

An impressionistic painting of a forest scene. A large, textured tree trunk is the central focus in the foreground. Behind it, a rustic wooden fence runs across the middle ground. The background is filled with dense foliage and trees, rendered with vibrant, expressive brushstrokes in shades of green, blue, and brown. The overall style is characteristic of Impressionism, with a focus on light and color over fine detail.

BARKER
LANGHAM

EPPING FOREST DISTRICT COUNCIL

TRADING INCOME GENERATION FEASIBILITY STUDY

DECEMBER 2015

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FOREWORD

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

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

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

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



INTRODUCTION

FINANCIAL CONTEXT

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

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

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

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

ARTS COUNCIL ENGLAND (ACE) FUNDING

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

- 1) **Fundraising: Scoping and Feasibility Study:** To explore the viability of establishing a legal vehicle, with the sole purpose of identifying and raising revenue and capital funds that are not normally available to local authorities, including attracting individual, corporate and other philanthropic giving.
- 2) **Trading: Feasibility Study and Strategy:** To develop a feasibility study focusing on trading income generation that is supported by research and evidence; and a subsequent strategy that maximises the assets of the museum and other activities of MHC.

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

The objective of this work is to ensure the Service is able to both secure and generate sustainable and diverse income. By achieving this, the Service will:

- Be able to add value to the operating budgets
- Ensure an enhanced offer to residents and visitors.

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

INCOME GENERATION OPPORTUNITIES

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

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

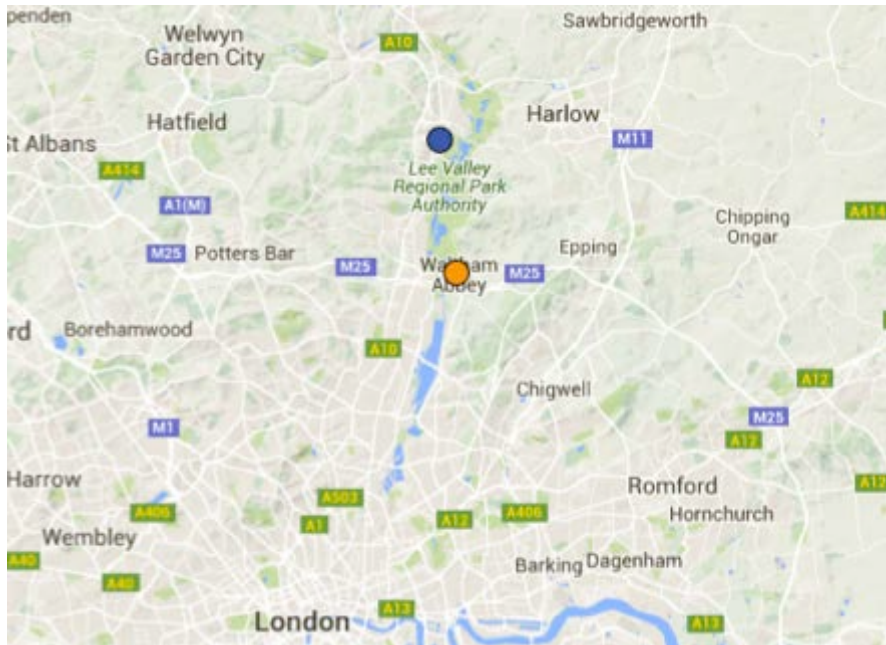
The report also includes an appendix of 12 detailed case studies from sites across England, selected as comparator museums and galleries for Lowewood & EFDM. They were chosen because of particularly successful elements of income generation that could be similarly implemented in the new site or with valuable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



LOCAL CONTEXT

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

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



Map showing position of EFDM [orange] and Lowewood [blue]

