced with a building of a more sympathetic design, in keeping with the surrounding conservation area.

Vacant shops, Sun Street (EFDC)

Sun Street: shopfronts & signage

Untraditional shopfront with deep fascia (EFDC)

Shopfronts have a significant visual impact on the character and appearance of the conservation area. Although there are a large number of traditional timber shopfronts on Sun Street which act to enhance the area, a large number of modern shopfronts can also be seen. Many are constructed from modern materials such as untreated aluminium, uPVC and Perspex, and also feature excessively deep fascias that mask architectural features and are out of scale with the historic buildings. Many traditional shopfronts have been replaced with full-height glazed openings at ground floor level which appear out of place on an historic street.

It is important that where traditional shopfronts do survive they are preserved and maintained, in order to maintain the quality and interest of the townscape.

The Council has a guidance document outlining the principles of good shopfront design (*Shopfronts & Advertisements*, 1992). The content of this leaflet is summarised below in Section 11 (General Guidance). In certain parts of Sun Street, excessive or inappropriate signage is having an adverse effect on the

appearance of the conservation area. Large adverts and signage can detract from the character of historic buildings and create unsightly clutter in the town centre. The Council will, therefore, explore the possibility of designating the conservation area as an Area of Special Advertisement Control which would introduce the need for additional consent for some advertisements and signage.

Large adverts and excessive signage (EFDC)

Sun Street: public realm

Some of the facades along Sun Street are peppered with redundant signage and fixtures and fittings that look unsightly and detract from the appearance of the area. Owners will be encouraged to remove the abundance of redundant electrical cables, fuse boxes, etc. to facades of buildings.

8.4 Market Square

The planting of trees along the south side of the Market Square would help to enclose the space and reinstate the historic building line, as well as helping to soften the unsympathetic late 1950s buildings sited along its south side. However, any new additions would have to be carefully considered so as to cause minimum disruption to the market.

Unauthorised parking in the square is also an issue in need of a resolution. It is recommended that more effective parking enforcement measures should be explored to deter people from parking their vehicles within the square.

The Market Square (EFDC)

8.5 Highbridge Street

There are several listed buildings which are currently in a poor state of repair on Highbridge Street, in addition to several shops which are currently empty and need to be brought back into use. Issues of maintenance and reuse of historic buildings along this street will be addressed and promoted.

Although the car park in front to the Abbey Church detracts from its setting it is considered to be a valuable amenity within the town, particularly for customers of the businesses on Highbridge Street.

The car park in front of the Abbey Church (EFDC)

8.6 Leverton Way

There are several sites along this stretch that do not display the same character as other parts of the conservation area, likely due to the fact that Leverton Way was only created in the mid-20th century. These include the builders supply yard and the car park to the rear of the Green Dragon Public House. Both sites have potential for improvement.

Car park at rear of Green Dragon PH
(EFDC)

9.   Conservation Area Boundary

9.1 Current conservation area boundary

One of the purposes of a character appraisal is to review the boundaries of the conservation area. The conservation area boundary, which was drawn up in 1969, encompasses the historic commercial town centre along with the Abbey Church and its historic grounds. All the areas that retain their special character and historic interest are included within the conservation area boundary, however, there are some areas that do not uphold this level of special interest and do not contribute to the character of the conservation area. These will be excluded from the conservation area boundary.

9.2 Areas to be excluded from the boundary

West of Greenyard

The boundary has been re-drawn to exclude the car park between Cornmill and Greenyard, and the late 20th century doctors' surgery on Greenyard which lacks any architectural or historic interest.

Sewardstone Road, Rue St Lawrence, and Farm Hill Road

A change of boundary is also proposed in the south east corner of the conservation area.

The revised boundary excludes the fuel station and depot, and also some buildings on Rue de St Lawrence (Newmet, no.11 Rowandene, and nos.1,3,5,7 and 9). These buildings are not considered to be in keeping with the character of the rest of the area.

The removal of these buildings from the conservation area results in the boundary terminating to the south of no.15 Sewardstone Road, and no longer stretching as far south as Thrift Hall and Thrift Cottage. These buildings have become detached from the historic core of the town through unsympathetic 20th century development. Their inclusion in the conservation area does not justify the inclusion of buildings lacking character and special interest which stand between them and the previous conservation area boundary to the north, particularly as Thrift Hall and Thrift Cottage are adequately protected by their Grade II statutory listing.

10. Community Involvement

10.1 Involving local people

Community involvement is an integral part of the appraisal process. The Council aims to take into account the local residents' views in defining the special interest of the conservation area and formulating strategies for its improvement and management. The comments and suggestions of a number of local residents and amenity groups have been taken into account in the publication of the final version of this document.

A public consultation ran from November 2015 to January 2016, including a public exhibition held at Waltham Abbey Town Hall on 7th December 2015. Local amenity groups, organisations and residents were informed of the consultation by letter and through posters displayed in the area. Hard copies of the draft appraisal were made available and it was published on the Council's website. People were encouraged to make comments either through a questionnaire (electronic or in paper form), or by email or letter. The consultation responses received have informed revisions to the document.

10.2 Timetable

January 2014 – October 2015	Draft appraisal prepared
November 2015 – January 2016	Public consultation
January 2016 – February 2016	Finalising report
March 2016	Publication

11. General Guidance

It is the intention of Epping Forest District Council to make use of its powers to preserve and enhance the character and appearance of its conservation areas. The following section contains general guidance aimed at managing and guiding change within Waltham Abbey Conservation Area to ensure that it is properly maintained both as a heritage asset and a high quality place in which to live and work. The Council's Local Plan policies (adopted 1998 and amended 2006) regarding conservation areas and the historic environment are set out in Appendix 2.

11.1   Views and setting

It is important that the significant views and vistas from both within and from the outside of the conservation area are preserved and, where possible, enhanced. Any development within the town should respect the nature of these views and contribute positively to them. Some of the important views and vistas are identified on Map 2 (Appendix 4).

11.2   Architectural details

As set out in the Council's Local Plan policy regarding the demolition of buildings in conservation areas (policy HC9), there is a strong presumption towards the retention of all buildings that make a positive contribution to the character or appearance of the conservation area. There is also a presumption in favour of the retention of original historic features such as traditional doors, windows, shopfronts and boundary treatments. These features contribute significantly to the architectural and historic interest of the townscape. When historic features need replacing, a like-for-like approach should be taken wherever possible. The reinstatement of traditional features should always be based on a sound understanding of the original structure and, where possible, underpinned by historical evidence.

11.3   Traditional building materials

The use of traditional materials such as brick, render, timber weatherboarding, plain clay tiles and natural slate will be encouraged in the construction of new buildings or extensions to existing buildings in the conservation area. Modern materials such as concrete and uPVC

will be discouraged as these are generally out of character with the conservation area and erode its quality and historic interest.

11.4   Trees and open spaces

Trees, hedges and open green spaces are an integral part of the character of the conservation area and the Council will endeavour to retain them where possible. The Council will not give consent for any work to trees that could be detrimental to the character, appearance or setting of the conservation area (policy HC6).

11.5   Public realm

It is important that the quality of the conservation area is maintained to a high standard and improved where possible. In general, signs and other street furniture should be designed to be in keeping with the character and appearance of the conservation area. They should also be kept to a minimum to prevent clutter in the public realm.

11.6   Shopfronts

Poor quality shopfronts erode the character of historic areas, usually through the use of inappropriate or brashly coloured materials and large fascias. Conversely, if shopfronts are well-designed and make use of good quality materials, they can greatly enhance the appearance of the street scene. Where an existing shopfront contributes to the character of the building or the area, it should be retained rather than replaced, particularly if it is an original historic shopfront. In any case, it is often much cheaper to refurbish what is already there. In cases where a new shopfront is required in the conservation area the shopfront should match the scale and proportions of the existing building. All too often shopfronts are designed in isolation without any consideration to the architectural composition of the building. Excessively deep fascias (over 400mm in depth) should be avoided and the shopfront should incorporate a stall riser and some window divisions to add interest and give structure to the shop window. It is usual for a fascia to have a projection above it, normally in the form of a moulded cornice. This helps to terminate the shopfront design but it also gives weather protection to the fascia. Materials such as self-coloured

aluminium, uPVC, unpainted tropical hardwood and perspex should be avoided as these erode the quality of the townscape on a historic street. Garish colour schemes should also be avoided. Timber is a versatile and durable material and is the most appropriate material for shopfronts in historic areas.

Where lighting is acceptable, the source of illumination should be discreetly hidden if possible. Internally illuminated box fascias, illuminated letters, and fluorescent lighting are out of place in the conservation area. In general, 'Dutch' canopy blinds will not be appropriate as they usually have a bulky appearance that is over dominant in the street scene. Where a canopy is needed, traditional flat awnings should be used instead, with the blind box discreetly integrated into the shopfront. Where security shutters are required solid shutters should be avoided as these can have a deadening effect on the character of shopping streets. Instead, painted roller grilles or removable grilles should be used. Internal lattice grilles are another way of achieving security without impacting adversely on the street scene. External shutters with protruding shutter boxes should be avoided.

11.7   Signs and advertisements

In historic streets, projecting signs should usually be in the form of traditional hanging signs suspended from wrought iron brackets. Illuminated projected signs will only be appropriate on public houses and restaurants or other late opening premises, and these should generally be strip–lit. Projecting box signs, particularly those which are internally illuminated, will not normally be acceptable. Signage on any building in the conservation area should be kept to a minimum to reduce the amount of visual clutter in the street scene.

11.8   New development

It is recognised that conservation areas must evolve to meet changing demands and that new additions can make a positive contribution to the character of a conservation area if they are of a high quality and sympathetic to their surroundings. Any new development, including extensions to existing buildings, should be in keeping with the character and appearance of that particular part of the conservation area in terms of scale, density, massing, height, layout, building line, landscaping and access. New development should generally be composed of traditional facing materials (policy HC7).

11.9   Activity and uses

Waltham Abbey Conservation Area is centred on the medieval town centre and market place as well as several smaller residential and mixed use areas. The area around the Market Square contains a number of shops, cafes, pubs, restaurants and other services, and the principal streets entering into the Market Square (Sun Street and Church Street) have similar uses. Retail use has been declining on Sun Street in recent years due to growing competition from larger out-of-town retail outlets. A certain amount of change of use in the commercial town centre is inevitable. However, in general, the Council will seek to retain retail uses wherever possible to ensure the diversity of the shopping streets (policy STC10). There are a small number of vacant shops and buildings in the conservation area. The Council will seek new uses for these premises to maintain the vitality of the conservation area.

