

Epping Forest Museums Service

Fundraising Strategy and Action Plan

Revised Consultancy Report November 2015

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1.0 Executive Summary

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 fundraising¹ you need to put in place some key elements and address some issues:

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.

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.

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
<ul style="list-style-type: none"> 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. 	<ul style="list-style-type: none"> 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
<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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.	<ul style="list-style-type: none"> • Their might be competition with the Friends of Lowewood group, if they are not happy about co-operating with the new charitable structure
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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 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 Etherington⁴.

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 Charity⁵. Although two of them had considered other options, including that of Community

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 independence⁶. 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,

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

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 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? Select Clear

Who are the beneficiaries? Select Clear

What type of organisation are you? ▼

What is the focus of your activity? Select Clear

What type of funding are you looking for? ▼

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 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? Select Clear

Who are the beneficiaries? Select Clear

What type of organisation are you? ▼

What is the focus of your activity? Select Clear

What type of funding are you looking for? ▼

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.

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

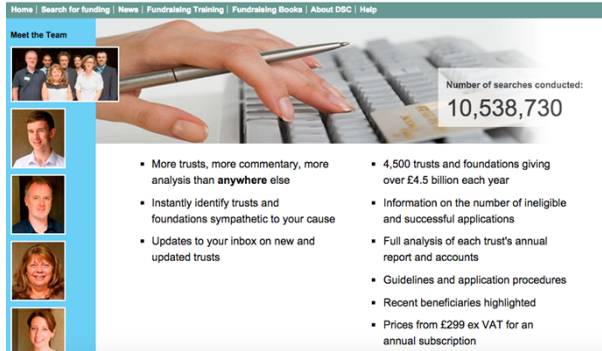
- Trusts normally provide funding for up to three years. This will provide you with a foundation on which to build up your other income streams.
- As noted above, trusts usually restrict their income to specific projects – there are not many that will fund core costs. EFDMS’s education and outreach projects 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?

Trustfunding.org.uk

Home | Search for funding | News | Fundraising Training | Fundraising Books | About DBC | Help

Meet the Team



Number of searches conducted:
10,538,730

- More trusts, more commentary, more analysis than **anywhere** else
- Instantly identify trusts and foundations sympathetic to your cause
- Updates to your inbox on new and updated trusts
- 4,500 trusts and foundations giving over £4.5 billion each year
- Information on the number of ineligible and successful applications
- Full analysis of each trust's annual report and accounts
- Guidelines and application procedures
- Recent beneficiaries highlighted
- Prices from £299 ex VAT for an annual subscription

- 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 Factory (www.factory.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	<ul style="list-style-type: none"> • 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

	<p>update your prospect list. There may even be some international options.</p> <ul style="list-style-type: none"> • 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.
<p>Medium term 6-18 months</p>	<ul style="list-style-type: none"> • 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 <i>and</i> people skills⁸. • 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.” <i>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.</i> • 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.
<p>Longer-term 18months +</p>	<ul style="list-style-type: none"> • 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.

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 as 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 EFDMS⁹. 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.



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 events¹³. 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.

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 campaign¹⁴. 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.

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 café¹⁵ 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.

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.

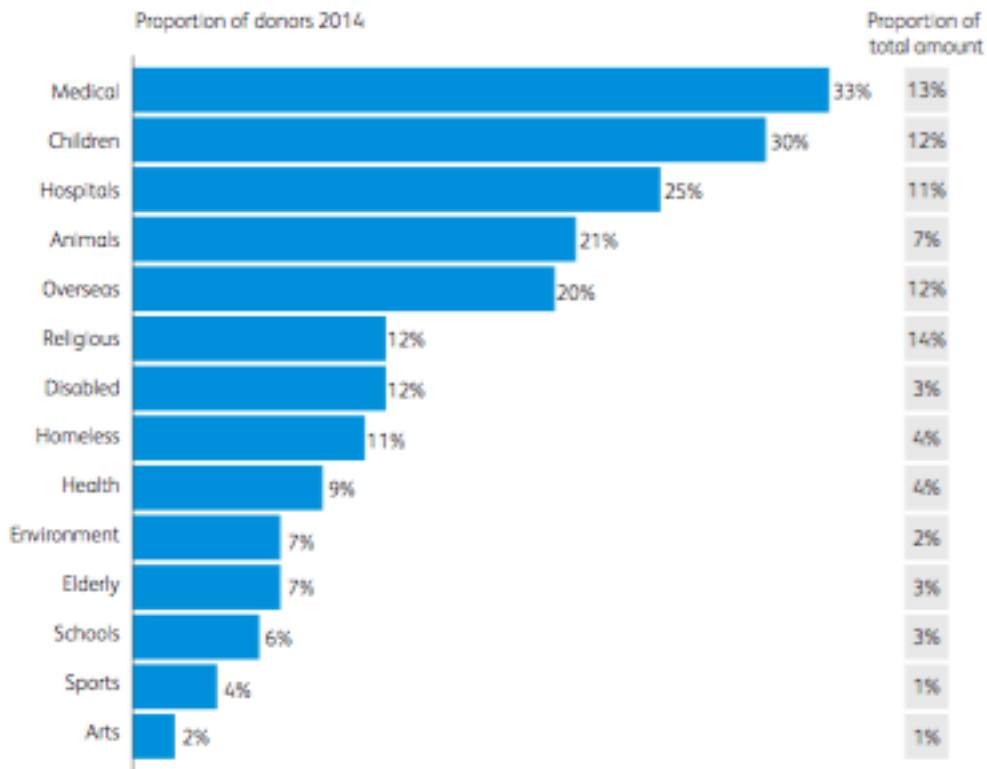
A solution would be to have a membership level with a number of tiers. This has a number of benefits. Firstly, it means you can have a level within reach of the annual fee currently charged by Friends of Lowewood Museum (£6 is definitely too cheap, but you could have an entry level which provides access 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 being 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



