

# Folkestone Old Town Hall: Museum Feasibility Study

Draft Final Report  
September 2012

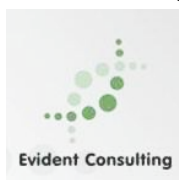


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## 1 Introduction

Evident Consulting Ltd and Heritage Resource Agency (HRA) were appointed in May 2012 in response to an invitation to tender from Folkestone Town Council and Kent County Council to conduct a Feasibility Assessment and assist in the development of a Heritage Lottery Fund (HLF) Round One application for a new museum within the Old Town Hall in Folkestone.

This is the DRAFT FINAL REPORT.

The purpose of this report is to:

- Inform the client of the results of work undertaken in relation to the original brief
- Provide the results of our findings of the market assessment
- Inform the client of the results of consultations with stakeholders
- Present the Vision for the new museum based upon the above
- Provide a robust framework for the governance of the new museum
- Make recommendations on the use of the Old Town Hall spaces for a museum and other related functions
- Give a view on the feasibility of the project and indicate likely costs
- Make recommendations on the way forward towards the submission of a Round One bid to the Heritage Lottery Fund

We know from experience that projects succeed when we work as a team with the client, identifying objectives at the outset and iteratively testing proposals against these. This allows both client and consultant to engage with the evolving project, taking early account of stakeholder aspirations to develop visions that are inspirational yet achievable and sustainable. This approach underpins the work that has been carried out in support of this report and feedback received will go on to shape the final submission.

During the course of this study we have, rightly, been lobbied by different parties interested in the final outcome, making strong and robust cases for the emphasis of the interpretation to be either a local history museum based on the interpretation of artefacts or a local art gallery providing space for the display of artwork held by the Town Council and the County Council. This report will show how neither of these approaches will work in isolation and recommends a different approach more likely to attract and sustain visitor interest in the future as well as appeal to the many diverse communities that make up Folkestone and the surrounding areas.

However what is very clear is that there is a great deal of passionate support for a

development that enables the people of Folkestone to regain their museum collections and tell the story of the town, of which they are justifiably proud, for the benefit of themselves, their children and visitors to the area. Though the art lobby and the museum lobby argue passionately for their own constituencies our research shows that they have a lot in common and their objectives are not mutually exclusive. The workshop sessions engendered heated debate but the outcome was consensus on many of the key issues; that the eventual solution must not be a conventional museum or conventional art gallery, that people's stories are paramount, that art can be displayed as an integral part of an interpretative display and that there must be provision for gallery display space available for the display of art collections and for use by the community.

## 2 Executive Summary

### The Vision

- A high quality, innovative and adaptable local history museum that tells the story of a town with a proud history, closely linked to its proximity to the Continent, beginning in the Iron Age and ending at the present, taking in the Romans, Saxons, Normans, the Cinque Ports, the fishing industry and smuggling, the coming of the railways, medical tourism, the Victorian resort, the World Wars, the Gurkhas, the Belgians, the Canadians and a host of famous people who were born or lived in Folkestone.
- Restoration of a fine Grade II listed building that returns its original Town Hall to the people of Folkestone
- New quality office, meeting and public facing facilities as part of the refurbishment
- A local story in a way that makes local people feel proud of their heritage and explains to visitors why Folkestone is the way it is
- A starting point for visitors and locals to explore the town
- Accreditation from the Arts Council England within 3 years of opening
- A special exhibitions gallery meeting the requirements to take in touring exhibitions from other sources that will be equally suitable as a venue for local home grown exhibitions by specialist groups and enthusiasts
- It will provide a valuable educational resource building on the excellent work of the HRC

### Market Assessment

Perhaps of greatest significance to the development of the museum is the quantity and quality of local support. The sustainability of the museum will depend on local people to be not only visitors and champions, but also active volunteers and supporters.

The main findings of the bespoke survey are:

- 81% of respondents have visited a museum in the past 12 months
- 32% had visited a museum over 4 times in the same period with 11% stating more than 10 visits for the year.
- 71% of visits are taken with children, friends and family.
- 63% of museum visits lasted between 1 and 2 hours.
- 86% of respondents visited the HRC less than 3 times during the past 12 months of which 38% had never visited the HRC over this period.
- 41% of respondents had attended a museum event or talk over the past 12 months.
- 40% of respondents to the museum survey stated they had 'never' visited the HRC.

- Folkestone has a long history and there are strong indications that the continuous story is of interest to local people.
- it would be reasonable to expect visitor numbers in excess of 36,000 per year
- Including on-line virtual visits and cinema goers this could rise to 76,000 per year
- The building can contain up to 78,000 physical visits a year.

## **The Concept**

- The Old Town Hall provides adequate space to display and interpret the museum collections to the public in a safe, secure and sustainable manner.
- The museum should incorporate a special exhibitions/events gallery that can be host to home grown shows of art, collections, special topics curated either by the staff and volunteers or by 'guest' curators from outside the museum or through collaboration with local interest groups such as painters, photographers, or other creative arts.
- The museum will not have a separate dedicated art gallery as we believe the art collections are not of sufficient importance to merit it.
- There is neither space nor need to seek extensive retail or café provision within the building as there are many local independent businesses that can meet any such additional demand..
- The cinema is an important asset for the town and should be retained even if not in its current format
- The cinema should be run by the museum and contribute to its revenue streams
- The cinema should be remodelled as a multi-purpose space available during the day for museum use as a large AV/multimedia theatre, in the evening as a feature/art house cinema and at other times as a venue for remote broadcasting of events such as opera, theatre and sport

## **Staffing**

- The minimum staff required to run the museum, especially if it has aspirations to meet accreditation standards, is one professional museum curator.
- Any additional workforce may be drawn from volunteers and possibly, once the museum is established and accredited, include an intern.

## **Governance**

- While some town and parish councils run museums themselves, increasingly, they are setting up independent charities or similar, to do so on their behalf.

- The advantages of creating a standalone body to operate the Museum are many.
- These include being able to take full advantage of volunteers to operate the Museum.
- The opportunity to apply for funding from charities which would not fund local authority-controlled museums.
- Creation of a safe, neutral environment for visitors to learn more about the town not directly linked to local politics.
- Business rate relief available to charities with some additional tax advantages.
- The best option is likely to be a charitable trust but other options should be considered such as a community interest company or a charitable company limited by guarantee.
- The Town Council must retain ownership of all collections and have a collections agreement with the new Trust outlining the responsibilities of both sides.
- From beginning to the end it is likely to take approximately 12 months to establish the Trust.
- Legal agreements would be needed between the new Trust and the Town Council as the owner of the collections and the landlord.
- The existing History Working Group would appear to be a suitable candidate to form the basis of the Trustees.

### **Accreditation**

- The Trust should seek Accreditation for the museum.
- Accreditation is the UK standard for museums and galleries.
- It is run by the Arts Council in England.
- It defines good practice and identifies agreed standards, thereby encouraging development.
- It is a baseline quality standard that helps guide museums to be the best they can be, for current and future users.
- To prepare for Accreditation the newly formed Trust will have to prepare an approved acquisition and disposals policy.
- It will take three years before Accreditation can be granted.

### **Feasibility Analysis**

- It is our belief that this building is suitable for museum use.
- Overall we find that the collections include some key artefacts that are both unusual and interesting and which support the creation of an innovative and locally based themed interpretation, making use of archaeology, art, geology,

natural history, technology and decorative arts to tell a largely social history story based on people and personalities.

- Our research has led us to conclude that the collections, stories and building are suitable to create an innovative and unusual local history museum that is outward looking, community based and which could be more successful than other similar museums in the region.
- We conclude that given sufficient levels of promotion the museum can be at least as successful as other local museums in the south of England.
- We are confident that the museum part of the project can be delivered for around £1.8m excluding other costs associated with refurbishment of the building, the cinema and providing suitable office space for the Town Hall staff.
- Folkestone Town Council must be prepared to underpin the annual running cost of the museum to the tune of £90,000. It must also be prepared for the museum to be run by a Charitable Trust with Directors or Trustees drawn from the Town Council, Kent County Council and other stakeholders. The existing History Working Group would appear to be a suitable candidate to form the basis of the Trustees.
- If FTC is successful in its application for HLF funding of £1.8m it will need to secure the project cost balance from its own resources, from other funding sources and from volunteer time.
- FTC's commitment at Round One is £20,000 cash contribution in addition to £30,300 of non-cash volunteer time, seeking support from HLF of £163,540 (76% of the estimated total of £213,840).
- At Round Two, if the grant application is successful, FTC will need to contribute £150,000 over the three year development period along with £50,000 from Kent County Council and an anticipated £150,000 from the DeHaan Trust and £225,000 from the Queen Victoria Memorial Foundation Drill Hall Trust. Along with other non-cash contributions and volunteer time FTC will need to seek a grant from HLF of £1,836,277 (65.8% of £2,792,592).
- Annual running costs will be approximately £180,000 and FTC should be aware that they may need to underpin an estimated £90,000 per annum after deduction of earned income.