11.10   Renewable energy

In recent years, there has been a growing interest in the use of renewable energy systems such as wind turbines and solar panels on individual residential properties. In order to preserve the character of the conservation area, permission will be only be granted for such fixtures where they are installed in undamaging and visually unobtrusive positions. It should be noted that such fixtures will rarely be acceptable on statutorily listed buildings (policy CP10).

12.   Management Plan

It is important that the character of the conservation area is preserved and, where possible, enhanced in order to preserve its special interest. The following section outlines the Council's objectives for the preservation and enhancement of Waltham Abbey Conservation Area over the next five years.

12.1   Retention and enhancement of historic fabric

Historic buildings which make a positive contribution to the character of the conservation area will be retained. Original historic features such as doors, windows and shopfronts will also be retained as these make an important contribution to the character and historic interest of the area. Many of the properties in the conservation area are statutorily listed which protects them from unsympathetic changes. However, there are many unlisted historic buildings, including the many locally listed buildings, which are vulnerable to the loss of historic features, particularly doors and windows.

In order to raise public awareness of the importance of preserving and enhancing the historic fabric of the conservation area, the Council intends to produce a leaflet on the repair and maintenance of historic buildings. The repair and reinstatement (where applicable) of traditional doors, windows and roof tiles will be encouraged and information can be made available on local craftsmen and suppliers of traditional building materials. A limited number of historic building grants will also be available for the essential repair of historic fabric on non-residential statutorily and locally listed buildings, with priority given to those on the statutory list.

12.2   Enhancement of public areas

In order to enhance the character and appearance of the public spaces in the area, the Council will discuss with Essex County Council Highways the possibility of reducing the negative visual impact of some of the road signs in the conservation area, and improving the setting of the Abbey Church and the lanes and alleyways off Sun Street. The Council will also try to arrange an agreement with Highways whereby the Conservation Section are consulted on proposals for any new road signs, road markings or street lamps in the conservation area.

12.3   Review

The Character Appraisal and Management Plan will be reviewed once every 5 years in order to compare achievements with the objectives outlined in the management plan.

The townscape survey that forms part of the character appraisal will be used to monitor incremental change in the conservation area, including physical condition and any loss of historic fabric or important trees, hedges or green spaces.

12.4   How residents and other property owners can help

While the Council can suggest improvements, and control certain types of development in the conservation area, the collaboration of local residents is vital for the successful preservation and enhancement of the character and appearance of the area. The following are some of the ways in which local residents can help to preserve the character and appearance of the conservation area:

- Keeping properties in good condition;
- Retaining original features on historic buildings where possible and, if replacements are needed, replacing them on a like-for-like basis;
- Making sure that any additions to properties in the conservation area are in keeping with the building and the area as a whole.

12.5 Waltham Abbey Conservation Area management plan

Waltham Abbey Conservation Area Management Plan 2015-2020

1. Retention and enhancement of historic fabric

- Provide information to promote and encourage good design for shopfronts and advertisements.

- Provide information on the repair and maintenance of historic buildings to encourage retention of traditional architectural features.

- Provide access to historic building grants for the repair of historic fabric on non-residential statutorily and locally listed buildings.

- Make sure that any new development is sympathetic to the character of the conservation area in terms of scale, density, massing, style and materials.

2. Enhancement of the public realm

- Discuss with Essex County Council Highways, and other relevant bodies, the possibility of improving signage to the historic town centre and Sun Street, in order to encourage local business.

- Liaise with Essex County Council Highways to ensure that any new road signs, street lamps and traffic lights do not have a further negative impact in any parts of the conservation area.

- Improve and increase areas of greenery to the south of the Market Place and along the length of Sun Street with trees and planting.

3. Enhancement of sites in private ownership

- Encourage improvements to the car park at the rear of the Green Dragon PH.

- Encourage sympathetic redevelopment of sites with a negative impact along the Sewardstone Road and Leverton Way.

- Encourage the re-use of vacant buildings and shops along Highbridge Street and Sun Street.

- Encourage the closure of boundaries along Darby Drive and Quaker Lane, and find solutions for the containment of waste on Darby Drive.

13. Action Plan 2016 - 2021

Action	Lead Body	Year	Status/ Comments
GENERAL MANAGEMENT OBJECTIVES			
1. Produce guidance to promote and encourage good shopfront and advertisement design	EFDC - Conservation Section	2016	Resource dependent
2. Produce guidance on the repair and maintenance of historic buildings and the responsibilities of living in a conservation area	EFDC - Conservation Section	2017	Resource dependent
3. Provide historic building grants for essential repairs to non-residential listed buildings	EFDC - Conservation Section	Ongoing	Budget dependent
4. Supply information on local craftsman, suppliers of traditional building materials, and builders with experience in dealing with historic buildings	EFDC - Conservation Section	2016	Information on craftsmen and builders can be provided
5. Liaise with relevant bodies on: parking restrictions (particularly unauthorised parking in the Market Square); traffic congestion; street lighting; repair of road surfaces (including badly patched pot holes, uneven surfacing, worn road markings)	WATC ECC - Highways	2017	Identify areas of responsibility
6. Review maintenance plan with EFDC for: maintenance of trees and tree pits; maintenance of street furniture; and replacement of street furniture.	WATC EFDC - Neighbourhoods	2017	Resource and budget dependent Resolve ownership issues
7. Conservation Area Character Appraisal and Management Plan to be reviewed every 5 years	EFDC - Conservation Section	2021	Resource and budget dependent
8. Assess the conservation area boundary and make alterations as necessary	EFDC - Conservation Section	2021	Completed as part of appraisal To be reassessed as part of 5 year review
9. Provide support to residents, owners, or groups in putting forward buildings for statutory listing	EFDC - Conservation Section	Ongoing	Resource dependent
10. Highways to consult EFDC and WATC on any new proposals	ECC - Highways WATC EFDC - Conservation Section	Ongoing	Co-operation needed between ECC - Highways, EFDC and WATC

OBJECTIVES FOR ENHANCEMENT			
11. Re-evaluate the Local List of buildings of local historic or architectural interest	WATC EFDC - Conservation Section	2018	Resource and budget dependent
12. Carry out an audit of signage/redundant fixtures and fittings to building facades and inform Highways of any redundant signs, with an aim of reducing clutter	WATC ECC - Highways	2018	Resource dependent
13. Investigate need for an Area of Special Advertisement Control and the introduction of Article 4 Direction	EFDC - Conservation Section	2017	Resource and budget dependent Requires Member approval
14. Encourage owners to remove redundant electrical cables, dead fuse boxes, etc. to facades of buildings	EFDC - Conservation Section	Ongoing	Resource dependent
15. Encourage owners of vacant retail units to utilise shop windows for display purposes (e.g. vinyl coverings) rather than leaving windows blank	EFDC - Conservation Section	Ongoing	Resource dependent
16. Liaise with and assist the Waltham Abbey Town Partnership for the procurement of wayfinding/signage design consultants	WATP EFDC – Economic Development	2017	Resource dependent
17. Liaise with and assist the Waltham Abbey Town Partnership regarding the design of a Meridian Line marker on Sun Street	WATP	2017	Resource dependent
Lead Bodies WATC – Waltham Abbey Town Council WATP – Waltham Abbey Town Partnership ECC – Essex County Council EFDC – Epping Forest District Council			

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Images
- Waltham Abbey Historical Society Collection, provided courtesy of Epping Forest District Museum
- Epping Forest District Council

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Appendix 1.   Listed Buildings in Waltham Abbey Conservation Area

Highbridge Street (North Side)
No 44
Grade II
Early C19. Stucco, hipped machine tile roof. 2 storeys, parapet. 1st floor sash window with glazing bars, also to shop window. Included for group value.

Highbridge Street (North Side)
Nos. 40 and 42
Grade II
C19 front to earlier structure. Stucco, old and machine tiled roof of 2 parallel ridges. 3 storeys, 3 sash windows. No 40 has C19 shop front with glazing bars, No 42 earlier C19 shop front with entablature on consoles, panelled Doric pilasters.

Highbridge Street (North Side)
No 38
Grade II
C18 front, altered C19. Stucco, old tiled roof with box casement dormer. 2 storeys and attic, 1st floor sash window, modern wide ground floor window. Included for group value.

Highbridge Street (North Side)
No 36 (HSBC)
Grade II
C16 or C17, refronted C18 and C19. Red and painted brick, cornice band, parapet, steeply pitched roof. 2 storeys, 4 windows, 1st floor flush sashes under slightly cambered arches. Included for group value.
Nos. 36 to 44 (even) form a group

Highbridge Street (North Side)
No 31
Grade II*
Early to mid C18 house. Red brick, mansard Welsh slated roof with 3 box dormers. 2 storeys and attics, stucco quoins, moulded brick cornice. 6 flush set sash windows, original glazing bars to 3 1st floor and 2 ground floor windows. 10 fielded panelled door (2 panels now glazed) in fielded panelled reveal and architrave surround , all under pedimented Roman Doric porch with triglyph frieze and mutule cornice.   Passageway on right in rusticated stucco arch.

Highbridge Street (North Side)
No 23
Grade II
Early to mid C19.   Stock brick, parapet. 3 storeys, cornice bands. 2 slightly projecting bays to left centre and right, 1:1:3:1 sash windows in reveals under flat arches, arched panels to 1st floor recessed windows. Glazing bars. C19 shop front with Doric pilasters, main windows altered to plate glass, panelled stallrisers retain diagonal beading and paterae in centres of panels. Carriageway on left.

Highbridge Street (North Side)
No 16
Grade II
1 building with no 14. Stucco, Welsh slated hipped roof with box sash dormer. 2 storeys and attics, 2 1st floor sash windows with glazing bars in reveals. C19 shop front with cornice. Weatherboarded and tiled back elevation.

Highbridge Street (North Side)
No 14
Grade II
One building with No 16.   Painted weatherboarding, hipped Welsh slated roof. Early C19, with slightly altered shop window. Ground floor fascia with dentil cornice. 1st floor flush sash window. Attic box casement, dormer. Weatherboarded and tiled back elevation.
Nos. 8-16 (even) form a group

Romeland
No 4 (The Crown Public House)
Grade II
C17 or earlier building with subsequent alterations. Timber framework roughcast and colourwashed.   Tiled roof with wide eaves cornice and box dormer. 2 storeys and attics, 3 flush set sash windows with glazing bars. 2 doorways with modern doors.

Highbridge Street (Opp No 2)
K6 Telephone Kiosk
Grade II
Telephone kiosk. Type K6. Designed 1935 by Sir Giles Gilbert Scott. Made by various contractors.   Cast iron.   Square kiosk with domed roof. Unperforated crowns to top panels and margin glazing to windows and door.

Abbey Gateway
Grade II*
Mid C14 gatehouse to the Abbey of the Holy Cross. Ashlar with red and yellow brickwork.

