

# 'Blue Light Museum' Feasibility Study



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## Executive Summary

The Greater London Authority commissioned this preliminary feasibility study for a 'Blue Light' joint emergency services museum in July 2009. The purpose is to establish the level of support across the London Emergency Services for the initiative, identify issues and risks, to assess the current museum service and collections provision, to assess (in outline) the market and locations for a museum, briefly consider the business case and report on suggested options for governance and management.

The concept of a 'Blue Light Museum' was put forward by the Mayor of London as a result of uncertainty over future funding for the emergency services museums and collections.

The key stakeholders for the report are the Greater London Authority, the London Ambulance Service, the London Fire and Emergency Planning Authority, the London Fire Brigade, the Metropolitan Police Authority, the Metropolitan Police Service and Museums, Libraries and Archives London.

This report includes:

- An appraisal of the current museums and collections, including governance arrangements, collections ownership, offer and resources;
- Stakeholder consultation;
- Potential vision and offer;
- Potential market, visitor targets and audience development;
- Location;
- Governance and management;
- Business model;
- Options and possible scenario.

The Metropolitan Police Service has four museums and exhibition sites across the city and two further collections sites. These are managed across three directorates. The London Fire Brigade has a well-established museum with collections stores at Southwark and the London Ambulance Service has a museum and collections based at Ilford. All, except the small Metropolitan Police Service display at Empress State Building, are open, on a by appointment or irregular basis. In total the services attract an estimated 12,000 visitors a year, own an estimated 50,000 objects and 45 vehicles, with an annual budget of £247,000. Without long term planning for the collections their deterioration, possible dispersal and loss is a risk.

The stakeholder consultation produced clear support for the idea of a 'Blue Light Museum' and all saw the potential for 'Blue Light' to communicate the commitment of the services to their rich history, present and future. The opportunities for partnership working are recognised, for example in exhibition themes that deal with major historical events and social change. A strong education and community focus was seen as essential. The museum would develop strong partnership working with

all three services education and community teams, to deliver on citizenship, community safety and cohesion priorities. However, there are four key issues:

- Governance and the need to have a model that is acceptable to each service and enables 'Blue Light' to operate effectively.
- A viable, commercially based business case.
- Start up funding, capital funding and sustainable business plan.
- Time and cost to each service to achieve a result.

Two particular issues were voiced by the services about the collections during the consultation:

- Concern that service history and collections knowledge will be lost as a number of the collections custodians and volunteers are elderly.
- A sense of 'being on the back foot' and uncertainty about the future of the collections and services.

National and international museum comparators were looked for. There are at least twenty other Police and Fire museums in the UK, with two in London, and individual emergency service museums in all the main global cities. Currently however, there is not either a virtual or actual joint emergency service museum of the scope envisioned here, anywhere in the world.

The USA based National Emergency Medical Services Museum Foundation runs a virtual museum and aims to bring together services and archives across the USA. It has a three-phase development programme; establish a virtual museum, set up travelling exhibitions, build a museum as a permanent home.

The report considers the current policy context for museums, which ranges across; cultural, economic, social, educational and environmental policy. Key themes are; engaging with education, skills and community priorities; the digital agenda; sustainable business models; 2012 Olympics and Paralympics; contribution to regeneration and tourism, and partnerships. The key threat is recession driven public funding cuts.

A vision for 'Blue Light' needs to be driven by a strong educational purpose that encompasses the rich past, present and future of the services. From the consultation, it is important for the museum to be dynamic and to reflect, and deal with the challenges the services face today. This ranges from issues such as citizenship and safer communities to the 'human' face of the services.

The offer was seen to potentially include:

- Displays and exhibition programme with a strong emphasis on being interactive
- Education and community work
- Family history and archive resources
- Oral history projects
- The full range of visitor facilities
- Collections care and access from archives to fire engines
- Web based resources
- Training and development facilities. From service training to Junior Citizens events and street settings/domestic settings to teach community and health and safety
- A place for awards ceremonies
- Training and employment opportunities such as apprenticeships linked to current service work
- Staff secondments and work placements

A market assessment considered the museum visitor market in London, the tourism market, impact of the 2012 Olympics and Paralympics, competitors and potential visitors. The audience and participants for 'Blue Light' include, Londoners, tourists, schools and young people, and the services workforce.

Potential visitor figures could range from 20,000 to 200,000 plus per year once established, depending on the scale of museum, level of investment, location and transport links. This does not include web or community use. Should the option to develop a new museum be pursued detailed studies of likely visitor use will be required for the business case. Location with the attendant wider cultural offer and transport are crucial factors.

From the consultation a central or east London location is favoured. This is based on the need to:

- Have major footfall
- Have good transport links for Londoners and people coming from outside the city, with ease of transport for schools specifically mentioned
- Be on the tourist itinerary

Possible options for a location in central or east London are identified and discussed with the following observations:

- The need for the service and transport infrastructure to be in place before making a decision to move is critically important, as the *Firepower: Museum of the Royal Artillery* experience at Woolwich has demonstrated;
- Proximity to other cultural and heritage attractions offers advantages of visitor sharing and partnership arrangements.

We recommend that if a new museum is pursued a more detailed study and analysis of locations is undertaken. This will enable the partners to consider location options in the context of the business case, partnership and development opportunities.

Governance and management options are identified. All the services are concerned to minimise financial risk and liability, but to retain control of the collections assets and ensure service views influence museum decision-making. In the light of this and depending on the scale at which the services want to work it is suggested that the following three options could be investigated in more detail and tested for acceptability with the partners.

A charitable company with service representation on the Board and established jointly by the services. The company sets up and manages the museum. As a separate legal entity it bears all risks and retains revenues.

The services invite a charitable and or commercial partner to set up and run the museum. The services give the partner the brand licence and lends the collections on the basis that the partner sets up the management structures, bears the risk and retains the revenues.

The services establish a partnership with another museum to manage the collections and make them accessible through displays and education programmes.

It is clear from the consultation that the funding and business case for 'Blue Light' needs to be approached on a commercial basis. London Region Heritage Lottery Fund has been approached and indicated that, while very interested in the proposal, any potential funding from them would be as part of a mix of funding partners, and probably as a minority funder. The potential for commercial development partners therefore needs to be investigated.

A sustainable and viable business case would need to be linked to a high volume of visitors and income generation from trading, including retail on site, on line and catering, plus event and education income. A strong educational mission would support unlocking grant income for learning and community programmes. The approach and requirements of a business model to address these issues are laid out.

Five 'Blue Light' options are put forward for consideration these are:

- Status Quo
- Partnership with another museum
- 'Blue Light' partnership
- 'Blue Light' on line
- 'Blue Light' museum

These options are not mutually exclusive. Options 2 and 3 could also include a citywide partnership of museums with emergency services collections and an annual focal point with a 'Blue Light' festival. Creating a citywide 'Blue Light Museum'. It

would also be possible to combine 3 and 4 to give a staged approach that enables the services to 'test the water' and minimise risk. If this approach was found to be successful and there was evidenced demand for a new museum the partners could progress to 5.

A scenario is suggested to illustrate how the most ambitious options may be achieved and what success might look like.

The options presented would enable 'Blue Light' to have a much greater impact than the individual service museums and collections currently have. This includes the opportunity to deliver on key social issues such as citizenship and community safety, opportunities presented by digital media, a role in London's regeneration, contributing to London's tourism offer and economy and the services London, national and international profile.

In conclusion, if no action is taken the services will stagnate as they will have limited ability to develop and reach full potential. If no action is taken to address collections care and management facilities and capacity, it can be safely assumed that within ten years the collections will have suffered great losses. The rich history, personal stories and impact of the services in shaping London in the past, today and in the future will remain invisible to Londoners and the rest of the world. Next steps propose how 'Blue Light' can become reality.

The partners need to move beyond agreeing 'Blue Light' is a good idea. There needs to be a commitment to action and agreement on how the project will be led and driven. The initiative will otherwise fail.

## Introduction

The Greater London Authority commissioned this preliminary feasibility study for a 'Blue Light' joint emergency services museum in July 2009. The purpose is to establish the level of support across the London Emergency Services for the initiative, identify issues and risks, assess the current provision and to consider the business case and options for governance and management.

The concept of a 'Blue Light Museum' was put forward by the Mayor of London as a result of uncertainty over future funding for the emergency services museums and collections.

The key stakeholders for the report are the Greater London Authority, the London Ambulance Service, the London Fire and Emergency Planning Authority, the London Fire Brigade, the Metropolitan Police Authority, the Metropolitan Police Service and Museums, Libraries and Archives London.

Central to the study has been extensive stakeholder consultation across each service from governing body members, senior managers, museum staff and staff delivering education and community work. All have supported the proposal and saw the potential for 'Blue Light' to communicate the commitment of the services to their rich history, present and future. The opportunities for partnership working are recognised, for example in exhibition themes that deal with major historical events and social change, such as the Blitz and the role of Women in the services. However, there are four key issues:

- Governance and the need to have a model that is acceptable to each service and enables 'Blue Light' to operate effectively;
- A viable, commercially based business case;
- Start up funding, capital funding and sustainable business plan;
- Time and cost to each service to achieve a result.

## Scope of the feasibility study

The objectives of the study are to:

Assess the feasibility of a partnership or merger of the collections held by the London Fire Brigade Museum, London Ambulance Service and the various branches of the Metropolitan Police Service.

Identify, evaluate and make recommendations on potential delivery models for a 'Blue Light Museum'.

Identify, evaluate and make recommendations on potential locations for the 'Blue Light Museum'.

This includes:

- An appraisal of the current museums and collections, including governance arrangements, collections ownership, offer and resources
- Potential vision and offer
- Potential market, visitor targets and audience development
- Location
- Governance and management
- Business Model
- Policy context
- Issues and risks

This report identifies the feasibility, or not, of bringing the collections together. It includes the strengths, weaknesses, opportunities, risks and acceptability of potential delivery models and location options.

It also makes a funding and business model assessment. This includes the benefits of the museum to the people of London, the tourism potential and the place of the 'Blue Light Museum' in the international museum and heritage context.

If it proves possible to bring these museums and collections together, the potential exists for creating a major new museum, visitor attraction and educational resource in London. This would fit well with the services' global profile and the ambitions of Mayor of London's 'Cultural Metropolis'.

## **The Stakeholders**

### **Greater London Authority**

The Authority provides strategic citywide government for London and has a directly elected Mayor and a separately elected London Assembly.

The Mayor has an executive role and leads the preparation of statutory strategies on transport, spatial development, economic development and the environment and sets budgets for the Greater London Authority, Transport for London, the London Development Agency, the Metropolitan Police and London's Fire services.

The London Assembly has a scrutiny role in relation to the Mayor's decisions and activities. The Assembly is also able to investigate other issues of importance to Londoners, publish its findings and recommendations, and make proposals to the Mayor.

The Greater London Authority's main areas of responsibility are; Transport, Policing, Fire and Emergency Planning, Economic Development, Planning, Culture, Environment and Health.

### **London Fire and Emergency Planning Authority**

The London Fire and Emergency Planning Authority consider and make decisions on key London Fire Brigade matters such as strategy, policy and the Brigade's budget.

There are 17 members of the Authority appointed by the Mayor of London. Eight are nominated from the London Assembly; seven from the London boroughs and two are Mayoral appointees.

### **London Fire Brigade**

The London Fire Brigade is the largest fire and rescue service in the UK and aims to be a world-class fire and rescue service for London, Londoners and visitors.

The London Fire Brigade employs approximately 7,000 staff of which 5,800 are operational firefighters and officers. They are the third largest firefighting organisation in the world, covering the 1,587 square kilometres of Greater London.

### **Metropolitan Police Authority**

The Authority has a strategic role and is not responsible for the day-to-day delivery of policing, which is the responsibility of the Metropolitan Police Service. The Metropolitan Police Authority scrutinises and supports the work of the Metropolitan Police Service and sets and monitors the annual police budget. Approximately 78% is provided by central government, while the rest comes from council tax raised in London by the Mayor.

The Authority works closely with the Metropolitan Police Service and its partners, including London's 32 borough councils, crime and disorder reduction partnerships and other agencies in the criminal justice system.

The Authority has 23 members, 12 from the London Assembly, including the Mayor of London, who is Chair of the Authority, and 11 independent members, one

appointed directly by the Home Secretary and the others through an open recruitment campaign.

### **Metropolitan Police Service**

The Metropolitan Police Service is the largest of the police services that operate in Greater London; the others include the City of London Police and the British Transport Police. The Service covers an area of 620 square miles and a population of 7.2 million.

The Metropolitan Police Service is one of the largest police services in the world employing more than 33,000 officers together with about 14,200 police staff, 270 traffic wardens and 4,700 Police Community Support Officers. The Service is also supported by more than 2,500 volunteer police officers in the Metropolitan Special Constabulary (MSC) and its Employer Supported Policing (ESP) programme.

The Service works in conjunction with neighbouring forces but has particularly close relationships with the other forces that police in London. The British Transport Police, who are responsible for policing on the rail and tube systems and the City of London Police, who cover the area within the boundaries of the Corporation of London.

### **London Ambulance Service**

The London Ambulance Service is the busiest emergency ambulance service in the UK, which provides free healthcare to patients at the time they receive it. They are the only London-wide NHS Trust.

The Service has working relationships with St John and the Red Cross, particularly in the case of major or large incidents. Also operational relationships with the Helicopter Emergency Medical Service and the Royal National Lifeboat Institution, who operate fast response rescue boats on the Thames.

The Service has more than 4,500 staff, who work across a wide range of roles based in 69 ambulance stations serving more than seven million people who live and work in the London area.

### **Museums, Libraries and Archive Council London**

MLA London is the strategic regional development agency for museums, libraries and archives in London. Funded by the Museums, Libraries and Archives Council, they provide strategic leadership and act as an influential advocate for museums, libraries and archives. Their role is to gather and disseminate evidence and research about museum, libraries and archives impact and needs.

## Current position

The following provides an overview of the museums, collections and service provision across the Metropolitan Police, London Fire Brigade and London Ambulance Service. Details are provided in Appendix 1.

Two particular issues were voiced by the services about the collections during the consultation:

1. Concern that service history and collections knowledge will be lost as a number of the collections custodians and volunteers are elderly.
2. A sense of 'being on the back foot' and uncertainty about the future of the collections and services.

Below is summary of the overall size of collections. This is based on estimates given by the collections curators and volunteer custodians. The London Ambulance collections are estimated at between 3,000 and 5,000, which is indicated as 4,000 below. It has not been possible to put a figure on their photographic collection, which is currently being documented

Metropolitan Police Service	28,500 objects
London Fire Brigade	17,500 objects
London Ambulance Service	4,000 objects
Total	50,000 objects

Vehicle collections are:

Metropolitan Police Service	13 vehicles
London Fire Brigade	17 vehicles
London Ambulance Service	15 vehicles
Total	45 vehicles

It should be noted that other Museums across London hold material relating to the emergency services. These collections include:

- Museum of the City of London Police
- The Museum of the Order of St John
- Museum of London
- London Transport Museum
- London Borough museums

One suggestion from an external consultee was the mapping of the emergency services heritage across London to include collections, buildings and sites.

Assessing visitor figures has not been straightforward and in some cases there are no figures. The following summary is based on the year 2008/09, and paid admissions and estimates. It excludes community events that collections such as vehicles may have been taken to.

Metropolitan Police	about 7,150 visits
London Fire Brigade	5,011 visits
London Ambulance Service	about 700 visits
Total	12, 099 visits

Below is a summary of the 2008/9 budget provision for the museums and collections.

Metropolitan Police Service	£105,000
London Fire Brigade	£ 92,085
London Ambulance Service	£ 50,650
Total	£247,735

It has to be observed immediately that these operations are relatively small scale and do not currently form a sufficient base from which to 'leap' to the Blue Light vision without considerable additional support.

### **Metropolitan Police Service**

The Museum Advisory Board oversees the acquisition and care of the Metropolitan Police collections and dispenses a small grant of £10,000 from the Metropolitan Police Authority to carry out this work. The Advisory Board includes a curatorial advisor from the Museum of London.

The Metropolitan Police Authority is the governing body for the museums and collections. Different departments of the Metropolitan Police manage the museums and collections. The collections include:

#### The Thames River Police Museum, Wapping Police Station

The museum is housed in old carpentry workshop and opened as and when required, with voluntary staffing by two ex-servicemen. The collections include uniforms, equipment, books, paintings and models relating to river policing. Services include group tours, a website, advice and general information for researchers. About 20 groups visit the museum each year and there were 900 visitors at the 2009 Open House. <http://www.thamespolicemuseum.org.uk/museum.html>

The collections is part of Central Operations.

Mounted Branch Museum, Imber Court Training Facility, Thames Ditton, Surrey

The museum is housed in a small room and open for groups by appointment. An ex-serviceman staffs it. The collections include uniforms, photographs, documentation and livery. User numbers are not recorded. The history of the Mounted Branch and photographs from the museum are on the Mounted Branch website. <http://www.met.police.uk/mountedbranch/history.htm>

The collection is part of Central Operations.

Metropolitan Police Historic Collections, Charlton, South East London

The collections are housed on the ground floor of a secure warehouse with archives and office space on the first floor. There are three full time staff supported by a proactive Friends group. The collections include fine art, sculpture, uniforms, equipment, photographs, books, weaponry, street furniture, personnel records, Police orders and the Commissioners Library. A small display of the collections was opened in 2009 at Empress State Building, Earl's Court and has 25 to 30 visitors a day. The displays also promote careers and recruitment. Safer Neighbourhood teams use the collections regularly at open days and community events. The Friends are completing an HLF funded oral history project. Other services include a website, group tours, family history research support, a research room, collections included in on line Open University teachers resources <http://www.open.ac.uk/Arts/history-from-the-police-archives/Met6kt/welcome.html>.

The current lease on the property is due to expire in autumn 2010, and various relocation options are being explored. The collections only occupy a small part of a large space used for other MPS storage. Provision has been made for the collection to be housed as part of the larger relocation project.

The collection is part of the HR Logistical Services Business Group and is managed by the Income Generation Unit. The cost of staffing and storing the collections in 2008/9 was £105,000.

Metropolitan Historic Vehicle Collection, Teddington

The collections include 15 motorbikes and vehicles, cared for and maintained in working order by volunteers. The vehicles are used at open days and community events run by the Safer Neighbourhood teams. An event in summer 2009 in Sutton attracted up to 1000 people. <http://www.met.police.uk/history/archives.htm>

The collection is part of the HR Logistics Business Group and jointly managed by Transport Services and the Traffic Operational Command Unit.

Crime Museum, New Scotland Yard

The collections are kept in a controlled environment and include historical and recent material relating to serious crime; some of the items are classed as evidence.

Managed by a dedicated sole curator, the collections are used to train detectives and are not open to the public or accessible to anyone under 18.

[http://www.met.police.uk/history/crime\\_museum.htm](http://www.met.police.uk/history/crime_museum.htm)

The collections is part of the Specialist Crime Directorate

Up to 1984 the core historical collections were housed and exhibited at the Bow Street Museum, visiting was by appointment. The building closed and the collections were moved to their current location at Charlton. Plans were developed to create a new museum at Bow Street. These did not progress due the Metropolitan Police Authority not having the legal powers to set up and run a museum. The site has been sold for development.

### **London Fire Brigade Museum-Southwark Training Centre**

The museum is housed in an historic building with seven display rooms, an Appliance Hall and five small stores. There are between 15,000 and 20,000 items in the collection including, uniforms, a wide range of fire fighting equipment, paintings, medals, personal memorabilia, photographs, models, library and archives. There are also 17 appliances including manual pumps and fire engines. The museum receives between 50 -100 new objects every year. It should also be noted that the Brigade also has a photographic collection stored separately from the museum. The museum is in the process of applying for Museum Accreditation from the Museums, Libraries and Archives Council. Accreditation is a formal recognition of a museums achieving agreed standards for the care and management of museum collections.

The displays cover the history of the service and key people in the development of the London Fire Brigade, World War 2, technology and innovation and major incidents. The museum is open by appointment to groups and for schools visits. Total visits to the museum in 2008 were 5,011. Schools work is focused on year 7 when the Great Fire of London is studied. About 2,000 school children visit the museum each year. The museum also has a long running partnership with a community group who support stroke victims. Other services include a library, research facilities and support, website and shop. The museum charges admission for all visitors including schools. <http://www.londonfire.gov.uk/OurMuseum.asp>

The museum is staffed with two curators and a team of nine volunteers. The museum is governed by the London Fire and Emergency Planning Authority and managed as part of the London Fire Brigade's Communications Department. The net annual budget for 2008/9 was £92,085. The museum generated £19,592 in income.

The museum has previously explored partnerships and museum re-location. In 2006 discussions were held with the Museum of London, which did not progress due to space constraints and costs. Similar discussions with the Imperial War Museum and the Kew Bridge Steam Museum also ended due to lack of space at these museums. The RAF Museum in Colindale felt that the collections were too small to incorporate

and suggested a partnership with other emergency services collections. When the museum was threatened with closure Crossness Pumping Station approached the service, but did not progress due to the costs of building work. The Worshipful Company of Firefighters also approached the service. However, funding was an issue.

### **London Ambulance Service-Ilford depot**

The museum is housed in two rooms that are within the workshops of a working ambulance station. The vehicles are kept in the yard with most in the open. Archives are kept in separate room and in filing cabinets in the main workshop space. The collections are estimated to be between 3,000 and 5,000 objects of emergency medical equipment, uniforms, medals, signage, logbooks and 15 vintage vehicles. The scale of the photographic collection is unclear and it is in the process of being catalogued and digitised.

The museum is open for group visits, with between 600-800 visits per year. It has a web presence on the London Ambulance Service website.

[http://www.londonambulance.nhs.uk/about\\_us/who\\_we\\_are/our\\_story/visit\\_our\\_museum.aspx#collections](http://www.londonambulance.nhs.uk/about_us/who_we_are/our_story/visit_our_museum.aspx#collections)

There is a paid member of staff and part time museum qualified volunteer, who manages the archive. The museum is governed by the London Ambulance Service Trust Board and managed as part of the London Ambulance Service's Events, Schools and Media Resources department. The annual budget in 2008/09 was £50,650.