### **Next Steps**

- Undertake monitoring of the internal building climate to establish environmental conditions and stability
- Review existing client estimates of other fitting out costs associated with the Town Council occupation of the building
- Receive cost estimates from surveyor for works to the fabric of the building
- Undertake one to one consultations with stakeholders that have not yet been contacted
- Prepare briefs for the appointment of Conservation Management Plan, Activity

Plan and Interpretation Plan consultants to be appointed during the development phase leading to a Round Two application to HLF and seek guidance on likely costs

- Work up Round One application to Heritage Lottery Fund for submission in November 2012

The Round Two development programme will require the following:

- Consult with agencies and people representing the disadvantaged and excluded
- Prepare detailed Interpretation Plan
- Prepare Activity Plan
- Prepare Conservation Management and Maintenance Plan
- Prepare more detailed design plan for museum content
- Prepare more detailed design plan for rest of the building
- Cost the design proposals
- Establish governing body (could take 12 months)
- Prepare volunteer management plan
- Consider setting up a Friends organisation
- Prepare Collections, Acquisition and Disposal Plan for museum
- Prepare Round Two HLF application
- Prepare plan to work towards Accreditation

### 3 The Vision

#### Background

Folkestone is a town with a proud history closely linked to its proximity to the Continent, beginning in the Iron Age (there is an internationally significant site at East Wear Bay that supports the idea of Folkestone as a major centre for the production of quern stones around 2,000 years ago) before the Romans occupied what is now East Kent. After the Romans came the Saxons, then the Normans, by which time the fishing village had become one of the Cinque Ports which made it very wealthy. It became a town at the beginning of the Tudor period and wars with France meant it had to be defended and the beginning of a harbour was established. It was a centre for smuggling during the 18<sup>th</sup> century when the harbour was completed but it was the coming of the railways in the 19<sup>th</sup> century that brought prosperity to the town with a tourist trade and development of the port and the seaside resort. However changes in tourism patterns, particularly the advent of cheap foreign travel in the mid-20<sup>th</sup> century, depleted its fortunes.

There is much important archaeological evidence of settlement in the area dating back to 5000 BC. There are remains of several Roman buildings including a villa discovered in 1921 after a landslide on the East Cliff revealed them.

The French attacked Folkestone in 1216 even though it was but a village in size. It clearly had strategic value being at one of the closest crossing points of the channel and was thought significant enough to have a Mayor and its own Corporation. It became a Corporate Limb of the Cinque Ports of Dover in 1313 and trade in wool and luxury goods began through the port.

Fears of French invasion continued through the Tudor period and as coastal sites were strengthened Folkestone's Bayle headland became a gun emplacement. In 1794 the War Office built the Shorncliffe Redoubt and extended it two years later with barracks for troops being sent to the Peninsula Wars. In 1804 the wooden buildings were replaced with stone to house cavalry and artillery brigades. Subsequent wars have seen thousands of troops leave and return from Folkestone. The present Sir John Moore Barracks is home to the Gurkha Regiment in Britain.

The coming of the railways in the 19<sup>th</sup> century established a new industry of tourism, though much of it was in reality medical tourism as wealthy tuberculosis sufferers flocked to the town because of its beneficial combination of weather, humidity and the sea air, giving rise to the largely Georgian appearance of the heart of the town.

During the First World War some 65,000 Belgians sought refuge in Folkestone and the port

became the main embarkation point for soldiers leaving for the trenches in France and Belgium. Hundreds of thousands of soldiers, including Canadian troops, marched through the town to the harbour. The town escaped relatively undamaged except for a bombing raid on May 25<sup>th</sup> 1917 that killed 71 people and injured 94 more. During WWII the town was under constant attack from bombs and shelling from across the Channel and later flying bombs caused a great deal of damage. It was more than 20 years after the war finished before Folkestone again became a holiday resort and it is arguable that it never really recovered.

The social history of Folkestone is as interesting as it's industrial and war time one. There has been a great number of significant Iron Age and Roman finds from nearby sites, much of which is in store locally but not on display. The growth of the town as a medical resort as a result of the spread of TB is notable and may go against the conceived wisdom locally. There is clear evidence of a local divide between the wealthy industrialists, professionals and landowners in the west side of town and their subservient classes who were constrained to the harbour area in the east, a demarcation which can still be felt today.

There are many famous and notable people associated with Folkestone, a long list which includes:

Michael Bentine (actor), June Brown (Dot Cotton in Eastenders), A E Coppard (short story writer), George Grossmith (Gilbert and Sullivan collaborator), William Hall-Jones (ex Prime Minister New Zealand), William Harvey (discoverer of blood circulation), Hattie Jaques (comedy actress), Samuel Plimsoll (politician and social reformer), Noel Redding (musician), Phil Vickery (celebrity chef) along with others that lived or spent time in Folkestone such as H G Wells, Charles Dickens, Vic Reeves, Edward VII and Alice Keppel, T S Elliot and John Logie Baird.

All of these people have stories attached to them that can be the stepping off point for a look at Folkestone. For instance, William Harvey, 1578-1657, was the first person to describe completely, in 1628, systemic circulation and the way the heart pumps blood around the body. He was born in Folkestone and the William Harvey Hospital in Ashford was constructed after his death. His father was Mayor of Folkestone in 1600. William was appointed 'Physician Extraordinary' to James I in 1618 and later as 'Physician in Ordinary' to Charles I. His story links with that of Dorothy Earnshaw, a nurse at Manor House Hospital who kept a scrap book relating to people she treated, many of them soldiers. The scrapbook is in the collection at HRC. These soldiers travelled to Folkestone on the railway to the harbour, the last bit of British soil that many of them would see. Many other soldiers from other countries, especially Ghurkhas and Canadians passed through the town.

The museum collections include artworks, drawings and paintings, many not by local artists

but of local subjects and landscapes. These images are valuable supporting evidence to illustrate the other emerging storylines but in themselves are not necessarily of regional or national importance. The Master Collection is the subject of passionate debate amongst the art lobby in Folkestone but it has recently been valued by Christies at just £1.5m which suggests that it is perhaps not as important as some would claim. We do not believe it merits a dedicated gallery in a building that has many demands on available space.

## Vision

Based upon our extensive consultation and research we believe that the people of Folkestone should aspire and deserve a rejuvenated Town Hall containing an exciting, innovative museum that is intrinsically linked with the town's people's stories: our vision for the Old Town Hall Museum is:

- The Old Town Hall is a valuable heritage asset for the town in its own right and as a Grade 2 listed building deserves to be refurbished and brought back into use
- The Town Council will benefit from gaining quality office, meeting and public facing facilities as part of the refurbishment
- The Folkestone Museum, as part of this redevelopment, will be a high quality, innovative and adaptable space that will present substantial parts of the existing collections and provide facilities for showing exhibitions from other sources
- The Museum will tell a local story in a way that makes local people feel proud of their heritage and explains to visitors why Folkestone is the way it is. It will make use of audio histories and encourage involvement of local people to explore and learn about their own family histories by developing strong volunteer programmes
- The Museum will fulfil a wider role than is traditional for a local history museum, acting as a starting point for visitors and locals to explore the town, pointing them to other venues such as galleries, the harbour, public art and spaces and providing information to extend and illuminate their stay
- It will provide quality storage space for reserve collections that will be accessible by researchers, local historians and, under supervision, members of the public to enable the Town once more to run its own museum
- It will aim to achieve accreditation from the Arts Council England within 3 years of opening
- It will have semi-permanent exhibition space that will have established stories but the ability to change the artefacts on display that illustrate those stories
- It will not have a permanent and dedicated art gallery component as works of art will be integrated into the museum displays to illustrate the stories



- There will be a special exhibitions gallery which will meet the requirements to take in touring exhibitions from other sources, including national museums but will be equally suitable as a venue for local home grown exhibitions by specialist groups and enthusiasts
- It will provide a valuable educational resource building on the excellent work of the HRC

## 4 Market Assessment

This section presents the findings of Round one research to support the feasibility of the development of the museum by examining the potential audience and market. The findings below are comprehensive in so far as they draw upon secondary data (official statistics and secondary documentary analysis) and, crucially, primary data (bespoke survey of the local population, qualitative workshops, interviews and a bespoke analysis of MOSAIC data). This report is therefore based upon a robust and project-specific evidence base. This market analysis has been developed to support the vision, concept, visitor projections, business planning and risk assessment elements of the feasibility study. We would strongly recommend that further targeted research (including engaging with the wider community) and audience development work is undertaken in preparation for HLF Round Two and beyond should the client wish to proceed further. Equally this market assessment can be used as the foundation for a marketing and communications strategy, as well as the baseline for future project evaluation

### ***The Population of Folkestone and Shepway***

- Folkestone, with an adult population of 42,058, is the largest town in the administrative district of Shepway which has a total population of 101,200. The population counts 21.4% aged over 65 and 17.9% aged 0-16.
- The population is not highly ethnically diverse at 6.3% of the population, approximately half the national average, but is in line with neighbouring areas. The most highly represented ethnic groups in Shepway are Other White European, Indian, Other Asian (largely Nepalese in line with Folkestone's strong link with the Gurkhas).
- There are 14,700 school pupils in the District, with a population of 27,500 0-24 year olds, the local history museum has a good opportunity to engage well with this group and should seek to make a positive contribution to the curriculum. Equally, the museum may provide support, material and facilities for higher education students.
- 10.5% of the population are currently claiming disability benefits and Shepway District is the second most deprived out of the 12 Kent Districts and 97<sup>th</sup> out of 326 in England according to the Index of Multiple Deprivation. Significantly there are clear pockets of deprivation in East Folkestone which is the continuation of an historical trend.
- The 2011 unemployment in the District of Shepway sits at 4.2% and is greater than both the Kent (3.1%) and National rates (3.8%).
- To help gain a greater understanding of the local population, Kent County Council carried out an analysis using Experian's MOSAIC social segmentation tool. In Kent, 13 'types' have been developed to help provide a better understanding of the

characteristics of a catchment area and also identify preferred means of communication.