Waltham Abbey Garden Wall
Grade II
Late C15 or early C16. Red brick wall with steeply pitched coping of stretchers laid on end. Black brick cross in wall above steps. Steep ramp up to former gateway at south end.

Highbridge Street
Waltham Abbey Vicarage
Grade II*
Late C16 or early C17 L-shaped building. 2 storeys and attic, 3 windows. High pitched roof, renewed tiles, gabled at left and with projecting section under gable at right. 1 original and 1 renewed brick chimney. 2 later, flat headed dormers stuccoed walls. Sash windows (some renewed) with glazing bars in near flush, moulded frames. Ground floor windows have old external shutters. Projecting ground-floor section within the L has early C19 entrance porch with square wood columns, cornice hood and trellised side. Door has 2 glazed panels above and rusticated panels below. Reeded architrave. 2 round-headed late C18 windows at back, one, in gabled extension, has patterned radial head which may have been a door fanlight. Joseph Hall, afterwards Bishop of Exeter and Norwich, lived here 1612-34. Thomas Fuller, cleric and historian, lived here 1649-57. Graded partly for historic interest.

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Highbridge Street
Ruins to the E of the Church of Holy Cross and St Lawrence
Grade I
Mediaeval church much reduced in size with later additions and alterations. Naves and aisles circa 1100-1151. 2 west bays of nave and west front circa 1300. Lady Chapel and undercroft 1st quarter of C14. West tower 1556-62. Main body of church restored 1859-60 by William Burged with new nave roof, reredos, east window with glass by Edward Burne-Jones. Lady Chapel restored 1876 by Burges and J A Reeve; screen 1886.
Last judgement wall painting, C14, in Lady Chapel. Brasses of 1559 and 1591. Carved table tomb 1697; monument with effigies 1599; carved marble wall monument with effigies and reliefs of 1761; carved wall monument by J Kendrick 1805; wall monument with bas relief 1824.
Bases of 2 columns and of a curved wall beyond the present east end survives from the Normal choir, first half of C12.

Waltham Abbey Walls including walls to Chapter House
Grade II
Late C12 or early C13, dating from rebuilding period after 1184, raising of Priory to Abbey and before 1242, date of rededication of enlarged church. Rubble, incorporating some flintwork, and red brickwork, some perhaps original. North west section later became part of Abbey House and incorporates brick fireplaces from the time of Sir Edward Denny, died 1599; mullioned and transomed window now blocked. 2 red brick piers in centre of north wall have stone plinths and pyramidal caps. Abbey House demolished 1770.

Midnight Chapel
Grade II*
Late C12 or early C13 slype of 2 bays forming an entry to the former cloister of the Abbey of the Holy Cross (raised from Priory to Abbey in 1184). Probably built before 1242, date of rededication of enlarged church. Coursed rubble and ashlar, open archways either end, stone vault.
Church of the Holy Cross and St Lawrence, Abbey Gateway, Midnight Chapel and Harold's Bridge, Walls of Abbey and Chapter House, Garden Wall and the Vicarage form a group.

Church Street (North Side)
No 1 (Lychgate House)
Grade II
C16 or C17 north front facing churchyard retains some pargetted panels, weatherboarded ground floor, stucco 1st floor, old tiled roofs with gable on right. 2 storeys with most of 1st floor oversailing. Ground floor, 2 closed windows and sash on right, all with glazing bars, canted central bay, slim pilasters to window on left. 2 1st floor flush sash windows. 2 half glazed doors. South elevation to Church Street has 2 small windows, attic window on left in gable.

Church Street
No 3 & 4
Grade II
C15 or C16, much altered. Stucco, old tiled roof. 2 storeys, 1st floor oversailing. 2 flush 1st floor sash windows with glazing bars. Ground floor has C19 sash window on right, C19 shop window on left between 2 doorways.

Church Street
No 2
Grade II
C15 or C16, much altered.   Colourwashed roughcast front, steeply pitched old tiled roof. 2 storeys, 1st floor oversailing on beam with carved patterned fascia. C19 shop with steps up to door, cellar door under window. Carriageway on left, some weatherboarding extending to ground floor of low 2 storey back wing. 2 flush 1st floor sash windows.
No 2 to 4 (cons) form a group.

Monkswood Avenue
The Roman catholic Church of St Thomas
More and St Edward
Grade II
Late C19.   Stone dressed red brick, Welsh slated roof.   Free late Gothic style with porch under west tower and belfry, facing end of Sun Street.

Sewardstone Road (West Side)
No 15
Grade II
C18 house, one of pair with No 16. Brown brick, machine tiled roof behind parapet. 3 storeys, 2 sash windows to each floor in reveals under cutter red brick flat arches, 1 dummy window to each upper floor, no glazing bars to ground floor windows.   Door and traceried fanlight in reveal and narrow surround with consoles to open pediment.

Sewardstone Road (West Side)
No 16
Grade II
C18 house, one of a pair with No. 15. Brown brick, pantilled roof behind parapet. 3 storeys, 2 storey red brick canted bay to left and centre. Top floor has 3 sash windows with glazing bars in reveals under red cutter brick flat arches. 1st floor dummy window on right. 6 panel door, 4 panels fielded, 2 glazed, traceried fanlight, arched reveal, narrow surround under consoles and open pediment. Included for group value.
Nos 15 and 16 form a group

Sewardstone Road (East Side)
Thrift Hall
Grade II
Early C19, altered. Pebbledash, hipped Welsh slated roof. 2 storeys, 5 sash windows with marginal glazing bars. Half glazed door and fanlight in centre under Greek Doric porch with fluted columns, guttae and triglyphs to entablature. Lower south wing slightly recessed, 2 windows wide, has glazing bars, 6 panel door on right with rectangular fanlight, reveal, surround of reeded Doric pilasters, entablature with triglyphs and guttae.

Sewardstone Road (East Side)
Thrift Cottage
Grade II
C17 or C18, altered. Pebbledash, old tiled roof. 2 storeys, 2 flush 1st floor sash windows with glazing bars. Ground floor C19 bay with 2 light sash window on right, original sash with glazing bars on left. C19 gabled porch.

South Place
Nos 2 & 3
Grade II
C16 or C17, altered.   Colourwashed brick ground floor, stucco 1st floor, old tiled roof. 2 storeys, 1st floor angle timbers exposed, 2 early sliding casements windows with glazing bars. Ground floor moulded continuous hood over 2 sash windows flush set, 1 with glazing bars. Hood projects on cut brackets over central door. Double ridged roof with 2 gables to side elevation on right.
Nos 1-3 (cons) form a group.

Sewardstone Street (East Side)
No 20 Essex House
Grade II*
Date 1722 and initials IWS on rainwater heads. Chequer brickwork of red stretchers, grey headers , roof concealed behind parapet. 3 storeys and basement, plinth, dentil and moulded brick cornice. 5 sash windows with glazing bars in flush frames under flat arches, central window arches scalloped. 8 fielded panelled door, 2 panels now glazed, under cut bracketed doorhood. Inhabited in the early C19 by Samuel Howell, poet of Essex scenery. Graded partly for historical interest.

Market Square (East Side)
No 13 (The Queen's Arms Public House)
Grade II
Early C17 or late C16 timber framed building of 2 storeys and attic. Irregular windows, 3 all at right of 1st floor, and 2 more evenly spaced on ground floor.   High pitched roof, renewed in machine tiles, with one C19 flat dormer at right. Roughcast walls with parapet front, probably an C18 rebuilding, whitewashed.   Replaced sash windows in flush, moulded frames on 1st floor. Ground floor has wide C19 windows, with pivoted heads and glazing bars, in flush frames. Long rear extension with hipped gable end. Ground floor below present street level.

Market Square (West Side)
No 20
Grade II
C16 timber-framed building of 2 storeys, with 1-window front to Market Square, long south return to Leverton Way with 3 irregular windows. T-shaped tiled roof of moderately high pitch, the front section abutting on "The Green Dragon" public house and gabled on south may be of late C17 date. Long rear section hipped at west end. Walls now roughcast but with overhanging 1st floor along return. Chamfered and moulded posts at angles support upper floor. At front 1 renewed sash window on 1st floor and early C20 shop front on ground floor. On return 2 renewed casement windows and one sliding sash, one single door and one double carriage door.

Market Square (West Side)
No 21 (The Green Dragon Public House)
Grade II
C18 front to older, timber-framed building, probably of late C16. 2 storeys and attic, 3 windows. High pitched tiled roof of rounded mansard shape with 3 flat – headed early C19 dormers. Brick front with parapet. Gauged brick arches to recessed sash windows on 1st floor. On ground floor 2 canted bays with small pilasters, panelled frieze and moulded cornice; all windows 2nd quarter of C19. Modernised central door. 2 long rear extensions, one gabled and of C17 appearance, the other hipped and early C19. Old cellars beneath building.

Market Square (West Side)
No 25 ((Formerly listed as No 1, Church Street (incorporating No 25 Market Square))
Grade II
C16 timber framed building of 2 sections, that on left much rebuilt. On right, colour washed roughcast front walling curved round bend of street, uneven mansard machine tiled roof with 2 early C19 box dormers, old chimneystack of narrow red bricks behind roof ridge. 2 storeys and attics, 2 sash windows to 1st floor in nearly flush moulded frames. Part of 1st floor on right slightly oversails ground floor. Continuous shop front unobtrusively modernised. Section of building on left refronted and heightened in late C18 or early C19. Whitewashed roughcast, Welsh slated roof of moderate pitch. 3 storeys, 2 sash windows in flush moulded frames. C19 shop front, altered.

Market Square (North Side)
The Welsh Harp Public House
Grade II
C16, partially modernised. Timber framework, plaster and brick infilling, hipped old tiled roof. 2 storeys, modern ground floor windows, 2 C18 1st floor sash windows. Passageways on left, recessed wing on right with 2 first floor sash windows, modern ground floor casement and single storey projection with sash window.
All the listed buildings in Market Square form a group.

Sun Street (South Side)
No 1
Grade II*
C16. Plaster on timber framework, old tiled roof with a gable to north elevation. 2 storeys and attics, 1st floor oversailing. Carved wooden angle bracket below dragon beam of female figure carrying a jug. Modern flush 3 light casement window to 1st floor and attic, C19 shop window.

Sun Street (South Side)
No 3, No 3A and No 3B
Grade II
2 buildings, 1 on west comprising No 3 and part of No 3B, 1 on east comprising No 3A and part of No 3B.
Building on west of C16 or early C17. Timber framework, front plastered, old tiled roof. 2 storeys and attics with 1st floor oversailing, band at 1st floor flush window head level, casement box dormer. Modern shop front, 2 1st floor flush, sash windows with glazing bars. Building on east probably C17 with late C18 or early C19 front. Colourwashed brick facing, old tiled modified mansard roof with casement box dormer. 2 storeys and attics, shop window, 1st floor 3 light flush sash window with glazing bars.