In July 2009 Brendan Boyle Architects undertook a brief assessment of the space requirements for museum based on the collections at Ilford. In their view the current space of 750m<sup>2</sup> would need to be expanded to 1,650m<sup>2</sup>. This does not include parking or other visitor amenities.

### **Collections Management Issues**

Overall, the collections appear to be well cared for and managed. However, due to various threats current arrangements are generally not sustainable. Across the six collection locations detailed above, all bar the vehicles collection at Hampton face uncertain housing futures – either their current accommodation is not guaranteed beyond another year or so and without alternative arrangements in place, OR the accommodation is not suitable or in need of immediate repair. On top of the more practical issues relating to housing and storage, the management, funding and general support for many of the collections is also lacking. This long term underinvestment has led to a lack of cataloguing and organisation which in the long term will most certainly lead to a loss of collections or collections condition and information. The uncertain futures faced by some of the collections has led to a sense of urgency and an almost 'paranoid' concern on the part of some of the

current custodians. **Without long term planning for the collections their dispersal and loss is almost certain.**

In addition to the above, threats facing the future staffing of the collections also exist. Except for the London Fire Brigade Museum and the Metropolitan Police Historical Collections, which have paid staff, enthusiasts or volunteers (who are normally retired ex-service personnel) manage and curate all the other collections. Although they have managed very well to date, this system is not appropriate for the long term – the baton will need to be passed at some point and there are few people waiting in the wings. In addition to this, information held by the current custodians needs to be gathered and stored securely for the future.

The collections held by the Fire, Ambulance and Police services are truly unique and internationally significant. Their potential to generate income and wide appeal are noted and are commended upon as key assets to the future of the Blue Light Museum.

Without the following actions it can be safely assumed that within ten years the collections will have suffered great losses:

- A cross-service collections group should be set up which can share information, skills and resources;
- All collections need a conservation management plan to include collections management plans, funding needs and conservation requirements;
- Each of the services should commit to providing appropriate storage until at least 2013;
- Current custodians should be invested in, and either trained further or provided back up from professional museum/collections personnel.
- The threat to these collections and the information associated with them is a real and present danger.

### **The National context: UK Emergency Services Museums**

Across the UK there are at least twenty other museums focusing on the Fire, Police or Ambulance services (see Appendix 2). There is one joint service Fire and Police Museum in Sheffield. These museums are mainly in cities such as Manchester, Liverpool, Glasgow, Edinburgh and Belfast.

London has two other emergency service museums, The Museum of the City of London Police and the Museum of the Order of St John (currently closed for refurbishment). It should also be noted that many of the London Borough museums,

the Museum of London and London Transport Museum also have important collections relating to the emergency services.

Most of the museums are small and are, either charitable trusts, such as the Glasgow Police Museum, or run by the service, such as the Greater Manchester Police Museum. Where visitor figures are available some museums attract up to 10,000 visitors per year. Essex Police Museum and the Museum of the Order of John have had Heritage Lottery Fund investment, with the latter receiving £1.53 million.

The emergency services are often the theme of displays and special exhibitions such as *Spirit of the Blitz. Liverpool in the Second World War (2003-04)* at the Merseyside Maritime Museum. There also a number of jails and courts open as museums focusing on crime and punishment, for example the Galleries of Justice Museum, Nottingham and Inveraray Jail in Argyll.

The UK Fire Heritage Network established in 2004 includes museums, fire heritage collections and fire service enthusiast groups across the country. The network is focused on supporting members and promoting the study and preservation of Britain's fire service history.

### **International Emergency Services Museums**

Internationally, Police and Fire museums are most common. The Fire Museum Network covers over 200 fire museums in USA and Canada, but also has members in Europe, Australia and New Zealand (see Appendix 3). The network was initiated from within the International Association of Fire Chiefs. It appears that often the emergency services museums are volunteer run and set up by an individual or group of enthusiasts, with a predominantly local or regional focus.

As in the UK, the services are the subject of exhibitions and events, for example the *Emergency Services Show 2008 and Emergency Services Day 2009* at Brooklyn Museum and *Help is Here* at New York State Museum in 2005.

A search of global cities indicates that most have Police and Fire museums for example, New York has the NY Police Museum, NY City Fire Museum and FASNY Museum of Firefighters; Tokyo has a Metropolitan Police Museum and Fire Museum.

In New York the Police Museum is managed by a Board of Trustees, with displays over four floors and an education programme with a strong emphasis on schools, communities and safety. Admission is charged and 88% of the museums funding comes from individuals, corporations and foundations. The exhibitions include *Policing a Changed City* which focuses on the aftermath of 9/11 and how policing in New York has changed with new technology and intelligence and community outreach. There is also a Hall of Heroes that commemorates officers who have lost their lives in the line of duty.

A Board of Trustees also manages the New York Fire Museum, based in a restored Fire Station. 9/11 is also an exhibition theme and the education programme has a strong emphasis on fire safety. Both museums have on line shops selling branded goods.

The National Emergency Medical Services Museum Foundation runs a virtual museum and aims to bring together services and archives across the USA. It has a three-phase development programme; establish a virtual museum, set up travelling exhibitions, build a museum as a permanent home. Fund raising is actively promoted on the website <http://www.nemsmf.org/>.

From the web-based research it appears that there are currently no virtual or actual joint museums for Police, Fire and Ambulance services anywhere in the world.

## Consultation

Across the services 63 people have been interviewed either face to face, by telephone or focus group (see Appendix 4 for a list of consultees). A further 10 people outside of the services have also been interviewed. All were asked to consider:

- The opportunities that 'Blue Light' presents
- The issues and risks
- Governance and management
- Location, audience and offer
- Overall support and potential contribution

The interview reports form part of the feasibility study archive.

The following is a summary of views by service.

### **Metropolitan Police Service and Authority**

Across the MPA and the MPS there is support for the idea, this ranges from very enthusiastic, to a more cautious approach. Interviewees recognised that the opportunities are:

- Better use of the collections and more opportunity to promote the history of the service
- Increased access both physical and virtual
- Promotion of the service including recruitment and improving public perception
- Deliver and add value to current education and community work, for example in safer communities and citizenship programmes
- Potential to generate income for MPS
- Work in partnership with the other services.

However the MPA are not legally empowered to set up, finance and run a museum. There is also a duty to maximise their assets, as is the case with the other services. Some consultees expressed concern that the service had been down this road before with the Bow Street museum.

The risks fell into four areas financial, legal, reputational and organisational.

#### Financial

- Lack of funding available and the MPA and MPS are being asked to make budget reductions
- Running museums is not part of their statutory function
- Cost of staff time and actual time needed to set up Blue Light
- Set up costs would not be recoverable
- Future financial liability should Blue Light fail

### Legal

- Clarity over collections ownership and future ownership of the current collections.
- Issues relating to the MPA and MPS legal powers
- Potential loss of control depending on the governance structure

### Reputational

- Londoners would not accept the costs and question why money is being spent on a museum when budgets are being reduced and there might be fewer police on the streets etc.
- Brand and quality management
- Damage to reputation if Blue Light failed

### Organisational

- The need for Blue Light museum management to have professional and public values in keeping with the services they represent
- Potential service 'protectiveness' to collections
- Inter service rivalry creates a barrier to effective partnership working

### **London Fire Brigade**

Across the Fire Brigade there is positive support for Blue Light. To date their view is positive, but tempered with an understanding of the current financial position.

There is a strong sense of support and value for the current museum and concern for its future viability. The problems of limited public access, disabled access and space for education work are accepted. The opportunities are similar to those expressed by the MPA and MPS:

- Better and increased access to the collections
- Better communication about the past, present and future of the Fire Brigade through displays and education work
- Deliver and add value to education and community programmes such as
- Junior Citizens, which is a joint emergency service programme
- Links to service training and recruitment
- Partnership working across the services

The risks identified cover the four areas above and express the same concerns.

### Financial

- Lack of funding available from the service as they have to make budget reductions
- Staff time and cost to achieve decisions and a result

### Legal

- Clarity over collections ownership and future ownership of the current collections.
- The time taken to agree legal structures, governance and management would block or stop progress

### Reputational

- Damage to the service if 'Blue Light' failed

### Organisational

- Crucial to 'Blue Light' success and impact is achieving and sustaining the services 'buy in'
- There may be a viable business plan but the right people are needed to deliver it.

### **London Ambulance Service**

Across the service there is strong support for 'Blue Light' and a sense that while there are risks and issues they present challenges to be resolved. The service is willing to commit to resolving these and views 'Blue Light' as building on the joint work that the emergency services already carry out.

There is concern for the current collections care, storage and access and recognition of the need for change. The opportunities 'Blue Light' presents echo the MPS and LFB and include:

- Better care and use of the collections
- Efficient use of resources in joint collections care and access
- Service promotion and recruitment
- The ability to achieve more by working together, for example in education and community work

The risks also cover the same ground:

### Financial

- Funding to set up and run 'Blue Light'
- Service funding is focused on delivering 'patient care'

### Legal

- Clarity over collections ownership and future ownership of the current collections.
- Parity of 'voice' for each service from governance to management and delivery.

### Reputational

- Damage to reputation is 'Blue Light' fails

### Organisational

- Achieving 'buy in' across the services and 'taking people' with the proposal.
- The need for 'Blue Light' to have a clear vision and focus

In summary there is a strong consistency of views across the services as to the opportunities and risks. While 'Blue Light' has the potential for major impact and to be 'a living museum that grows and changes with a strong educational purpose, showing what it is like to be in the services and the challenges they face', no one is underestimating the financial challenge.

Views were sought from the Museum of London and London Transport Museum. The story of the emergency services is London wide and should be told London wide, for example through exhibitions and displays across the city, not necessarily just in a single museum. Other museums across London have collections relating to the Services. The educational potential and purpose was recognised. However, the demand for another museum in London needs to be tested and an approach based on partnership development and incremental development may be more successful.

### **Issues**

#### **The Crime Museum**

There are strong views on the role and place of the Crime Museum in 'Blue Light'. These revolve round two views:

- It will attract visitors.
- It would be sensationalist and there are victims and their families to consider.

'Blue Light' does not inherently need the Crime Museum to attract visitors; the Services personal stories and big history do that. It is however, important for discussions about the Crime Museum not to distract or be a barrier to the services jointly progressing 'Blue Light'

#### **Intellectual property**

The detailed business case for 'Blue Light' will need to assess the income generation potential from trading. All the services have considerable potential in the intellectual property of the collections, which requires investigation. The MPS have recently developed a trading brand 'New Scotland Yard' and are using this to generate income as the service has an objective to increased income generation.

This is both a source of potential conflict and benefit to the services as traded income will be important to the revenue of 'Blue Light'. Issues round licensing will need to be set out and agreed.

## Policy Context

The cultural policy context (see Appendix 5) that informs the proposed 'Blue Light' museum includes a number of players:

- Department for Culture Media and Sport
- Greater London Authority
- Heritage Lottery Fund
- Museums, Libraries and Archives Council
- Arts Council England
- English Heritage

Other major factors include the Olympic Games and the Cultural Olympiad; the Museums, Libraries and Archives Council's Renaissance programme and the London Museums hub.

In 2006 Museums Libraries and Archives London produced a strategy that identified a number of strategic external and internal drivers.

The external drivers refer to political and public expectations and include:

- The need to respond to cultural diversity, the interests and access needs of our diverse communities, equalities agendas and social inclusion;
- The importance of the children and young people agenda especially as emphasised by government;
- The economic and social implications of the London 2012 Olympic and Paralympic Games;
- The high profile role of museums in maintaining levels of tourism and economic impact in the capital;
- The importance of regeneration initiatives in key neighbourhoods and broader issues about spatial development in London;
- The need to respond to the Government's skills for life strategy;
- The opportunity to support the DfES' e-learning strategy;
- The need for museums to respond to the local government modernisation and improvement agenda;
- The opportunity for Independent museums to address advice needs and longer-term financial stability through a process of voluntary sector engagement.

The internal drivers are described as those that affect museums ability to react to the external strategic drivers above. These include:

- Ensuring that museums are able to cope with continuing financial pressures;
- Developing audience intelligence to enable museums to respond to a number of the external strategic drivers listed above;
- The need to develop strategies to link museum collections with public engagement;
- The need to provide museums with appropriate advice and support;

- The need to develop museum workforce skills and diversity;
- The need to support and co-ordinate networks and partnerships among London's museums.

In addition, the role of partnership has become increasingly important. This is seen in the establishment of joint museum services such as Tyne & Wear Archives and Museums; Colchester & Ipswich Museums as well as a potential joint museum service shared by Worcestershire and Worcester. Partnerships are also important for audience development and service delivery with museums working with a range of bodies across Children's and Adult's services in Local Authorities, in education and skills development and regeneration projects.

The recently published Museums, Libraries and Archives Council's vision and action plan for English museums (2009) confirms the importance of the drivers above and also includes the need for excellence, responding to the digital agenda, museums as International ambassadors, the need for sustainable models for business and governance and change, particularly in how the public sector delivers services.

*Cultural Metropolis* (2008) the Mayor's priorities for Culture for 2009-2012 highlights the importance of young people and widening access and participation in culture, education and skills development, cultural provision the outer boroughs, 2012, the built environment and government support for culture in London.

On a wider level culture and creative industries are seen as contributing to economic, employment, skills, social and environmental agenda. This is seen in the major regeneration and development opportunities and projects across London for example Thames Gateway and Kings Cross and skills development opportunities such as Apprenticeships (Creative & Cultural Skills 2009).

### **Climate for new museums**

The most immediate threat to the cultural and creative industries is the prospect that a large number of organisations may close. Driven by the recession, major cuts in public funding are anticipated across both central and local government. Local government is likely to focus on key priorities such as health, education and public safety and shrink its statutory provision commitments and development functions, with 'no improvements to existing resources'. This agenda is also being driven by public sector modernisation with increased citizen input into decision-making and the role of Local Authorities as facilitators.

Future reinvestment in non-statutory cultural functions will be inhibited; risk appetites will diminish; authorities will have trouble match funding current projects and be reluctant to consider future capital investments. The loss of revenue means that fewer people will manage cultural provision with fewer resources. Partnership funding will increasingly become the obvious option. Returning to the present status quo could be a long time off.

Such anticipated circumstances are forcing certain agencies to contemplate the kind of roles that they might have to assume in the future. The Heritage Lottery Fund, for example, has considered the prospect of becoming the last resort for saving heritage. Anticipating the loss of high level of partnership funding across a multitude of projects, it may find itself supporting fewer projects at a higher rate (Selwood forthcoming).

The implications for a potential 'Blue Light' museum include the importance of a people and community focused programme, the opportunity to deliver on key social issues such as citizenship and community safety, opportunities presented by digital media, a role in London's regeneration and tourism. While the funding challenges are considerable making decisions about museum development based on a sustainable commercial based business case is a strength.

## The potential vision and offer

This should be driven by a strong educational purpose that encompasses the rich past, present and future of the services. Many of the consultees expressed the need for the museum to be dynamic and to reflect and deal with the challenges the services face today. This ranges from issues such as citizenship, safer communities, and health promotion to the 'human' face of the services.

The history of the services also reflects and celebrates individuals' commitment and sacrifices, spanning the history of London and how major events have shaped the city. There are also currently 'invisible' stories of the services role in innovation both technological and social.

Other potential partners such as the Helicopter Emergency Service, who have a small collection, would be willing to discuss joint working. It has also been suggested that the story of the Royal National Lifeboat Institution Thames rescue service be included in the Blue Light story.

The offer was seen to include:

- Displays and exhibition programme with a strong emphasis on being interactive
- Education and community work
- Family history and archive resources
- Oral history projects
- The full range of visitor facilities
- Collections care and access from archives to fire engines
- Web based resources
- Training and development facilities. From service training to Junior Citizens events and street settings/domestic settings to teach community and health and safety
- A place for awards ceremonies
- Training and employment opportunities such as apprenticeships linked to current service work
- Staff secondments and work placements

In terms of physical form, if it is decided that a single Blue Light Museum is the way forward, we suggest that the museum might have the following sub-divisions:

Entrance/reception

Zone 1 : exhibitions - the history of the services

Zone 2 : exhibitions - the services today and tomorrow

Zone 3 : temporary exhibition galleries

Zone 4 : learning suite

Zone 5 : work spaces

Zone 6 : open stores

Zone 7 : commercial

**Zone 1** would present the history of the three services, explaining how they developed and their importance in the development of London.

**Zone 2** focuses on the citizenship role of the services – crime, fire, accident prevention and wider health promotion.

**Zone 3** includes the temporary exhibition galleries which are able to (1) mount the Museum's own temporary exhibitions, which need to be sufficiently attractive to encourage repeat visiting; (2) host appropriate travelling exhibitions; (3) host the results of community outreach projects.

**Zone 4** is the learning suite. This includes classrooms for visiting school parties, a discovery centre for interactive learning – accessible from the public galleries – and a lecture theatre/small cinema. In addition, this might also be the location for a suite of seminar rooms, making the museum an attractive conference venue.

**Zone 5** workspaces might include offices, conservation facilities and exhibition preparation spaces.

**Zone 6** is the open stores area. This gives public access to the more presentable items in the reserve collections arranged as in storage but visible and with some minimal information provided. At the moment we are assuming that the less presentable reserve collections will be warehoused elsewhere.

**Zone 7** would include the major commercial elements, vital for achieving viability. The elements within this zone might include shop, restaurant, cafe, hospitality spaces. It would also be the base for online retailing.

## Market Assessment

The market assessment covers the visitor market in London, performance by selected competitors, potential visitors and issues that will affect the visitor market over the next five years. The supporting data and references for this section are in Appendix 5 and 6

### Visitor Market

London has a population of some 7 million people and adults living in London have high rates of museum visiting.

<b>Table 3.11 Have been to a museum in the last 12 months.</b>			
<b>Grouping: Government Office Region</b>			
	<b>% of Adults</b>	<b>Lo</b>	<b>Hi</b>
London	46.8%	44.6%	49.0%
South East	45.1%	42.8%	47.4%
North East	43.7%	40.9%	46.4%
East of England	42.8%	40.2%	45.4%
North West	39.7%	37.3%	42.1%
South West	39.5%	36.9%	42.0%
Yorkshire and Humberside	39.2%	36.7%	41.7%
East Midlands	37.5%	35.0%	40.1%
West Midlands	36.6%	34.1%	39.0%

Source: Attendance of Museums & Galleries, MLA 2007

Museum, Libraries and Archives London analysis of the Taking Part data revealed that the people most likely to visit a museum or gallery in London are:

- 25-44 years old
- White
- Without a limiting disability
- From higher managerial and professional occupations
- Likely to earn over £50,000 than any other income group
- Live in a house with two or more adults and no children.

It is recognised that while London has a very diverse population, that population is not engaging or participating equally in museums and heritage. Increasing access and participation is one of the Mayor's cultural priorities (2008).

Most visits to London museums are made in the central boroughs, where tourism is focused on the nationals and other leading cultural attractions. Ipsos Mori *Place Survey* work (2009) indicates that 24% of people in central London visit a museum more than once a month compared with 8% in the outer boroughs. London

government bodies have now come to recognise the contribution of culture to the outer boroughs social cohesion and regeneration, plus the potential for tourism.

Effort is particularly focused on Thames Gateway, which needs appropriate cultural provision to balance the very high level of investment in new housing (120,000 new homes to be built by 2016). The nine boroughs in the London Thames Gateway (Barking and Dagenham, Bexley, Greenwich, Hackney, Havering, Lewisham, Newham, Redbridge and Tower Hamlets), will house development sites of strategic significance, including parts of the Lea Valley that are near the main campus for the 2012 Olympic Games and Paralympic Games.

For a 'Blue Light' museum this indicates a strong visitor market potential in central London while the visitor market for the outer boroughs will be dependent on the success of regeneration projects.

### **The London Visitor Economy**

In 2008 London attracted nearly 15 million staying overseas visits and over 11 million staying domestic visitors. Tourism helped to support 253,000 jobs and resulted in £22 billion of visitor expenditure in the city; of which £8 billion is generated by staying overseas visitors and over half is estimated by the London Development Agency to be tourism day visitor expenditure. London has more overseas tourists than either Paris or New York and also attracts 150 million day trippers (Cultural Metropolis 2008, 7)

While much of the capital's tourism activity happens in inner London, the outer London boroughs receive just over 30 % of overall visitor spend.

London's visitor economy enjoyed a period of growth in leisure markets from 2002 to 2007. In 2008 there was slight decline in overseas visitors, but an increase in domestic visitors. The city's heritage and culture offer is very influential in choosing to visit and stay.

London also plays an important role in maintaining the health of the UK's visitor economy. It acts as a gateway with 75 % of all visitors to the UK coming through one of London's airports. Forty seven percent of all overseas visitors to Britain stay in London as part of their visit.

The impact of the recession is emerging with overseas tourism across the UK down by 13% in the first three months of the year, visitor spend is unchanged. VisitBritain, the UK tourism development body, suggests that there will continue to be a decline in overseas tourism, possibly by as much as 5%.

While the full impact of the recession is yet to be quantified and future trends identified, London has a strong tourism market that a 'Blue Light' museum would be able to take advantage of.

## London 2012

The 2012 Olympic and Paralympic Games provide London and the UK with a huge opportunity for London's visitor economy to showcase the city, to solidify London's status in traditional markets and challenge preconceptions in new and emerging markets.

There are two types of tourism impacts expected from London 2012:

1. Games related (athletes, officials, sponsors, spectators and media visiting in the run up to and during the Games)
2. Games inspired (additional tourist visits to and business events in London as a result of heightened interest in the destination)

The size and nature of London offers an opportunity to minimise any displacement effect of the Games and attract non-Games related visitors during the Games.

Due to capital development timescales, it is unlikely that a new 'Blue Light' museum would open by 2012. However the existing museums and collections could benefit. This would require marketing. There is also the potential to use 2012 as a focus for joint education and community work, taking advantage of the profile of the Cultural Olympiad programme.