Population

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

Age

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

Ethnicity

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

Employment

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

Occupation

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

Education

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

Religious Affiliation

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

Disability

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

Deprivation

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

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



VISITOR NUMBER PROJECTIONS

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

EXISTING VISITOR NUMBER DATA

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

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

DIRECT COMPARATOR ANALYSIS

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

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



PENETRATION RATES BASED ON 15 AND 30 MINUTE DRIVE TIMES



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

Penetration rates for 15 minute drive time

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

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

Penetration rates for 30 minute drive time

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



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

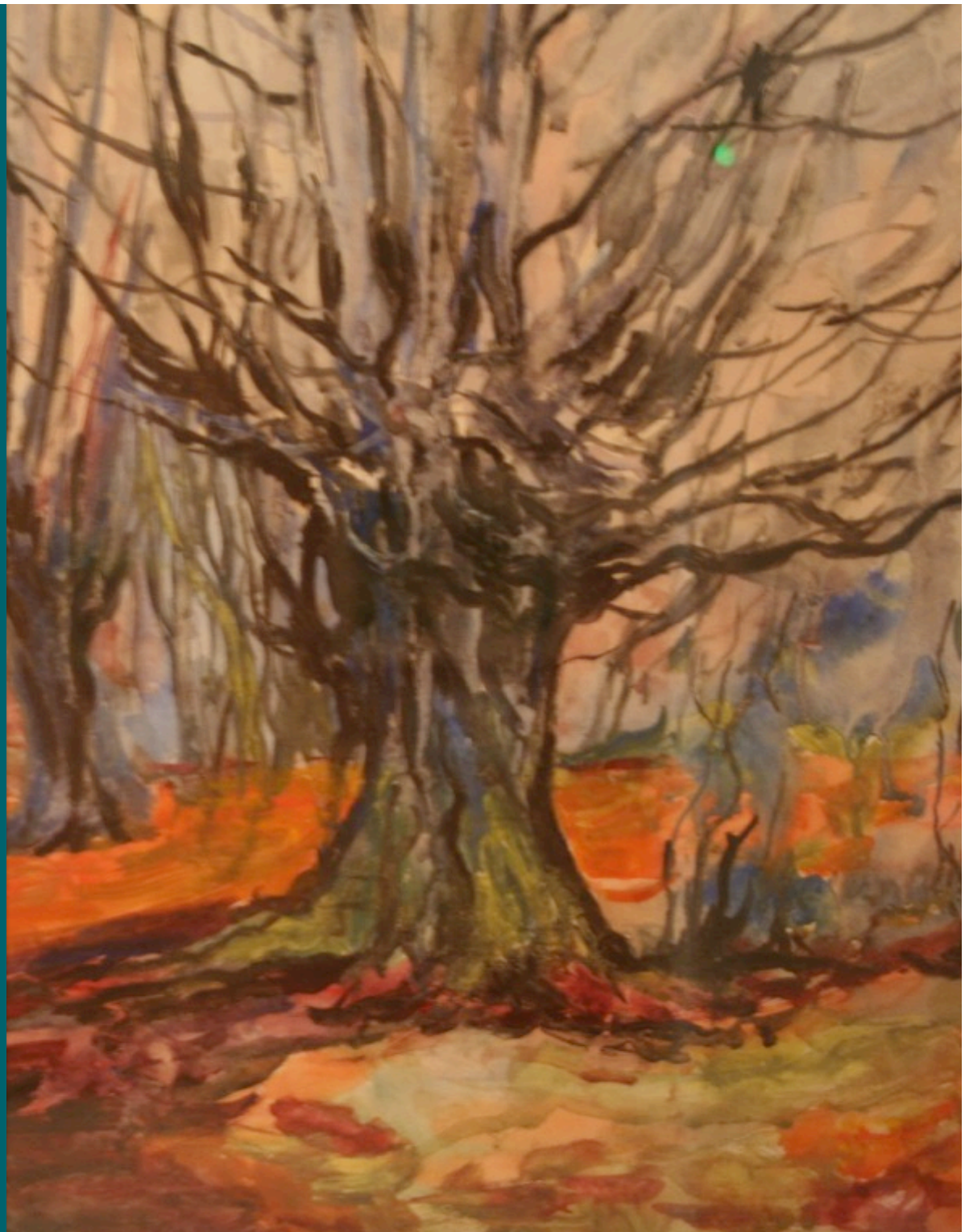
SWOT ANALYSIS OF EXISTING SERVICE

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

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

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

ASSESSMENT OF
OPPORTUNITIES
FOR INCOME
GENERATION



RETAIL

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

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

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



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

THE CURRENT RETAIL BUSINESS AT EFDC

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

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

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

Lowewood Museum

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

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

Key Issues at Lowewood Museum

Key issues for the retail business include:

Management

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

Merchandise

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

Environment

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

Epping Forest District Museum

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

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



Key Issues at Epping Forest District Museum

Key issues for the retail business include:

Management

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

Merchandise

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

Environment

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

POTENTIAL RETAIL OPPORTUNITIES AT EFDC

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

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

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

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

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

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

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

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

CATERING

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

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

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

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

POTENTIAL CATERING OFFER AT EFDMC

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

Lowewood

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

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

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

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

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

Epping Forest District Museum

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

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



ENTRY CHARGING

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

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

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

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



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

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

TO CHARGE OR NOT TO CHARGE?

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

Case Study 1 - York Art Gallery

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

Case Study 2 – Brighton Museum and Art Gallery

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