Sun Street (South Side)
No 5
Grade II
C16 or C17 building refronted in C18. Roughcast, old tiled roof behind parapet. 2 storeys, brick cornice with modillions. 4 1st floor windows flush set with glazing bars, 3 sashes and 1 window converted to casement. Early shop front with pilasters, frieze cornice and brackets. Tarred weatherboarding to east side elevation gable. Carriageway on left has brick noggin to exposed timber framing, visible also on back elevation with wattle and daub infilling.
Nos 1, 3, 3A, 3B and 5 form a group.

Sun Street (South Side)
No 19
Grade II
Early to mid C19 front. Painted weatherboarding, steeply pitched old tiled roof with 2 box sash dormers. 2 storeys and attics, 2 flush 1st floor sash windows. Original shop front with glazing bars, slim pilasters, frieze, cornice.

Sun Street (South Side
No 21 (The Sun Inn)
Grade II
C18 or early C19 front of stucco. Old tiled roof. 2 storeys and attic, 2 nearly flush sash windows with glazing bars to 1st floor, 2 modern windows to ground floor, 1 retaining C19 ventilating grill. Lean-to single storey wing on left with flush sash window with glazing bars. 2 Doric door surrounds have pilasters, entablatures, pediments. Side and back elevations partly painted weatherboarding. 2 gabled casement dormers.

Sun Street (South Side)
No 33
Grade II
C19 front to earlier building. Stucco, old tiled hipped roof. 2 storeys, rusticated ground floor, 1st floor band, 2 arched and glazed, rectangular fanlight. Doorway reveal, surround, cornice on consoles. Early back wing.

Sun Street (South Side)
No 39
Grade II
C16 refronted late C19. Timber frame, front stucco with mock timber framework. 2 storeys, 2 roof gables. Wide casement window with mullions and transoms, Ogee arched recessed porch with narrower casement window above. Interior shows beams; timber framework now visible on side elevations. Roof with old tiles at back continuous with No 41.

Sun Street
No 41
Grade II*
C16 remodelled in C18 with front altered late C19. Whitewashed pebbledash, hipped old and machine tiled roof. 2 storeys and attics. East front has 3 flush sash windows with glazing bars. Central flush panel door with dummy fanlight, open pediment on consoles and slim pilasters. 2 late C19 box casement dormers. Some weatherboarding to ground floor. Timber frames structure with timbers exposed inside. Pointed arched chamfered doorway on 1st floor. Recent exposure of extra timbers shows 3 bay structure, tie beams, curved bracing. May have been hall of a substantial structure.

Sun Street (North Side)
No 14
Grade II
Early C19 front. Whitewashed brick, machine tiled and old tile mansard roof. 2 storeys and attics, 2 box sash dormers. C19 shop front, 2 1st floor 3 light nearly flush sash windows under cambered relieving arches.

Sun Street (North Side)
No 16
Grade II
C19 front to earlier structure. Whitewashed brick, machine tiled and old tiled steeply pitched roof. 2 storeys and attics with box casement dormer, coved and moulded cornice. 2 1st floor sash windows. C19 shop front.

Sun Street (North Side)
No 18 & 18A
Grade II
Modern front to earlier structure. One building with No 16. Pebbledash, machine tiled roof. 2 storeys and attics, box casement dormer. Modern shop windows to ground and 1st floors. Modified coved cornice.
Nos 8 & 10 & 14 & 20 (even) forma group.

Sun Street (North Side)
No 24
Grade II
C18 or earlier, refronted C19. Stucco, pantiled roof behind parapet, red brick back elevation, timber frame of main structure visible in wagon way on left. 2 storeys, eaves band, 3 1st floor sash windows in reveals. Modern shop front. Included for group value.

Sun Street (North Side)
No 24A & 26
Grade II
C19 front of colour washed brick, hipped Welsh slated roof with wide eaves cornice. Central carriageway shows timber framework with whitewashed brick noggin. 2 storeys, 3 1st floor windows, 2 casements and 1 sash, under flat arches. 2 ground floor C19 shop fronts, 1 altered. Back roof slope now covered in modern interlocking tiles. Included for group value.
Nos 24 to 28 (even) & No 24A form a group.

Sun Street (North Side)
No 34
Grade II
One building with No 36. Yellow brick colour washes, roof parapets. 3 storeys with 2nd floor band, recessed 2 storey wing on left with segmentally arched carriageway. Casement windows to 1st floor under flat arches, sash window under flat arch to 2nd floor. C19 shop front. Included for group value.

Sun Street (North Side)
No 36
Grade II
One building with No 34. Early C19. Yellow brick, roof parapet, 3 storeys, 2nd floor band. C19 shop front. Upper floors have 2 windows each, sashes with glazing bars in reveals under flat arches, 2nd floor dummy window on left. Included for group value. Nos 34 to 40 (even) form a group

Sun Street (North Side)
No 38
Grade II
Late C18 or early C19 front. Stucco, mansard old tiled and pantiled roof. 2 storeys and attics, box dormer behind parapet, eaves cornice band. 2 1st floor sash windows in reveals. C19 shop front with glazing bars.

Sun Street (North Side)
No 40
Grade II
Early C19 front of yellow brick, old tiled roof behind parapet, 2 storeys, 2 windows under flat arches, ground floor modern closed windows in flush reeded frames, 1st floor sashes in similar frames and central dummy window over door and fanlight under semi-circular arch with imposts.
Nos 34 to 40 (even) form a group

Sun Street (North Side)
No 44
No 44A
Grade II
C16 or C17, refaced. Stucco on timber framework with angle posts exposed on right. Old tiled roof. Back elevation tarred weatherboarding. 2 storeys, 2 1st floor windows in flush moulded frames, sash and casement. Modern shop window on right, C19 on left with glazing bars. Interior has much visible timber framework.

Appendix 2. Relevant National Legislation and Local Plan Policies

National Legislation

There are several special restrictions that apply to conservation areas. These are in addition to normal planning controls. For further information please contact the Development Management Office.

Planning permission must be obtained from the District Council for the demolition of any building within the conservation area – this may also include gates, walls and fences.

You must give the District Council six weeks' notice in writing before felling or cutting back any tree in the conservation area.

Some additional restrictions apply to the siting of advertising hoardings or other advertisements, satellite dishes and chimneys.

Epping Forest District Local Plan Policies (Adopted January 1998)

POLICY HC6

Within or adjacent to a conservation area, the council will not grant planning permission for any development, or give listed building consent or consent for works to trees, which could be detrimental to the character, appearance or setting of the conservation area.

POLICY HC7

Within conservation areas, all development and materials will be required to be of a particularly high standard to reflect the quality of the environment. Development should:

(i) be sympathetic to the character and appearance of the conservation area in terms of scale, density, massing, height, layout, building line, landscape and access;

(ii) have traditional pitched roofs and create a roofscape with sufficient features to provide an appropriate degree of visual interest in keeping with the character of the conservation area;

(iii) be composed of facing materials chosen from the traditional range used in the district;

(iv) have facades which:

(a) provide an appropriate balance between horizontal and vertical elements, and proportions of wall to window area;

(b) incorporate a substantial degree of visual intricacy, compatible with that of the facades of historic buildings; and

(v) where applicable, be of a scale compatible with any adjacent historic buildings.

POLICY HC9

The council will only grant consent for the demolition of a building in a conservation area where the building does not make a significant contribution to the character and appearance of that area, or where the redevelopment proposal preserves or enhances that character or appearance. Any consent may be subject to:

(i) planning permission having already been granted for the redevelopment of the site; and

(ii) a legal agreement that the building is not demolished before a contract for the redevelopment of the site has been made.

POLICY HC10

The council will not give consent for works to the interior or exterior of a listed building which could detract from its historic interest or architectural character and appearance.

POLICY HC11

The Council will not give consent for the demolition of a listed building unless it can be shown, to the satisfaction of the council, that there are very exceptional circumstances as to why the building cannot be retained and returned to an appropriate use.

POLICY HC12

The Council will not grant planning permission for development which could adversely affect the setting of a listed building.

POLICY HC13

The adaptation or conversion of a listed building to a new use may be permitted where:

i)   This can be shown to be the only way to retain the special architectural or historic interest of the building;

ii)   Any proposed alterations respect and conserve the internal and external characteristics of the building and do not diminish its special architectural or historic interest; and

iii)   The immediate and wider landscape settings of the building are respected.

Substantial reconstructions or extensions, and sub-divisions into more than one unit will not be permitted. Conditions may be imposed to control land use or development rights associated with the converted building.

POLICY HC13A (adopted in 2006)

The council will prepare a list of buildings of local architectural or historic importance (the 'local list'). Maintenance of these buildings will be encouraged and they will receive special consideration in the exercise of the development control process.

POLICY CP10 (adopted in 2006)

Proposals for renewable energy schemes will be permitted provided there is no significantly adverse effect upon:

- existing land uses from loss of visual amenity, noise, pollution or odour;
- the local highway network including the convenience and safety of road users;
- telecommunications networks, radar installations and flight paths for aircraft;
- sites of importance for nature conservation (i.e. Statutory and locally designated sites), conservation areas, schedules ancient monuments and other nationally important remains and their settings, listed buildings and their settings, or landscape character.

In granting permission for the scheme the Council may require, by use of Section 106 Obligations and/ or planning conditions, that (a) appropriate mitigation measures are provided to ensure compliance with criteria (i) to (iv) above, and other relevant policies in the Plan and, (b) that the application site is fully returned to a condition appropriate for its previous use when or if the scheme is decommissioned or becomes redundant.