## Competitors

The table below shows London's major attractions.

Attraction	Category	2004	2005	2006	2007	2008	% 07/08	Entry
British Museum	MAG	4868127	4536064	4837878	5400062	5930000	9.8	F
Tate Modern	MAG	4441225	3902017	4915376	5191840	4862581	-6.3	F
National Gallery	MAG	4959946	4202020	4562471	4159485	4207677	1.2	F
Natural History Museum	MAG	3240344	3078346	3754496	3602358	3260731	-9.5	F
Science Museum	MAG	2154366	2019940	2440253	2684945	2705677	0.8	F
Victoria & Albert Museum	MAG	2010825	1920200	2372919	2809900	2420815	-13.8	F
National Portrait Gallery	MAG	1516402	1539766	1601448	1607767	1843266	14.6	F
Tate Britain	MAG	1088005	1738520	1597359	1600000	1618309	1.1	F
Westminster Abbey	WO	1032273	1027835	1028991	1058362	1481150	39.9	12.00
Kew Gardens	G	1063384	1354928	1215206	1319917	1306401	-1.0	13.00
British Library Exhibition Galleries	MAG	DK	1113114	1182393	1355425	1255832	-7.3	F
London Zoo	WI	868958	841586	883092	1108541	1039030	-6.3	F
Imperial War Museum	MAG	754597	730172	696983	744374	865601	16.3	F

St Martin-in-the-Fields	WO	DK	DK	700000	DK	700000	n/a	F
Old Royal Naval College	HP	551362	604597	698348	708892	680520	-4.0	F
Cabinet War Rooms	MAG	306059	311481	284232	293413	282358	-3.8	12.90
Museum of London	MAG	477196	395747	394322	331345	276386	-16.6	F
HMS Belfast	HP	275606	249430	243744	234474	238535	1.7	10.70
Courtauld Gallery	MAG	101200	103700	DK	130506	203506	55.9	5.00
Southwark Cathedral	WO	170000	150000	160000	170000	180000	5.9	F

Source: Visit Britain, Visitor Attractions Trends 2008

The majority of the top London attractions are free, however a comparison with two central London charging museums indicates that substantial visitor figures are achievable. These have been selected because of the size of museum and content.

The Cabinet War Rooms noted above, are managed by the Imperial War Museum and attracted 282,358 visitors in 2008. The current visitor charge is £12.95 per adult, which includes an audio guide. Young people under the age of 16 are free. Based on the education annual report (2008), 52,065 learners took part in activities at the Cabinet War Rooms, of which 44,230 were children. In the same year 7,521 people took part in community learning activities.

In 2008/09 the London Transport Museum attracted 302,000 visitors to its Covent Garden and Acton collections store sites. The museum charges £10 admission with free entry for under 16 year olds. The Transport for London (2009) annual report also indicates 136,000 young people used the museum. This includes delivering Transport for London's Safety and Citizenship programme with year 6 pupils.

The museum benefited from a major capital programme in 2005/06 funded by £9.47 million from the Heritage Lottery Fund, £5 million from Transport for London and £3 million from other fundraising. In 2008/09 the museum generated income of £4.3 million and received £6.4 million from Transport for London.

A contrasting picture is presented by two outer borough museums; the long established Museum of Childhood at Bethnal Green and Firepower, the Museum of the Royal Artillery at Woolwich.

The Museum of Childhood is managed by the V&A and has received major capital investment. It has free entry and attracted 359,400 visitors in 2008/09, of which 60,000 were schoolchildren (V&A Annual Report 2008/09).

Firepower, the Museum of the Royal Artillery opened in 2001 and attracted nearly 20,000 visitors in 2008 (SDA report) with admission charges of £5.00 for adults and £2.50 for children. It has faced financial challenges partly because of being an 'early' cultural attraction on a major regeneration site for which the transport infrastructure is not yet fully in place. In contrast the neighbouring Greenwich

Heritage Centre, Greenwich Council funded and managed attracted 50,200 visitors in 2006/07.

The implications for a 'Blue Light' museum are that substantial visitor figures are achievable at well-established sites that have received capital investment and are receiving public subsidy. Firepower underscores the importance of a business model based on accurate visitor predictions and transport connections being in place before opening. The London Transport Museum indicates income generation potential with a strong focus on branded goods.

### **Potential Visitors**

Currently the combined museums and collections attract an estimated 12,000 visits per year. It must be remembered that all the museums and collections have, in normal museum terms, quite restricted opening and access. The figures do not reflect the usual pattern of six or even seven day a week year round opening. Also it has not been possible to take account of web use and access to the collections at community safety events.

Potential figures could range from 20,000 to 200,000 plus per year once established, depending on the scale of museum, level of investment, location and transport links. This does not include web or community use. Should the option to develop a new museum be pursued detailed studies of likely visitor use will be required for the business case. Location with the attendant wider cultural offer and transport are crucial factors.

### **Who would visit or use the museum?**

The data above show that Londoners have a healthy appetite for museum visiting, particularly in central London. The key issues are widening participation and access across London's diverse communities. These are challenges already being dealt with through all the services' community safety and citizenship programmes. Compared to probably all of London's museums, the services have much greater reach into London's communities.

Schools are a clear target audience and already the focus for major citizenship and safety work across each service. The London Fire Brigade carry out educational workshops about home fire safety and visit approximately 100,000 Key stage 1 and Key stage 2 children each year. While the figures for the London Transport Museum, above, indicate substantial engagement with young people.

London is a major tourist destination and as indicated above the heritage and cultural offer significantly influences decisions to visit the city. There are opportunities for specialist heritage tourism related to each service, for example with links to be made to the UK Fire Heritage Network, the USA based Fire Museum Network and Emergency Medical Services network.

Together the services have a substantial workforce of some 56, 000 people. Working for the emergency services is a vocation and very often a life-long commitment. The power of this should not be underestimated and gives a potential museum a unique selling point.

## Location

From the consultation a central or east London location is favoured. This is based on the need to:

- Have major footfall
- Have good transport links for Londoners and people coming from outside the city, with ease of transport for schools specifically mentioned
- Be on the tourist itinerary

The cost of a central London location was recognised.

Discussions with a property developer have also helped to clarify the current state of affairs. We are told that there are 'plenty' of potential sites but currently developers are 'sitting' on them, waiting for full economic recovery. Until there is a clear construction brief and some guarantees about funding the project, no developer will 'take this project seriously'.

The Outer London Commission (July 2009) has identified key issues that need to be addresses in the economic and social development of the outer boroughs. They suggests that an approach based on a constellation of centres, making maximum use of exiting infrastructure will be more cost effective and successful than developing 'super-hubs'. For cultural development this includes making more use of the 'cultural quarter' concept and looking at large scale commercial leisure opportunities with regional, national and international potential. Suggested areas to test for leisure and tourism potential are Wembley, parts of Greenwich, Richmond, Hillingdon and Wandle.

The following discussion identifies some potential locations, but is not exhaustive of all possible locations in central and east London. **We recommend that if a new museum is pursued a more detailed study and analysis of locations is undertaken. This will enable the partners to consider location options in the context of the business case, partnership and development opportunities.** The organisations consulted below provide entry points for a more detailed study.

The locations identified below are based on consultation with:

- Thames Gateway London Partnership, which includes the London Boroughs of Barking and Dagenham, Bexley, City of London, Greenwich, Hackney, Lewisham, Newham, Redbridge, Tower Hamlets and Waltham Forest
- Central London Forward which includes the London Boroughs of Camden, City of London, City of Westminster, Islington, Kensington and Chelsea, Lambeth and Southwark
- Thurrock Thames Gateway Development Corporation
- London Borough of Havering

The basis of the discussions were the requirement to achieve high visitor footfall of 200, 000 plus and to have good public transport links. All would be interested in future discussions.

### Vauxhall Nine Elms Battersea

The recently published consultation draft of the Opportunities Area Planning Framework presents the strategic plans for the development and regeneration of this important Thames side area over the next two decades. This is the last remaining major development area in central to be transformed. It is an area of multiple deprivation and the plans include 16,000 new homes, retail, business, public realm and other development to generate up to 25,000 new jobs. Associated with these proposals are plans for the transport, environmental and socio-economic infrastructure required for successful regeneration, including a pedestrian and cycle bridge linking Nine Elms to Pimlico and an extension to the Northern Line.

#### Strengths:

- The timescales would fit if a 'Blue Light' museum were to go ahead.
- Existing transport links and commitment to improve transport links.
- Central London location with potential to link to the tourist itinerary.

#### Weaknesses:

- Currently the plans for cultural development are not clear.

### Kings Cross Central

The developers are refurbishing and giving new uses to some 20 historic buildings and structures including the Grade II Listed Great Northern Hotel, the Granary Complex, the (four) Gas Holder guide frames, the Fish and Coal Buildings, the German Gymnasium, Midland Goods Shed and the Coal Drops.

The area will provide facilities for the University of the Arts and new arts and music venues, with permanent visitor attractions planned within existing refurbished heritage buildings like the Eureka! Children's Museum and The House of Illustration.

#### Strengths:

- Central location, Transport links and critical mass of development
- Other complementary cultural initiatives – such as a Children's Museum – are in the planning stages

#### Weaknesses:

- This is a maturing development and many of the opportunities may now have been taken up

### Stratford City

This ambitious development plans to create a new city centre for the east of London. It includes major housing, retail, leisure and community development. Transport is a key feature of the development with ambitions to offer the best transport connections in London and easy links to airports with a new International station, Crossrail and Docklands Light Railway.

This is the largest of several major regeneration programmes in the Borough of Newham; another of potential interest is Canning Town and Custom House

Strengths:

- Fit with potential 'Blue Light' museum timeframe.
- Scale and transport development

Weaknesses:

- Clarity over cultural infrastructure

Romford

Romford is the largest centre in the Thames Gateway and currently attracts over 25 million visitors a year, mainly for retail. It is currently 15-25 minutes from Liverpool Street and will be connected to Crossrail and East London transit.

Developing Romford as a cultural destination is one of the key themes within the Romford Urban Strategy and includes the following projects areas; creating a town centre cultural quarter, enhancing Romford's heritage and increasing provision of facilities for young people.

Strengths:

- Cultural planning
- Fit with potential 'Blue Light' museum timeframe.

Weaknesses:

- Transport infrastructure in development.

Woolwich- Royal Arsenal

This development includes the Greenwich Heritage Centre and Firepower, the Royal Artillery Museum. Future plans include housing, retail and leisure. Transport links have been improved with the Docklands Light Railway and Crossrail connections are planned.

Strengths:

- Existing museum and heritage offer

Weaknesses

- Location in relation to the tourist itinerary and transport in development.

Thurrock-Purfleet

This is suggested if a potential 'Blue Light' museum has a publically accessible collections store located separately from the main museum.

The new Royal Opera House Production Park is at Purfleet about 30 minutes from central London with good road/motorway and rail connections into London Docklands and central London. The site will also include the National Skills Academy for Creative & Cultural Skills and provide Small to Medium Enterprise space for businesses in the creative and cultural industries. There do exist listed buildings on the site, which are currently being refurbished as part of the Production Park project and the heritage potential of the area is recognised.

The Royal Opera House is pursuing proposals to locate their archive on the site. This is to be publically accessible. The technical requirements for the care and management of collections and archives are driven by material not content. This raises the potential for economies of cost in setting up facilities.

There are some general observations that may be made about location.

- Having the service and transport infrastructure in place **before** making a decision to move is critically important, as the *Firepower: Museum of the Royal Artillery* experience at Woolwich has demonstrated;
- Proximity to other cultural and heritage attractions offers advantages of visitor sharing and partnership arrangements.

## Governance and management

If a 'Blue Light' museum were to be established the following governance and management options have been identified through current practice in delivering museums services and consultation with the services.

1. A joint service GLA committee.
2. A GLA museum section set up in a similar way to that used for major events such as the Thames Festival.
3. A charitable company with service representation on the Board and established jointly by the services. The company sets up and manages the museum. As a separate legal entity it bears all risks and retains revenues.
4. A charitable company with service representation on the Board, which manages a tendered contract to run the museum.
5. The services invite a charitable and or commercial partner to set up and run the museum. The services give the partner the brand licence and lends the collections on the basis that the partner sets up the management structures, bears the risk and retains the revenues.
6. The services establish a partnership with another museum to manage the collections and make them accessible through displays and education programmes.
7. The museum becomes a branch of a larger museum – the most likely candidate would be the National Museum of Science and Industry.

For the first two options there is an issue that the London Ambulance Service is run by the NHS and is not part of the GLA family. During consultation a concern about being overly 'bureaucratic' was raised about the GLA committee option.

All the services were concerned to minimise financial risk and liability, but to retain control of the collections assets and ensure service views influenced museum decision-making. In the light of this and depending on the scale at which the services want to work the it is suggested that following three options could be investigated in more detail and tested for acceptability with the partners.

A charitable company with service representation on the Board and established jointly by the services. The company sets up and manages the museum. As a separate legal entity it bears all risks and retains revenues.

The services invite a charitable and or commercial partner to set up and run the museum. The services give the partner the brand licence and lends the collections on the basis that the partner sets up the management structures, bears the risk and retains the revenues.

The services establish a partnership with another museum to manage the collections and make them accessible through displays and education programmes.

## **Business models**

It is clear from the consultation that the funding and business case for 'Blue Light' needs to be approached on a commercial basis. London Region Heritage Lottery Fund has been approached and indicated that, while very interested in the proposal, any potential funding from them would be as part of a mix of funding partners, and probably as a minority funder. The potential for commercial development partners needs to be investigated.

A sustainable and viable business case would need to be linked to a high volume of visitors and income generation from trading, including retail on site, on line and catering, plus event and education income. A strong educational mission would support unlocking grant income for learning and community programmes.

Working for the services is a way of life and long service is highly valued. The joint services represent a substantial workforce and potential source of income through donations, bequests and fundraising.

The joint workforce is also a substantial resource in knowledge and skills from volunteers to the expertise that could be drawn upon to set up 'Blue Light'. This is not only in current museum staff and volunteers but also, for example, in marketing, income generation and catering. The consultation identified opportunities for secondments, short-term work placements and economies of scale in service provision for example administration.

Specific costings could be forthcoming in due course but at the moment we are assuming that this project has a capital price tag of £25-50m and revenue implications of £1-3m per annum.

## **Blue Light: possible business model**

### **Introduction**

A **business model** describes the rationale of how an organization creates, delivers, and captures value- economic, social, or other forms of value. The term business model is thus used for a broad range of informal and formal descriptions to represent core aspects of a business, including purpose, offerings, strategies, infrastructure, organizational structures, trading practices, and operational processes and policies.

Our consultation has not suggested that the new museum would operate as a standalone institution, responsible for its own day-to-day financing. The governance arrangements discussed elsewhere would probably ensure that the three services retained a majority interest in Blue Light, but the business model would have to ensure that, if Blue Light failed, the emergency services would not become liable for its debts (if any).

### **Assumptions**

Blue Light will be:

1. An independent museum, not strategically influenced by the sources of its funding;
2. Financially dependent upon gate income and trading income; grants and donations would contribute, but would only make up a minority share of the revenue financing;
3. Non-profit making but must also be financially sustainable;
4. An organisation where Profit and Loss must at least break even each financial year;
5. Able to create a reserve/contingency fund.

These five assumptions are all financial in character and that is significant. Nothing will be achieved if Blue Light fails financially.

### **Operating Principles**

The first must be that expenditure must generally follow income.

There is obviously considerable scope for developing exciting learning activity programmes and outreach projects, targeting particular social groups. However, these may have to be developed and initiated at least twelve months behind opening of the new museum, in order to ensure that secure funds exist to support them.

The second must be that activities should be cost-centred and made financially accountable.

It is essential that no cost centre makes a significant operational loss. That could not be accepted.

The third is that grant, donation and sponsorship opportunities must be maximised. A consequence of the need to maximise revenue opportunities that present themselves will probably be that a strong development and marketing department will need to precede the establishing of curatorial and learning teams.

The fourth is that partnerships are crucial to long-term success. It is expected that Blue Light will seek internal partnerships with the three emergency services and *external* partnerships focused on marketing and cost reduction (sharing support service costs with a similar institution, for example).

### **Business Model components**

Business literature is littered with 'models', which claim to cover all and every eventuality. The more generic they claim to be, the less useful they often prove to be in a particular case.

For Blue Light, the key components of the business model will be:

- It has to be a commercial operation, selling experiences and services to (1) visitors (London residents and tourists) and (2) corporate clients
- The *market segment* - the target audience will be identified and quantified, and a target income per head established
- The *value proposition* – Blue Light will satisfy the needs of customers by identifying what it is that they want to know or expect to find, and then addressing that need
- The *value chain* – Blue Light will work out the most efficient and effective way of converting the input resources at its disposal into useful outputs and outcomes.
- *Revenue generation and margins* – Blue Light will identify which potential sources of income are likely to be the most profitable
- Blue Light will also identify potential competitors (for both threshold and online customers, and grant customers funding) and decide its *competitive strategy*.
- Blue Light will draw up a *management structure* that is phased to ensure that income-generating posts precede service posts.

These components would be incorporated into the **business plan, which** would also be influenced by **whole-life costing** principles. The business plan would probably be cautious and defensive because there could be a high risk of failure, not through lack of customers but through cash flow problems, the result of not being underpinned by a large public organisation.

## **Funding**

The Heritage Lottery Fund (HLF) is a key funder of museum, historic building and landscape capital and development projects. Their London office is aware of the feasibility study. HLF will wish to be a 'minority funder'. In order to make their reduced funds go further they are looking to offer grants of less than 50% of eligible project costs. This means they would look at the total cost, deduct from it those items or features they do not fund and consider offering a grant of less than 50% of what is left.

The funding bid process has two rounds both of which are competitive and pre-application discussions with HLF are essential. A Round One Application involves outlining the project for which funding is sought, including an estimation of costs and how funding, including HLF, will be sourced. It is expected that necessary preparatory studies will have been completed before applying. These are principally feasibility and business planning studies. As part of Round One applicants can ask for development funding support to provide the necessary information to get from Round One to Round Two. This may cover specialist reports on audience development, activity programmes, interpretation and management and maintenance. If successful at Round One the process is repeated in greater detail.

HLF takes between three and six months work to assess each Round and the work between Round One and Round Two typically takes six to twelve months. From Round One application day to Round Two decision day could be anything between twelve and twenty four months.

Detailed below are three grant funding bodies who have supported museum capital development. Appendix 7 indicates a range of museum and heritage funding organisations both small and larger scale.

### **Wolfson Foundation**

Grants are given as a catalyst to support excellence and talent. The majority of grants to museums and galleries have in recent years been awarded through a joint programme with the Department for Culture, Media and Sport (DCMS). This has awarded £4 million every two years, each partner contributing £2 million. This programme will not run in 2010, however organisations can approach Wolfson directly.

### **Clore Duffield Foundation**

The grants programme can match lottery funding support capital redevelopments and learning space initiatives. The latter is a particular focus for museum and gallery funding. Awards range from below £5,000 to over £1 million.

### **Garfield Weston Foundation**

The Foundation supports UK registered charities. In 2008 the Victoria & Albert Museum received £1.5 million for their Medieval and Renaissance Galleries, the National Museums of Scotland received £500,000 for the access, facilities and learning spaces and London Transport Museum received £100,000. This followed an award of £200,000 as part of their capital re-development.

If the location was part of a major regeneration project there may be access to European and developer funding.

Work with young people and communities may be able to attract funding from a wider range of trusts and foundations. For example in 2008 the Sorrell Foundation supported Designing out Crime consultation work with young people. The results were presented to the Home Secretary and Metropolitan Police Borough Commanders.

The Children's Education Safety Foundation is already a major funder of emergency services education work including the joint service Junior Citizens programme. Each year the programme works with over 120,000 young people at 600 events and workshops in schools.

It is recommended that a fundraising strategy and appropriate capacity be put in place as part of project development to maximise grant, sponsorship and benefactor funding.

## Options

Five options are proposed to show how a 'Blue Light' museum could be progressed.

### 1. Status quo

The existing situation of separate collections and museums continues.

Strengths:

- Minimal financial risk.
- Each service retains full control of the assets.
- Each service can decide to develop or not, their museum provision.

Weaknesses:

- Threat of future cuts to museums and collections.
- Running a museum is not part of the services' core remit.
- Continued questions from pressure groups about the level of care and access to the collections.
- Difficult to increase access and use of the collections due to restricted visiting on an appointment only basis.
- Missed opportunities to increase education and community use through lack of capacity.
- Collections at risk of deterioration over time due to capacity and facilities to care and manage them.

### 2. Partnership with another museum

The services individually or together establish a partnership with another museum where there are synergies of types of collections, content and target audiences. This could, for example, be with museums such as the London Transport Museum, the Museum of London. It should be noted that the London Fire Brigade Museum has explored this option with no success to date (see above Current Position section). The museum has also worked with the Museum of London on education projects.

Strengths:

- Control of financial liability.
- Each service retains full control of the assets.
- Increased access to collections through partner museum.
- The services 'buy' education and community engagement expertise.
- The services 'buy' collections care and management expertise.

Weaknesses:

- Cost implication to 'buying/using' partner museums expertise and facilities.
- A partner museum may not want to work with all the services, due to the partner museum's objectives and priorities.
- Ensuring that the services' objectives and priorities are met. In particular time and capacity from the partner museum to offer expertise and support.

- May not resolve the issue of suitable collections storage and care. Most museums are pressed for storage space. This could lead to a partner museum wanting to 'cherry pick' the collections.

### **3. 'Blue Light' partnership**

The three services form a partnership to deliver specific objectives through projects, raising the funds for these, delivering them and providing development support for the staff and volunteers in each service. It is suggested that a partnership should focus on education and community work and collections care and management.

This could be extended to include partnerships with other museums that have emergency services collections with joint programmes for exhibition and education work across the city. There could be annual focal point with a 'Blue Light' festival. Creating a city wide 'Blue Light Museum'

Strengths:

- Control of financial liability
- Each service retains full control of the assets.
- A strategic approach to funders has a better chance of success.
- Increased profile and access to collections through joint projects. Capacity and expertise developed.
- Improved collections care and management through developing capacity and expertise across staff and volunteers.