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

Case Study 3 - Novium Museum

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

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



POTENTIAL ENTRY CHARGING INCOME AT EFDC

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

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



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

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

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

VENUE HIRE

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

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

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

POTENTIAL INCOME GENERATION FROM SPACES AT EFDC

Lowewood

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

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

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

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

Epping Forest District Museum

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

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

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

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

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

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

SCHOOLS PROGRAMME

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

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

POTENTIAL INCOME GENERATION FROM SPACES AT EFDC

Epping Forest District Museum

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

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

Lowewood

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

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

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

OBJECT LOANS & LOAN BOXES

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

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

POTENTIAL INCOME GENERATION FROM OBJECT LOANS AND LOAN BOXES AT EFDC

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

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

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

TICKETED EVENTS

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

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

POTENTIAL INCOME GENERATION FROM TICKETED EVENTS

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

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

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

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

ARTS SERVICES

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

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

To promote its arts activities, EFDC produces Arts Informs about three times per year in the form of folded leaflets that are designed in house. The other marketing print is the annual Summer Activities booklet, which is produced by another team and includes sports activities happening across the district.

Most arts activities need to be booked and paid for in advance by cash, cheque, credit or debit card, unless otherwise indicated. Payments can be made by phone, through a mailed booking form or the newly launched online booking system. Although this system has facilitated and streamlined a lot of the Service's work, it still can be further improved.



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

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

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

Comparator Creative Workshops Aug-Dec 2015

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

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

POTENTIAL INCOME GENERATION ARTS SERVICE ACTIVITIES

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

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

TOURING EXHIBITIONS

Touring Exhibitions

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

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

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

- 71% say the most important motivation for touring is to increase their profile as opposed to 36% who cite generating profit as the main reason. Touring uses resources more efficiently, offsetting the cost of developing an exhibition, bringing nationally important objects to museums, developing partnerships, diversifying audiences, up-skilling staff members and becoming more outward-looking as an organisation.
- Many say that touring exhibitions can be challenging. Of those museums that do not currently tour, 80% state they need greater staff capacity and 74% require funding. Working in partnership to tour is a way to overcome these problems. For example, an exhibition that costs £20,000 could be split between a consortium of four museums that would each put in £5,000, who would then present an exhibition that is valued at £20,000.