Appendix 3. Townscape Survey

Building Name	Road Name	Age of Building	Statutorily listed	Locally listed	Building of townscape merit	Contribution to Conservation area*	Vacant	uPVC/aluminium windows	Concrete roof tiles (or sim.)	Elements in poor condition	Satellite dish on façade	Boundary out of character	Historic railings	Historic shopfront	Dutch canopy blinds	Deep fascia	Large amount of signage
Abbey Farmhouse Church Centre	Abbey Gardens					O											
Abbey Gardens House	Abbey Gardens	19th				O											
Gatehouse	Abbey Gardens	14th	Y			P											
Garden Wall	Abbey Gardens	12th	Y			P											
Midnight Chapel	Abbey Gardens	13th	Y			P	Y				Y						
Ruins to the E of the Church	Abbey Gardens	12th	Y			P											
10 Pizza Tup	Arlingham Mews	20th				O										Y	Y
2-4 Thirteen Tattoos&Piercing	Arlingham Mews	20th				O											
3 Glitzs & Bits	Arlingham Mews	20th				O											
9e & 13 Abbey Tropicals	Arlingham Mews	20th				O											
1 Cooking Time/ Le Spice	Arlingham Mews	19th	Y			P											
1-12 Edith House	Bargeyard	20th				O		Y									
4	Church Street	16th	Y			P											
1 White Witch	Church Street	16th	Y			P								Y			
2 Thread It	Church Street	16th	Y			P								Y			
3 The Chimes	Church Street	16th	Y			P								Y			
5 The Old Society House	Church Street	18th				N		Y			Y						
6 Keepmoat	Church Street	20th				N		Y								Y	
9	Cornmill	18th			Y	P											
10 Willowbrook Cottage	Cornmill	18th			Y	P											
11 Cornmill Cottage	Cornmill	18th			Y	P		Y									
12 Blackway Cottage	Cornmill	18th			Y	P											
Flats 1-3 Stream Lodge	Cornmill	20th				N		Y	Y		Y						
1&2 Orchard Mews	Darby Drive	20th				O											
18 Jigsaw	Darby Drive	20th				N								Y			
18a&b The ironing Shop	Darby Drive	20th				O											
22/23 Domino's Pizza	Darby Drive	20th				N		Y	Y								
3 Orchard Mews	Darby Drive	20th				O					Y						
4-6 CTP OSAT Ltd.	Darby Drive	20th				N											
Flats 100-103	Darby Drive	20th				N		Y									
1 AbbeyeXpress*	Farm Hill Road	19th				N		Y		Y	Y					Y	Y
BP Garage*	Farm Hill Road	20th				N										Y	Y
1	Fountain Place	20th				N		Y	Y								
2	Fountain Place	20th				N		Y	Y								
12	Fountain Place	20th				N			Y		Y						
13	Fountain Place	20th				N			Y		Y						
14	Fountain Place	20th				N		Y	Y		Y						
15,a, 16,a, 17,a	Fountain Place	20th				N		Y	Y		Y						
3,a, 4,a, 5,a	Fountain Place	20th				N		Y	Y		Y						
6,a,b, 7,a,b, 8,a,b	Fountain Place	20th				N		Y	Y		Y						
9,10,11	Fountain Place	20th				N		Y	Y								
The Old Spotted Cow PH	Fountain Place	19th		Y		P								Y			
1-4 Garages*	Greenyard	20th				N			Y								
4,3,2	Greenyard	18th				P											
5	Greenyard	18th				P					Y						
5a Clinic*	Greenyard	18th				N		Y									
8 & 9	Greenyard	18th			Y	P											
1st Floor Greenyard Health Centre	Greenyard	20th				N		Y			Y						
1 Mahinur Tandoori House	Greenyard	19th			Y	P					Y			Y			

Building Name	Road Name	Age of Building	Designation				Negative aspects						Shopfronts				
			Statutorily listed	Locally listed	Building of townscape merit	Contribution to Conservation area*	Vacant	uPVC/aluminium windows	Concrete roof tiles (or sim.)	Elements in poor condition	Satellite dish on façade	Boundary out of character	Historic railings	Historic shopfront	Dutch canopy blinds	Deep fascia	Large amount of signage
Victoria Hall	Greenyard	20th				N	Y		Y	Y							
12a-16a	Greenyards	20th				N		Y	Y		Y						
10	Highbridge Street	20th				O					Y						
13	Highbridge Street	19th			Y	O		Y								Y	
27	Highbridge Street	20th				O				Y							
29	Highbridge Street	19th			Y	P		Y									
30	Highbridge Street	20th				O					Y						
12 Puff Dad E	Highbridge Street	20th				O										Y	Y
14 Chic Boutique	Highbridge Street	19th	Y			P								Y			
1-4 Cornmill Mews	Highbridge Street	20th				O		Y	Y		Y						
15a Great Cash Deal	Highbridge Street	19th				O		Y		Y						Y	
16 Shuhag Tandoori Restaurant	Highbridge Street	19th	Y			P				Y				Y			
1-7 Church Gardens Court	Highbridge Street	19th	Y			P		Y									
1-7 Highbridge House	Highbridge Street	20th				N		Y		Y	Y						
17 Nubelles Unisex hairdressers	Highbridge Street	20th				N		Y	Y								
19A	Highbridge Street	20th				N		Y	Y	Y							
20 A Ouch Tatoos	Highbridge Street	18th				N		Y			Y					Y	
22 Medivet	Highbridge Street	18th				O		Y		Y	Y			Y			
23 High Abbey Personnel	Highbridge Street	19th	Y			P				Y				Y			
24 Riverlee Books	Highbridge Street	18th				O				Y				Y			
26 Warmhouse Services	Highbridge Street	18th				N		Y		Y	Y					Y	
31 The Old Courthouse	Highbridge Street	18th	Y			P											
36 HSBC	Highbridge Street	18th	Y			P								Y			
38 Szissor's Barbers	Highbridge Street	18th	Y			N			Y	Y							
40 Chili Pickle	Highbridge Street	19th	Y			N				Y							
42 Hings Chinese	Highbridge Street	19th	Y			N				Y				Y			
44 The Nail Gallery	Highbridge Street	19th	Y			P				Y							
8 Abbey Flower Designs	Highbridge Street	20th				O		Y	Y						Y		
19 Abbey Off Licence	Highbridge Street	20th				N		Y	Y							Y	
15 Abbott & English Funeral Directors	Highbridge Street	19th			Y	P		Y									
2-4 Castles Estate Agents	Highbridge Street	19th		Y		P		Y									
Church of the Holy Cross and St Lawrence	Highbridge Street	11th →	Y			P											
46 DJK Solicitors	Highbridge Street					N		Y	Y							Y	
21 Harrisons Kitchens	Highbridge Street	20th				N		Y	Y								
30 Jays Convenience Store	Highbridge Street	20th				N		Y			Y				Y	Y	Y
The Town Hall and Abbey Chambers	Highbridge Street	20th			Y	P							Y				
6 WA Tourist Information	Highbridge Street	20th				O		Y									
Waltham Abbey Vicarage	Highbridge Street	17th	Y			P											
Builders Yard Bemor Building Supplies	Leverton Way	20th				N				Y		Y					
1 Cut Price Cards	Market Place	16th	Y			P				Y				Y			
4 HL Hawes and son Ltd	Market Square	19th				O								Y			Y
5	Market Square	20th				O	Y									Y	Y
10 Dotties	Market Square	20th				N		Y		Y						Y	
14 Co-op Funeral Care	Market Square	19th				O											
20 The Magic Wok	Market Square	16th	Y			P								Y		Y	
21 The Green Dragon PH	Market Square	18th	Y			P				Y							Y

| Building Name | Road Name | Designation | | | | Negative aspects | | | | | | Shopfronts | | | |
		Age of Building	Statutorily listed	Locally listed	Building of townscape merit	Contribution to Conservation area*	Vacant	uPVC/aluminium windows	Concrete roof tiles (or sim.)	Elements in poor condition	Satellite dish on façade	Boundary out of character	Historic railings	Historic shopfront	Dutch canopy blinds	Deep fascia	Large amount of signage
22 Abbey Café	Market Square	19th				O				Y							Y
23 Dare	Market Square	19th				O		Y		Y							
23 Ladbrokes	Market Square	19th				N		Y		Y	Y					Y	Y
25 Abbey Properties	Market Square	16th	Y			P								Y			
3 R P Sweet News	Market Square	19th				N		Y		Y						Y	
7-8 Tony's Pie and Mash	Market Square	20th				O											
9 Abbey Cars	Market Square	20th				O				Y						Y	
9a Billam Sandwich Bar	Market Square	20th				O											
6 Barclays Bank	Market Square	20th				N		Y								Y	
1 Choice Phones ltd	Market Square	19th				N										Y	Y
Flats 15a, 16a/b,17a,18a,19a	Market Square	20th				N		Y	Y		Y						
19 Market Kebabs	Market Square	20th				N		Y									Y
2 NHS Dentistry	Market Square	19th				N				Y						Y	Y
24a Philpotts Tearooms, Lytchgate House	Market Square	17th	Y			P								Y			
15 Stanly Bridge Cycles	Market Square	20th				N		Y									
16 Starfish	Market Square	20th				N		Y								Y	
17 The Abbey Independent Funeral Directors	Market Square	20th				O										Y	
18 The Hair Lounge	Market Square	20th				N		Y									Y
13 The Queens Arms PH	Market Square	17th	Y			O								Y			
19 Waltham Abbey Stationers Ltd.	Market Square	20th				N		Y									Y
Welsh Harp PH	Market Square	16th	Y			P								Y			Y
Lea Valley Church	Monkswood Ave	19th	Y			P				Y			Y				
Lea Valley Church Hall	Monkswood Ave	20th				O		Y	Y								
6	Paradise Road	20th				N		Y	Y								
7	Paradise Road	20th				N		Y	Y		Y						
8	Paradise Road	20th				N		Y	Y								
9	Paradise Road	20th				N		Y	Y								
1 Franchise Place	Paradise Road	20th				O		Y	Y								
10,a,b, 11,a,b, 12,a,b, 13,a,b	Paradise Road	20th				N		Y	Y		Y						
14,a - 19,a	Paradise Road	20th				N		Y	Y								
2 Franchise Place	Paradise Road	20th				O			Y								
3 Franchise Place	Paradise Road	20th				O		Y	Y								
4 Franchise Place	Paradise Road	20th				O			Y								
5 Franchise Place	Paradise Road	20th				O		Y	Y								
Waltham Abbey Baptist Church	Paradise Road	19th		Y		P		Y				Y					
1	Plantagenet Place	20th				O				Y							
3	Plantagenet Place	20th				O				Y							
5	Plantagenet Place	20th				O				Y							
7	Plantagenet Place	20th				O				Y							
9	Plantagenet Place	20th				O											
10	Plantagenet Place	20th				O		Y									
11	Plantagenet Place	20th				O											
12	Plantagenet Place	20th				O		Y									
13	Plantagenet Place	20th				O											
14	Plantagenet Place	20th				O		Y									
15	Plantagenet Place	20th				O											
17	Plantagenet Place	20th				O				Y							