Weaknesses:

- Cost implication to develop and sustain the partnership.
- Inability to establish an equal partnership across the services. Lack of equality of 'voice' across the services.
- Issues of limited visitor access to collections remain.
- Issues of suitable facilities to care and manage collections remain.

### **4. 'Blue Light' on line**

The three services form a partnership to deliver a 'Blue Light' Museum on line and through temporary exhibitions and displays across London. This would include partnerships with other museums across London that have emergency services collections with joint programmes for exhibition and education work across the city. There could be annual focal point with a 'Blue Light' festival. Creating a city wide and global on line 'Blue Light Museum'

Delivery should include education and community work and develop programmes with the services existing education and community teams. This will be supported by collections care and management projects and the development of staff and volunteer skills and knowledge.

This is a more ambitious partnership and would require increased capacity in digital, communications and marketing skills. It provides an opportunity to generate income through on line trading.

**Strengths:**

- Control of financial liability
- Each service retains full control of the assets.
- A strategic approach to funders and has a better chance of success.
- An on line museum requires a smaller cost base.
- Potential to harness the digital, communications, media and income generation skills and knowledge across the services.
- Ability to substantially increase the profile of the services across London, nationally and globally.
- Increased education and community access to collections through joint projects. Capacity and expertise developed.
- Improved collections care and management through developing capacity and expertise across staff and volunteers.

**Weaknesses:**

- May not be within the legal powers of each authority, if set up as an internal joint service initiative.
- Requires a more formal agreement to work together and an accountable group.
- Increased cost implications to develop, lead and sustain the partnership.
- Inability to establish an equal partnership across the services. Lack of equality of 'voice' across the services.
- Potential Intellectual Property issues.
- Issues of limited visitor access to collections remain.
- Issues of suitable facilities to care and manage collections remain.

## **5. A 'Blue Light' Museum**

The three services form a partnership to set up and establish a major new museum for London in keeping with the services global reputation. This requires a governance and management model that enables the services to retain control of the assets, limits their financial liability, and ensures the services' reputation is not risked. In addition governance and management should not fetter the new museum's ability to deliver a full range of museum services and generate income.

**Strengths:**

- Issues relating to legal powers and core remit resolved.
- Each service retains control of the collections assets.
- In the long term all issues and risks relating to facilities, access, staffing and funding pass to the new museum.
- A strategic approach to fundraising and funders and has a better chance of success.

- Profile of all three services raised across London, nationally and internationally- a museum to be proud of.
- Full range of museum services provided; seven day week opening, on line access; education and community programmes connected to existing service programmes; collections care and management; events programme; retail and catering.
- Potential to harness the digital, communications, media and income generation skills and knowledge across the services.
- Potential to reach audiences and communities that the services, either do not engage with or find it hard to reach.

Weaknesses:

- Major financial risk.
- Inability to agree a governance and management model.
- Scale of financial and time commitment needed from the services to achieve a result.
- The need to fully test with audiences the demand for a new museum.
- A viable and sustainable business case.
- Potential Intellectual Property issues.
- The current scale of the collections may not warrant a major development.

These options are not mutually exclusive. It would be possible to combine 3 and 4 to give a staged approach that enables the services to 'test the water' and minimise risk. If this approach was found to be successful and there was evidenced demand for a new museum the partners could progress to 5.

**'Blue Light' scenario**

The scenario below is offered as an example of how the most ambitious option could be achieved through a staged approach and combining options 4 and 5.

*The services see the opportunity to create a major cultural and educational resource for London that reflects the global position of the city and international significance of the services.*

**2010-2012**

Agree governance and set up interim governance arrangements.

Produce a detailed Proposal which forms the evidence, cost, offer and impact basis of what the museum is going to achieve.

Set up and implement the brand, communications and fundraising strategy.

Develop and deliver a joint Blue Light museum education and community programme that links to existing service work and is part of the 2012 Olympic and Paralympic programme.

Blue Light museum opens on the web.

Blue Light is established in the public's mind and secures service and GLA support.

### **2010-2014**

Location secured, museum master planning and design.

Joint Collections policy, management and conservation plan developed and implemented.

Capital development and fundraising

### **2014-2017**

Building development, fit out and opening.

### **What would success look like?**

200,000 visitors a year.

100,000 children and young people engaged with.

25,000 services staff engaged with.

Major volunteer programme.

Supports service recruitment.

Successful online trading.

Judged by service peers around the world as the best emergency services museum and a model for excellence.

### **Next Steps**

It is recommended that if the Services agree to move forward they develop partnership working and capacity by developing an HLF bid that supports incremental development of 'Blue Light' and jointly delivering an education led project inspired and based on their collections.

Step One: A bid could be made to HLF that is based on an incremental approach to developing 'Blue Light' and combines elements of the options in the report to develop a 'Blue Light' partnership (option 3) and 'Blue Light' on line (option 4). This can also include work to develop the capital project, testing demand, location and the business case. The advantage of doing this is that it maintains momentum in the project for relatively small cost (about £15K) and HLF will provide a further robust test as to the viability of the project.

Step Two: To start developing partnership working and capacity. We suggest that the Services plan and deliver an education led project inspired and based on their collections. This will also include on line collections access and learning resources. It should link to the cultural programming for the Olympics and Paralympics. The likely cost of this is between £200,000 and £250,000. The project would be delivered in 2011 and 2012.

Project and bid development could be done alongside partnership development and capacity building between January and August 2010.

Successful outcomes of this work will provide a platform to achieve the ambition outlined in the scenario above.

The benefits to the Services would be:

- Develops and tests partnership working and capacity.
- Delivers a complete project within two years.
- Delivers a project focused on a future 'Blue Light' Museum core purpose.
- Builds links between the museums and the Services education and community teams.
- Raises the profile of the Services and 'Blue Light'.

Benefits to participants:

- Increased knowledge and understanding of the services heritage and history.
- Better knowledge and understanding of the Services role today.
- Develops skills.
- Learning through enjoyment and participation.

What would be delivered?

- Workshops and events linked to programmes such as Junior Citizens and Service open days across London.
- Online learning resources using the collections and linked to the curriculum and priorities such as citizenship, safe communities and health.
- Access to collections online.
- A working 'Blue Light' partnership.

The timetable to achieve this:

- |   |                      |
|---|----------------------|
| • Partnership development and capacity building | January- June 2010   |
| • Step 1 HLF bid development                    | January- June 2010   |
| • Step 2 Project development                    | June-December 2010   |
| • Step 2 Identify sources of funding            | June-December 2010   |
| • Step 1 Submit HLF bid                         | summer 2010          |
| • Step 2 Fundraising                            | Oct 2010- March 2011 |
| • Step 1 HLF bid result and next steps          | early 2011           |
| • Step 2 Project start up                       | April-July 2011      |
| • Step 2 Project Delivery                       | July 2011- Sept 2012 |
| • Step 2 Project Evaluation                     | Oct-November 2012    |

## Conclusion

The consultation demonstrated support for the 'Blue Light' proposal and all saw the potential for 'Blue Light' to communicate the commitment of the services to their rich history, present and future. The opportunities for partnership working are recognised, for example in exhibition themes that deal with major historical events and social change. A strong education and community focus was seen as essential. The museum needs to develop strong partnership working with all three services education and community teams, to deliver on citizenship; community safety, cohesion and health priorities. However, there are four key issues:

1. Governance and the need to have a model that is acceptable to each service and enables 'Blue Light' to operate effectively.
2. A viable, commercially based business case.
3. Start up funding, capital funding and sustainable business plan.
4. Time and cost to each service to achieve a result.

In relation to the collections two particular issues were voiced by the services during consultation:

- Concern that service history and collections knowledge will be lost as a number of the collections custodians and volunteers are elderly.
- A sense of 'being on the back foot' and uncertainty about the future of the collections and services.

The options presented would enable 'Blue Light' to have a much greater impact than the individual service museums and collections currently have. This includes the opportunity to deliver on key social issues such as citizenship and community safety, opportunities presented by digital media, a role in London's regeneration, contributing to London's tourism offer and economy and the services London, national and international profile.

Potential visitor figures could range from 20,000 to 200,000 plus per year once established, depending on the scale of museum, level of investment, location and transport links. It is crucial that, should the option to develop a new museum be pursued detailed studies of likely visitor use will be required for the business case. Location with the attendant wider cultural offer and transport are critical factors.

All the services were concerned to minimise financial risk and liability, but to retain control of the collections assets and ensure service views influenced museum decision-making. In the light of this and depending on the scale at which the services want to work, a number of governance and management options are suggested for further testing.

In conclusion, if no action is taken the services will stagnate as they will have limited ability to develop and reach full potential. If no action is taken to address collections care and management facilities and capacity, it can be safely assumed that within

ten years the collections will have suffered great losses. The rich history, personal stories and impact of the services in shaping London in the past, today and in the future will remain invisible to Londoners and the rest of the world. Next steps propose how 'Blue Light' can become reality.

The partners need to move beyond agreeing 'Blue Light' is a good idea. There needs to be commitment to action and agreement on how the project will be led and driven. The initiative will otherwise fail.

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<http://www.newham.gov.uk/InformationforBusinesses/RegenerationProjects/RegenerationProjects.htm>

Thurrock-Purfleet

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Woolwich

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## Appendices

### Appendix 1 Collections review

#### Thames River Police Museum

Location	Wapping Police Station, Situated within the headquarters of the Metropolitan Police's Marine Support Unit.
Description	Housed in the old carpentry workshop, the collections include all manner of river policing paraphernalia – punishments books, occurrence books, uniforms, policing equipment (handcuffs, tipstaves etc.), fine art and model boats.
Collections Size	The museum measures about 1,000 square feet, with collections numbering less than 1,000 objects. No additional storage facilities.
Collections Condition	All in generally good condition. Environmental threats however to documents, but Rob has been assisted and advised by Kew on conservation care and is keeping them covered/protected.
Management/Staffing	Staffed voluntarily by two ex-servicemen who open the museum as and when required. The volunteers understand that Thames Police Association (TPA) owns all collections.
Funding	Minimal funding provided by Museum Advisory Board and the rest from private donation. There is an active 'friends-type' group –the Thames Police Association, who carry out some fundraising activities.
Services & Facilities	-Group tours -website - advice and general information to researchers

	<p>- Open house The Website provides a history of the Thames River Police and images from the museum. <a href="http://www.thamespolicemuseum.org.uk/museum.html">http://www.thamespolicemuseum.org.uk/museum.html</a></p>
User Numbers	Approximately 20 groups per annum and 900 attendees at 2009 Open House. Other users not recorded.
Threats	<p>The Wapping site has a high commercial value, and it has been suggested (not sure by whom) that the site will be sold off in the very near future. No rescue plan has been created for the museum from the police side, so the TPA have now taken it upon themselves to pool resources together to 'rescue' the collections should the time come that the site is closed.</p> <p>Aside from this, the delicate nature of some of the collections (especially the star item Ensign from the Princess Alice) are susceptible to decay due to the lack of environmental controls. This is especially pertinent given the location of the room.</p> <p>Aging staff/volunteers mean that they will need to be replaced before long – lack of new recruits. Also, as each person is retiring, knowledge regarding the collections is being lost. This information needs to be recorded.</p>

#### Mounted Branch Museum

Location	Imber Court Training Facility, Thames Ditton, Surrey
Description	Small room (approximately 40 square ft) adjacent to stables with no natural daylight, some cabinets and central display of awards, trophies and flags. Walls mounted with images and display of models with uniforms. The collections mainly comprise uniforms, photographs, documentation and livery.

Collections Size	Approximately 300 items. There is no storage facility in addition to the museum.
Collections Condition	Good. There are no immediate threats to delicate items. A leaking roof has been part mended and displays moved away from the area.
Management/Staffing	Volunteer managed by Phil Cole, ex Mounted Unit.
Funding	Internally (MPS)
Services & Facilities	Open for groups by appointment. <a href="http://www.met.police.uk/mountedbranch/history.htm">http://www.met.police.uk/mountedbranch/history.htm</a>
User Numbers	Not recorded.
Threats	The room is very small and the roof is neglected and leaking. It is felt that a significant amount of investment needs to be made to prevent more leaks and damage to collections.

#### MPS Historic Vehicle Collection

Location	Hampton Traffic Garage
Description	A collection of historic vehicles described as 'very good condition, maintained, roadworthy with MOT's and are taxed'. They are used regularly for special events and have 70 bookings for 2009.

Collections Size	8 cars, 5 motorbikes.
Collections Condition	'Very good' (Tony Tobin)
Management/Staffing	Met police staff.
Funding	Servicing and upkeep is financed by Transport Services.
Services & facilities	The collections is driven to special vents around the country. <a href="http://www.met.police.uk/history/archives.htm">http://www.met.police.uk/history/archives.htm</a>
User Numbers	Not recorded
Threats	No significant threats.

#### Metropolitan Police Historic Collections (MPHC)

Location	Warehouse, Charlton, South East London
Description	<p>The collections are housed in part of a secure property warehouse. Collections take up two ground floor rooms and a large space on the first floor houses archives and an office.</p> <p>The collections are well stored with appropriate racking and shelving. Stores are not suitable for public opening – not DDA compliant and far from public transport.</p>

	The collection is not Accredited.
Collections Size	Collections space comprises 200m <sup>2</sup> warehouse storage on the ground floor and 133m <sup>2</sup> office space and document storage on the first floor. Objects number around 15,000+.
Collections Condition	The collections for the most part appear to be in good condition. No immediate concerns.
Management/Staffing	<p>Following publication of the MPA audit report in 2004, management of the Collection transferred from Territorial Policing HQ to Resources Directorate Logistical Services, and with the transfer of Logistical Services to HR in 2007, the Collection is now overseen by the HR Business Group who provide three full time staff for the management of the collection – these are supported by a very involved and proactive friends group – The Friends of the Metropolitan Police Historical Collection.</p> <p>Ownership of the collections is outlined in the MPA 2008 report on the business case for the collections - Previous advice indicated that ownership of the artefacts held by the Collection passed to the Trust upon the creation of MPA in 2000, however as there are no records showing any formal transfer, and the Trust Accounts do not show the artefacts as assets. It can be assumed therefore that the artefacts are the property of the MPA, unless there is donor documentation to the contrary.(MPA 2008)</p>
Funding	MPS and Museums Advisory Board of MPA.
Services & facilities	<p>The Historical Collection is currently used regularly by Safer Neighbourhood teams to educate young people about citizenship, and by borough officers who use artefacts and vintage uniforms at open days, and other community events. The Head of the Collection also regularly delivers talks on MPS history to the Met Volunteer Cadets, and many other external groups.</p> <p>Friends are nearing completion of an Oral History project for which they got HLF funding.</p>

	<p>Services &amp; facilities include:</p> <p>Friends website - <a href="http://www.fomphc.org.uk">http://www.fomphc.org.uk</a></p> <p>MPS website detailing history - <a href="http://www.met.police.uk/history/">http://www.met.police.uk/history/</a></p> <p>Collection display at Empress State Building Annex</p> <p>Group tours</p> <p>Family history research support</p> <p>Research room/desk</p> <p>Open University project (teaching packs) and website - <a href="http://www.open.ac.uk/Arts/history-from-police-archives/Met6Kt/welcome.html">http://www.open.ac.uk/Arts/history-from-police-archives/Met6Kt/welcome.html</a></p>
User Numbers	<p>Unknown.</p> <p>Approx 125 per week at the Empress State Building Annex exhibition.</p>
Threats	<p>The current lease on the property is due to expire in autumn 2010, and various relocation options are being explored. As indicated above the collections only occupy a small part of a large space used for other MPS storage. Provision has been made for the collection to be housed as part of the larger relocation project.</p>

### The Crime Museum

Location	Scotland Yard
Description	<p>This displays items from notable crimes which are retained for police training purposes and not felt suitable for public display.</p> <p>Only accessible by invitation or for training events.</p>

	The collections are for the main part displayed in high-quality exhibition cases within two adjoining rooms which are tightly climatically controlled.
Collections Size	Approximately 12,000 items – no external storage
Collections Condition	Very good.
Management/Staffing	One full time curator. Most of the collections are loaned or given by the courts, some loaned donated by victim's families.
Funding	Funding for the most part is from private donors, but some comes from the training division and the MPS.
Services & facilities	Alan the curator offers training to new recruits. The collections are also used for other training activities for medical staff, pathologists etc.
User Numbers	Approximately 80 per week day – probably around 15-20k per annum.
Threats	No significant threats.

#### London Ambulance Service Museum

Location	Ilford depot
Description	The museum takes up two rooms which are located within the workshop of a working ambulance

	<p>station. Vehicles are dotted about the yard, some under cover but for the most part out in the open. Archives are stored in an annexed room and in filing cabinets in the yard.</p> <p>Collections have been gathered organically over the years, and have for the most part been the sole responsibility of the curator Terry Spurr. The displays are arranged by theme, and are for the most part uninterrupted. Has a curiosity shop feel to it and has no catalogue.</p> <p>Collections include emergency medical equipment, medals, uniforms, vehicles (~25, including a very rare Daimler – 1 of 5 in existence), part of bombed building, signage, photographs, log books etc.</p>
Collections Size	<p>The rooms probably take up around 2,000 square ft in total (not including vehicles). This is estimated to be between 3,000 and 5,000 objects plus 12-14 vintage vehicles. The scale of the photographic archive is unclear and the collection is currently being documented.</p>
Collections Condition	<p>All in relatively good condition but many historic vehicles not under cover.</p>
Management/Staffing	<p>There is a paid member of staff and a part time museum qualified volunteer who manages the archive. '99%' of the collections are owned by the LAS.</p>
Funding	<p>Funded solely by LAS / NHS.</p>
Services & Facilities	<p>Group tours          Archive (on its way to being digitised and catalogued)          Web page on NHS website  <a href="http://www.londonambulance.nhs.uk/about_us/who_we_are/our_story/visit_our_museum.aspx#collections">http://www.londonambulance.nhs.uk/about_us/who_we_are/our_story/visit_our_museum.aspx#collections</a></p>
User Numbers	<p>Approximately 6-800 per annum</p>

	Regular groups include U3A, WI, Rotary clubs , Probus, Police Volunteer cadets, school groups, new LAS recruits.
Threats	<p>Running out of space, and are worried that the LAS will reclaim their areas in the workshop. Collections are still growing and vehicles have to be turned away as there is no room for them.</p> <p>One vehicle has already succumbed to the elements and had to be disposed of – further casualties likely if their storage is not improved.</p> <p>No 'young blood' coming in to replace retiring volunteers. Loss of knowledge – there is currently no way to record extensive knowledge held by the friends – sense of urgency that stories and information will be lost.</p>

### London Fire Brigade Museum

Location	Southwark Training Centre
Description	<p>The museum is housed in an historic building with seven display rooms, an appliance hall and five small stores. The displays cover the history of the service and key figures, World War 2, technology and innovation and major incidents. The museum is open by appointment to groups and for schools visits. Schools work is focused on year 7 when the Great Fire of London is studied with about 2,000 school children visiting each year. The museum also has a long running partnership with a community group who support stroke victims. Other services include research facilities and support, website and shop. The museum is staffed with two curators and a team of nine volunteers.</p> <p>Access to the main displays is via stairs</p>

	<p>The Brigade also has a photographic collection stored separately from the museum.</p> <p>The museum is in the process of applying for Museum Accreditation.</p> <p>Admission charges  School groups £20 per class.  Storytelling sessions £40 per class.  Children (under seven) £1 per child.  Child (7-14) £2 per person.  Adults £3 per person.  Concessions and groups £2 per person.</p>
Collections Size	There are between 15,000 and 20, 000 items in the collection including, uniforms, a wide range of fire fighting equipment, paintings, medals, personal memorabilia, photographs, models, library and archives. There are also 17 appliances including manual pumps and Fire Tenders and a Dodge fire engine and two manual pumps that are stored elsewhere. The museum receives 50-100 new items each year.
Collections Condition	Good, Acquisitions and Disposals policy in place
Management/Staffing	Curator, Assistant, 9 volunteers
Funding	London Fire Emergency and Planning Authority
Services & facilities	Group tours, enquiry service 200 plus pa, library and research facilities, shop, website <a href="http://www.london-fire.gov.uk/OurMuseum.asp">http://www.london-fire.gov.uk/OurMuseum.asp</a>
User numbers	5011 (2008)

Threats	Perceived 'imminent' sale of the building. No 'young blood' coming in to replace retiring volunteers. Loss of knowledge – there is currently no way to record knowledge held by the friends – sense of urgency that stories and information will be lost.
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**Appendix 2 National context UK Emergency Services Museums**

Location	Description	Service and facilities	Visitor numbers	Size	Opening times and admission cost
Blazes the Fire Museum Sandhill Park, Bishops Lydeard, Taunton, Somerset, TA4 3DF, England T: 01823 433 421	The museum features fire brigade uniforms of 19th and 20th century date. Included are helmets; badges; buttons; jackets; trousers; footwear; whistles; and specialised clothing such as asbestos suits.  There is a collection of manual fire pumps, the earliest dating from 1733; and fire engines. There is a restored Escot engine dating from 1740 which was owned by Royal Exchange Assurance.	Restaurant Shop  Baby changing facilities Toilets for disabled Education facilities available	-	-	May-Sept: Tues-Fri, Sun 10.00-16.30
Fire Brigades Museum, Surrey Fire & Rescue Service HQ, St David's, 70 Wray Park Road, Reigate, Surrey RH2 0EJ	A collection of vintage fire engines, photographs and information relating to fire fighting in Surrey from 1754 to modern times. Governed by Fire Brigades of Surrey Preservation Trust.	Partial disabled access, reading area.	500 – 600 p/a	-	By appointment only. Free.