The report examined the population using two levels of geography: the District of Shepway and a 15 minute (very local) drive time. These levels of geography are supported by the analysis of postcodes provided by respondents to the questionnaire survey (see below). The full report is included as Appendix E, however some key findings are as follows:

- The analysis identifies populations of 101,901 for the District of Shepway and 86,159 for the 15 minute drive time area.
- MOSAIC data analysis suggests a potential, *minimum* core catchment population (groups A,C,I,J,K) of 43,750 for 15 minute drive time and 50,345 for Shepway District. This assumes visitors are predominantly local and does not account for tourism.
- Groups A and C are the most interested in museums however they do not represent significant 'active borrowers' at libraries in the area.
- The largest 'active borrowers' are groups J and K which Experian suggest would not be natural users of a museum.
- MOSAIC data further reveal those segments of the population that may be interested in the museum if engaged with further. This can form part of audience development work for Round Two.
- MOSAIC data also suggest the preferred ways of communicating with each specific group and thus provides a firm basis for the marketing strategy.

### ***The Visitor Economy***

The most recent data that are available to support the development of the museum are found in an extensive study of the visitor and leisure economy of Shepway which was undertaken in 2009 by Tourism South East.

Whilst the focus of such work is on attracting external visitors, it is important to note that tourism can include those from a very local catchment. Notably, of the almost 400,000 recorded overnight trips, the highest proportion (36%) stated that they were visiting a friend or relative. This may suggest links with the local area and as such a local history museum can be considered as being of interest to this group in particular, however overseas visitors (50,000 trips) may well seek out a local history museum as the starting point in their itinerary, especially if linked with a tourist information function.

Whilst overnight trips make a significant economic contribution to Shepway (£69 million) the local history museum would be of greatest interest to day visitors, many of whom are likely to be from the local and surrounding areas and have links with the town and its history. The report estimates that around 3.6 million day trip visits were made to Shepway in 2009.

The report does not provide sufficient information to gain a clear understanding of the types of attractions that visitors seek in Shepway; however this has been accounted for in the questionnaire survey below.

***Community Support for the Museum***

Perhaps of greatest significance to the development of the museum is the quantity and quality of local support. The sustainability of the museum will depend on local people to be not only visitors and champions, but also active volunteers and supporters.

Folkestone has an especially active and committed volunteer sector with groups focussing on history, heritage, arts, community engagement and local business all being well represented. This can be seen in the commitment shown by members of the Museum Working Group, strong attendance at the workshops and responses to the survey.

The museum project even in its embryonic stage gained written support from over 60 groups and stakeholder individuals including the local MP Damien Collins as well as County Councillors, Local Councillors, local business leaders and community champions.

### ***Findings of the Folkestone Museum Survey***

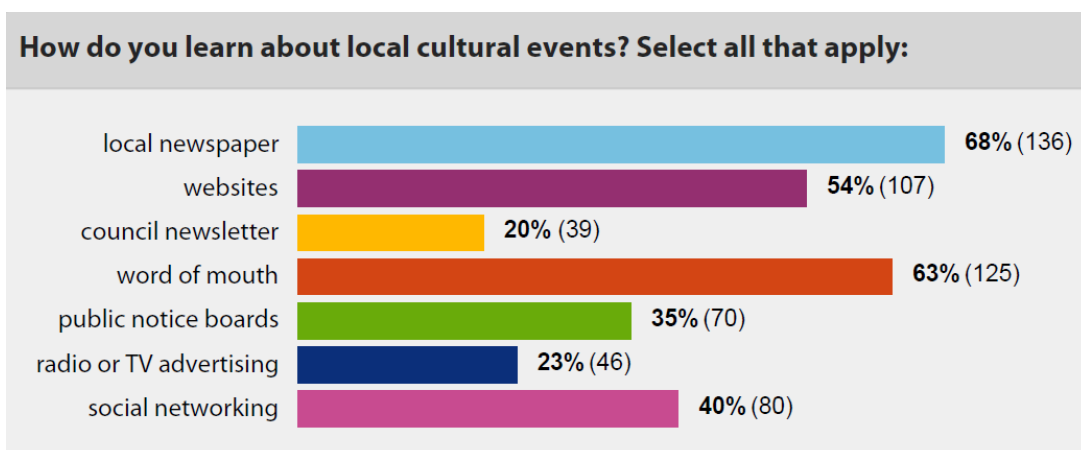
During May to the end of August, Folkestone Town Council promoted a bespoke questionnaire survey to engage with the local population and visitors in order to gain a greater understanding of local museum and visitor attraction market. The survey was designed with the specific aim of developing an understanding of propensity to visit museums, visit length and preferred times/ days, preferred exhibitions/themes, support for existing local attractions as well as providing a profile of respondents. 205 respondents completed the questionnaire which was made available either on line or on paper and was widely publicised by Folkestone Town Council and other partners. The full questionnaire is available as Appendix C for reference.

#### *The respondents*

The questionnaire analysis reveals that:

- 63% of respondents are aged over 45, with under 25s accounting for 7%.
- 53% of respondents have children of which 60% have visited a museum with their family.
- 53% of respondents were female, 47% male.
- 11% of respondents identified themselves as having a disability, 2% belonging to a minority ethnic group and 7% as lesbian, gay or transgender.
- 84% of respondents provided their postcode, of which 91% are in the district of Shepway or 81% in the wards of Folkestone Town Council's administrative area.
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For future communication and marketing purposes respondents were asked to indicate how they learned about local cultural events:

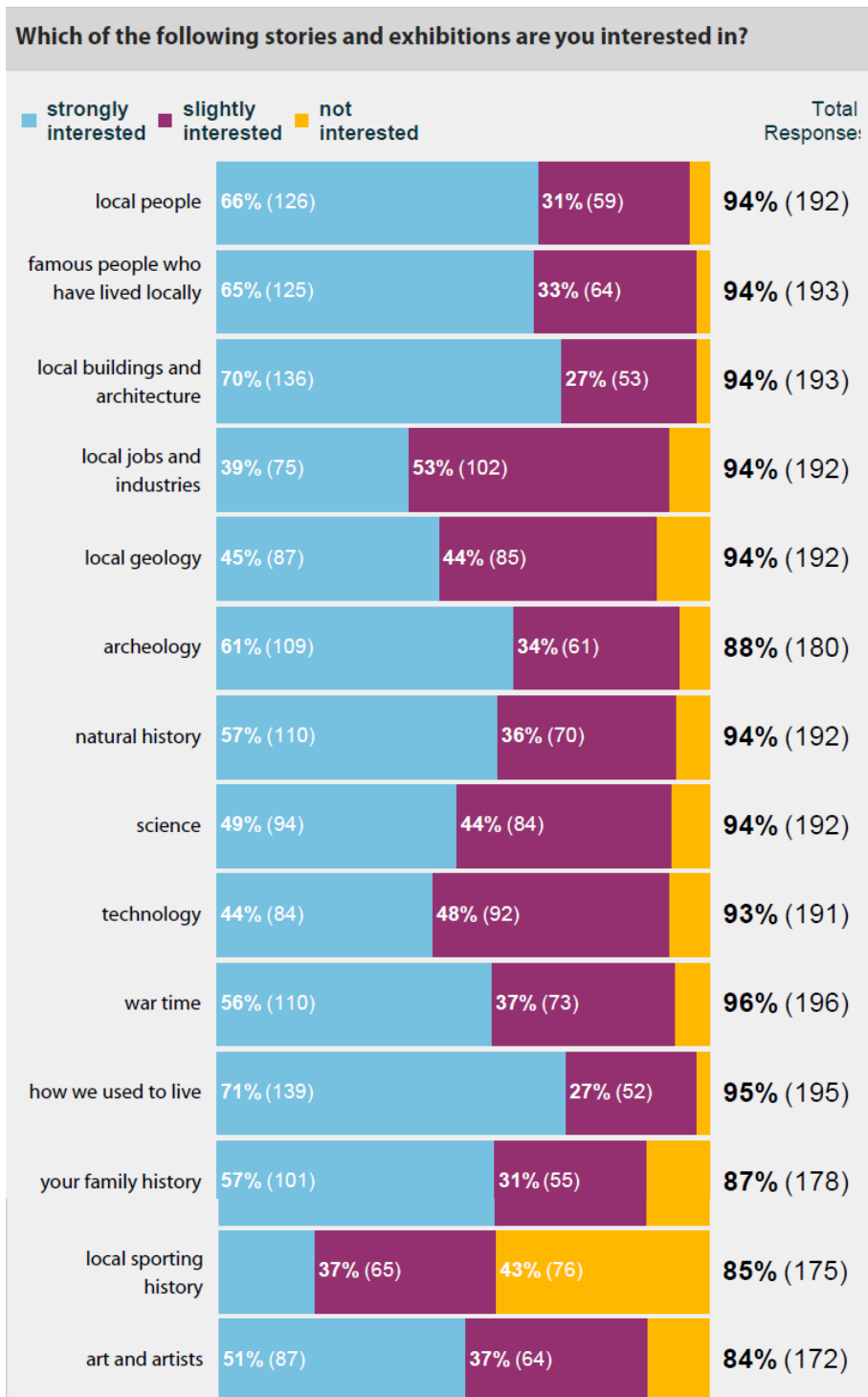


### *Visiting Museums*

The questionnaire sought to develop a clearer understanding of respondents engagements with museums, the main findings are:

- 81% of respondents have visited a museum in the past 12 months
- 32% had visited a museum over 4 times in the same period with 11% stating more than 10 visits for the year.
- 71% of visits are taken with children, friends and family.
- 63% of museum visits lasted between 1 and 2 hours.
- 86% of respondents visited the HRC less than 3 times during the past 12 months of which 38% had never visited the HRC over this period.
- 41% of respondents had attended a museum event or talk over the past 12 months.