TOURING EXHIBITIONS EXAMPLES

Bury Art Museum

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

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

Treasures from the Earth

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

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

Mary Rose Museum Pop-up

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

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

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

The Wiener Library

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

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

Dorset County Museum

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

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

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

POTENTIAL INCOME GENERATION FROM TOURING EXHIBITIONS

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

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

IMAGE LICENSING

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

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

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



REVIEW OF THE CURRENT OFFER

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

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

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

EFDM

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

Lowewood

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

POTENTIAL TO GENERATE INCOME FROM IMAGE LICENSING

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

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

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

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

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

Key recommendations

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



SKILLS

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

POTENTIAL INCOME GENERATION FROM SKILLS

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

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

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

PARTNERSHIPS

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

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

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

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

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

JOINT MARKETING INITIATIVES

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

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

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



Sherborne, Dorset

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

Ludlow, Shropshire

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

Canterbury, Kent

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

JOINT TICKETING

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

Roman Baths, Fashion Museum and Victoria Art Gallery

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

Vindolanda and the Roman Army Museum

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

Smeaton's Tower and the Mayflower Museum

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

PARTNERSHIPS - BROXBOURNE COUNCIL

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

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



FUTURE DEVELOPMENT PROJECTS

MAJOR CAPITAL DEVELOPMENT PROJECTS

Epping Forest District Museum

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

Lowewood

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

Project	Location	Year	Notes	Cost	Pre-refurb visitor numbers	Post-refurb visitor numbers	Visitor Variation
William Morris Gallery	London	Completed 2012	<ul style="list-style-type: none"> Refurbishment of historic house, with new collection displays, learning and research centre New extension built on the site of the old east wing, housing a tea room, a special exhibition gallery and collection store 	£3.7 million	20,000	180,000 (2013)	800%

POTENTIAL DEVELOPMENT OPPORTUNITY AT LOWEWOOD

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

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

FUNDRAISING – THE MANAGEMENT CENTRE FEASIBILITY STUDY

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

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

RECOMMENDATIONS

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

IMMEDIATE ACTIONS (0-2 YEARS)

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

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

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

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



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

2) Develop Cross-Service Retail Policy

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

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

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

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

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

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

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

A closer working relationship with other departments in Broxbourne Council should also be sought in order to:

- Improve signage and monitor parking around the site
- Develop closer working with Spotlight and across both arts teams with the view to developing a cultural quarter.

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

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

5) Reconfigure the Ground Floor Rooms at Lowewood

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

MEDIUM TERM RECOMMENDATIONS (2-5 YEARS)

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

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

2) Options appraisal for future development of Lowewood Museum

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

LONG TERM RECOMMENDATIONS (5-10 YEARS)

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

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



ACTION PLAN

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

COMPARATOR CASE STUDIES



MUSEUM OF SOMERSET

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

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

Relevance to EFDC

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

MANAGEMENT

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

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

TURNOVER

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

VISITORS

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

ADMISSION

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



CATERING

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

RETAIL

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

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



ACTIVITIES

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

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

LEARNING

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

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



EXHIBITIONS & LOANS

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

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

CAR PARK

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

HIRE

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

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

SPONSORSHIP

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

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

THE LIGHTBOX

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

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

Relevance to EFDC

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

MANAGEMENT

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

VISITORS

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

CATERING

Run by WMACC Trading Limited, the Lightbox café serves hand-made quiches, salads, wraps, flatbreads and an array of cakes. It supports local businesses, including

the coffee supplier Redber, which created a special house blend for the gallery. With 42 covers, the café has an average transaction value of £4.01.