Location	Description	Service and facilities	Visitor numbers	Size	Opening times and admission cost
T:01737242444					
Fire Services National Museum Trust c/o 27 School Lane, Kirkella N. Humberside, HU10 7NP	No further web information available	-	-	-	-
Glasgow Police Museum,  30 Bell Street, Merchant City, Glasgow www.policemuseum.org.uk	The Glasgow Police Museum is a private museum set up and manned by volunteer members of The Glasgow Police Heritage Society (Scottish Charity No. SC029614). Has recently reopened after refurbishment and relocation. Exhibition contains artefacts and text boards which provide a historical insight into the people, events and other factors which contributed to the founding, development and progress of Britain's first	-	-	Housed on first floor of building above restaurant.	1 April - 31 October: Mon-Sat 10.00am - 4.30pm Sun 12.00pm - 4.30pm (incl. Bank/Public holidays) 1 November - 31 March: Tues 10.00am - 4.30pm, Sun 12.00pm - 4.30pm Admission free (donations encouraged). Groups welcome by appointment.

Location	Description	Service and facilities	Visitor numbers	Size	Opening times and admission cost
	Police force, the City of Glasgow Police from 1779-1975.				
Great Manchester Police Museum 57a Newton Street, Manchester, M1 1ES T: 016 1856 3287 E: police.museum@gmp.police.uk <a href="http://www.gmp.police.uk/mainsite/pages/history.htm">http://www.gmp.police.uk/mainsite/pages/history.htm</a>	The Greater Manchester Police Museum was founded in 1981. It is funded by Greater Manchester Police and collects and preserves archive material and objects relating to the history of policing in the Greater Manchester area. Primary archives list former police officers from the Manchester and Salford forces, dating back to the mid 19th century, and a number of other record sequences, including the Aliens Registers. Governed by Greater Manchester Police service.	The Museum has access ramps, lift, and unisex toilet for visitors with disabilities, Souvenir Shop and toilets. No refreshments or parking available on site. Contact museum to ask about disabled parking. The museum also possesses extensive archive and photographic collections that may be viewed by prior arrangement. Family, local and police history enquiries also welcome by post.	9000 (2008)	Housed in Victorian police station.	Tues 10.30am to 3.30pm. Last admission at 3.00pm. Other weekdays by appointment for group visits. Closed weekends and public holidays. Admission free.
Greater	The museum portrays the	Archive, shop.	556 (2006)	-	Fridays (except bank

Location	Description	Service and facilities	Visitor numbers	Size	Opening times and admission cost
<p>Manchester Fire Service Museum Maclure Road Rochdale OL11 1DN Tel/Fax: 01706 901227 (Answerphone) E: <a href="mailto:museum@manchesterfire.gov.uk">museum@manchesterfire.gov.uk</a></p>	<p>significant role played by Greater Manchester in the history and development of fire engines and firefighting.</p> <p>The museum features several full-size fire appliances, along with equipment, uniforms, models, photographs, medals and insignia and interesting memorabilia relating to such historical figures as James Braidwood and Alfred Tozer.</p> <p>The majority of exhibits have been restored to their present working condition by volunteer members of the Greater Manchester Fire Service Museum Society who also look after the Museum, meet visitors and provide crews for the appliances at various events throughout the UK.</p>		1307 (2007)		<p>holidays) 10.00 – 16.00 and the first Sunday of every month. For group visits at other times, contact the Museum. Recommended no more than 30 people per group. Admission free.</p>

Location	Description	Service and facilities	Visitor numbers	Size	Opening times and admission cost
<p>Kent Police Museum, The Historic Dockyard, Chatham, Kent ME4 4TE</p> <p><a href="http://www.kent-police-museum.co.uk">www.kent-police-museum.co.uk</a></p>	<p>Displays of the history of the Kent constabulary from 1857 to the present day. Artefacts include uniforms, equipment, vehicles and photographs.</p> <p>Managed by the Kent Police Authority.</p>	<p>Disabled access Hands on activities Research/reading area Shop</p>	-	Housed in a boiler house.	<p>Free. Summer Wed – Sat 12-4pm; Winter Wed &amp; Sun 12-4pm.</p>
<p>London Fire Brigade Museum Winchester House, 94A Southwark Bridge Road, London, SE1 0EG T: 020 8555 1200 ext: 39894 E: <a href="mailto:museum@london-fire.gov.uk">museum@london-fire.gov.uk</a> <a href="http://www.london-fire.gov.uk/OurMuseum.asp">http://www.london-fire.gov.uk/OurMuseum.asp</a></p>	<p>Built in 1820, Winchester House in Southwark Bridge Road was both home and workplace to London's chief fire officers between 1878 and 1937. The building now houses one of the most comprehensive collections of firefighting equipment and memorabilia in the country. Exhibits range from early leather helmets to recently replaced breathing apparatus illustrating the history of firefighting in London from the Great Fire of 1666 to modern times. Part of the collection is</p>	<p>Tailored guided tours. Lunch room available for school visits on request. The appliance hall is fully accessible to wheelchair users. However, there are two flights of stairs leading into the main building of the Museum.</p>	5,001 (2008/9)		<p>Monday to Friday, with tours starting at 10.30am or 2pm. Visits by appointment only. School groups £20 per class. Storytelling sessions £40 per class. Children (under seven) £1 per child. Child (7-14) £2 per person. Adults £3 per person. Concessions and groups £2 per person.</p>

Location	Description	Service and facilities	Visitor numbers	Size	Opening times and admission cost
	housed in the appliance room of the original Southwark Fire Station.				
London Ambulance Service Museum London Ambulance Service NHS Trust, North East Sector HQ, Aldborough Road South, Ilford, Essex, IG3 8HQ T: 020 8557 1767 Curator T: 020 8557 1711 <a href="http://www.londonambulance.nhs.uk/about-us/who-we-are/our-story/visit-our-museum.aspx">http://www.londonambulance.nhs.uk/about-us/who-we-are/our-story/visit-our-museum.aspx</a>	The museum houses a collection of vintage radio equipment, memorabilia from both World Wars and a photographic and document archive. There's also a collection of more than 20 vintage vehicles, from a 1870s horse-drawn ambulance to one of the first paramedic motorcycles introduced in the early 1990s.	Group tours by appointment. Archive.	~6-8,000 p/a	~2,000 sq/ft	Visits to our museum are by appointment only. Contact museum curator to book an appointment. Flexible opening hours between Monday and Friday.  Admission free (donations encouraged).
Lothian and Borders Fire & Rescue Service, Museum of Fire	History of the oldest municipal fire brigade in the UK displaying the fire-fighting vehicles and equipment in an	Disabled access	5,000 p/a	-	Free. Weekdays 9am – 4.30pm. Parties by prior arrangement.

Location	Description	Service and facilities	Visitor numbers	Size	Opening times and admission cost
Fire and Rescue Services Headquarters, Lauriston Place, Edinburgh EH3 9DE <a href="http://www.lbfire.org.uk">www.lbfire.org.uk</a>	historic setting. Appliances from 1806 to 1947, including manual, horse-drawn, steam and motorised engines.  Governed by Lothian and Borders Fire Brigade				
Mansfield Fire Brigade Museum Rosemary Street, Mansfield, NG19 6AB. T: 079 7065 6849 E: firemuseum1@o2.co.uk <a href="http://www.mansfieldfiremuseum.org.uk/">http://www.mansfieldfiremuseum.org.uk/</a>	Mansfield Fire Museum is located in the former Nottinghamshire Fire Brigade Training School premises at the rear of the new fire station. Two sets of the old appliance bay doors were saved and fitted to the front to the museum to give the appearance of a two bay fire station.  Displays include the British Room with items from 'The Merryweather Collection', a collection of London Fire Service Memorabilia; the Foreign Room and the	Mobile display unit, website.	-	Housed in former fire training school with full sized appliance bays.	Visits by appointment only.

Location	Description	Service and facilities	Visitor numbers	Size	Opening times and admission cost
	<p>Appliance Bay.</p> <p>The museum aims to collect, preserve and present to the public fire service memorabilia and other items relating to the history of fire fighting of local or worldwide origin, from the earliest to present day.</p>				
<p>Merseyside Fire Museum The Heritage Centre Crosby Fire Station Crosby Road North Waterloo L22 0LA T: 0151 287 3752 Mob: 07967261836 <a href="http://www.mfsm.org.uk/">http://www.mfsm.org.uk/</a></p>	<p>The Museum features a large range of antique uniform, equipment and appliances dating back to the mid 1920's.</p> <p>The Merseyside Fire Services Museum is a charity based organisation, funded by volunteers and donations from the general public.</p>	Website.	-	Housed in old workshops at rear of Crosby Fire Station.	Visits by appointment only.
Museum of the City of London Police	A small museum dedicated to the history of the City of	-	-	-	Open by appointment only. Maximum group size: 8

Location	Description	Service and facilities	Visitor numbers	Size	Opening times and admission cost
City Police Headquarters, 37 Wood Street, London, EC2P 2NQ. <a href="http://www.cityoflondon.police.uk/CityPolice/About/Museum/">http://www.cityoflondon.police.uk/CityPolice/About/Museum/</a> T: 020 7601 2705/2455	London Police. Traces the history of the City of London Police with artefacts dating back to 1832 when the original force was founded.				
Sheffield, Fire and Police Museum @Sheffield The Old Fire and Police Station, Westbar, Sheffield S3 8PT <a href="http://www.firepoliceuseum.org.uk">www.firepoliceuseum.org.uk</a>	Housed in a former fire station, run entirely by volunteers.  Displays include old fire fighting and police vehicles, a police cell and other fire and police memorabilia all dating from 18th century to the 1900's.	Cafe, shop, kids play area, educational packs for self guided visits, website.	-	25 galleries in old fire station.	Adult £4, Child £3.  Open Sundays and BH Mondays, other times by appointment only.
The Prison and Police Museum, St. Marygate, Ripon	Housed in a building which formed part of the former House of Correction and Liberty Gaol and which is now	Disabled access Hands on activities Shop	~10,000 p/a	-	Afults £3.50; child £1.50 Open 1 Apr – end Oct 1-4pm. Extended hours in school holidays.

Location	Description	Service and facilities	Visitor numbers	Size	Opening times and admission cost
<a href="http://www.riponmuseums.co.uk/html/prison.html">http://www.riponmuseums.co.uk/html/prison.html</a>	<p>part of the overall attraction of the museum. The building's origins go back to the late 17th Century but the part now occupied by the museum was built as Ripon Liberty Prison in 1816 and continued to function as such until May, 1878.</p> <p>Displays include a pillory, a pair of stocks, a whipping post and a Police Box, Policing from Anglo Saxon Times to the formation of the Professional Police in 1829, uniforms and headgear, a Victorian cell with prisoner and numerous interactive displays.</p> <p>Managed by Ripon Museums Trust.</p>				
Thames Police Museum Wapping Police Station	The Thames River Police Museum is located in what was once the carpenter's	The Honorary Curator, who is a serving police officer attached to the	1-2,000 p/a	~1,000 sq/ft	By appointment only.

Location	Description	Service and facilities	Visitor numbers	Size	Opening times and admission cost
Wapping High Street Wapping, London, E1W 2NE <a href="http://www.thamespolicemuseum.org.uk/museum.html">http://www.thamespolicemuseum.org.uk/museum.html</a>	workshop at Wapping Police Station and is administered by the Thames Police Association. Situated within the headquarters of the Metropolitan Police's Marine Support Unit, the small Museum offers visitors a unique insight into the history of the World's first police force. Exhibits include uniforms and documents, which trace the history of the Thames River Police from its inception in 1798 to the present day. There is also a fine collection of the every day "Hardware" of policing from handcuffs to cutlasses.	Marine Support Unit, conducts visitors around the Museum.			
The Essex Police Museum PO Box 2 Headquarters,	The Essex Police Museum was first established in 1991 as a registered charity. (No.1042055)	Free education sessions for schools linked to the National Curriculum	8000 (2008) 5498 (2007)	-	Wednesdays 1.00 pm - 4.30pm. Admission free. Groups are able to organise

Location	Description	Service and facilities	Visitor numbers	Size	Opening times and admission cost
Springfield, Chelmsford, Essex, CM2 6DA T: 012 4545 7150 F: 012 4545 2456 E: <a href="mailto:museum@essex.pnn.police.uk">museum@essex.pnn.police.uk</a> <a href="http://www.essex.police.uk/museum/about.htm">http://www.essex.police.uk/museum/about.htm</a>	The Museum holds objects and archival material relating to the history of the force from 1840 including personnel, disciplinary and other records, together with more general documents and a large photographic collection. Essex Police Museum underwent major changes, thanks to a £43,000 grant awarded by the Heritage Lottery Fund. The Museum was closed for refurbishment from March 2005 until the grand reopening on September 10th 2005.	requirements for History and Citizenship and QCA schemes of work. All sessions are accompanied with preparatory and follow-up activities. Each session includes time to view the museum displays. Family research and archive facility.			a visit Monday to Fridays daytime and evenings by appointment. The museum visit can also include a visit to the Force Information Room (FIR), where all the 999 calls are taken. If you would like to visit FIR as well as the Museum please state this at booking.
The Museum of the Order of St John St John, St John's Gate, St John's Lane London, EC1M 4DA T: 020 7324 4005	The Museum is now closed for redevelopment until summer 2010. The Museum has been awarded a grant of £1.53 million from the Heritage Lottery Fund, in order to	The new Museum galleries on the ground floor will be fully accessible to mobility impaired visitors. All plans for the redeveloped	-	-	The Museum is now closed for redevelopment until summer 2010.

Location	Description	Service and facilities	Visitor numbers	Size	Opening times and admission cost
	<p>create spaces to display and interpret more of the Museum's treasures.</p> <p>Key features of the project include entering the Museum directly through the ancient Gate and revealing some original architectural features of the building. We will renew and redisplay the current Order and St John Ambulance galleries, and create a new double-height Link Gallery with an interactive timeline and key objects beautifully displayed.</p>	<p>Museum are designed to be fully inclusive and provide an engaging and positive experience for all visitors.</p>			
<p>The Police Museum, Belfast Police Headquarters KnockRoad,Belfast Northern Ireland, BT22 2HS Tel: 028 90 650222</p>	<p>The police museum was set up in the 1980's to explain and illustrate Northern Ireland's unique and often contentious policing history. Displays of uniforms, photographs, medals and other equipment relating to policing in Ireland</p>	<p>Disabled Access. Shop, study area. Talks and presentations available to outside groups and museum displays out to events.</p>	-	-	<p>Mon - Fri 09.30-17.00 Admission free. By Appointment for evening group visits</p>

Location	Description	Service and facilities	Visitor numbers	Size	Opening times and admission cost
ext 22499 ext 22499 Email: <a href="mailto:museum@psni.police.uk">museum@psni.police.uk</a> <a href="http://www.psni.police.uk/index/about-us/police_museum.htm">http://www.psni.police.uk/index/about-us/police_museum.htm</a>	from the early 19th Century to the present day. The museum also contains a computer database of Irish Constabulary service records from 1822 - 1922.				
Watford Fire Museum Watford Fire Museum Station, Whippendell Road Junction, Rickmansworth Road, Watford, Hertfordshire <a href="http://www.watfordmuseum.org.uk/firemuseum">http://www.watfordmuseum.org.uk/firemuseum</a> firemuseum@watfordmuseum.org.uk	The museum is based in the ex-workshops building at Watford Fire Station, at the junction of Rickmansworth Road and Whippendell Road, one mile from Watford Town Centre.  Has a collection of various items of fire service equipment, uniform and documents, old and new, along with a large and varied photographic display of fire appliances, fire/incident scenes and local fire history.	Group tours.	-	Ex-workshops at Watford Fire Station.	Wed 09.30-11.30am (maintenance days with limited viewing). There is also a series of Open Days on Saturdays, when the museum is open between 13.00-16.00.



### Appendix 3 International Emergency Service Museums

#### International Comparators

##### Searches undertaken:

for fire/ambulance/police/emergency services museums in Australia & New Zealand; Canada; USA; Europe on Goggle, plus the Fire Museum Network (<http://www.firemuseumnetwork.org/>)

##### Context:

Emergency services are often the theme of displays, special exhibitions and events: eg, in the UK: *Spirit of the Blitz. Liverpool in the Second World War* (2003-4) Merseyside Maritime Museum; Booklands Museum's *Emergency Service Show 2008* and *Emergency Services Day, 2009*, and in the US: *Help is Here*, New York State Museum (2004-5)

A few combined emergency medical services museums appear to be under development (eg National Emergency Medical Services Museum Foundation, MA (<http://www.nemsmf.org/>), the first virtual EMS Museum in the USA, linking approximately 1,000 EMS museums across the country; Emergency Services Museum of North Carolina).

##### Characteristics:

As in the case of the UK, fire, ambulance and police museums logged in Australia & New Zealand; Canada; USA; Europe tend to be separate.

Of the group, police and fire museums appear to be the most ubiquitous:

See reference to the Fire Museum Network below

Eg Police Museum, Floriana, Malta; Austrian Police Museum, Vienna; Police Museum, Prague; Police Museum Bratislava, Slovakia; Beijing Police Museum, China; Hong Kong Police Museum (currently closed); National Police Museum, New Delhi; Tokyo Metropolitan Police Museum; Sydney Justice & Police Museum (only open weekends and weekdays in January)

The distribution of the membership of the Fire Museum Network (initiated from within the International Assn of Fire Chiefs and which covers the 200+ fire museums in USA and Canada, as well as members in Europe, Australia and New Zealand) suggests that such museums are often volunteer run, with a predominantly local or regional focus. Queensland's three Ambulance Museums, for example, are described as concentrating on a tradition of close support between the Ambulance Service and the Community.

New museums include Canada's "first-ever ambulance museum" which opened in 2008, in the grounds of the rural Canadian Transportation Museum & Heritage Village.

Others are very low key & virtual: Trenton Police Museum Online (<http://tpdmuseum.com>); Yonkers Fire Museum (<http://www.yonkersfiremuseum.org>).

Some appear to be the creation of individual enthusiasts (eg and the Emergency services radio museum of Great Britain, described as an offshoot of the PYE Telecomms Museum) ([http://www.qsl.net/gm8aob/es\\_catalogue\\_1.htm](http://www.qsl.net/gm8aob/es_catalogue_1.htm)).

Others, which might have been of interest, were closed at the time of writing. eg To the Rescue, a museum of the rescue movement and today's emergency medical services Roanoke, Virginia (<http://totherescue.homestead.com/>); Australian Federal Police Museum ([http://www.afp.gov.au/about/AFP\\_resources/museum.html](http://www.afp.gov.au/about/AFP_resources/museum.html)). The Fire Fighters Museum Society Calgary (<http://www.firefightersmuseum.org/>) is currently without a web site.

Comparators:

The following comparators have been drawn from **alpha world cities**, as defined by "The World According to GaWC 2008". Globalization & World Cities Study Group and Network (GaWC). Loughborough University. <http://www.lboro.ac.uk/gawc/world2008t.html> Retrieved 03.10.2009)

Alpha World City Analysis:

Police		Ambulance	Fire
Alpha World Cities ++:			
New York City	NY City Police Museum <a href="http://www.nycpolicemuseum.org/">http://www.nycpolicemuseum.org/</a> no archive	NEM Services Museum Foundation VIRTUAL	NY City Fire Museum <a href="http://www.nycfiremuseum.org/">http://www.nycfiremuseum.org/</a> NO ARCHIVE  FASNY Museum of Firefighters <a href="http://www.fasnyfiremuseum.com/">http://www.fasnyfiremuseum.com/</a> NO ARCHIVE
London			
Alpha World Cities +:			
Hong Kong	Hong Kong Police Museum CLOSED FOR RENNOVATIONS	x	Hong Kong Museum of Coastal Defence <a href="http://www.lcsd.gov.hk/CE/Museum/Coastal/en/index.php">http://www.lcsd.gov.hk/CE/Museum/Coastal/en/index.php</a>
Paris	Préfecture de Police museum <a href="http://www.prefecture-police-paris.interieur.gouv.fr/connaitre/article/musee_en.htm">http://www.prefecture-police-paris.interieur.gouv.fr/connaitre/article/musee_en.htm</a> & archive	x	x
Singapore	Singapore Police Heritage Centre NO ENGLISH WEB SITE	x	Civil Defence Heritage Gallery WEBSITE UNAVIALBLE
Sydney	Justice & Police Museum <a href="http://www.sydney.com.au/policemuseum.htm">http://www.sydney.com.au/policemuseum.htm</a>	x	Museum of Fire <a href="http://www.museumoffire.com.au/">http://www.museumoffire.com.au/</a> NO ARCHIVE

	OPEN WEEKENDS. ONLY WEEKDAYS IN JANUARY		
Tokyo	Tokyo Metropolitan Police Museum NO ENGLISH WEB SITE	x	Tokyo Fire Museum WEBSITE NOT AVAILABLE
Shanghai	Shanghai Museum of Public Security NO ENGLISH WEBSITE	x	Shanghai Museum of Public Security NO ENGLISH WEB SITE
Beijing	Beijing Police Museum <a href="http://china.org.cn/english/travel/161035.htm">http://china.org.cn/english/travel/161035.htm</a> INSUFFICIENTLY DETAILED WEBSITE	x	x
Alpha World Cities:			
Milan	x	x	x
Madrid	x	x	Museo de los Bomberos NO ENGLISH WEB SITE
Seoul	Police Museum NO ENGLISH WEB SITE	x	x
Moscow	KGB museum NO ENGLISH WEB SITE	x	x
Brussels	Historical Centre Inter Police NO ENGLISH WEB SITE	x	(mini museum, central fire station)
Toronto	Toronto Police Museum and Discovery Centre <a href="http://www.torontopolice.on.ca/museum/">http://www.torontopolice.on.ca/museum/</a> NOT OPEN AT WEEKENDS	x	Toronto Fire Museum... <a href="http://www.torontopolice.on.ca/museum/">http://www.torontopolice.on.ca/museum/</a> NOT OPEN WEEKENDS ALTERNATIVE Canadian Fire Fighters Museum, Port

			Hope, Ontario <a href="http://www.firemuseumcanada.com/fire-fighters-exhibits.html">http://www.firemuseumcanada.com/fire-fighters-exhibits.html</a>
Mumbai	Mumbai Police Museum NO WEB SITE/NOT OPEN AT WEEKENDS	x	x
Buenos Aires	The Justice & Police Museum NO ENGLISH WEB SITE	x	x
Kuala Lumpur	Royal Malaysian Police Museum NO ENGLISH WEB SITE	x	x