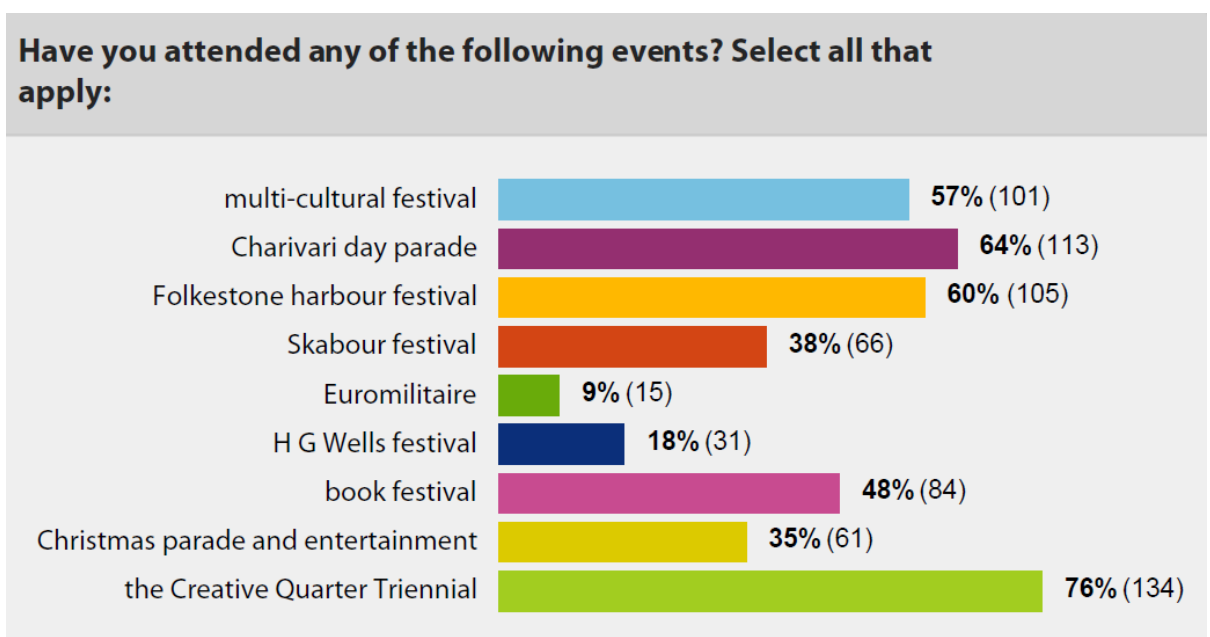
In order to gain a greater understanding of respondents specific interests, they were asked to specify points of interest. Findings are displayed in the chart below:



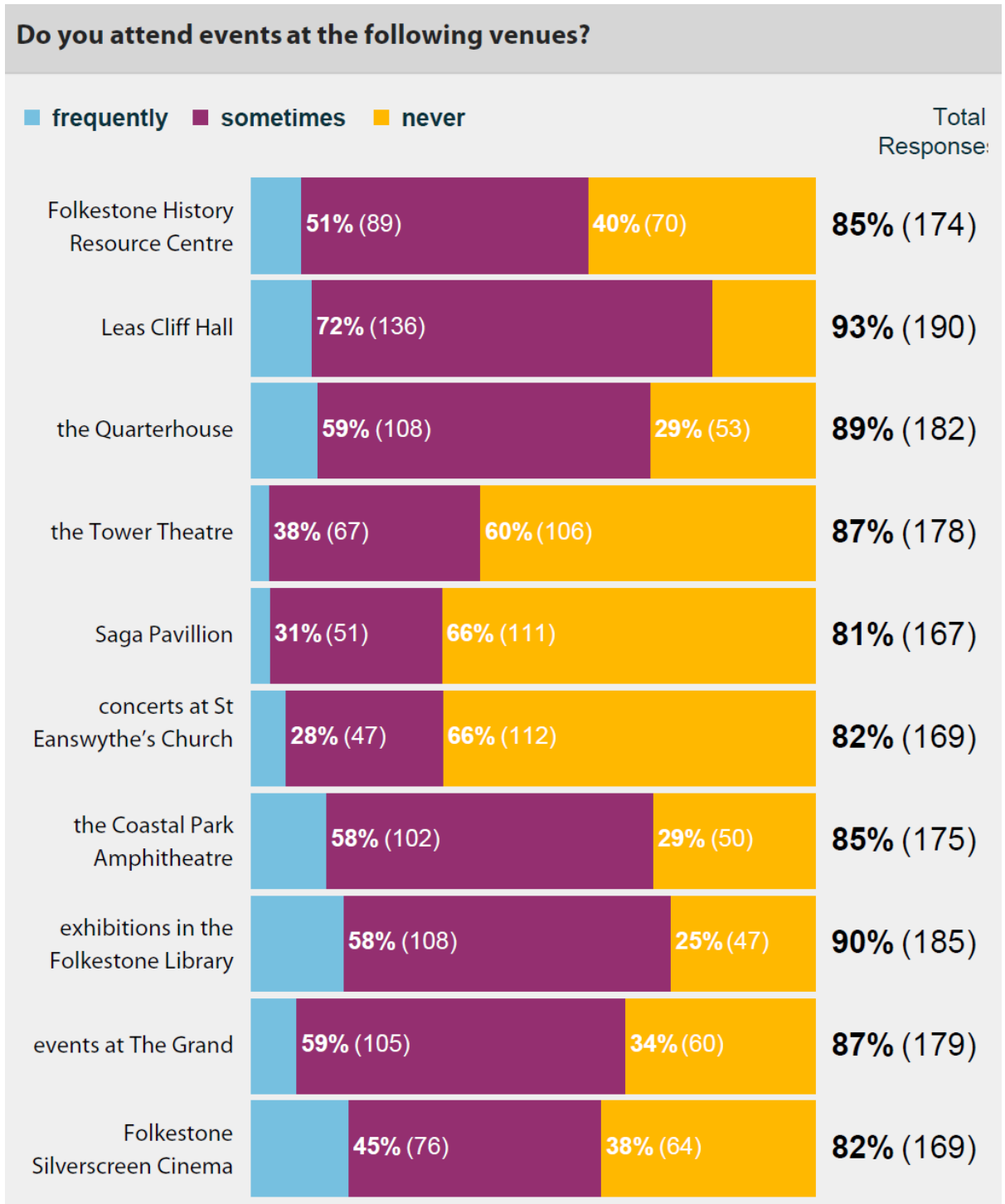
### *Cultural and Leisure Interests*

Folkestone has a long tradition of providing cultural and leisure activities for the local population and in recent times there has been a renewal in this offer. In this section respondents were asked about their wider interests and activities to assist in understanding the potential links between the new museum and the wider offer and interests of the local area.

First, respondents were asked about their attendance of the major festivals and events in Folkestone, the results are set out in the chart below:



Local venues provided the focus for the following question and responses are set out below:



It is important to note in the context of the Old Town Hall, that 78% of respondents 'frequently' or 'sometimes' attend the Silverscreen Cinema.

Finally respondents were asked about their leisure pursuits in relation to 21 activities. The complete findings are in appendix C, however some highlights are:

- The top 4 'frequent' activities are: 'surfing the web'(76%), 'reading books for pleasure'(73%), 'working on a computer'(70%) and 'watching television'(63%).
- 35% of respondents indicated 'visiting museum and art galleries' as a 'frequent' activity which compares with 31% 'going out in the evening for drinks and entertainment' and 22% 'going to the cinema'.