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

RETAIL

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

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





EXHIBITIONS

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

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

ACTIVITIES

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

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

LEARNING

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

HIRE

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

SPONSORSHIP

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

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

CHELMSFORD MUSEUM

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

Relevance to EFDC

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

MANAGEMENT

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

TURNOVER

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

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



VISITORS

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

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

ADMISSION

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



CATERING

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

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

RETAIL

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

EXHIBITIONS AND LOANS

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

ACTIVITIES

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

LEARNING

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

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

HIRE

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

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

CAR PARK

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

STAFF SKILLS

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

SPONSORSHIP

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

They have received small grants from Museums Essex, SHARE, Opera House Bridge, the Friends Group and occasional acquisition grants from the Victoria and Albert Museum, amounting to an average of £4,000 annually. The Museums do not

have a policy regarding legacies and donations, but there are some occasionally – £2,000 came from this source in 2015.

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



MAIDSTONE MUSEUM AND ART GALLERY

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

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

Relevance to EFDC

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

MANAGEMENT

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

VISITORS

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

EXHIBITIONS

Admission to the main galleries of the museum is free, but temporary exhibitions require a ticket at a charge of £3 for adults and £2 for concessions.

The museum has currently two exhibitions available to other establishments for hire: 'Out of the Shadows: Into the Light' and 'Albert Goodwin: Visionary Landscapes'. The museum also attracts many of the country's best touring exhibitions by the V&A, The British Museum and the Cartoon Museum to name a just a few. It also works closely with many other special exhibition creators to bring to Maidstone some very unique and unusual events.

RETAIL

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



CATERING

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



ACTIVITIES

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

LEARNING

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

HIRE

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

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

SPONSORSHIP

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

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

GAINSBOROUGH'S HOUSE

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

Relevance to EFDC

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

MANAGEMENT

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

TURNOVER

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



VISITORS

Visitor numbers have risen steadily over the last few years, with 22,462 visitors in 2014, up from 19,854 in 2013 and 18,028 in 2012. These figures include approximately 1,500 visits from children on school visits.