International Comparators:

	NY City Police Museum	NY City Fire Museum	FASNY Museum of Firefighters	Hong Kong Museum of Coastal Defence	Museum of Fire	Canadian Fire Fighters Museum, Port Hope, Ontario	New Zealand Police Museum
Website	<a href="http://www.nycpolicemuseum.org/">http://www.nycpolicemuseum.org/</a>	<a href="http://www.nycfiremuseum.org/">http://www.nycfiremuseum.org/</a>	<a href="http://www.fasnyfiremuseum.com/">http://www.fasnyfiremuseum.com/</a>	<a href="http://www.lcsd.gov.hk/CE/Museum/Coastal/en/index.php">http://www.lcsd.gov.hk/CE/Museum/Coastal/en/index.php</a>	<a href="http://www.museumoffire.com.au/">http://www.museumoffire.com.au/</a>	<a href="http://www.firemuseumcanada.com/fire-fighters-exhibits.html">http://www.firemuseumcanada.com/fire-fighters-exhibits.html</a>	<a href="http://police.govt.nz/service/museum/index.html">http://police.govt.nz/service/museum/index.html</a>
Open 7 days	x	x	√	x	√	x	x

	NY City Police Museum	NY City Fire Museum	FASNY Museum of Firefighters	Hong Kong Museum of Coastal Defence	Museum of Fire	Canadian Fire Fighters Museum, Port Hope, Ontario	New Zealand Police Museum
a week							
Museum website	√	√	√	√	√	√	Page on NZ Police site
Annual report online	x	x	x	x	x	x	x
Governance	Board of Trustees	Board of Trustees	?	?	describes itself as a community museum' has our voluntary Board of Directors	Board of Directors	?
Who funds? Business model	Unclear. Assume NY City Police Department plus donors	Unclear if New York City Fire Department funds it; hires' donations to collections and money	NY State Council on the Arts; Firemen's Assn of the State of NY; donations	Assumed Leisure & Cultural Services department, HK Government. unclear (summary budget is available on	Unclear - attracts donations. Describes itself as 'Australia's leading Fire Museum & Fire Collectibles Shop'	donations	New Zealand Police

	NY City Police Museum	NY City Fire Museum	FASNY Museum of Firefighters	Hong Kong Museum of Coastal Defence	Museum of Fire	Canadian Fire Fighters Museum, Port Hope, Ontario	New Zealand Police Museum
				line)			
Management - paid staff/vols	Unclear. Assume paid staff listed under "contacts"	unclear		paid staff ( budget line)	paid staff & volunteers	volunteers	
Location- city centre or city edge	Manhattan, East River	Manhattan - Soho	Out of town at Hudson, NY	near docks	former Penrith Power Station - some way out of Sydney	On Lake Ontario - half way across from Toronto	The Royal New Zealand Police College campus, PORIRUA - way outside Wellington
Size e.g. 2 rooms or 10 galleries	Floor 1 - 4 displays; floor 2 - 5 displays; floor 3 - 4 displays	unclear	50,000 square feet.	14 rooms for permanent collection; 2 special exhibits	unclear	unclear	Papakowhai Road, PORIRUA

	NY City Police Museum	NY City Fire Museum	FASNY Museum of Firefighters	Hong Kong Museum of Coastal Defence	Museum of Fire	Canadian Fire Fighters Museum, Port Hope, Ontario	New Zealand Police Museum
Opening hours	Mon - Sat, 10am -5pm	Tuesday through Saturday from 10:00 A.M. - 5:00 P.M. and on Sunday from 10:00 A.M. - 4:00 P.M.	10am until 5pm, daily	Monday to Wednesday & Friday to Sunday: 10 a.m. to 5 p.m.	9.30am to 4.30pm Monday to Sunday & Holidays.	7 days a week from Victoria Day weekend ( towards the end of May) to Thanksgiving (October) from 9 am to 5 pm	Tuesday to Saturday, 10am to 5pm or by appt
No of visitors and web use	NA	NA	NA	NA	NA	NA	NA
Offer-exhibitions/education& community work/web/events/Friends/shop-	exhibits; education for school, community organization and camp groups; New York Operation Safe Child program; online	fire safety education program with Education unit of the Fire Department of New York; teachers resources; store;	everyday education programmes; distance learning; school &youth groups programmes; events' special exhibitions;	permanent exhibition galleries; thematic exhibition galleries; children's corner; publications; shop;	Junior Fire fighters ; online store; tours and education tours; events; membership	outreach education; in house education; events	Junior Detectives; guided tours; related to archive; shop; gift shop, coffee shop, course and conference facilities.

	NY City Police Museum	NY City Fire Museum	FASNY Museum of Firefighters	Hong Kong Museum of Coastal Defence	Museum of Fire	Canadian Fire Fighters Museum, Port Hope, Ontario	New Zealand Police Museum
	store; memberships; events	membership; tours	online shop; membership; book; mock apartment equipped with lasers, black lights, safe smoke and other devices that illustrate common fire hazards and promote safer living environments.	newsletter; lectures; visits; social programmes; family activities; films; research			
Contact details	Julie Bose	director@nycfiremuseum.org	<a href="http://www.fasnyfiremuseum.com/contactus.php">http://www.fasnyfiremuseum.com/contactus.php</a>	none given	ceo@museumoffire.com.au	info@firemuseumcanada.com	<a href="https://forms.police.govt.nz/forms/contact-new-zealand-police-museum/19">https://forms.police.govt.nz/forms/contact-new-zealand-police-museum/19</a>

## Appendix 4 Consultation List

### Ambulance

1	Allan Storrar	LAS Officer
2	Angie Patton	Head of Communications, LAS
3	Anna Lowman	Communications Officer, LAS Communications Team
4	Eric Roberts	LAS Unison Secretary
5	Kathy Jones	Director of Service Development, LAS
6	Malcolm Alexander	Chair, Patient's Forum, LAS
7	Margaret Vander	Public & Patient Involvement Manager, LAS
9	Mike Dinan	Director of Finance, LAS
10	Paul Jeffrey	Events & Schools Officer, LAS
11	Peter Bradley	Chief Executive Officer, LAS
14	Riccard Parsonson	LAS Museum
15	Roger Leonard	British Ambulance Society
16	Terence Spurr	Museum Curator, LAS

### Fire

1	Bill Hickin	Researcher, LFB
3	Cllr Brian Coleman	Chairman of the London Fire & Emergency Planning Authority (LFEPA)
4	Cllr Ed Butcher	Leader of the Liberal Democrat group, LFEPA
5	Cllr Navin Shah	Vice-Chair of LFEPA, Leader of the Labour Group
6	David Glennie	Volunteer LFB Museum
7	David Rogers	Volunteer LFB Museum
8	Esther Mann	Curator (on maternity leave), LFB Museum
10	Jane Rugg	Acting Curator, LFB Museum
11	Joanna Foster	Juvenile Firesetters Intervention Scheme, LFB
12	John Avery	Volunteer LFB Museum
13	John Nadal	Researcher, LFB
15	Mike Cotton	Serving fire-fighter
16	Murray Beale	Secretary Friend, Volunteer LFB Museum

17	Neil Wallington	Researcher, LFB
18	Nigel Hall	Local Intervention Fire Education, LFB
19	Ron Dobson	London Fire Commissioner
20	Sarah Foster	Team Leader of schools programme, LFB
21	Tony Sweeney	Vice Chair Friend, Volunteer LFB Museum

Police

1	Adrian Rabot	Supt Head of Youth Unit, MPS
2	Anne McMeel	Director of Resources, MPS
3	Caroline Mortimer	Director of Catering Service, MPS
4	Caroline Roddis	Membership Secretary – Friends, MPHC
5	Catherine Crawford	Chief Executive, MPA
6	Ch Superintendent David Snelling	OCU Commander Traffic – Joint lead on MPS Historic Vehicle Coll.
7	Chris Alderman	Friend, MPHC
8	Alan McCormick	Curator, Crime Museum
9	DCI David Little	Crime Academy (Line Manager), Crime Museum
10	Edward Sherry	Police Cadets, MPS
11	Helen Barnard	Friends Chair, MPHC
12	James Cleverly	London Assembly Member & MPA Member
13	Jane Bond	Acting Director of Property Services
14	Martin Tiplady	Director of Human Resources, MPS
15	Mike Fountain	Friend, MPHC
16	Nigel Jakubowski	Director of Transport Services – Joint lead on MPS Historic Vehicle Collection
17	Paul Dew	Acting Curator – MPS Historical Collection
18	Phil Cole	Curator, Mounted Branch Museum
19	Reshard Auladin	Magistrate member MPA
20	Rob Jeffries	Curator, Thames Police Association Museum
21	Roger Harding	Deputy Director Asset Management
22	Commander Simon Pountain	Specialist Crime Directorate

23	Sioban Clark	Friend, MPHC
24	Sir Paul Stephenson	Metropolitan Police Commissioner
25	Superintendent Ovens	Simon Harris Chair, MPS Museums Advisory Board
26	Toby Harris (Lord of Haringey)	Harris Independent member MPA

Other

1	Bob Bonner	Secretary, Fire Heritage Network
2	Gary Wragg	Fire Heritage Network UK
3	Professor Jack Lohman	Director Museum of London
4	Lyn Stratman	Crime Writer
5	Michael Kernan	Fire Heritage Network UK
6	Pamela Wills	Curator, Museum of the Order of St John's
7	Professor Clive Emsley	Open University – Police Historian
8	Richard Hodder	Partner, Spectrum Drama
9	Sam Mullins	Director London Transport Museum
10	Sue Bowers	Head of Heritage Lottery Fund London

Total: 73

## Appendix 5 Policy Context

The museums sector in London

The capital houses over 250 museums, ranging from the world famous national institutions to small, innovative local authority services, specialist university collections and a range of independent museums;

The capital is home to 15 museum collections - Designated as being of outstanding national and international significance<sup>1</sup>;

London has 9 university museums with specialist collections;

26 London boroughs operate museum services;

There are also over 160 independent museums focused on specific aspects of London's heritage and individual London residents;

There are also significant properties in London administered by English Heritage, the National Trust and Historic Royal Palaces.

Policy context for the museums sector

The policy context within which the proposed Blue Light museum will be informed by a number of players including:

Department for Culture, Media and Sport (DCMS)

Heritage Lottery Fund (HLF)

Greater London Authority (GLA)

Arts Council England (ACE)

English Heritage (EH)

MLA London

Other major factors include the Olympic Games and the Cultural Olympiad; Renaissance and the London Museums hub. There is also a London Museums Group which purports to be representative of all museums and museum workers in the Greater London area.

The aims of the group are:

To create a representative and unified voice for all museums in the capital, working closely with MLA London;

To act as a lobby for the benefit of all London's museums;

To enhance communication & collaboration between museums and to provide support to museum professionals in London<sup>2</sup>.

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### Notes

All web pages retrieved on 12 & 13 October, 2009.

<sup>1</sup> [http://www.mla.gov.uk/what/~media/Files/pdf/2009/Designated\\_Collections.ashx](http://www.mla.gov.uk/what/~media/Files/pdf/2009/Designated_Collections.ashx)

<sup>2</sup> <http://www.mlalondon.org.uk/sector/index.cfm?NavigationID=265>

## Museums strategy

The first strategy for London museums to have been published in 10 years was produced by MLA London in 2006. It identifies a number of strategic external and internal drivers.

The external drivers refer to political and public expectations. These include:

- The need to respond to cultural diversity, the interests and access needs of our diverse communities, equalities agendas and social inclusion;
- The importance of the children and young people agenda especially as emphasised by government;
- The economic and social implications of the London 2012 Olympic and Paralympic Games;
- The high profile role of museums in maintaining levels of tourism and economic impact in the capital;
- The importance of regeneration initiatives in key neighbourhoods and broader issues about spatial development in London;
- The need to respond to the Government's skills for life strategy;
- The opportunity to support the DfES' e-learning strategy;
- The need for museums to respond to the local government modernisation and improvement agenda;
- The opportunity for Independent museums to address advice needs and longer-term financial stability through a process of voluntary sector engagement.

The internal drivers are described as those that affect museums ability to react to the external strategic drivers above. These include:

- Ensuring that museums are able to cope with continuing financial pressures;
- Developing audience intelligence to enable museums to respond to a number of the external strategic drivers listed above;
- The need to develop strategies to link museum collections with public engagement;
- The need to provide museums with appropriate advice and support;
- The need to develop museum workforce skills and diversity;
- The need to support and co-ordinate networks and partnerships among London's museums.

In addition, the role of partnership is becoming increasingly important – manifest through joint museum services. Models include Tyne & Wear; Colchester & Ipswich as well as a potential joint museum service shared by Worcestershire and Worcester (2009).

## Overseas tourism

Detailed figures for inbound tourism to the UK, up to July 2009, are available at [http://www.visitbritain.org/Images/charts%20july09\\_tcm139-167919.pdf](http://www.visitbritain.org/Images/charts%20july09_tcm139-167919.pdf). No detailed time series appears to be available on London tourism online.

VisitBritain's (mid-year update) forecasts for inbound tourism are short term and only extend to the end of this year<sup>3</sup>. They drawn on Office for National Statistics' figures for the first three months of 2009 which revealed that inbound visits declined by 13% compared to the same period of 2008, with visitor spending was unchanged on a year ago. The International Air Transport Association (IATA) reported steep falls in global air travel in the first three months of the year, followed by a drop of 3% in April (boosted by Easter), and Eurostar reported double-digit percentage declines in volume during the first quarter.

VisitBritain suggests that there will continue to be a decline in the number of inbound visitors coming to the UK, but with a potential small increase in the real value of inbound visitor spending. There is a significant risk that inbound visits will decline by as much as 5%, which would deliver visitor numbers of just 30.3 million<sup>4</sup>.

2009 is shaping up to be an especially tough year for the inbound business tourism sector, with more scope for optimism within the short-haul leisure market.

#### Upside risks in 2009

Potential "favourable" influences on inbound tourism during the remainder of the year may include:

Stabilization of the global economy. If consumer confidence continues to grow, and importantly is followed by an upswing in business sentiment, then business tourism may begin to recover in the final quarter of 2009;

The expectation remains that the short-haul leisure market offers the most promise for the remainder of 2009, especially if the Pound remains weak against the Euro; Increased passport ownership among US citizens as implementation of the 'Western Hemisphere Travel Initiative' continues, with an estimated 20 million Americans having become passport owners in the past two years;

The Latin American economy, and inbound tourism to Britain from this region, has proved robust in comparison with other parts of the world in recent months;

Emerging opportunities to grow the leisure market from China over the longer term; The continued introduction of the Airbus A380 super-jumbo will enable higher passenger volumes per landing/take-off at Heathrow on selected routes over the course of 2009.

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<sup>3</sup>

[http://www.visitbritain.org/Images/forecast%20summary%20website%20midyear%202009\\_tcm139-168282.pdf](http://www.visitbritain.org/Images/forecast%20summary%20website%20midyear%202009_tcm139-168282.pdf)

<sup>4</sup> This is an aggregate forecast for the number of inbound visitors regardless of purpose of visit.

### Downside risks in 2009

There is little doubt that the economic downside risks have increased since December 2008, with this particularly so in relation to prospects for the USA. Additionally business tourism from all destinations remains under pressure as companies cut back on all but the most essential travel.

The downside risks heavily outweigh upside risks. These include:

Signs that the price of oil is responding to prospects of an improved global economy in 2010, and airlines may find fuel bills starting to increase by the end of this year;  
Many airlines have, and expect to make further cuts in capacity, with fewer flights to Britain from many destinations in Asia, including Hong Kong and Singapore, and North America;

The Pound having gained ground against a number of currencies, especially the US dollar, against which it is trading at a seven month high – the 'value for money' message that Britain has been able to deploy in recent months may be losing its resonance;

Ongoing risk of terrorism, either direct attacks within Britain or in overseas markets resulting in a reluctance to travel;

Health scares are a definite risk at present, with ongoing cases of H1N1 swine 'flu in humans across the world, and a concern that the onset of the northern hemisphere winter will see a sharp upturn in the volume and severity of cases;

Continued growth in new "low cost" destinations for international travel, including Vietnam, Croatia, India, Turkey and Morocco;

The introduction of visa requirements for South Africans poses a market specific risk.

### Climate for new museums

The most immediate threat to the cultural and creative industries is the prospect that a large number of organisations may close. Draconian cuts are anticipated across both central and local government funding. Local government is likely to focus on such key priorities as health, education and public safety and shrink its statutory provision commitments and development functions, with 'no improvements to existing resources'. Future reinvestment in non-statutory cultural functions will be inhibited; risk appetites will diminish; authorities will have trouble match funding current projects and be reluctant to consider future capital investments. The loss of revenue means that fewer people will manage cultural provision with fewer resources. Partnership funding will increasingly become the obvious option. Returning to the present status quo could be a long time off.

Such anticipated circumstances are forcing certain agencies to contemplate the kind of roles that they might have to assume in the future. The Heritage Lottery Fund, for example, has considered the prospect of becoming the last resort for saving

heritage. Anticipating the loss of high level of partnership funding across a multitude of projects, it may find itself supporting fewer projects at a higher rate (Selwood, forthcoming).

### Outer London strategies

Most visits to London museums are made in the central boroughs, where tourism is focused on the nationals and other leading cultural attractions. However, London government bodies have now come to recognise

the contribution of cultural organisations in the outer boroughs to social cohesion and regeneration of areas most in need (see, for example, ACE London, 2008: 5; Film London's Outer Borough Pilot Fund<sup>5</sup>; HLF London's development priority areas<sup>6</sup>; the Mayor of London's priorities for culture, GLA, 2008), and the potential economic benefits of tourism (GLA, 2006)<sup>7</sup>.

Effort is particularly focused on Thames Gateway, which needs appropriate cultural provision to balance the very high level of investment in new housing (120,000 new homes to be built by 2016). The nine boroughs in the London Thames Gateway (Barking and Dagenham, Bexley, Greenwich, Hackney, Havering, Lewisham, Newham, Redbridge and Tower Hamlets), will house development sites of strategic significance, including parts of the Lea Valley that are near the main campus for the 2012 Olympic Games and Paralympic Games ( see below).

### Cross agency strategies & the Thames Gateway

Cultural initiatives are often enabled to develop through a mixed economy and multi-partnered funding. Such initiatives include:

*A Passion for Excellence: an improvement strategy for culture and sport*, produced jointly by LGA with DCMS, CLOA, Sport England; CE; EH I&DEA; MLA<sup>8</sup>.

The national Living Places programme (launched in 2007) a partnership between DCMS and DCLG and ACE, CABE, EH, MLA and Sport England, which leads coordinated efforts to ensure culture is embedded in the development of our towns and cities alongside other areas of key provision such as health care and transport. Its outputs include a Culture and Sport Planning Toolkit<sup>9</sup>.

The London Partnership has focused primarily on the London Thames Gateway area to put culture at the heart of planning. *Shaping Places in London through Culture*

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<sup>5</sup> <http://www.filmlondon.org.uk/content.asp?CategoryID=1218>

<sup>6</sup> <http://www.hlf.org.uk/English/InYourArea/London/DevelopmentPriorities.htm>

<sup>7</sup> See, for example, the Village London campaign (<http://www.visitlondon.com/areas/villages/>)

<sup>8</sup> <http://www.lga.gov.uk/lga/aio/565471>

<sup>9</sup> <http://www.living-places.org.uk/culture-and-sport-planning-toolkit/about-the-toolkit/>.

(March 2009) highlights a number of case studies of good practice in the Thames Gateway and elsewhere<sup>10</sup>.

Thames Gateway Cultural Strategy Co-ordinators were appointed – the London appointee jointly funded with the Arts Council, Heritage Lottery Fund and Sport England) was in place between 2006 and 2009. The functions of the post were to investigate resources that will enable a greater range of museums to make a contribution against tourism and economic impact objectives, and will work with the sector and key partners to produce a cultural prospectus for the 2012 Olympic Games.

Multiple partners working collectively to define and position the role of arts and culture in the Gateway. This would build on the Joint agreement on culture and sustainable communities signed in July 2006 by partners that include the Departments for Culture, Media and Sport (DCMS) and Communities and Local Government (DCLG), and be supported by the work of the Thames Gateway Cultural Strategy Officer.

As might have been anticipated, there has been a plethora of cultural planning toolkits focused on the Thames Gateway<sup>11</sup>. Other initiatives include the ACE agenda for the arts in London Thames Gateway, undertaken with the support of the Thames Gateway London Partnership<sup>12</sup>; EH's *Growing Places: Heritage and a Sustainable Future for the Thames Gateway* is based on its historic environment characterisation of the entire Thames Gateway area, undertaken with a view to using the historic environment to make the areas popular, attractive, economically successful, environmentally friendly and sustainable<sup>13</sup>. In short, it describes this 'as giving residents a home with a soul' (EH, undated).

## References

ACE (2006) *Our agenda for the arts in London Thames Gateway*. [http://www.artscouncil.org.uk/publication\\_archive/our-agenda-for-the-arts-in-london-thames-gateway/](http://www.artscouncil.org.uk/publication_archive/our-agenda-for-the-arts-in-london-thames-gateway/)

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<sup>10</sup> Peckham; Swiss Cottage; King's Cross Opportunity Area; Greenwich Peninsula; Barking Town Centre; Deptford. See [http://www.livingplaces.org.uk/fileadmin/user\\_upload/Shaping\\_Places\\_in\\_London\\_through\\_Culture.pdf](http://www.livingplaces.org.uk/fileadmin/user_upload/Shaping_Places_in_London_through_Culture.pdf).

<sup>11</sup> Sustainable Culture, Sustainable Communities (Thames Gateway North Kent, 2006).