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

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	<ul style="list-style-type: none"> • 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 EFDMS. 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	<ul style="list-style-type: none"> • carry out a wealth screening of your mailing list¹⁷. 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: <ul style="list-style-type: none"> ○ 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

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

	<p>communications such as the newsletters. (However, you should be aware that any HNWI will need personalised communication. This requires time and resources.)</p> <ul style="list-style-type: none"> ○ development of relationships with one-off donors to encourage them to become regular donors
<p>Longer-term 18+ months</p>	<ul style="list-style-type: none"> ● 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 do¹⁸

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.

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.

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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • If the response from companies to the benefits you can offer is

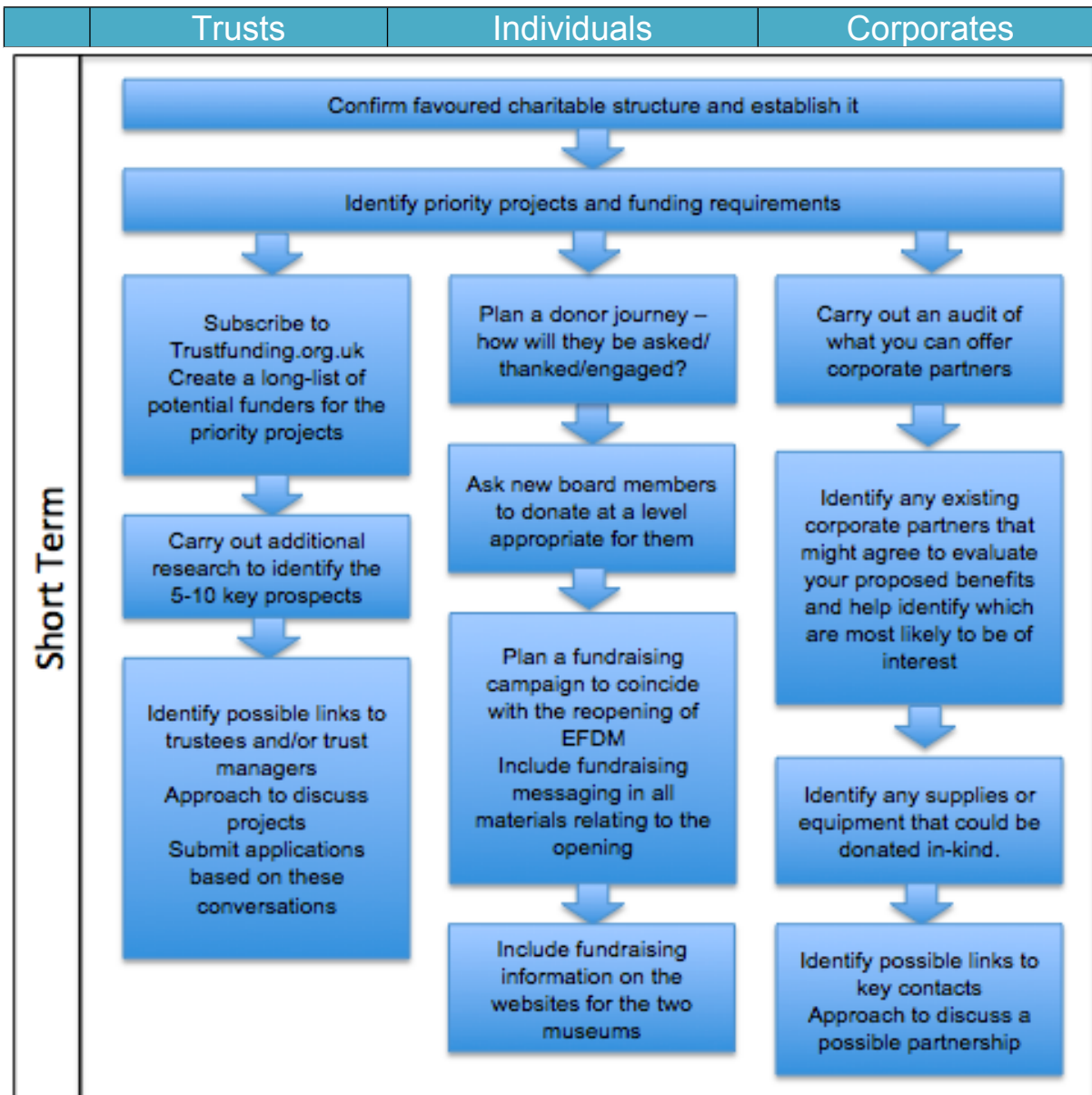
6-18 months

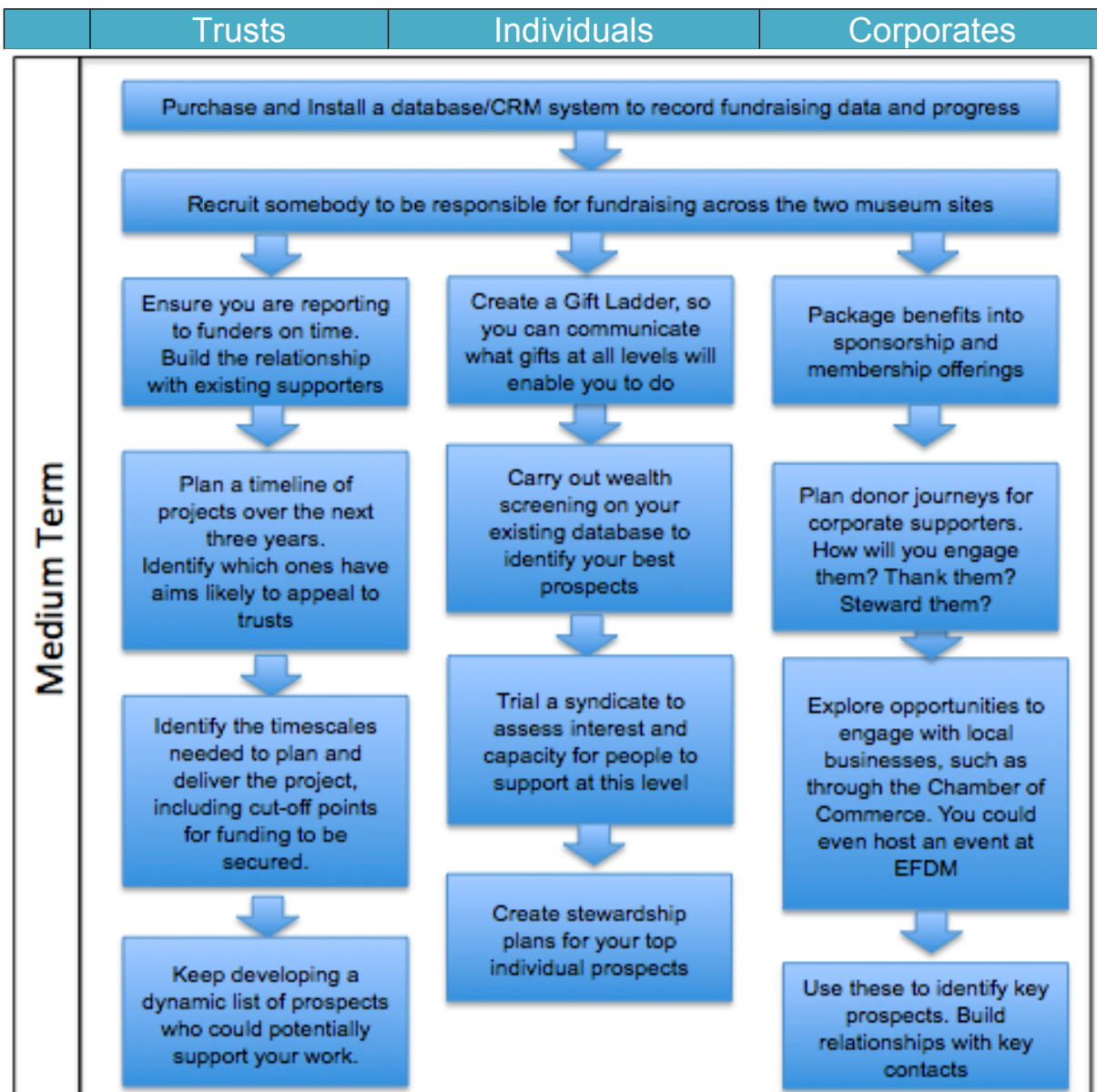
positive, prepare costed corporate sponsorship packages with graded levels of benefits (e.g. along the lines of Gold, Silver, Bronze - but don't use these names. Who wants to be bronze? It is better to use engaging names, such as names of people associated with the local area – Boudicca, King Harold, 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.





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 public 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.

Set-up

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.

Reflections and Lessons Learned

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

Background

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.

Drivers for Establishment

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 its 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 or 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. The 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 manager you need to help provide strategic direction, manage expectations, and manage the politics.

<<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.

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.