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

ADMISSION

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

CATERING

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

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



RETAIL

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

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

EXHIBITIONS AND LOANS

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

ACTIVITIES

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

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

LEARNING

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

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

HIRE

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

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

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

CAR PARK

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



SPONSORSHIP

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

HONEYWOOD MUSEUM & HERITAGE CENTRE

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

Relevance to EFDC

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

MANAGEMENT

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

VISITORS

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

ADMISSION

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

CATERING

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

RETAIL

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



EXHIBITIONS AND LOANS

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



ACTIVITIES

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

LEARNING

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

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

HIRE

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

CAR PARK

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

SPONSORSHIP

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

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

RUSSELL-COTES MUSEUM AND ART GALLERY

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

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

Relevance to EFDC

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

MANAGEMENT

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

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



VISITORS

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

RETAIL

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

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

CATERING

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



EXHIBITIONS & LOANS

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

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

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

LEARNING

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

HIRE

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

ACTIVITIES

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

SPONSORSHIP

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

ROYSTON & DISTRICT MUSEUM & ART GALLERY

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

Relevance to EFDC

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

MANAGEMENT

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

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

VISITORS

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

ADMISSION

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

CATERING

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

RETAIL

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



LICENSING

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

EXHIBITIONS AND LOANS

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

ACTIVITIES

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

LEARNING

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

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

CAR PARK

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

HIRE

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



SPONSORSHIP

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

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

CANTERBURY HERITAGE MUSEUM

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

Relevance to EFDC

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

MANAGEMENT

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

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

TURNOVER

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

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

VISITORS

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

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



ADMISSION

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

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

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

CATERING

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

RETAIL

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

LICENSING

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



ACTIVITIES

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

LEARNING

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

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

EXHIBITIONS & LOANS

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

HIRE

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

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



CAR PARK

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

STAFF SKILLS

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

SPONSORSHIP

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

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

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

WILLIAM MORRIS GALLERY

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

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

Relevance to EFDC

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

MANAGEMENT

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

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

TURNOVER

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

VISITORS

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

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

ADMISSION

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

RETAIL

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

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

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

CATERING

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



LICENSING

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

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

EXHIBITIONS & LOANS

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

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

ACTIVITIES

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

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

LEARNING

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

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

HIRE

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

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



CAR PARK

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

STAFF SKILLS

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

SPONSORSHIP

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

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

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

HIGGINS ART GALLERY AND MUSEUM

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

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

Relevance to EFDC

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

MANAGEMENT

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

VISITORS

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

CATERING

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



RETAIL

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



EXHIBITIONS

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

ACTIVITIES

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

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

LEARNING

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

HIRE

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

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

SPONSORSHIP

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

AMERSHAM MUSEUM

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

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

Relevance to EFDC

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

MANAGEMENT

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

TURNOVER

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

VISITORS

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

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

ADMISSION

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

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

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

CAR PARK

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

CATERING & RETAIL

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

EXHIBITIONS & LOANS

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

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

ACTIVITIES

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

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



LEARNING

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

SPONSORSHIP

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

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

APPENDICES



I – RETAIL RECOMMENDATIONS

MANAGEMENT

Managing Retail Across the Museums

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

Training and Skill Levels

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

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

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

MEASURING AND MANAGING PERFORMANCE

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

Recommendations

An easy to read profit and loss account should be produced for each shop, at least at the end of each financial year, to enable managers to review performance. The account should set out:

- Sales (net of VAT)
- Cost of sales (cost of stock purchased)
- Gross profit
- Operating costs (line by line costs e.g. wages, training, travel, heat and light, equipment, repairs, credit card charges, etc. where these apply)
- Depreciation on capital (should this apply)
- Net Profit

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

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

Key Performance Indicators

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

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

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

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

Gross Profit Margin

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

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

Actions to help achieve this include:

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

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

Price Point Policy

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

Budgeting

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

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

Stock Purchasing Budget

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

BUYING AND MERCHANDISE

Buying Policy

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

Product Sourcing

New products should be selected via various sourcing methods including:

- Trade fairs
- Visits to other shops in the cultural sector
- Existing suppliers and trade catalogues

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

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

The Merchandise

The strategy for the product offer at both museum shops should take note of a number of factors including:

- Product should be sourced to appeal to the visitor types at the museums, including locals where the shop is a destination in its own right for repeat visits.
- Product should be sourced across a range of price points to ensure there are affordable items for children, but there should be sufficient items at higher price points too to raise transaction values.

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

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

- **Books:** ensure this category is strong. Books perform well in the cultural sector in spite of discounting from the online specialists and at many museums account for 15% to 20% of sales. In particular increase the selection of titles about local history, “gift”-type titles and titles with relevance to culture, art, history and heritage. Suppliers such as Shire (www.shirebooks.co.uk), and Bookspeed (www.bookspeed.com) should be considered. The museums could have a reputation in the two towns for having the most impressive selection of local and heritage related books in the area, especially as the bookshop in Hoddesdon has now closed. Ask local authors to sign their books: this adds interest and value!
- **Greeting cards:** this is also a very successful category in cultural shops and a greeting card offer should be introduced. The shops could build a reputation for stocking the most interesting range of cards in Hoddesdon and Waltham Abbey. The cards should be blank, rather than “occasions” cards.
- **Fossils and gemstones:** build an authoritative offer for Lowewood Museum from leading supplier British Fossils (www.britishfossils.co.uk).
- **Accessories:** consider introducing scarves, for example Peony, as at Courtauld Gallery, (www.peonyonline.co.uk) and Bewitched (www.bewitched-accessories.co.uk). Also Signare tapestry bags, as at British Museum, from A C Jade Trading (www.acjade.co.uk). This category would add something very different for the visitor and help raise transaction values. This category performs well in many cultural shops, although space to display these items could be problematic at both museums.
- **Jewellery:** locally made, or museum and art related, jewellery can help raise ATVs and can be presented in a small space.