<http://www.culturesoutheast.org.uk/media/uploads/18/Toolkit%20for%20the%20web.pdf>; *Cultural Opportunities: A Methodology for Strengthening Cultural Infrastructure in Thames Gateway South Essex* (2007) <http://www.tfconsultancy.co.uk/reports/TGSE.pdf>

<sup>12</sup> Like much other work on Thames Gateway this was undertaken by Tom Fleming Creative Consultancy

<sup>13</sup> <http://www.english-heritage.org.uk/server/show/nav.1300>

ACE London (2008) *Great art for everyone 2008 – 2011*. London  
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## Appendix 6 Supporting Data

### The National and Regional Market

According to the most recent Taking Part survey (06/07), over one third of the population (42%) had visited a museum and/or an art gallery in the previous 12 months, amounting to over 16 million people.<sup>14</sup>

The people most likely to visit a museum or gallery were identified as most likely white or of mixed ethnic background, between 24 and 65 years of age, well educated and renting property in the private sector or home owners<sup>15</sup>.

The annual Visit Britain Visitor Attractions Survey report for 2008 showed that the majority of attraction categories showed growth, with an above average increase in visits to museums and art galleries (+7%), which represent around a third of all attractions.

As an overall category, museums and art galleries tend to benefit from wetter weather in terms of visits. The exceptionally dry weather recorded in 2005 saw a corresponding -3% decrease in visits to museums and art galleries. The wetter 2006 and 2007 therefore represented more than just a strong recovery. Growth in museums and art galleries visiting was particularly notable in London in 2006 (+9%) which showed steady recovery following the 2005 bombings which resulted in a -5% decline in visits in 2005.

### Visit Trends England 2007-2008 by Attraction Category (%)

Category	Attractions sample	% 08/07
Country parks	68	-2
Farms	51	+8
Gardens	114	+2
Historic houses/castles	335	+*
Other historic properties	130	+2
Leisure/theme parks	24	-3
Museums/art galleries	488	+7
Steam/heritage railways	24	-3
Visitor/heritage centres	74	+6
Wildlife attractions/zoos	75	+*
Workplaces	63	+1
Places of worship	103	+5
Other	135	-1
England	(1,684)	+2

<sup>14</sup> DCMS (2008) *Taking Part*. DCMS London. Available at: [http://www.culture.gov.uk/reference\\_library/research\\_and\\_statistics/4828.aspx](http://www.culture.gov.uk/reference_library/research_and_statistics/4828.aspx)

<sup>15</sup> MLA (2007) *Museum Attendance 2007*. MLA London.

Source: Visit Britain Visitor Attraction Trends England 2008

The sharp increase in visits to the North East region is attributed to the Liverpool Capital of Culture 2008 event.

Overall visits trends 2007-2008 - by English Government Office Region (%)

Region	Attractions sample	% 08/07
North East	(151)	+13
North West	(109)	-3
Yorkshire/The Humber	(156)	+7
East Midlands	(151)	-*
West Midlands	(142)	+3
East	(257)	+*
London	(94)	+3
South East	(329)	-*
South West	(295)	-1
England	(1,684)	+2

Source: Visit Britain Visitor Attraction Trends England 2008

The overall increase in visitor attractions was also driven by an increase in urban attractions which saw an increase of 4% in 2008 following similar increases of +3% in 2007 and +6% in 2006<sup>16</sup>. In recent years this has reflected the strong performance of London attractions and in 2008 this was further boosted by urban attractions that saw the benefits of Liverpool Capital of Culture 2008.

Museums/art galleries have also seen growth in recent years, with these also tending to be situated in urban locations.

England visit trends 2007-2008 - by geographic location (%)

Geographic location	Attractions sample	% 08/07
Coastal	(173)	-1
Rural	(750)	-*
Urban	(62)	+4
England	(1,684)	+2

Source: Visit Britain, Visitor Attractions Trends 2008

## The London Market

<sup>16</sup> Visit Britain, 2008.

Adults living in London and South East have the highest rates of museum attendance with no significant difference between the adults in the two areas:

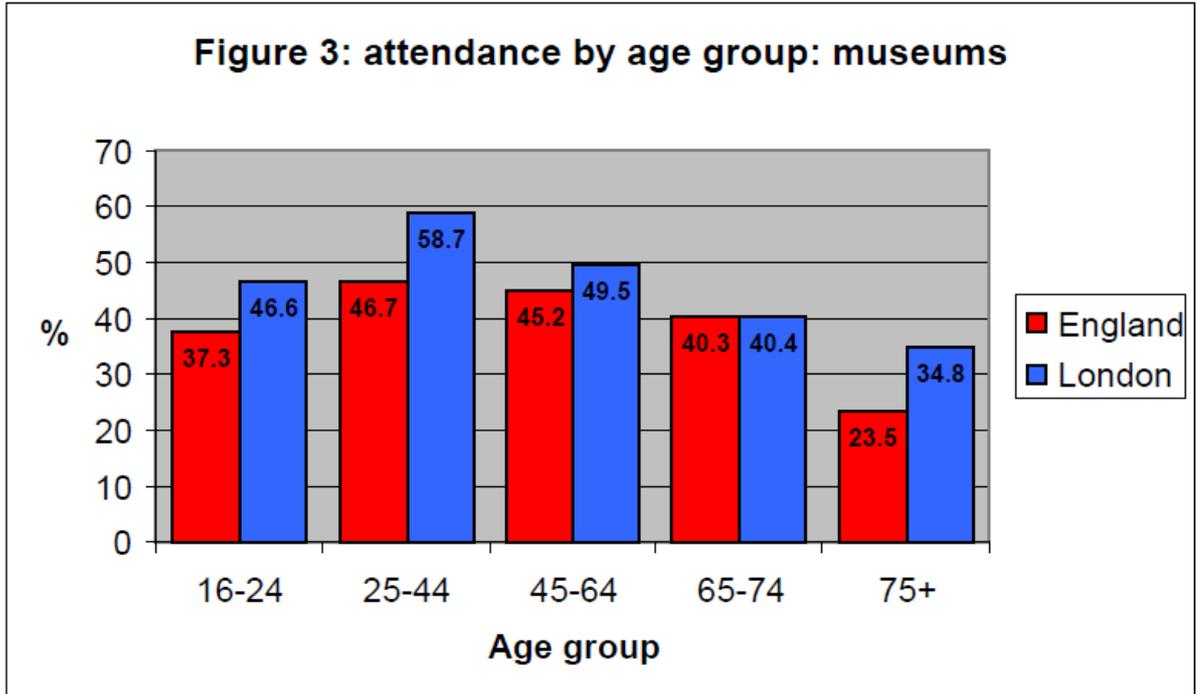
**Table 3.11** Have been to a museum in the last 12 months.  
Grouping: **Government Office Region**

	<b>% of Adults</b>	<b>Lo</b>	<b>Hi</b>
London	46.8%	44.6%	49.0%
South East	45.1%	42.8%	47.4%
North East	43.7%	40.9%	46.4%
East of England	42.8%	40.2%	45.4%
North West	39.7%	37.3%	42.1%
South West	39.5%	36.9%	42.0%
Yorkshire and Humberside	39.2%	36.7%	41.7%
East Midlands	37.5%	35.0%	40.1%
West Midlands	36.6%	34.1%	39.0%

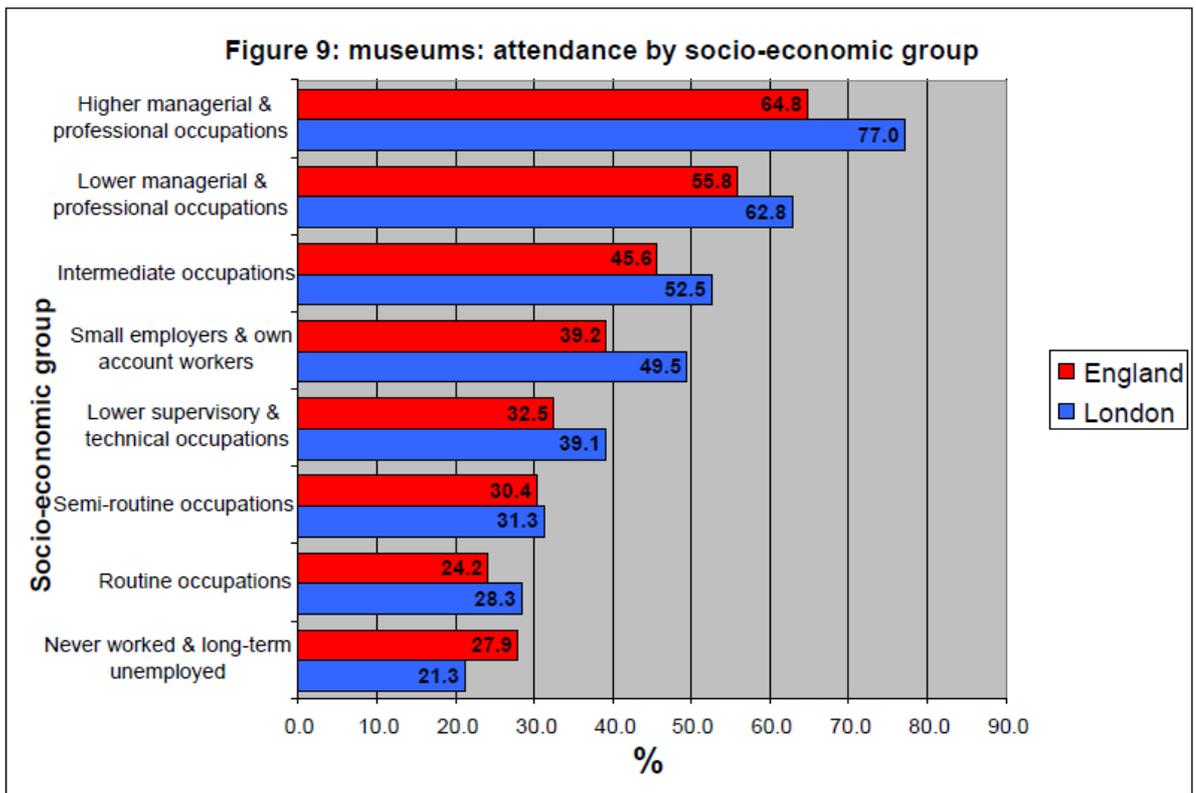
Source: Attendance of Museums & Galleries, MLA 2007

MLA's London analysis of the Taking Part data revealed that the people most likely to visit a museum or gallery in London are...

- 25-44 years old
- White
- Without a limiting disability
- From higher managerial and professional occupations
- Likely to earn over £50,000 than any other income group
- Live in a house with two or more adults and no children.



Source: Taking Part London Analysis, MLA 2007



Source: Taking Part London Analysis, MLA 2007

<b>Main reason for attendance: London museums</b>	<i>Percentage</i>
To see a specific exhibition/display	39
General interest in the subject of the museum/collection	25
Something to interest the children	13

Source: Taking Part London Analysis, MLA 2007

<b>Main reason for non-attendance: London museums</b>	<i>Percentage</i>
It's difficult to find the time	39
Not really interested	19
Health isn't good enough	11

Source: Taking Part London Analysis, MLA 2007

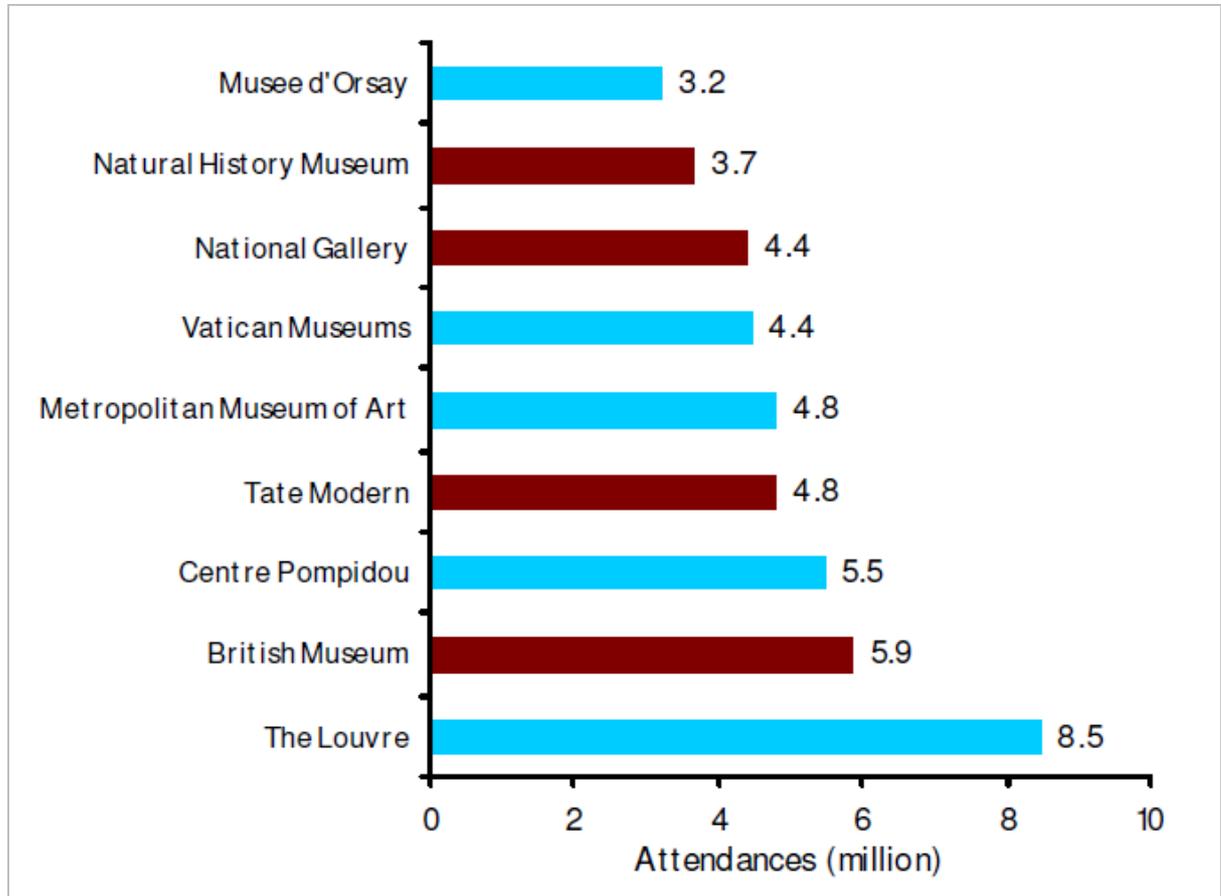
## London Attractions

### Key Facts<sup>17</sup>

- Overall, there are some 250 museums in London, as well as over 100 other notable attractions.
- These include four World Heritage sites – Kew Gardens, Maritime Greenwich, Palace of Westminster and the Tower of London.
- The British Museum is London's most popular visitor attraction with 5.9m visits in 2008. Tate Modern follows with 4.8m visits in 2008.
- The London Eye is London's most visited paid attraction.
- On average, visits to London's leading attractions increased 3.4% in 2008.
- London has the greatest concentration of major attractions in Britain, with nine of top ten located in the capital.
- Attractions in London have generally witnessed rising attendance numbers in recent years.
- The reintroduction of free admissions to national museums in 2002, combined with popularity of blockbuster temporary exhibitions have helped boost visits.

<sup>17</sup> London Attraction Factsheet, Visit London 2008.

London is home to some of the most popular national attractions and its museums and galleries dominate the top 10 list of museums and galleries in the country, additionally of the ten most popular museums in the world, four are located in London.



Source: The Arts Newspaper, Association of Leading Visitor Attractions

### Major National Museums/art galleries

Attraction	Region	2004	2005	2006	2007	2008	% 07/08	Entry
British Museum	LON	4868127	4536064	4837878	5400062	5930000	9.8	F
Tate Modern	LON	4441225	3902017	4915376	5191840	4862581	-6.3	F
National Gallery	LON	4959946	4202020	4562471	4159485	4207677	1.2	F
Natural History Museum	LON	3240344	3078346	3754496	3602358	3260731	-9.5	F
Science Museum	LON	2154366	2019940	2440253	2684945	2705677	0.8	F
Victoria & Albert Museum	LON	2010825	1920200	2372919	2809900	2420815	-13.8	F
National Portrait Gallery	LON	1516402	1539766	1601448	1607767	1843266	14.6	F
Tate Britain	LON	1088005	1738520	1597359	1600000	1618309	1.1	F
British Library Exhibition Galleries	LON	DK	1113114	1182393	1355425	1255832	-7.3	F
Tate Liverpool	NW	586914	616570	557002	648029	1088504	68.0	8.00

Source: Visit Britain, Visitor Attractions Trends 2008

Of the 20 major London attractions, 13 are museums and galleries, which also dominate the top 8 positions:

### Major attractions in London

Attraction	Category	2004	2005	2006	2007	2008	% 07/08	Entry
British Museum	MAG	4868127	4536064	4837878	5400062	5930000	9.8	F
Tate Modern	MAG	4441225	3902017	4915376	5191840	4862581	-6.3	F
National Gallery	MAG	4959946	4202020	4562471	4159485	4207677	1.2	F
Natural History Museum	MAG	3240344	3078346	3754496	3602358	3260731	-9.5	F
Science Museum	MAG	2154366	2019940	2440253	2684945	2705677	0.8	F
Victoria & Albert Museum	MAG	2010825	1920200	2372919	2809900	2420815	-13.8	F
National Portrait Gallery	MAG	1516402	1539766	1601448	1607767	1843266	14.6	F
Tate Britain	MAG	1088005	1738520	1597359	1600000	1618309	1.1	F
Westminster Abbey	WO	1032273	1027835	1028991	1058362	1481150	39.9	12.00
Kew Gardens	G	1063384	1354928	1215206	1319917	1306401	-1.0	13.00
British Library Exhibition Galleries	MAG	DK	1113114	1182393	1355425	1255832	-7.3	F
London Zoo	WI	868958	841586	883092	1108541	1039030	-6.3	F
Imperial War Museum	MAG	754597	730172	696983	744374	865601	16.3	F
St Martin-in-the-Fields	WO	DK	DK	700000	DK	700000	n/a	F
Old Royal Naval College	HP	551362	604597	698348	708892	680520	-4.0	F
Cabinet War Rooms	MAG	306059	311481	284232	293413	282358	-3.8	12.90
Museum of London	MAG	477196	395747	394322	331345	276386	-16.6	F
HMS Belfast	HP	275606	249430	243744	234474	238535	1.7	10.70
Courtauld Gallery	MAG	101200	103700	DK	130506	203506	55.9	5.00
Southwark Cathedral	WO	170000	150000	160000	170000	180000	5.9	F

Source: Visit Britain, Visitor Attractions Trends 2008

The latest London Visitor Survey (LVS) carried out by the London Development Agency (LDA) in 2008 provides the following key findings:

More than a third of overseas visitors stayed in London for 8 or more nights, with an additional 16% staying for 6 or 7 nights. In contrast, UK staying visitors stayed for shorter periods, with four out of five of these visitors spending 3 nights or less in London.

As would be expected, repeat visits to London were much more likely amongst UK visitors. Almost half of UK staying visitors and nearly two thirds of UK day visitors indicated they had visited London more than 10 times in the past 5 years, whereas for almost half of overseas visitors (46%), it was their first visit.

More than two thirds of UK day visitors (68%) and 72% of London residents were visiting the capital on a holiday/leisure trip. Similarly, this was the primary purpose of the visit for both overseas and UK staying visitors (62% and 52% respectively).

Among overseas visitors, the most common form of accommodation was staying with a friend (23%), followed by staying with relatives (17%) and in 3\* hotels (16%). Among UK staying visitors, 32% stayed with a friend while in London, ahead of staying with relatives (23%).

The train was the most frequently used mode of transport to and from London among both UK staying visitors and UK day visitors. Once in London, the Underground/DLR was the main mode of transport, regardless of visitor type.

History/heritage was the most influential reason for choosing to visit London among all visitor types, with the exception of London residents who were most strongly motivated by parks and gardens.

Overall, knowledge from a previous trip was the most frequently used source of pre-trip information. Once in London, guidebooks/maps were the most commonly used source of information.

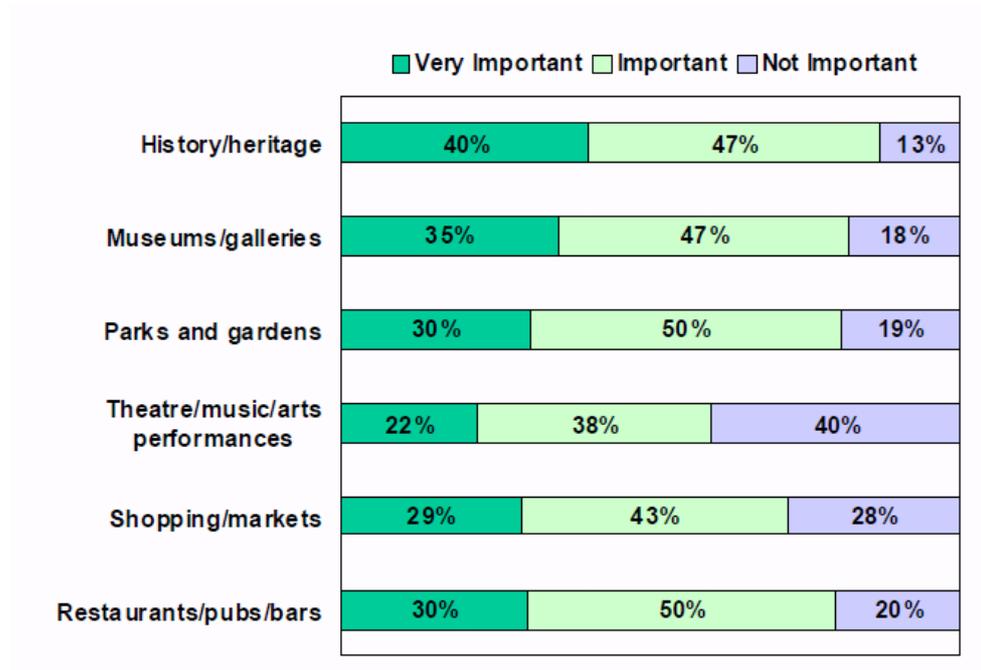
Overall visitor satisfaction was high, with just under three quarters of all those surveyed (71%) rating London as either excellent or very good as a place to visit.