Building Name	Road Name	Age of Building	Statutorily listed	Locally listed	Building of townscape merit	Contribution to Conservation area*	Vacant	uPVC/aluminium windows	Concrete roof tiles (or sim.)	Elements in poor condition	Satellite dish on façade	Boundary out of character	Historic railings	Historic shopfront	Dutch canopy blinds	Deep fascia	Large amount of signage
19	Plantagenet Place	20th				O					Y						
21	Plantagenet Place	20th				O					Y						
23	Plantagenet Place	20th				O					Y						
1-8 Moore House	Plantagenet Place	20th				O		Y									
25-39	Plantagenet Place	20th				O											
14a-16 Hanover Court	Quaker Lane	20th				N											
15 Doggie Saloon	Quaker Lane	20th				N	Y	Y									
1-6 Hanover Court	Quaker Lane	20th				N											
17-26 Hanover Court	Quaker Lane	20th				N											
27-34 Hanover Court	Quaker Lane	20th				N											
7-12 Hanover Court	Quaker Lane	20th				N											
Apollo House	Quaker Lane	20th				N											
Public Toilets	Quaker Lane	20th				O											
Flats 1-15 Essex House	Quaker Lane	18th →	Y			P											
8	Romeland	20th				O		Y									
Flats 1-85	Romeland	20th				O		Y			Y						
No.s 10-12	Romeland	20th				O		Y			Y						
No.s 2-6	Romeland	20th				O		Y									
The Crown PH	Romeland	17th	Y			P							Y	Y			
1*	Rue de St. Lauwrence	20th				O		Y			Y						
11 Rowandene*	Rue de St. Lauwrence	20th				N		Y									
3*	Rue de St. Lauwrence	20th				O											
5*	Rue de St. Lauwrence	20th				O											
7*	Rue de St. Lauwrence	20th				N		Y									
9*	Rue de St. Lauwrence	20th				N		Y									
NewMet*	Rue de St. Lauwrence	20th				O											
Videcom-Photobet	Rue de St. Lauwrence	20th				P											
4	Sewardstone Road	19th			Y	P		Y									
7	Sewardstone Road	19th			Y	P		Y									
8	Sewardstone Road	19th				P				Y							
15	Sewardstone Road	18th	Y			P				Y							
16	Sewardstone Road	18th	Y			P				Y							
1 Foxes Parade Vas Barbers	Sewardstone Road	20th				O		Y		Y						Y	
2 Foxes Parade WA Real Estate	Sewardstone Road	20th				O		Y									
2&3 Trent House British Services Ltd.	Sewardstone Road	19th				P		Y							Y	Y	Y
3 Foxes Parade William Hill	Sewardstone	20th				O		Y								Y	

Building Name	Road Name	Age of Building	Statutorily listed	Locally listed	Building of townscape merit	Contribution to Conservation area*	Vacant	uPVC/aluminium windows	Concrete roof tiles (or sim.)	Elements in poor condition	Satellite dish on façade	Boundary out of character	Historic railings	Historic shopfront	Dutch canopy blinds	Deep fascia	Large amount of signage
	Road																
4 Foxes Parade Iron Lady	Sewardstone Road	20th				O		Y		Y						Y	
5 Foxes Parade Waltham Abbey Fish Bar	Sewardstone Road	20th				O		Y		Y						Y	Y
5 Oxford Villas	Sewardstone Road	19th			Y	P		Y									
6 Charing and Co.	Sewardstone Road	19th			Y	P		Y									
6/7 Foxes Parade The Abbey Taverna	Sewardstone Road	20th				O		Y									Y
Abbey Service Centre*	Sewardstone Road	20th				N										Y	Y
Thames Water Utilities Ltd.*	Sewardstone Road	20th				N	Y			Y							
Thrift Cottage*	Sewardstone Road	18th	Y			N	Y			Y							
Thrift Hall*	Sewardstone Road	19th	Y			P							Y				
1	Sewardstone St.	20th				N		Y	Y		Y						
3	Sewardstone St.	20th				N		Y	Y								
5	Sewardstone St.	20th				N		Y	Y								
13,a, 15,a, 17,a	Sewardstone St.	20th				N		Y	Y		Y						
7a, 9a, 11a	Sewardstone St.	20th				N		Y	Y		Y						
Ivy Dene' The Coach House	Sewardstone St.	19th			Y	P				Y	Y	Y					
Salvation Army Church	Sewardstone St.	20th				O		Y		Y				Y			
The Hut' Lea Valley Church	Sewardstone St.	20th				N			Y	Y							
1	Silver Street	20th				N		Y	Y								
2	Silver Street	20th				O											
3	Silver Street	20th				N		Y	Y								
5	Silver Street	20th				N		Y	Y		Y						
2	South Place	17th	Y			P											
3	South Place	17th	Y			P											
4	South Place	18th			Y	P											
1 The Cottage	South Place	19th				P		Y									
5 Poshfrocks	South Place	19th				O				Y							
6	Sun Street	19th				N	Y	Y		Y				Y			
8	Sun Street	19th		Y		N	Y	Y		Y				Y			
15	Sun Street	19th				O	Y	Y		Y							Y
10 Odd Jobs Hardware	Sun Street	20th				N		Y	Y								Y
1-11 Harolds Court	Sun Street	20th				O				Y							
12 Russiandollz	Sun Street	19th				o											
12 The Post Office	Sun Street	20th				O											
17 Annie's Coffee Shop	Sun Street	19th				O											
18 Jigsaw	Sun Street	19th	Y			O		Y									
18a Spirit of Isis	Sun Street	19th	Y			O								Y			
19 Duncan Phillips Estate Agents	Sun Street	19th	Y			P								Y			Y
24 Clean 'n' Sew	Sun Street	18th	Y			N		Y									
24a Brooklyn Steak House	Sun Street	19th	Y			O				Y				Y		Y	Y
24a Nail Care	Sun Street	19th				O				Y							
26 The Strand	Sun Street	19th	Y			O		Y		Y				Y			

Building Name	Road Name	Age of Building	Designation				Negative aspects							Shopfronts			
			Statutorily listed	Locally listed	Building of townscape merit	Contribution to Conservation area*	Vacant	uPVC/aluminium windows	Concrete roof tiles (or sim.)	Elements in poor condition	Satellite dish on façade	Boundary out of character	Historic railings	Historic shopfront	Dutch canopy blinds	Deep fascia	Large amount of signage
26b Abbey Stoves	Sun Street	19th				O										Y	Y
28a Cityline Construction	Sun Street	19th				O								Y			Y
30 Crepes and Shake	Sun Street	20th				N	Y	Y		Y	Y					Y	
31 Waltham Abbey Opticians	Sun Street	18th				O		Y									
32 Dainty Delilah	Sun Street	20th				O											
33 Sir Maxima Café Lounge	Sun Street	19th	Y			P								Y			
36	Sun Street	19th	Y			O	Y			Y							
34 Forestville Montessori School	Sun Street	19th	Y			O								Y			
39-41 Epping Forest District Museum	Sun Street	16th	Y			P								Y			
44 Abbey Parlour	Sun Street	17th	Y			P											
4a Pearley's	Sun Street	20th				O		Y									
5 Verdes Hair Design	Sun Street	17th	Y			P											
54 Abbey Bookmakers	Sun Street	20th				N			Y								
7-9 Co-operative Food	Sun Street	20th				O		Y									Y
22B Abbey Fruits	Sun Street	19th				N				Y						Y	
3 Abbey Health Foods	Sun Street	17th	Y			P				Y				Y			
16 Annabelle's Boutique	Sun Street	19th	Y			O										Y	Y
42 Apollo Café	Sun Street	19th				O					Y					Y	
6 Barclays	Sun Street	20th				N			Y							Y	
37 Bridgeman House/ Library	Sun Street	20th				O		Y									
38 CHAOUL'S	Sun Street	19th	Y			O					Y						
Dave's Barbers	Sun Street	19th				O		Y									
14 Greggs	Sun Street	19th	Y			O		Y									
10 Lloyds Pharmacy	Sun Street	20th				O		Y		Y							
13 Lynnes Florist	Sun Street	19th				O		Y		Y						Y	
22a Mr John's of Waltham Abbey	Sun Street	19th				O		Y						Y		Y	
46 Phoenix Chinese Restaurant	Sun Street	20th				N		Y									
35 Police Station	Sun Street	19th			Y	P	Y							Y			
48 The Angel PH	Sun Street	19th		Y		P					Y			Y			
58 Rare Cow	Sun Street	19th		Y		P											
21 The Sun PH	Sun Street	19th	Y			P								Y			Y
11 The White Lion PH	Sun Street	19th		Y		P		Y						Y		Y	Y
20 TSB	Sun Street	19th		Y		O					Y						
22c Waltham Abbey Travel	Sun Street	19th				N		Y								Y	Y
25-27 Waltham Carpets	Sun Street	20th				N		Y		Y						Y	
Abbey Farmhouse Church Centre	Abbey Gardens	18th				O											