- **Confectionery:** a small confectionery offer could work well. Among ideas are an own label chocolate bar for EFDM (in view of higher visitor numbers) from House of Dorchester (www.hodchoc.com), candy canes in glass jars and packs of traditional sweets from Original Candy Co (www.originalcandyco.com) and chocolate ammonites, which sell superbly at Dorset County Museum (Chocorassics Tel: 01297 444156) for Lowewood Museum.
- **China:** mugs generally sell well in museum shops and are a good core line.
- **Children's Lines:** ensure quality level is high, for example look at traditional games from House of Marbles (www.houseofmarbles.com).
- **Pottery at Lowewood Museum:** It has been suggested that items made in the pottery at Lowewood Museum could be sold in the shop. This may be possible but the items would need to fit the buying policy in terms of quality and appropriateness and would also need to be priced to deliver realistic margins. Display space is also very limited. If appropriate items are identified in the future and space is available then a small trial on a "sale or return" basis is advised. Such items from local craft makers are great for adding interest, but they must earn their keep and justify the display space.

Bespoke and Exclusive Product

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

Among other things it is important to:

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

Museum-Branded Merchandise

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

Guide Book

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

Stock Control

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

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

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

Location and Shopfitting

Lowewood Museum

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

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

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

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

Recommendations include:

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

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

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

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

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

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

Epping Forest District Museum

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

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

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

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

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

The Garden

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

VISUAL MERCHANDISING AND DISPLAY

Standards

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

Descriptive Ticketing

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

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

MARKETING AND SIGNAGE

Signage

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

Website

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

Literature

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

Online Sales

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

APPENDIX II – IMAGE LICENSING REPORT

REVIEW OF THE CURRENT OFFER - WHERE ARE WE NOW?

Museum Collections

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

Lowewood Commercial Offer

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

Image Digitisation and Delivery

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

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

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

Recommendation

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

WHERE DO WE WANT TO BE?

Primary Objectives for Image Licensing Development

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

Access to Collections

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

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

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

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

Recommendation

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

EFDM and LM Brands

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

HOW ARE WE GOING TO GET THERE?

Image Licensing Strategy

A) Product

Images should have the following qualities:

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

B) Preparation

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

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

C) Marketing

Internal image sales

Images should be available via the EFDC website and if possible actively marketed and promoted to local and commercial organisations. The website will need to be developed to facilitate this – there are a number of digital asset management systems available for museum use that might be suitable for this process – for example:

<https://www.ibase.com/picture-library?WINID=1439657126975>.

External image sales

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

Prints

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

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

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

D) Timing

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

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

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

Recommendation

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

CONCLUSION

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

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

DIGITISATION COST ESTIMATES

Flat documents in a series - say a sketch book

Between 250-400 per day capture, 1 day to process and QA

Photographs already indexed in sleeves in a filing cabinet

Between 250-350 per day capture, 1 day to process and QA

Prints taken out of art store individually

Between 50-150 per day capture, 1 day to process and QA

Small object photography (one an hour, 2 an hour, etc.)