Additionally, around 65% of visitors rated the capital as either excellent or very good in comparison with other key destinations. In terms of repeat visits, 66% indicated that they would definitely visit the capital again, while 74% said they would definitely recommend London to others.

The average total expenditure per person (excluding accommodation) in the 24 hours prior to interviews taking place was £85 for overseas visitors, £81 for UK staying visitors, £63 for UK day visitors and £46 for London residents.

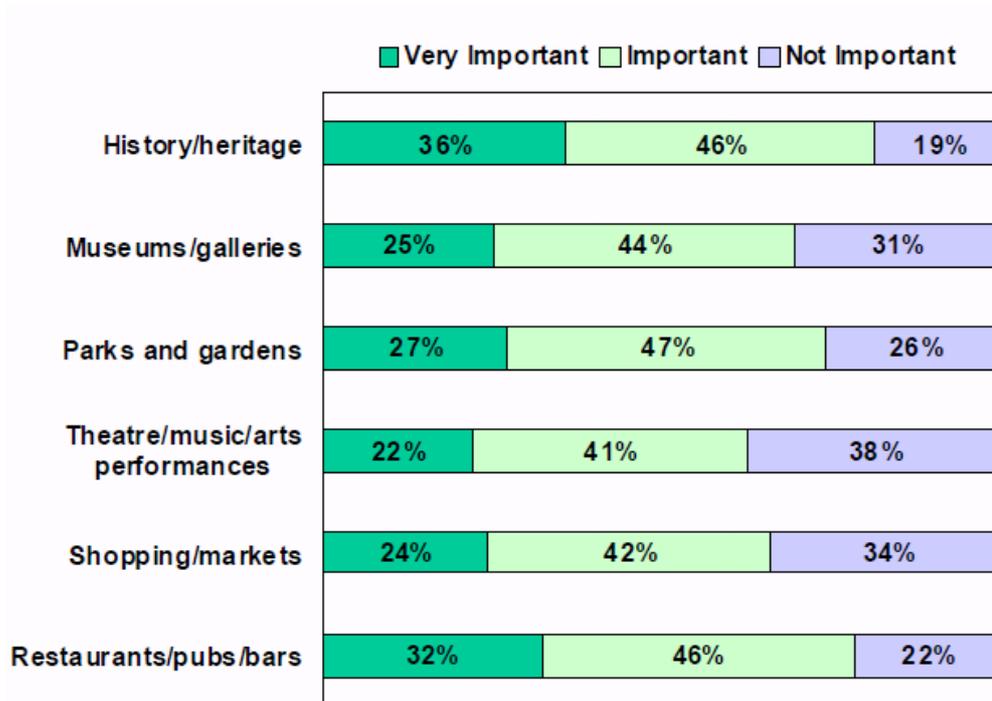
Factors influencing visits were also monitored by this survey and showed that 'history/heritage' and 'museums/galleries' are commonly described as a 'very important' influence for overseas visitors:

**Influences on decision to visit London – Overseas Visitors**



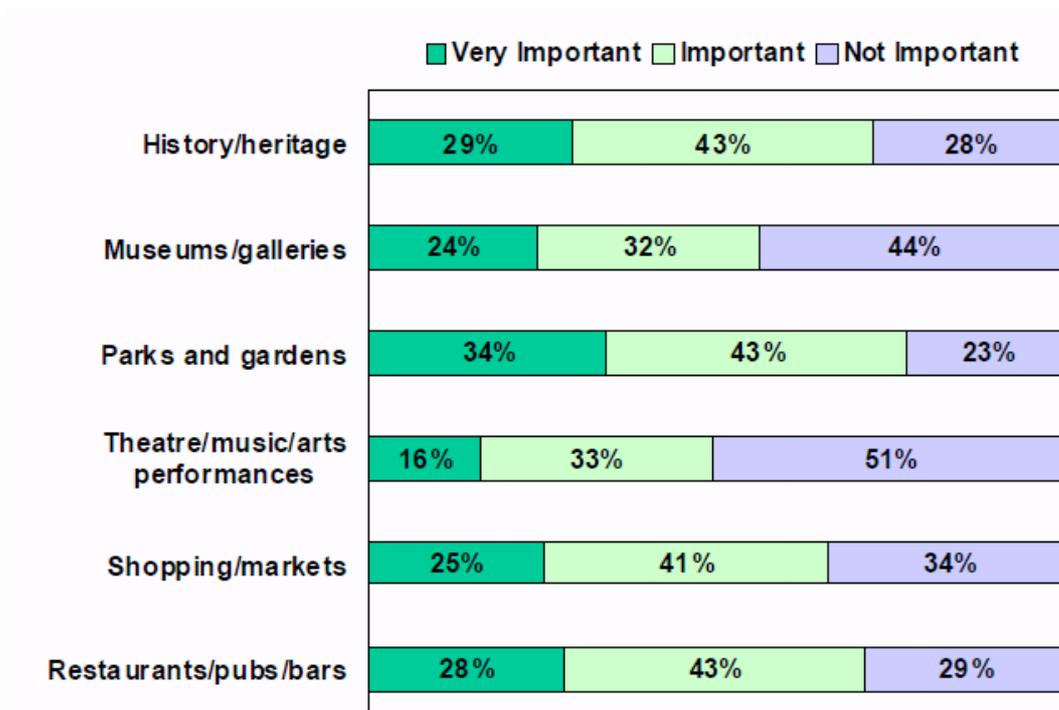
Source: LDA, 2008

Among UK staying visitors, 'history/heritage' held the most sway, with more than a third (36%) stating that this was very important. A further 46% rated this factor as important in their decision to come to London. 'Restaurants/pubs/bars' was the next most influential factor among this segment, with 32% saying this was very important.



Source: LDA, 2008

For Londoners, taking a trip into town for the day was generally motivated by green spaces, closely followed by 'history/heritage' and 'restaurants/pubs/bars':



Source: LDA, 2008

## The London Visitor Economy

Over 26 million visitors come to London every year is worth over £16 billion per annum and employs 285,000 people.

London was the city that overseas residents stayed in the most in 2008, accounting for a total of 14.8 million overnight visits. This represented 91 million nights stayed in the capital and a spend of £8.1 billion. This is a fall in the number of visits (of 3.8 per cent), nights stayed (5.2 per cent) and spending (of 0.8 per cent) from 2007<sup>18</sup>.

In 2008 London attracted nearly 15 million staying overseas visits and over 11 million staying domestic visitors<sup>19</sup>. Tourism helped to support 253,000 jobs and resulted in £22 billion of visitor expenditure in the city, of which £8 billion is generated by staying overseas visitors and over half<sup>20</sup> is estimated by the LDA to be tourism day visitor expenditure.

While much of the capital's tourism activity happens in inner London, the outer London boroughs receive just over 30 % of overall visitor spend.<sup>21</sup>

London's visitor economy enjoyed a period of growth in leisure markets from 2002 to 2007, recovering from the setbacks after 11 September 2001. Between 2002 and 2007 total visits and spend grew steadily though the number of staying domestic visitors declined. In 2008 the number of overseas visitors declined from 15.3 million in 2007 to 14.7 million but domestic visitor numbers increased from 10.1 million to 11.3 million. Overall, staying visitor numbers rose in 2008 and spend of £15 billion was also slightly up on 2007 figures.<sup>22</sup>

London plays an important role in maintaining the health of the UK's visitor economy. It acts as a gateway with 75 % of all visitors to the UK coming through one of London's airports. Forty seven percent of all overseas visitors to Britain stay in London as part of their visit.<sup>23</sup>

The 2012 Olympic and Paralympic Games provide London and the UK with a huge opportunity for London's visitor economy to showcase the city, to solidify London's status in traditional markets and challenge preconceptions in new and emerging markets.

There are two types of tourism impacts expected from London 2012:

Games related (athletes, officials, sponsors, spectators and media visiting in the run up to and during the Games)

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<sup>18</sup> International Passenger Survey (IPS) 2008.

<sup>19</sup> UK Tourism Survey 2008.

<sup>20</sup> London Tourism Action Plan 2009-2013, LDA 2008.

<sup>21</sup> Local Area Impact Model 2007, LDA.

<sup>22</sup> International Passenger Survey (IPS) 2008 & UK Tourism Survey (UKTS) 2008

<sup>23</sup> London Tourism Action Plan 2009-2013, LDA 2008.

Games inspired (additional tourist visits to and business events in London as a result of heightened interest in the destination)

The size and nature of London offers an opportunity to minimise any displacement effect of the Games and attract non-Games related visitors during the Games.<sup>24</sup>

## Demographic Data

### Population – Gender & Age Ratios

	London		England	
	No.	%	No.	%
Male	3,468,793	48	23,922,144	47
Female	3,703,298	52	25,216,687	53
Age				
0-20	1,874,116	26	12,924,821	26
21-40	2,572,976	36	14,004,188	28
41-60	1,605,395	22	12,472,700	24
61-79	881,395	12	7,677,157	16
80+	238,209	3	2,059,965	4
Total People	7,172,091		49,138,831	

Source: Office for National Statistics (2001).

### Population Density

	London	England
Total People	7,172,091	49,138,831
Area (Hectares)	157,205	13,027,872
Density (Number of people per hectare)	45.62	3.77

Source: Office for National Statistics (2001).

### Ethnic Background

	London		England	
	Total	%	Total	%
Total People	7,172,091		49,138,831	
White	5,103,203	71.15	44,679,361	90.92
Mixed	226,111	3.15	643,373	1.30

<sup>24</sup> Ibid.

Asian	866,693	12.08	2,248,289	4.57
Black	782,849	10.91	1,132,508	2.3
Chinese or other ethnic group	193,235	2.69	435,300	0.88

Source: Office for National Statistics (2001).

## Religion

	London (%)	England (%)
Christian	58.23	71.74
Buddhist	0.76	0.28
Hindu	4.07	1.11
Jewish	2.09	0.52
Muslim	8.46	3.1
Sikh	1.45	0.67
Other Religions	0.51	0.29
No Religion	15.76	14.59
Religion not stated	8.66	7.69

Source: Office for National Statistics (2001).

## Socio-Economic Classification

	London		England	
Total Population of working age 16-74 yrs	5,300,332		35,532,091	
	Total	%	Total	%
Higher Managerial & Professional Occupations	640,164	12	3,059,958	7
Lower Managerial & Professional Occupations	1,178,091	22	6,656,918	19
Intermediate Occupations	542,569	10	3,366,759	9
Small Employers & Own Account Workers	339,186	7	2,479,472	7
Lower Supervisory & Technical Occupations	264,617	5	2,526,120	7
Semi-routine Occupations	479,073	9	4,139,697	13
Routine Occupations	306,901	6	3,203,764	9
Never Worked & Long-term Unemployed	318,754	6	1,324,706	4
Full-time Students	478,376	9	2,498,729	7
Not Classifiable for	752,601	14	6,275,968	18

other reasons

Source: Office for National Statistics (2001).

### Economic Activity

	London		England	
Total People aged 16-74 yrs	5,300,332		35,532,091	
	Total	%	Total	%
Employed	2,716,919	50	18,695,282	52
Self-employed	950,818	16	5,909,976	15
Unemployed	231,052	3	1,188,855	3
Full-time Student	157,006	2	917,582	1
Retired	519,865	8	4,811,595	13
Student	348,023	6	1,660,564	3
Looking after home/family	379,846	7	2,316,229	5
Permanently sick/disabled	242,408	4	1,884,901	5
Other	229,804	4	1,102,095	3

Source: Office for National Statistics (2001).

### Qualifications

	London		England	
Total People aged 16-74 yrs	5,300,332		35,532,091	
	Total	%	Total	%
No Qualifications	1257929	24	10251674	29
<b>Level 1:</b> 1+'O' level passes; 1+ CSE/GCSE any grades; NVQ level 1; or Foundation level GNVQ.	689228	13	5909093	16
<b>Level 2:</b> 5+ CSE (grade 1's); 5+GCSEs (grades A-C); School Certificate; 1+'A' levels/'AS' levels; NVQ level 2; or Intermediate GNVQ.	904205	18	6877530	19
<b>Level 3:</b> 2+ 'A' levels; 4+ 'AS' levels; Higher School Certificate; NVQ level 3; or Advanced GNVQ.	518624	10	2962282	9
<b>Level 4/5:</b> First Degree, Higher Degree, NVQ	1642467	30	7072052	20
Other Qualifications	287879	5	2459460	7

Source: Office for National Statistics (2001).

## Households

Total People in Households	London		England	
	Total	%	Total	%
	7,078,632		48,248,150	
Single person	1,046,888	14.8	6,150,264	12.8
1 adult of any age and 1 or more children	483,439	6.9	2,803,767	5.9
1 adult of non-pensionable age and 1 of pensionable age and no children, or 2 adults of pensionable age and no children	552,522	7.8	5,618,076	11.6
Couple with 1 or 2 children	1,272,482	18	9,992,619	20.7
Couple of non-pensionable age and no children	1,028,566	14.5	7,292,288	15.1
Couple with 3 or more children, or 3 or more adults and 1 or more children	1,370,470	19.3	8,454,189	17.5
3 or more adults and no children	1,324,265	18.7	7,936,947	16.4

Source: Office for National Statistics (2001).

## Appendix 7 Sources of Funding

Some funding options for museums and heritage attractions are detailed below with their priorities. It should be noted that it may be necessary to approach separate funders for individual elements of future proposals according to the priorities listed below, e.g. one body to fund any energy mitigation exercises and another to fund craft based projects. Additionally, due to the large number of possible organisations responsible for different geographical regions and subject matters, this list should not be considered definitive.

Funding Bodies	Priorities and Aims	Size of Funding
AIM Sustainability Grant	The AIM Sustainability Grants are intended to help medium and smaller sized members to improve their medium and long term financial viability. To be eligible for grants under this scheme members must have either an annual turnover of less than £300,000 or fewer than 60,000 visitors a year. Grants are not available to museums that have received a grant directly from the Esmee Fairbairn Foundation in the last three years.	Normally for £3,000 – £5,000 but occasionally up to £10,000
Architectural Heritage Fund	The Architectural Heritage Fund (UK-wide) provides a variety of grants, loans and advice to assist charities undertaking the repair and restoration of historic buildings. Projects <u>must</u> involve a change of ownership or of use. The AHF cannot help private owners, or buildings in continuing long-term ownership or use. Two types of grant are offered – Options Appraisal Grants, Project Development Grant. Low interest loans are also available. <b>Options Appraisal Grant</b> - The maximum grant is normally £7,500, but in exceptional circumstances the AHF can offer up to £12,500. Grants of up to £3,000 may be offered for appraisals that only examine the feasibility of a single option or the repair of monuments and structures that are not capable of beneficial re-use. <b>Project Development Grant</b> - Only available for Building Preservation Trusts.	Options Appraisal Grant – up to £12,000 Loans up to £500,000
Arts Council – Grants for the Arts	For individuals, arts organisations and other people who use the arts in their work. They are for activities carried out over a set period and which engage people in England in arts activities, and help artists and arts organisations in England carry out their work	£1,000 to £100,000

Awards for all	Grants for people to take part in art, sport, heritage and community activities, and projects that promote education, the environment and health in the local community.	Between £300 and £10,000
Clore Duffield Foundation	<p>The programme can match lottery funding, fund capital developments and provide project, programme and revenue funding.</p> <p>The Foundation welcomes applications to the Main Grants Programme for projects from the following sectors relevant to Heritage Link's Funding Directory:</p> <ul style="list-style-type: none"> <li>- Museums, galleries and heritage sites (particularly for education spaces)</li> <li>- Education</li> </ul> <p>Registered charities with interests in the sectors listed above are welcome to apply to the Main Grants Programme. Potential applicants should note that their organisation must be a registered charity to be eligible.</p>	From below £5,000 to £1m plus
EU - ERDF	<p>to improve economic prosperity and social inclusion by investing in projects to promote development &amp; encourage the diversification of industry into other sectors in areas lagging behind;</p> <p>in practice the ERDF covers all areas of development: transport, communication technologies, energy, the environment, research and innovation, social infrastructure, training, urban redevelopment and the conversion of industrial sites, rural development, the fishing industry, tourism and culture.</p>	? ('Very large' according to FFHB)
Garfield Weston	<ul style="list-style-type: none"> <li>• Funding for UK registered charities and excepted or exempt charities such as churches, hospitals, educational establishments, museums and housing corporations</li> </ul>	<p>£41.7 million in 2007</p> <p>No limit on grant size</p>
HLF Heritage Grants & Your Heritage	<p>The project must:</p> <ul style="list-style-type: none"> <li>• Help people learn about their own and other people's heritage.</li> <li>• Conserve the UK's diverse heritage for present and future generations to experience and enjoy.</li> <li>• Help more people, and a wider range of people, to take an active part in and make decisions about heritage.</li> </ul>	<p>Heritage Grant - £50,000+</p> <p>Your Heritage Grant - £3,000-50,000</p>
HLF Young Roots	Young Roots Programme aims to involve 13-25 year-olds in finding out about their heritage, developing skills, building confidence and promoting community involvement. Young	£3,000 - 25,000

Roots projects stem directly from young peoples' interests and ideas, harnessing their creativity and energy and helping them work with others in their local community.

To receive a Young Roots grant, the project must relate to the varied heritage of the UK and:

- provide new opportunities for a wider range of young people aged 13 to 25 to learn about their own and others' heritage;
- allow young people to lead and take part in creative and engaging activities;
- develop partnerships between youth organisations and heritage organisations; and
- create opportunities to celebrate young people's achievements in the project and share their learning with the wider community.

The project must also create either:

- opportunities for young people to volunteer in heritage; or
- new opportunities for young people to gain skills in identifying, recording, interpreting or caring for heritage.

<p>Landfill Fund  (WREN)</p>	<p>Community</p>	<ul style="list-style-type: none"> <li>• To donate funds towards local community and environmental projects</li> <li>• For protection of the environment, the provision, maintenance or improvement of a public park or other public amenity in the vicinity of a landfill site.</li> <li>• For protection of the environment, the maintenance, repair or restoration of a building or other structure, which is a place of religious worship or of historic or architectural interest.</li> </ul>	<p>£7 million each year</p> <p>Main grant scheme – Min £2,000 Max £50,000</p> <p>Small grant scheme – Min £2,000 Max £15,000</p>
<p>Pilgrim Trust</p>		<ul style="list-style-type: none"> <li>• The preservation of historic buildings and architectural features, particularly projects giving a new use to buildings that are of outstanding architectural or historic interest</li> <li>• Conservation of works of art, books, manuscripts, photographs and documents, museum objects, where such conservation is outside the normal day to day activities of the applying organisation. Trustees will look more sympathetically at organisations based outside London</li> <li>• Promotion of knowledge through academic research and its dissemination, for which public funding is not available, including cataloguing</li> </ul>	<p>1.5 million annually</p> <p>Small grants (under £5,000) - 10%</p> <p>Large grants (over £5000) – 90%</p> <p>Average grant £20,000</p> <p>'Conservation Grant Scheme' will award £100,000 a year for three years</p>

		<ul style="list-style-type: none"> <li>• Specific 'Conservation Grant Scheme' administered by AIM to help small museums with conservation of objects in their collections</li> </ul>	
Esmée Fairbairn Foundation – Heritage and Environment Programmes		<p>The Heritage Programme aims to preserve and provide public access to our national heritage particularly outside Greater London. It will prioritise proposals that do one or more of the following:</p> <ul style="list-style-type: none"> <li>- preserve and provide public access to collections of historical significance;</li> <li>- preserve and provide public access to buildings of historical or architectural significance.</li> </ul> <p>The programme is unlikely to support capital proposals where the total project cost exceeds around £500,000, or proposals from organisations with a large turnover, or make grants for routine maintenance, new builds or modernisation. When a proposal matches the funding priorities above, the following features will also be favoured:</p> <ul style="list-style-type: none"> <li>- development of professional skills in the heritage sector, including craft skills;</li> <li>- partnerships between heritage organisations;</li> <li>- significance to the local community;</li> <li>- unusual or difficult to fund proposals;</li> <li>- vernacular buildings of local value.</li> </ul>	<p>£30 million last year</p> <p>Average grant size £50,000</p> <p>£3 million over 3 years specifically for Museum and Heritage Collection Strand. Grants up to £100,000</p>
The Environment Programme	Historic Enabling	<p>Administered by EH, Projects are commissioned against national priorities in support of English Heritage's Strategy for 2000-2010.</p> <p>'The programme reinforces a seamless approach to the historic environment, and covers the marine and terrestrial historic environment, buildings, historic areas and landscapes, and methodological and technical development, as well as conventional archaeology.'</p>	£4.6 million budgeted for 2008/09
The Foundation/DCMS Museums and Galleries Improvement Fund	Wolfson – and	<p>The Foundation's stated charitable priorities include the preservation and renovation of listed buildings of historic or architectural interest, both religious and secular.</p> <p>The DCMS/Wolfson Museums and Galleries Improvement Fund was set up in 2002 to improve the quality of displays, public spaces, environmental controls and access for disabled visitors in museums and galleries across England. The fund makes £4 million available in each year, with DCMS and the Wolfson Foundation each providing £2 million.</p>	<p>Trustees awarded 225 grants during 2006/07 totalling £35.8 million. The built heritage accounted for £692,000 of this total</p>
World Monuments Fund in Britain (WMF) – The Kress Foundation		<p>The Program disburses grants for projects in the following three areas: A: Conservation of monuments, sites, and works of art in situ B: Co-operation between European and US Institutions C: Conservation projects in co-operation with</p>	<p>category A: £15,500; category B: £31,000; category C: £31,000 - £62,500.</p>

the World Monuments Fund. No funding can be awarded to privately held sites. Sites must be generally accessible to the public and must be under the jurisdiction of a government organisation, private heritage organisation or charity. The Program does not support the conservation of moveable works of art, manuscripts, documents or other artefacts.

Grants are generally released in three instalments and must be followed up with progress reports documenting the aspects of the project supported through the grant.