### **Key Findings**

Based upon the range of data collected and analysed during the period May-Aug 2012 the following evidence should be noted as providing the foundation for the assessment of the feasibility of the museum:

- The local population is over 100,000 for the district and over 85,000 for a 15 minute drive time catchment.
- The existing History Resource Centre (HRC) at Folkestone Library counted 10,009 visits for the year 2011 excluding school visits and special events.
- With over 400,000 recorded overnight visits per year to the local area, for example a conservative penetration rate of 3% would assume 12,000 visits to the museum from these visitors alone.
- The 2009 Tourism South East study estimated 3.6 million day visits per year to the District of Shepway; this is a strong base visitor population upon which the museum can draw.
- There is a strong need but also opportunity to engage with the wider community.
- Local stakeholders are committed to providing support, guidance and expertise.
- MOSAIC data analysis suggests a potential, *minimum* core catchment population (groups A,C,I,J,K) of 43,750 for 15 minute drive time and 50,345 for Shepway District. This assumes visitors are predominantly local and does not account for tourism.
- MOSAIC data further reveal those segments of the population that may be interested in the museum if engaged with further. This can form part of audience development work for Round Two.
- MOSAIC data also suggest the preferred ways of communicating with each specific group and thus provides a firm basis for the marketing strategy.
- Local people are active museum goers.
- The primary areas of interest have a focus on specific local stories and historical figures.
- Festivals are very popular according to survey respondents.
- 40% of respondents to the museum survey stated they had 'never' visited the HRC.
- Only 9% of respondents to the museum survey stated they had 'never' visited any museum.

- Folkestone has a long history and there are strong indications that the continuous story is of interest to local people.
- There are 14,700 school pupils in the District, with a population of 27,500 0-24 year olds.

### ***Conclusions and Visitor Numbers***

Based upon the range of both quantitative and qualitative data analysed as part of this feasibility study, there appears to be strong support for a new local museum for Folkestone at the Old Town Hall.

There is active interest in local history and heritage, the profile of the local populations further suggests that a museum would be well supported.

The local area has a large number of visitors which also provide a target population for the museum, notably if there were scope to provide wider tourist information from the same venue.

Estimating visitor numbers can be complex and uncertain however it is important to take into account the following:

- the History Resource Centre on the first floor of Folkestone library has in excess of 10,000 visits per year excluding school trips and special events.
- Of 400,000 *overnight* visitors alone a conservative penetration rate of 3% would suggest 12,000 museum visits per year.
- Shepway counts 3.6 million visits per year supported by a strong offer of festival and events, a penetration rate of 1% would suggest 36,000 visits per to the museum.

Further the following factors may contribute to attracting visitors to the new museum:

- the proposed high-profile location and civic significance of the museum at the Folkestone Old Town Hall.
- a new and renewed programme of exhibitions and events.
- the returning of Folkestone's collections.
- the potential of attracting cinema audiences.
- possible tourist / local information centre.
- The growth in the 'staycation' and day visits as highlighted by Visit England 2011.

Given all of these factors it would be reasonable to expect visitor numbers in excess of **36,000** per year as suggested by a 1% penetration rate of day visits. Although it is important to note that many new museums exceed visitor expectations in the first year. It is essential that strong programme, marketing and communications strategy and business plans are in place to ensure the long-term sustainability of visitor numbers.

It should also be noted that the visitor pattern for most new museums shows a steady increase over the first three years followed by a plateau for two years followed by a slight decrease in numbers in successive years unless the museum actively engages in a programme of refreshment of permanent and temporary galleries. These refreshments should be budgeted for in the business plan.

It is reasonable also to include on-line visitors to the museum web site as 'users' and should be included in the overall visitor numbers, albeit ones that will not actively contribute to the revenue stream on these visits but may than physically visit the museum at a later date. If the web site is well designed, dynamic and includes learning resources it should be possible to reach 10,000 visits each year.

Additionally if the museum is running the cinema, paying users should be included in the overall visitor numbers. We have not been able to have sight of accurate numbers for the existing cinema but ticket sales of £175,000 for 2010 suggest an expectation of at least 30,000<sup>1</sup>.

Calculations based on the potential floor area available to the museum indicate that it can support a maximum of 78,000 per year.

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<sup>1</sup> Assuming average ticket sale price across adults, concessions and children to be £5

## 5 Review of Consultations

### *Introduction*

To support the wider feasibility work on FOTH a range of local stakeholders were invited to participate in workshops held at the old Town Hall on the 6<sup>th</sup> June 2012. The two workshops took place a 14:30 and 19:00 respectively and lasted approximately 2 hours each.

The objectives of the workshop were to:

- Test assumptions about the project,
- Provide an opportunity for engagement with stakeholders
- Seek views on a range of core project elements (museum, gallery, cinema, participation, collections, stories, regeneration, etc)

In addition the workshop provided stakeholders with the opportunity to familiarise themselves with the building, although it was not possible to visit the spaces currently occupied by Silverscreen Cinema as they were in use at the time (the vast majority of participants had been to the cinema and were familiar with its layout).

### *Participants*

Participants were selected and invited by Folkestone Town Council and represented a wide range of local interest groups including history/heritage, arts, residents associations and local business associations.

<b>2.30pm</b>	<b>7.00pm</b>
Dr Andrew Richardson	Frank Bond
Chris Kirkham	Mike Umbers
Cllr Ann Berry	Cllr Sue Wallace
Nick Spurrier	Brian McBride
Tanya Henton	Chris Raines
Patricia Smith	Ray Duff
Paul Brasington	Roger Joyce
Jackie Parsons	Eamon Rooney
Linda Harris	
Ruth Parkinson	

A number of participants were unable to attend, and provision is being made to provide them with an opportunity to give their views either in face-to-face interviews, telephone or email submissions where appropriate.

## **Workshop**

### **Format**

Both workshops used a semi-structured format to explore the key issues and provide participants with an opportunity to bring their views and ideas to the project.

Following introductions, a short tour of the accessible spaces of the Old Town Hall took place. This allowed participants to get a feel for the size and nature of the spaces that may be included in the museum project.

To begin the process participants were given a short exercise in which they were asked to share words that they associate with both the terms 'museum' and 'gallery' (two words for each).

This exercise allowed the group to open up to explore some of the themes and issues raised by it. In both workshops participation was lively and only minimal facilitation was required to structure the debate to cover the desired topics.

The main points from the workshops are set out below.

### **Notes from the 14:30 Workshop**

The first exercise consisted of exploring key words which are summarised below:

#### **Museum**

public space  
dusty/fusty  
tactile  
accessible  
stories  
educational  
variety  
sharing  
outward facing  
interactive

#### **Art Gallery**

public space  
exciting  
dynamic  
children  
accessible  
elitist  
emotional  
outward facing  
interactive

There were many commonalities in relation to experiences of and the purpose of museums and art galleries. This exercise revealed some conflicting opinions during the early part of the workshop but was successful in airing these views openly which formed the cornerstone for the main debate.

Following the opening exercise debate was lively with two strong opposing views coming to light very quickly. There was a clear divide between those who wished to see a stand-alone museum and those wished to see an art gallery as the primary outcome of the project.

Those supporting an art gallery were keen to underline their opinion that local museums do not attract many visitors and went on to point out that Folkestone had lost a very important resource with the closure of the 'Metropole Arts Centre'.

Those supporting a museum were generally of the view that art galleries did not cater for a wide enough cross section of society. However as debate moved on significant core project objectives and outcomes came to light from both sides, these are summarised below:

- Spirit of the town
- Museum and Gallery working together
- Giving the townsfolk a sense of identity Instilling a sense of local pride
- What has art got to do with us?
- Telling the story of art in this particular area
- Needs good storage
- A programme of rolling and changing exhibitions
- Iron Age very important – possible first contact with the Roman Empire
- Stone industry also important making quern stones, may be the origin of the town name Folke Stone
- There is an ignorance amongst local children of the town's recent history
- There has been and still is a divide between the East and West side of the town – OTH location could help to break down the barriers and reunite

The latter part of the workshop focused on the key storylines for Folkestone, there was much greater consensus during this session and the following were widely agreed as being important:

- Prussian Royalty
- Military history particularly Canadians
- Belgian refugees
- Fishing and Smuggling
- Folkestone as a leisure resort and its Victorian heyday
- Both World Wars
- The coming of the railway (Victorian to HS1) Influence of the ferries to France
- The Channel Tunnel

### *Workshop Conclusions*

In spite of a difficult start to the meeting, common ground was revealed through the processes. It was clear that everybody wanted to see the best for the town, its people, the OTH building and the museum and art collections.

Participants demonstrated great passion and desire to get involved and shape the outcomes. It was evident that support for the spirit of the project was strong and that this could be counted on into later stages.

Some interesting concepts came out of the debate, not least a view that the museum could act as a 'great big tourist information centre' and use the collections and exhibitions to not only tell the stories of the town and its people, but act as a signpost to other attractions and points of interest throughout Folkestone. This could also support core visitor information purposes also and thus provide much needed support for the town's businesses.

### ***Notes from the 19:00 Workshop***

The first exercise consisted of exploring key words which are summarised below:

#### **Museum**

History  
Activity  
Interactive  
Hands on  
Dissemination of history  
Interesting  
Inspiring  
Education  
Local  
Involvement  
Heritage  
culture

#### **Art Gallery**

History  
Activity  
Emotion  
Static  
Inspiring  
Local art  
Passion  
Education  
Creativity  
Excitement  
Appreciation

The above table shows that there was considerable agreement and crossover in participants' views on both museums and art galleries. This set the tone for the workshop which proved to be very consensual from the outset.