Key

* P=Positive, N=Negative, O=Neutral
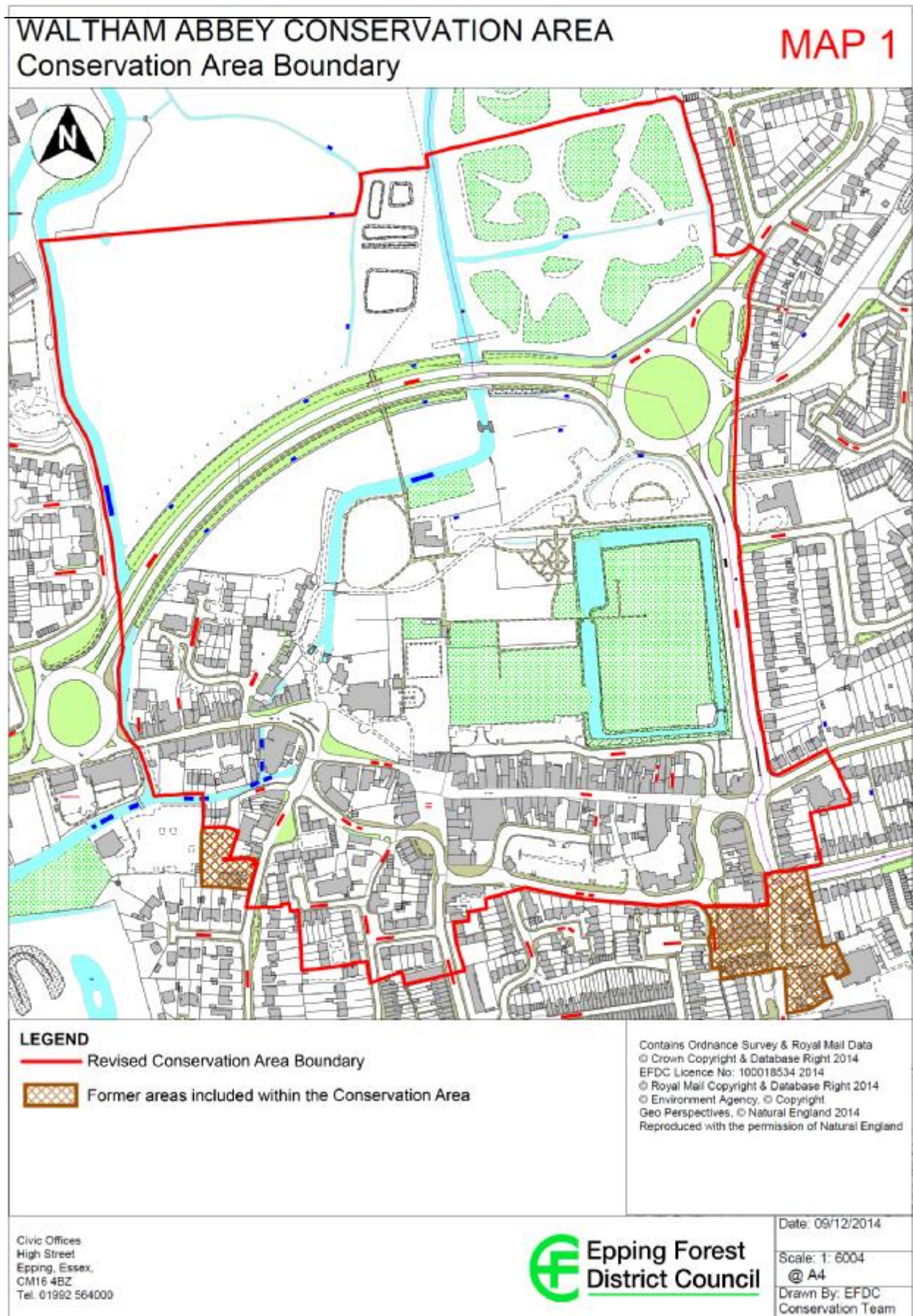
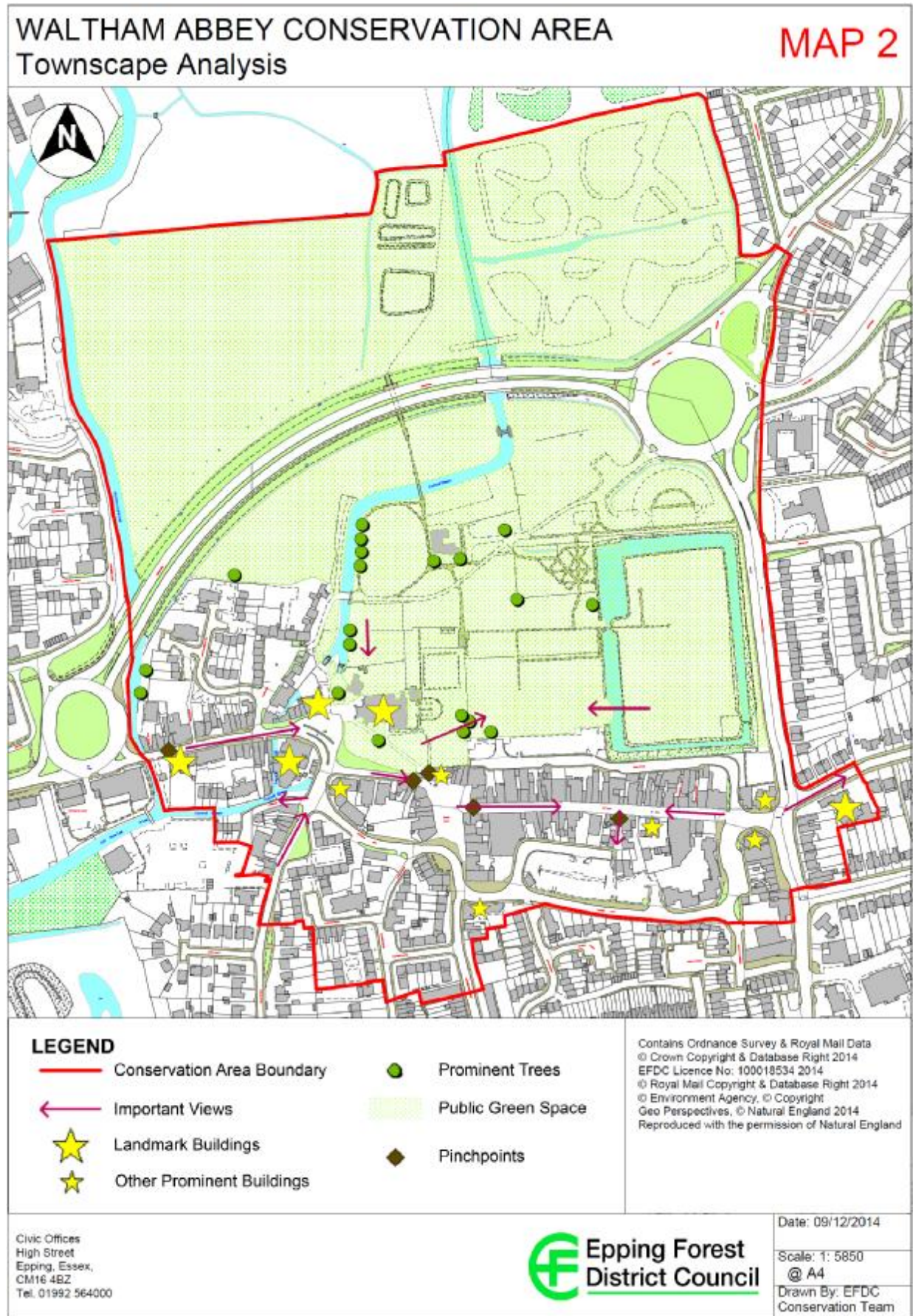# Appendix 4. Glossary of Terms

Belfry   Chamber or stage in a tower where bels are hung.

Bracket   Small supporting pieces of stone or others materials to carry a projecting horizontal member.

Casement   Side hinged window.

Cornice   A continuous moulded projection that crowns a wall.

Colourwash   This is an area decorated with a coat of soft distemper or lime wash.

Dormer   This is a window pierced in the roof and set as to be vertical while the roof slopes away from it.

Entablature   In classical architecture, collective name for the three horizontal members (architrave, frieze and cornice) carried by a wall.

Frieze   A decorative band immediately below the cornice.

Gable   The vertical part of the end wall of a building contained within the roof slope, usually triangular but can be any 'roof shape'.

Gothic   A 19th century style that imitated medieval Gothic, marked by thin, delicate forms.

Impost   Horizontal moulding at the springing of an arch.

Hipped   A roof having sloping ends and sides.

Lychgate   A gateway, covered with a roof, found at the traditional entrance to the churchyard.

Mansard   A roof that has on each side a shallow upper part and a steeper lower part

Mullion   Vertical member between window lights.

Pantile   Curved, interlocking roof tile of S-shaped section usually made of clay or concrete.

Parapet   A low wall projecting from the edge of a platform, terrace, or roof, which may rise above the cornice of a building.

Pargetting   The use of external lime plaster in a decorative manner with incised or moulded surfaces, especially timber-framed houses of the sixteenth and seventeenth centuries.

Pebble-dash   This is a surface coat, consisting of a thick base covered with a thin coat of render and small stones.

Pediment   The triangular space forming the gable of a roof. It came to mean a similar form used as a decoration over porticoes, doors, and windows.

Pilasters   A shallow rectangular feature that projects from the wall, with a capital and base, treated visually as a column.

Quoins   A solid exterior corner of a building. The term is usually applied to the selected pieces of material by which the corner is marked.

Rendering   The covering of outside walls with a uniform surface or skin for protection from the weather. Cement rendering: a cheaper substitute for stucco (fine lime plaster), usually with a grainy texture.

Roughcast   An exterior finish composed of a mix of fine pebbles and stucco, dashed against a wall.

Rusticated   Ashlar masonry that has the faces of the dressed stones raised above the horizontal and vertical joints, which may be bevelled or chamfered.

Sash window   A window that slides vertically or horizontally on a system of cords and balanced weights.

Stucco   This was widely used during the 18th and 19th centuries as an external render for walls.

Transom   Horizontal member between window lights.

Vernacular   Buildings made of local materials and following traditional patterns.

Wattle and daub   Wattle and daub is the term for the panels of woven wood and mud used to fill between the timbers.

Weatherboarding   This is a covering or siding of a building, formed of timber boards lapping over one another.

Appendix 5: Maps

WALTHAM ABBEY CONSERVATION AREA
Conservation Area Boundary

MAP 1

N

LEGEND

— Revised Conservation Area Boundary

Former areas included within the Conservation Area

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Epping Forest
District Council

Date: 09/12/2014

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@ A4

Drawn By: EFDC
Conservation Team

WALTHAM ABBEY CONSERVATION AREA
Townscape Analysis

MAP 2

LEGEND

- ——— Conservation Area Boundary
- ← Important Views
- ⭐ Landmark Buildings
- ⭐ Other Prominent Buildings
- ● Prominent Trees
- Public Green Space
- ◆ Pinchpoints

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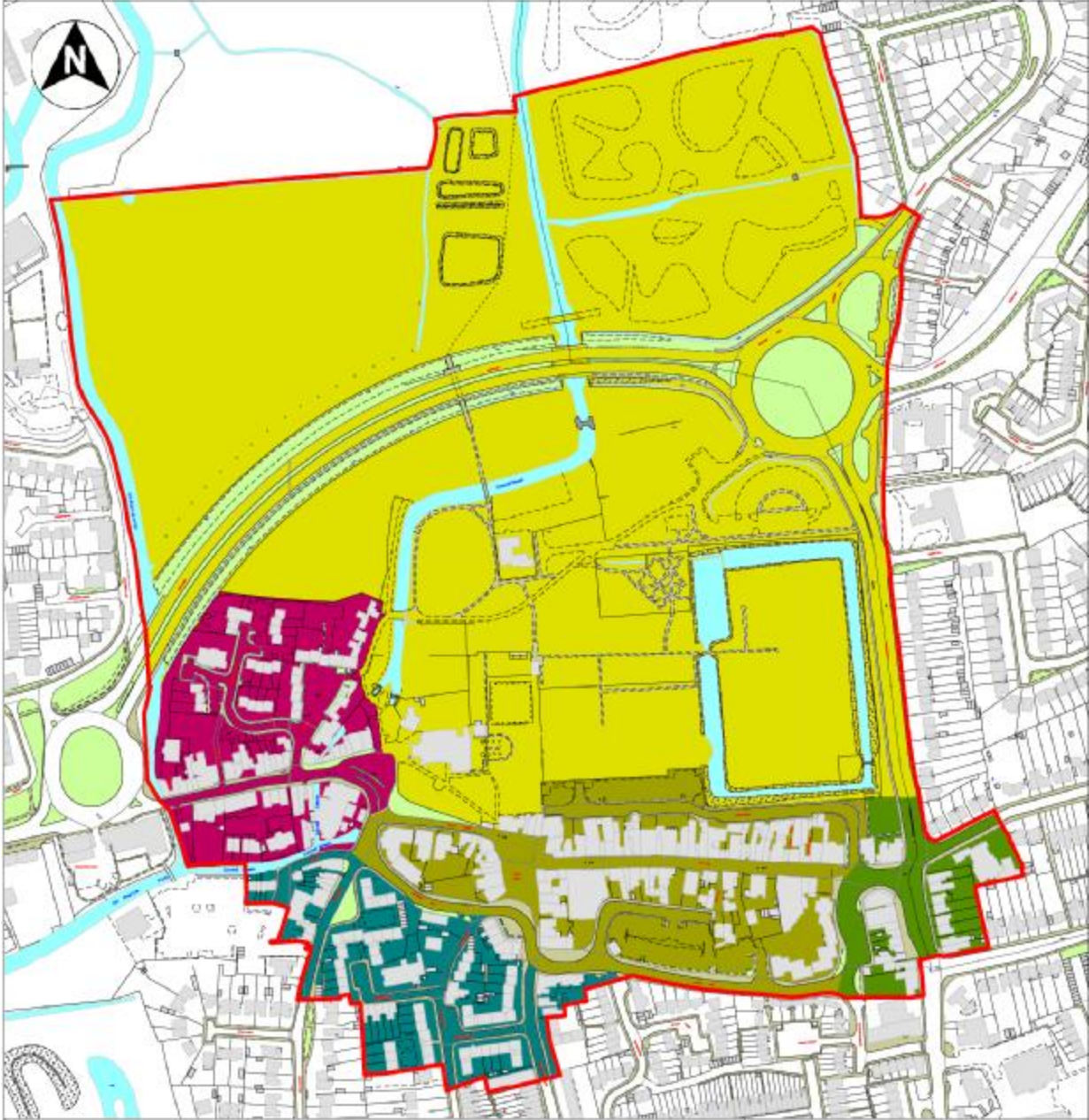
WALTHAM ABBEY CONSERVATION AREA
Character Areas