Between 20-75 per day capture, 1 day to process and QA

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

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

Guidance for an Image Policy

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

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

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

APPENDIX III – COMMERCIAL BUSINESS MANAGER DRAFT JOB DESCRIPTION

Context

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

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

Role Purpose

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

Directly Responsible to

Museum, Heritage and Culture Manager

Directly Responsible for

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

Main Duties and Responsibilities

Management of Trading Activities

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

Develop New Income Streams

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

Strategic and Business Planning

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

Financial Oversight and Control

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

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

Contracts

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

Internal Relationships

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

- Supervise Work Experience students on placement

Overall Managerial Responsibilities

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

Person Specification

Skills and Knowledge

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

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

Experience

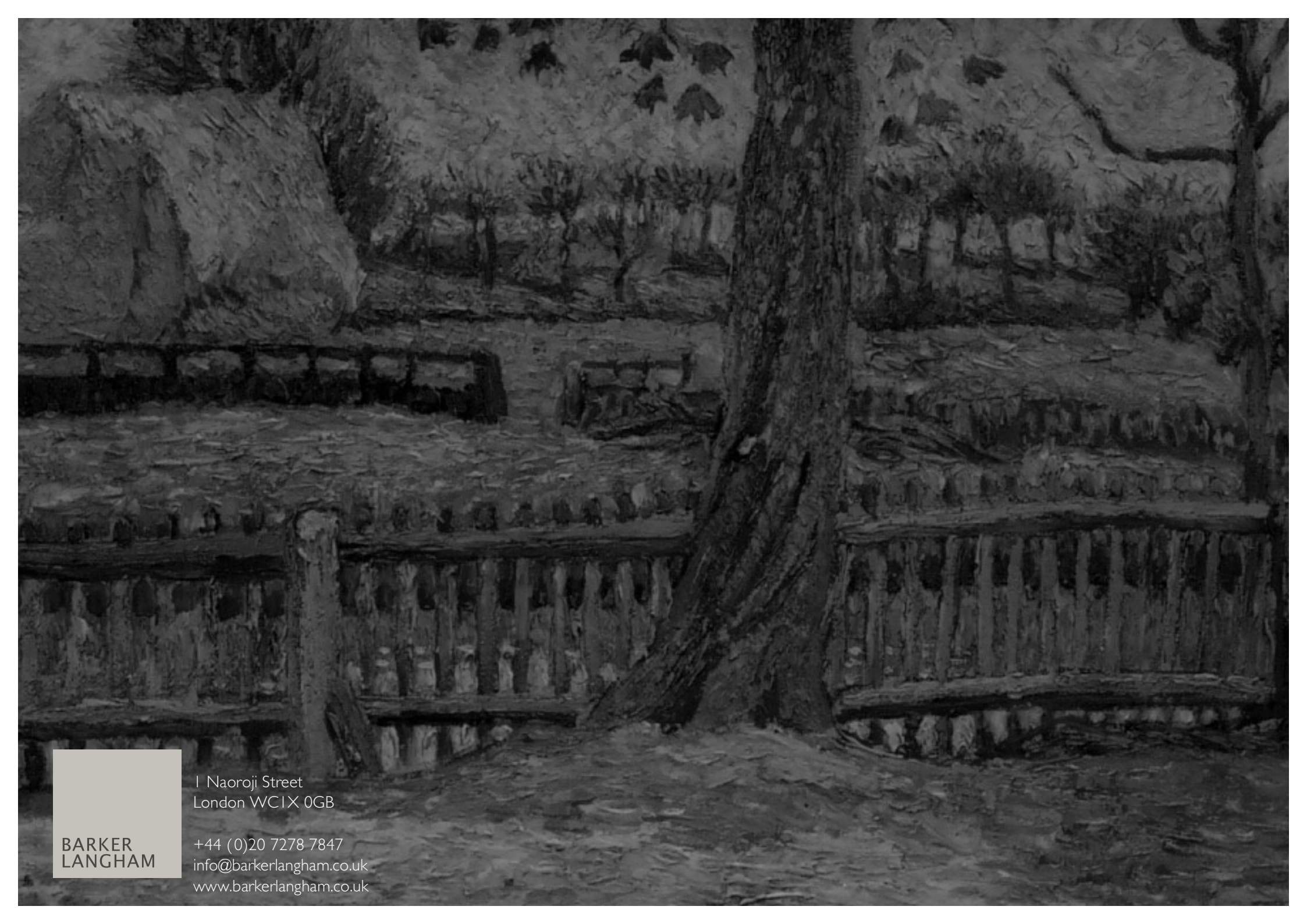
- Minimum 4 years commercial experience, including multi-function responsibility
- Third sector experience, preferably within a museum or gallery environment
- Financial acumen and budget management experience
- Demonstrable experience of working effectively as part of a Senior Management Team and across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

Education, Qualifications and Training

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

Personal Attributes

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



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