The following session built on strong themes from the word exercise and highlighted the importance of the collections and stories for education, civic pride, and regeneration as key project outcomes.

A strong emerging theme was that of the OTH as the 'heart' of Folkestone and many agreed that it was commonly referred to as 'our town hall'. As with workshop one participants felt that the location was excellent and essential to joining up what were described as the two halves of the Town, east and west. Equally there was strong support for the retention of the cinema although it was acknowledged that this may be in a different form to the present offer, perhaps acting as a resource for the museum during daytime.

Key elements of the workshop are listed below; importantly there are significant common points with the first workshop, but with some significant additions in relation to

practical issues such as governance and wider engagement (e.g. foreign languages).

- Informative
- Ownership by the local community
- Ability to speak to, watch and engage with artists
- See work being created
- Independent art house style cinema
- Folkestone often used as a film location
- Cinema suffers from a lack of quality marketing
- The new OTH reception could be ticketing base for cinema
- Needs a rolling programme of local exhibitions
- Needs to major on local collections
- Tell the story of the Channel Tunnel and connections with France
- Why do we need a gallery? Can we fit everything in? Should incorporate a TIC
- Should be similar to the French 'Mayor's Office' concept (single point of contact for everything)
- Nobody (from outside or abroad) knows anything about Folkestone Place to be directed to other sites, galleries, events, points of interest TIC
- needs to be 'Our Town Hall' run by Board of Trustees with a clause preventing sale
- Base for a team of roving Town Wardens acting as information points and interpreters Ask the young people what they want
- A place to access the internet for visitors, travellers (Internet Café) Should be of international interest
- Multi lingual – French, German, Spanish, East European, Nepalese
- Place to display information on the Folkestone Master Plan
- Part of the 2014 Triennial
- Outside of the building should be lit
- Place to show progress reports to the public in the interim development phase
- Could be a 'pin board' for public consultation
- Indoor event venue
- Involve the French – possible leading to Interreg and other European funding
- Link to Boulogne (possible twinning) Music and performance space
- Cover and improve Market Square

The second workshop focused less on the stories but did support the following:

- The railway
- The tunnel
- Folkestone 700<sup>th</sup> anniversary

Interestingly, the workshop concluded on almost exactly the same lines as the first one with very strong support for a museum/gallery that would serve a wider community purpose such as a large visitor information centre as described in workshop one.

## 6 The Concept

The concept for the museum within the Old Town Hall has several basic principles:

- The Old Town Hall provides adequate space to display and interpret the museum collections to the public in a safe, secure and sustainable manner
- It provides adequate additional secure storage space for most if not all of the reserve collections in a suitable environment that can be accessed by staff, volunteers, researchers and the public through a prior notice arrangement.
- Supervision restrictions and availability of staff may not allow reserve collections to be accessed on demand at all times
- The museum should incorporate a special exhibitions/events gallery that can be host to home grown shows of art, collections, special topics curated either by the staff and volunteers or by 'guest' curators from outside the museum or through collaboration with local interest groups such as painters, photographers, or other creative arts
- The museum will not have a separate dedicated art gallery as we believe the art collections are not of sufficient importance to merit it
- The art collections will be used to illustrate the museum stories notwithstanding their possible use for special exhibitions
- The museum would normally be on the ground floor of the building, easily seen from outside and easily accessible for all visitors but in this case there is an argument for the frequently changing special exhibitions to be on the ground floor with the semi-permanent displays at lower ground floor level, especially if at some future date another entrance is created from Market Place at the rear of the building and new public lift access is created in place of the existing goods lift
- The museum must share the available space with other Town Hall functions
- The lower ground floor level, due to lack of windows and daylight, is ideal for exhibition gallery functions and storage but if used for offices some daylight should be introduced
- The intended provision of a lift, which never previously materialised, must now be installed to offer disabled access to all floors
- There is neither space nor need to seek extensive retail or café provision within the building though a small self-service refreshment area may be possible on the ground floor and some small scale retail sales of souvenirs and books should be incorporated into the reception area
- The cinema is an important asset for the town and should be retained even if not in its current format
- The cinema should be run by the museum and contribute to its revenue streams

- The cinema should be remodelled as a multi-purpose space available during the day for museum use as a large AV/multimedia theatre, in the evening as a feature/art house cinema and at other times as a venue for remote broadcasting of events such as opera, theatre and sport
- Access to the cinema should be through the main entrance of the Town Hall and not separate so that all users of the cinema are aware that it is part of the museum function
- The main museum special exhibition space on the ground floor should be open to the public when the cinema is open
- Ticket sales for the cinema should be from the main Town Hall reception

In addition the Old Town Hall should provide:

- An office for the Town Clerk
- A communal office for up to eight other staff
- A Mayoral Parlour that doubles as a venue for the registrar to hold weddings
- A meeting Room for up to 26 people used daily
- Public and disabled toilets
- A Gateway/tourist information/reception and ticketing area with hot desking for three people
- Breakout space for staff
- A small kitchenette area for staff
- A staff toilet suitable for use by disabled people
- The Council Chamber capable of multi-purpose uses

Offices for people must therefore be on the east or south facing sides of the building and on the ground floor as these are the only ones with existing openings for windows. The basement has few opportunities to open windows for light or ventilation which dictates the possible positioning of office space.

Our vision therefore has most of the Town Council required accommodation on the east side of the ground floor with the museum occupying the remainder of the space at lower ground and ground floor levels (see provisional drawings at Appendix B).

The sub-basement is about one third the size of the ground floor and may have opportunities for additional occupancy or uses but as we have not yet been able to access the space we are assuming for now that it has no practical uses. However on plan it would appear potentially to be suitable for additional museum storage and could provide additional space for expansion of the stores in future years to accommodate the extensive archaeological collections for instance.

First floor space comprises the Town Council Chamber and the larger cinema which become multi-use and multi-purpose spaces. We recommend the long term plan to take account of the public space behind the Town Hall in Market Place which, with the right treatment,



could provide additional space and an extra entrance creating a thoroughfare through the Town Hall and museum to the shopping street at the front. We advise caution about any commitment to the use of this land until the longer term master plan has been formed.

## 7 Staffing

The minimum staff required to run the museum, especially if it has aspirations to meet accreditation standards, is one professional museum curator, though not necessarily a full time post. The accreditation standard says a museum must have an appropriate workforce to run it effectively. It must have effective employment procedures and roles in place to meet its responsibilities.

We recommend that the museum should have at least one full time professional, but that this post may be a fixed term contract. Any additional workforce may be drawn from volunteers and possibly, once the museum is established and accredited, include an intern.

The Town Council should look to other organisations to help fund such a post, at least in the short term. HLF may consider such funding at least during the development stage of the project. The cost of a full time post is likely to be around £38k per annum including on costs.

It will be very difficult to manage the development stage without input from a museum professional on the client team though it is not unusual for a professional to be employed on contract to get the museum open, then appoint another to run it.

## 8 Governance

Opening a local history Museum in the Old Town Hall will make a powerful contribution to reinstating the Town Hall's civic function. There are several ways of operating the museum; the options are:

- the Town Council operating it themselves. Likely to be impractical given current and future financial situation and lack of specific museum expertise.
- entering into a partnership with Kent County Council. This is impractical and the County is unlikely to be interested in the long term as there is a trend towards reducing the direct delivery of museums.
- creating a partnership with another cultural body in the town or county;
- creating a standalone body to operate it on behalf of the Town Council.

While some town and parish councils run museums themselves, increasingly, they are setting up independent charities or similar, to do so on their behalf. A recent example is Wellesbourne in Warwickshire where the Parish Council bought Chedham's Yard, the blacksmith and wheelwright's workshop in the village, and won the BBC2 *Restoration Village* competition in 2006. A charitable trust and limited company was created and took over the HLF-funded project last year. The Yard re-opened to the public following the development this summer.

The advantages of creating a standalone body to operate the Museum are many. These include being able to take full advantage of volunteers to operate the Museum; apply for funding from charities which would not fund local authority-controlled museums; create a safe, neutral environment for visitors to learn more about the town not directly linked to local politics. Financially also there is business rate relief available to charities and some tax advantages too.

The appropriate legal vehicle for the museum will need to be assessed by a charity lawyer with input from a museum specialist. Decisions will have to be made about the Trust's membership structure: should its directors/trustees be the only voting members (a *foundation* model) or should the Trust have a wider voting membership body, open to a range of stakeholders such as local heritage groups and the Town Council?

The best option is likely to be a charitable trust but other options should be considered such as a community interest company or a charitable company limited by guarantee. The term *Trust* is used here to denote the new independent museum, irrespective of the final legal form of the new body.

Once Kent County Council hand back the collections, the Town Council must retain ownership of them and have a collections agreement with the new Trust outlining the responsibilities of both sides. This ensures that no one can accuse the Town Council of "selling the family silver".