MAP 3

LEGEND

—— Conservation Area Boundary

Character Area 1

Character Area 2

Character Area 3

Character Area 4

Character Area 5

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WALTHAM ABBEY CONSERVATION AREA
Elements of Key Importance

MAP 4

LEGEND

— Conservation Area Boundary

Statutory Listed Buildings - Grade I

Statutory Listed Buildings - Grade II*

Statutory Listed Buildings - Grade II

Locally Listed Buildings

Buildings of Townscape Merit

Scheduled Monuments

● Tree Preservation Orders

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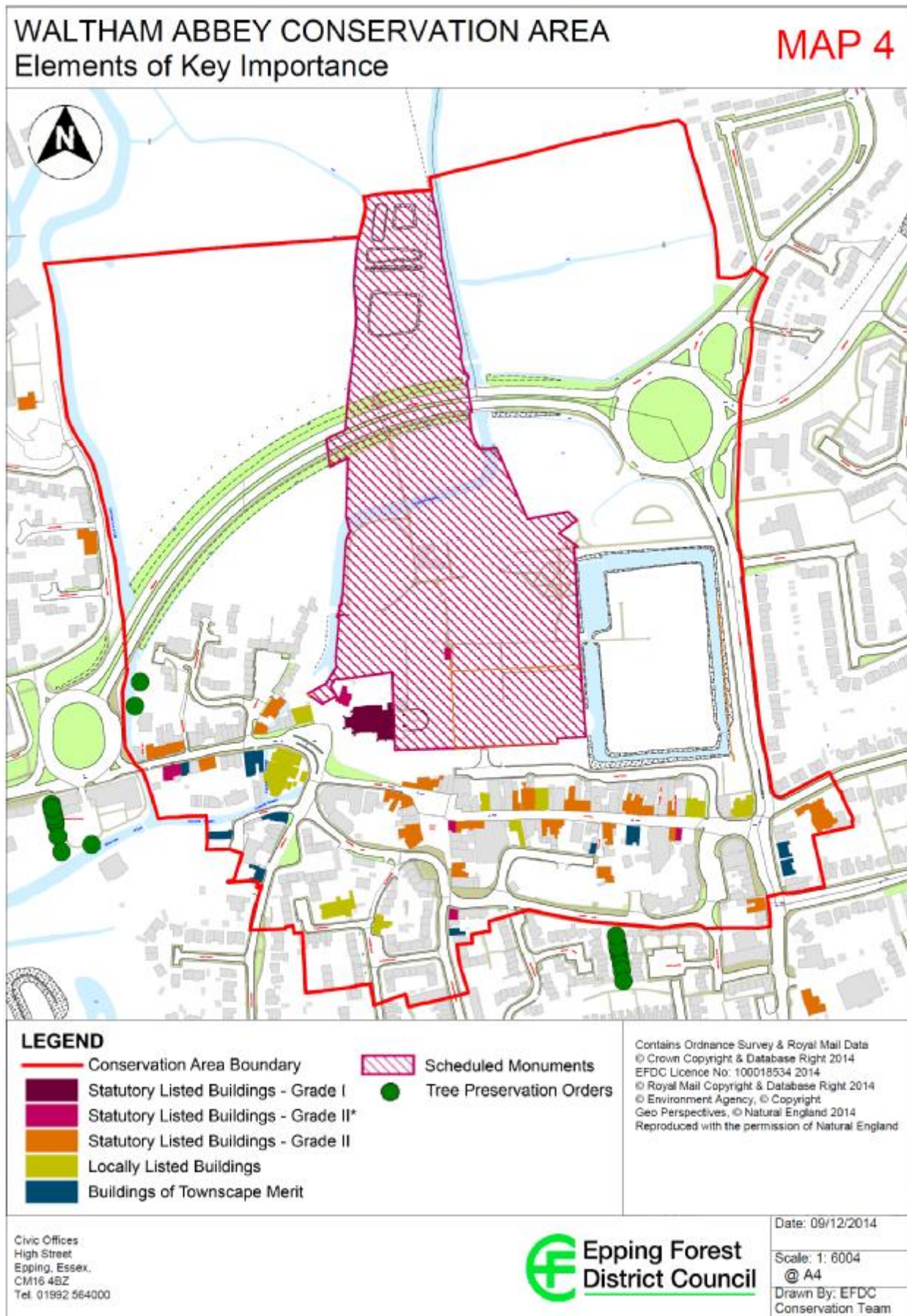CM16 4BZ
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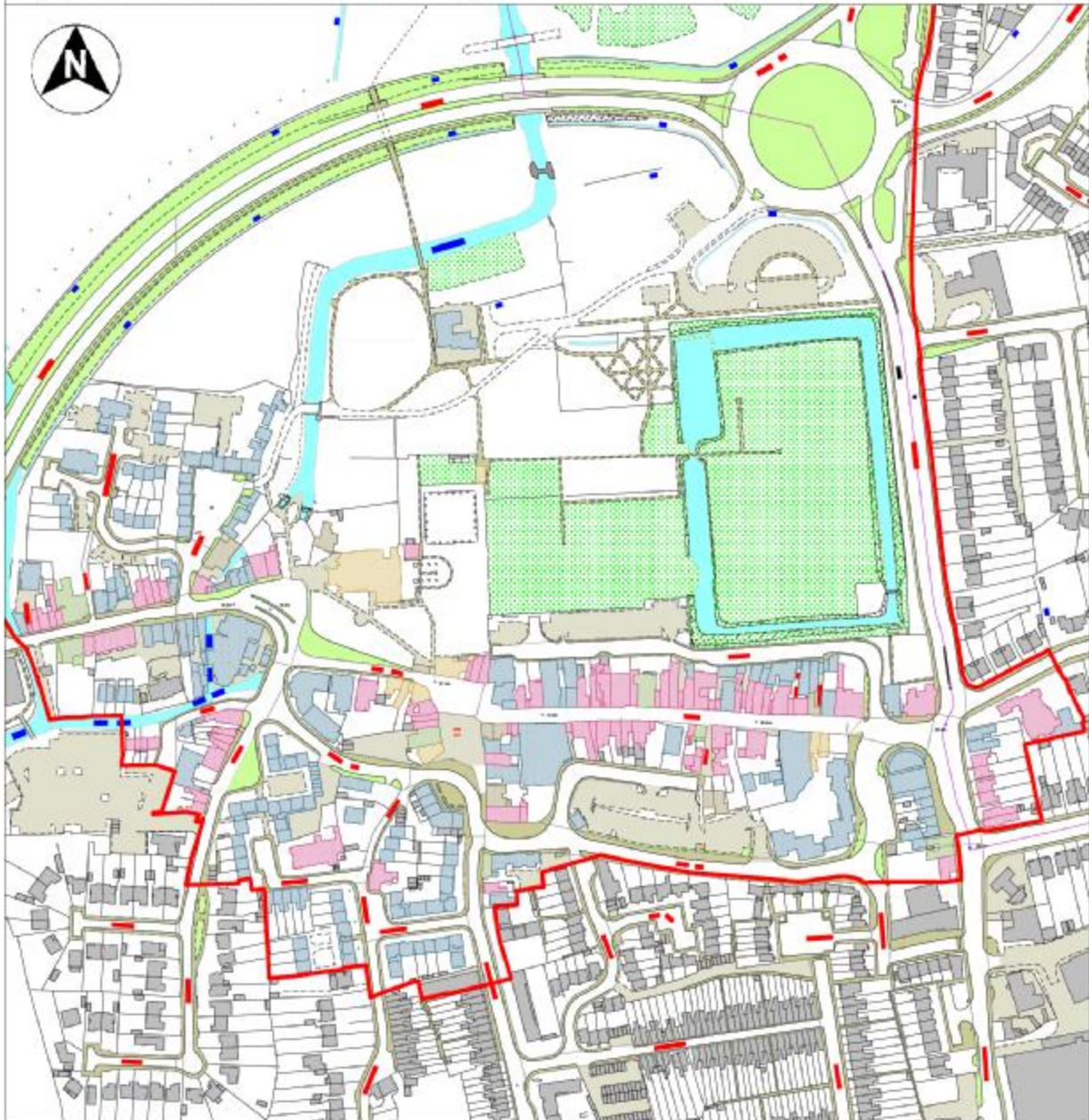
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# WALTHAM ABBEY CONSERVATION AREA
Approximate Ages of Buildings

MAP 5

LEGEND

— Conservation Area Boundary

16th Century Buildings or earlier

17th Century Buildings

18th Century Buildings

19th Century Buildings

20th Century Buildings

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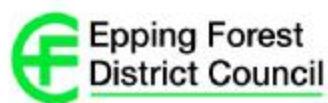
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Conservation Team

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Or by accessing our website:
**http://www.eppingforestdc.gov.uk/index.php/residents/planning-and-building/
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