The steps which would be needed to create the Trust would take approximately 12 months as follows:

#### Month 1

- Town Council decision on setting up an independent body to run the Museum;
- assess options of the best legal format of the new Museum
- then establish the charitable purpose of the Trust;
- agree the size, composition and governance structure of the Trust's board, e.g. how many seats on the Board would the Town Council like? This affects how large the Board needs to be;
- Town Council to agree what support it can give to the new Museum, e.g. business rate relief, peppercorn rent, revenue grants, other support in kind;

#### Months 2-3

- create a business plan to see if the Trust would be viable as a standalone charity; if not discuss options with other cultural bodies in the town/county as possible partners;
- assess, through the business plan, if a limited company is also required for trading, in addition to the charitable trust, (or other body as appropriate);

#### Months 4-6

- create the necessary legal entities;
- recruit new Trustees for the shadow Board (this must be an open and public procedure);
- agree a timetable for the Board to assume responsibility for the Museum;

#### Months 7-9

- agree and sign the legal agreements with the shadow Board (see below);
- create the Board of Trustees to whom the shadow Board would hand over;
- transfer all powers to the new Board which assumes responsibility for the Museum from a date to be agreed, by month 10/11.

From beginning to the end of the above list is likely to take approximately 12 months, though it can take longer if the recruitment of trustees is protracted and if the Town Council decides to hand over to the new Trust at the beginning of a new financial year (April).

Legal agreements would be needed between the new Trust and the Town Council as the owner of the collections and the landlord. The main documentation necessary to establish the charitable trust would include:



- the Articles of Association (the constitution of the Trust)
- the transfer of assets agreement (if any assets are being transferred/loaned)
- lease for the space in the Town Hall
- the management agreement (who will do what)
- the funding agreement (including support in kind)
- the collections agreement.

## 9 Risk Assessment

Below is an outline risk assessment table with suggested major risks at this interim stage. The table will be populated fully in consultation with the client as part of Round Two.

<b>Risk</b>	<b>Mitigation</b>	<b>Level</b>
HLF Round One bid fails	Allow enough time to prepare application properly. Commit funds to appoint relevant professional advice. Secure reliable professional advice. Ensure continued dialogue with HLF prior to application.	Low
HLF Round Two bid fails	Allow enough time to prepare application properly. Commit funds to appoint relevant professional advice. Appoint experienced professionals to develop outline concept to RIBA Stage E. Ensure continued dialogue with HLF prior to application. Secure promises of additional funding to underpin match fund requirements. Consider disposal of part of art collections (Master Collection) to fund shortfall	Medium
FTC fails to find match funding	Consider disposal of part of art collections (Master Collection) to fund shortfall. Seek and pay for professional advice on fundraising.	Low
Failure to establish appropriate governing body	Take appropriate legal advice early. Approach potential trustees/board of management at an early stage. Understand that it can take 12 months to establish suitable body and get approvals from agencies such as Charities Commission. Budget for legal costs.	Low

<p>Failure to secure support of major stakeholders</p>	<p>Commit to a programme of consultation.          Use professionals if necessary to act for FTC.          Be prepared to adjust proposals to keep major stakeholders on side.          Maintain active and prolonged dialogue.</p>	<p>Medium</p>
<p>Cost of building refurbishment greater than estimated</p>	<p>Use good QS as soon as possible after outline development plans drawn up to give accurate estimates of cost.          Start development design process early.          Have an adequate contingency.          Be realistic about what can be achieved.</p>	<p>Medium</p>
<p>Cost of museum fit out greatly exceeds estimates</p>	<p>Use competent design team.          Appoint experienced fit out company.          Appoint experienced specialist companies (multimedia, AV, interactives, display cases, lighting).          Agree a firm design cut off point (design freeze).          Establish realistic price for specification.          Monitor progressive costs closely.          Have an adequate contingency.</p>	<p>Low</p>
<p>Failure to appoint museum professional onto development team</p>	<p>Budget for employment costs or cost of commissioning consultant support.          Seek revenue funding support from outside bodies.          Seek support from KCC to (part) fund the post.</p>	<p>Low</p>
<p>Failure to find appropriate person/body to run cinema</p>	<p>Enter into early dialogue with potential partners.          Prepare to subsidise through other revenue streams</p>	<p>Medium</p>
<p>Failure to gain accreditation status</p>	<p>No immediate impact.          Take early advice from Arts Council representatives.          Analyse failure reasons and fix.          Apply again.</p>	<p>Low</p>

## 10 Accreditation

Accreditation is the UK standard for museums and galleries. It is run by the Arts Council in England. It defines good practice and identifies agreed standards, thereby encouraging development. It is a baseline quality standard that helps guide museums to be the best they can be, for current and future users.

The scheme exists to:

1. encourage all museums and galleries to achieve agreed standards in:
  - how they are run
  - how they manage their collections; and
  - the experiences of users
2. To encourage confidence in museums as organisations that manage collections for the benefit of society and manage public funds appropriately.
3. To reinforce a shared ethical and professional basis for all museums.

The benefits of taking part in the accreditation scheme have been described as the six Ps:

### **Performance**

A quality standard that serves as an authoritative benchmark for assessing performance, rewarding achievement and driving improvement.

### **Profile**

It raises awareness and understanding of museums, so building confidence and credibility both within the governing body and among the public.

### **People**

It helps museums to improve their focus on meeting users' needs and interests and developing their workforce.

### **Partnerships**

It helps museums to examine their services and to encourage joint working within and between organisations.

### **Planning**

It helps with forward planning by formalising procedures and policies.

### **Patronage**

It demonstrates that the museum has met a national standard, which strengthens applications for public and private funding and gives investors confidence in the organisation.

These benefits were put forward in a report commissioned in 2011 by the Museums Libraries and Archives Council (MLA) and The National Archives (TNA). The report was written by Janice Tullock and Katrina Thomson, consultants, to develop thinking about an Accreditation Scheme for archives.

Museums with full Accreditation have demonstrated that they meet all sections of the Accreditation Standard, and are actively addressing any areas for improvement identified during their initial assessment or regular monitoring review.

Museums with provisional Accreditation have demonstrated that they meet the majority of the Accreditation Standard, and are actively resolving those required actions requested by the Accreditation Panel to ensure they meet those sections of the Standard not yet met. On completion of these required actions, the museum would normally return to an Accreditation Panel with a recommendation for full status.

Excluded museums are those that deliberately remove themselves from the shared ethical basis of the scheme by consciously contravening the Standard. A Panel will have agreed this status following the receipt of a recommendation for exclusion from an expert assessor.

The status of museums is regularly reviewed and where appropriate they are removed from the scheme. Typical reasons for removal are:

- Closure: the collection has been transferred elsewhere
- Change of function: ineligible for participation, eg transformed into an archive
- Serious disaster: for example a catastrophic fire – no longer in a position to continue as a museum
- Merger: combined with another organisation delivering similar objectives that is already participating with the scheme
- Capacity: some smaller museums do not have the ability to apply due to staffing Constraints

Where a museum is removed, assessors will inform advisors of the reason, so appropriate support and guidance can be provided. Removal from the scheme is not comparable to being excluded.

Fully Accredited museums now account for 96.8% of all museums within the scheme<sup>2</sup>.

To prepare for Accreditation the newly formed Trust will have to prepare an approved acquisition and disposals policy compliant with the Arts Council template, revised in 2010 (see Appendix D: Accreditation Scheme for Museums and Galleries in the United Kingdom: template – collections development policy).

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<sup>2</sup> Arts Council Statistical Report: July 2012 Update

To be Accredited, museums must:

- meet the Museums Association's 1998 definition of a museum : *Museums enable people to explore collections for inspiration, learning and enjoyment. They are institutions that collect, safeguard and make accessible artefacts and specimens, which they hold in trust for society.*
- The International Council of Museums defines a museum as: *A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.*<sup>3</sup>
- This definition is a reference in the international community.
- hold a long-term collection of artefacts
- have a formal constitution
- provide two years of relevant accounts
- make sure that they meet all relevant legal, ethical, safety, equality, environmental and planning requirements
- be committed to forward planning to improve the service for users

In Folkestone's context the key point here is that the museum must provide two years of relevant accounts. Therefore the action plan should include a commitment to an application for accreditation no sooner than two years after the museum first opens.

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<sup>3</sup> According to the ICOM Statutes, adopted during the 21st General Conference in Vienna, Austria, in 2007

## 11 Feasibility Analysis

### The Building

Folkestone Old Town Hall is an imposing Grade 11 listed building that stands at the heart of Folkestone's town centre at the cross roads of the town's main shopping roads, positioned at the end of Sandgate Road's pedestrian area where it splits into Guildhall Street and Rendezvous Street. The building was sold in 1983 when the authority turned into a district council and moved into its present home at the civic centre in Castle Hill Avenue. Folkestone Town Council bought the building back in 2010 from the receivers after the retail based owners fell into financial trouble. It is currently home to the Silver Screen Cinema which continues to operate.

Internally the building consists of a Ground Floor, a Lower Ground Floor and a First Floor with an unused and currently sealed off basement level comprising approximately 1300 square metres of floor space.

It is in relatively good condition and, at the time of writing, is undergoing a significant programme of refurbishment to the fabric that will see improvements to the roof and the windows as well as the internal spaces.

Built in the mid-19<sup>th</sup> century the Old Town Hall is an important part of Folkestone's heritage.

The Lower Ground Floor currently has unused public toilets occupying almost 20% of the available space which would be removed as part of the planned development. This will leave a number of generous spaces with good height and volume, largely without any daylight penetration, with apparently no signs of damp and what appears to be a largely stable internal environmental climate. There already exist a number of secure rooms that would be ideally suited to secure long term collections storage.

The Ground Floor, when the existing retail furniture is removed, will present a large open space of some 420 square metres with windows along the south east and south west elevations, opening directly onto the street at the main entrance. At some point in its history provision was made for a passenger lift with the inclusion of a suitable shaft from ground to first floor but a lift was never installed.

The First Floor originally contained the Council Chamber and other rooms but is now occupied by the Silver Screen Cinema that uses the two main rooms as projection auditoria for feature films. The entire first floor has been leased to a cinema operator who continues to keep the cinema open. We understand that the lease has now expired.

FTC's plan is to create office and meeting space in part of the ground floor, enable the use of the Council Chamber for council meetings and other uses and establish a local history museum and gallery space in the remainder of the building to enable the return of the

Folkestone museum collections which have been in the care of Kent County Council since 1974, most recently at the History Resource Centre.

Converting existing buildings, particularly old buildings, into museums is never as good as starting from scratch with a new build but this building has large open spaces, high ceilings, a useful mix of daylight and dark rooms and opens at street level on both the Ground and Lower Ground floors (due to the graded topography). The fabric is sound and secure and appears to be environmentally stable (though we have not had the benefit of testing it).

**It is our belief that this building is suitable for museum use.**

## **The Collection**

The collection, currently in the care of Kent County Council, is typical of a local history museum but is particularly strong in local fossils. The basis of the collection was donated by Samuel Mackie in 1852 and quite a lot of it is on display in other museums, notably the Natural History Museum in London. Recent local excavations have unearthed several Anglo Saxon burials and burial goods, demonstrating early contact with the continent and linking to the modern day continental connections.

During the summers of 2010 and 2011 archaeologists from Canterbury Archaeological Trust embarked on a project known as 'a town unearthed' which revealed a high status Roman villa on the top of East Cliff, above East Wear Bay. This highly successful dig resulted in a lot of material illustrating, among other things, the importance of the Roman naval fleet at Folkestone. This is a refreshing diversion from the usual Roman artefact found in many local history museums and is a good starting point for Folkestone's connections with the sea and the channel.

William Harvey (1 April 1578 – 3 June 1657), born in Folkestone, was physician to James I and Charles I and best known for his description, completely and in detail, of the [systemic circulation](#) and properties of [blood](#) being pumped around the body by the [heart](#), though earlier writers had provided precursors of the theory. He is perhaps less well known for supporting the local industry of leech farming. The museum holds artefacts relating to Harvey which link to the much wider story of the local hospitals, particularly the scrapbook of nurse Dorothy Earnshaw and her care of wounded soldiers and Folkestone's development as a resort as a result of medical tourism.

Folkestone's Victorian heyday is not well illustrated by the collections other than through a lot of pictures but J J Giles butterfly collection and the bird egg collections ably illustrate how Victorian views and attitudes were very different from today, enabling links to a discourse on contemporary collecting, global warming, preservation of species and environmental change.

In August 1914, 64,000 Belgian fleeing the German invasion at the start of the Great War arrived in Folkestone seeking refuge and shelter. This is best represented by the painting

‘The Landing of the Belgium Refugees’ recently restored and currently on display in the Grand Hotel. The hotel’s website tells the story:

*They were terror stricken and few arrived with any possessions, save what they were wearing. Nationwide appeals were made for food and clothing, the response being immediate and generous. The refugee committee was headed by Folkestone’s Mayor, **Alderman Stephen Penfold**, who was later knighted for his sterling service to the town and the war effort.*

***Fredo Franzoni**, a renowned artist from Belgium and himself one of the refugees, immortalised this poignant moment in Folkestone’s history for succeeding generations. The canvas is 10ft by 7ft (approx 3m by 2m) within a massive frame, and was hung first in the Town Hall and then in the Leas Cliff Hall before being installed in the staircase hall at the main Folkestone Borough Library.*

This great painting should serve as the backdrop to the story along with local medals and other artefacts from the Belgium community still significant locally.

The Second World War was a defining time for Folkestone as the last bit of British soil that thousands of soldiers saw before leaving for France and as the disembarkation point for the thousands of dead and wounded that returned. War time, identified in the local survey as one of the themes that sparked most interest, can easily be illustrated from existing collections.

This links to the Gurkha story and it may come as a surprise to many to find that the town is home to Britain’s most fearsome fighting force. The Royal Gurkha Rifles are based in Folkestone, and they have transplanted a little bit of Nepal onto the Kent coast. Before 1997 the Gurkhas’ main base was the Far East, but following the closure of Hong Kong, their main focus became the UK. The Gurkhas now have a network of bases across the country, with one of the biggest in Kent. In 2001 the Royal Gurkha Rifles moved to the army barracks in Folkestone, and since then they have built up a thriving community in the town. One in every six pupils at Cheriton Primary School is Nepalese.

Folkestone also has a considerable number of paintings and drawings, perhaps most notably the Master Collection of 15<sup>th</sup> to 19<sup>th</sup> century drawings, watercolours and prints, which derives its name from Mrs Amy Master who gave it to the Folkestone Museum and art Gallery in 1924. Noel Annesley of Christies, in his introduction to the catalogue Kent Master Collection, describes them as ‘*many works from a wide variety of schools, some of them distinguished ... with a high proportion of mediocre drawings*’. Christies valued the entire collection at £1.5m which given the auction prices being achieved currently may reflect the overall quality.

We believe that the art collection is better used to support the wider interpretation and story lines than to dedicate valuable gallery space to a permanent display which will not attract as many visitors. We do however support the creation of multi-purpose exhibition galleries that can accommodate both collections based art shows and more community led exhibitions.

**Overall we find that the collections include some key artefacts that are both unusual and interesting and which support the creation of an innovative and locally based themed interpretation, making use of archaeology, art, geology, natural history, technology and decorative arts to tell a largely social history story based on people and personalities.**

### **The Concept**

The concept suggest an approach that is different to many local history museums, based firmly on stories about and relating to local people that act as springboards to other wider themes, creating opportunities for oral history recording and work with local groups and individuals, through a developing volunteer programme, widening the supporter base. However the museum needs a vocal and visible champion, respected amongst the local community and capable of reconciling the differences between the museum and the arts lobbies.

**Our research has led us to conclude that the collections, stories and building are suitable to create an innovative and unusual local history museum that is outward looking, community based and which could be more successful than other similar museums in the region.**

### **Projected Visitor Numbers**

Our analysis of available market research and the results of a local survey suggest likely annual physical visitor numbers in the region of 36,000. Our analysis of the capability of the museum parts of the building suggests that once completed and fitted out it could accommodate up to 78,000 visitors each year. In addition we anticipate at least 10,000 virtual visits via the web site and up to 35,000 visits to the cinema.

**All of this depends on suitable and effective marketing and promotion but we conclude that given sufficient levels of promotion the museum can be at least as successful as other local museums in the south of England.**

### **Projected Costs**

We have applied accepted industry standard costs per square metre to the anticipated areas occupied by the museum, a total of approximately 580 square metres, at an average of £1575/sqm. This assumes a total spend on office space at a little over £32,000, on storage at £101,000, on temporary display areas at £240,000 (including opening exhibitions) and on main display areas at £525,000, with an allowance to update and refurbish the cinema at £500,000, £15,000 for externals and £300,000 for professional fees, a total of £1.713m.

As a cross check we have estimated the actual costs per area on a more detailed basis (based entirely on experience and some requested estimates from suppliers) which came to £1.608m.

**We are confident that the museum part of the project can be delivered for less than £1.8m.**

## **Governance**

Increasingly museums and other visitor attractions are being governed and/or managed by means of independent charitable trusts. In addition, Kent County Council is supportive of a governing trust given their experience of similar successful projects.

In the case of Folkestone Old Town Hall Museum this would appear a very suitable approach to governance. A charitable trust would have a number of important advantages over, for example, direct management by Folkestone Town Council including; access to funding from charities, ease of working with the volunteers, providing a neutral environment not related to local politics and a range of tax advantages such as business rate relief.

**We therefore recommend that advice be sought from a legal specialist with experience of establishing charitable trusts. Further, we would recommend that any trust be responsible for the management of the museum but *not* the building in its entirety. Finally we would recommend that the extensive expertise, experience and good will of the Museum Working Group act a starting point for the recruitment of a board of trustees with the skills and passion to ensure the future sustainability of the museum.**

## **Sustainability**

The museum seeks to tell the stories of Folkestone and the people who made its history. Sustainability builds on this by ensuring that the museum and those who are engaged with it through their work and enjoyment of it, can create future stories for the town. It is therefore necessary to establish the economic, social and environmental sustainability of the museum.

The business plan references revenue activities that appear feasible and the future governing body will need to maintain and update that business plan. Equally it is expected that by attracting a greater number of visitors to the town, and specifically the town centre, the museum will contribute to the wider economy of Folkestone.

Engagement with the diverse populations of Folkestone is essential in both the development of the museum's delivery, but also the on-going exhibitions programmes and volunteers engagement. All ages, abilities, ethnicities and groups will need to be part of the unfolding story of the museum. Further the museum's spaces will be available for community use where appropriate and a programme of community curated shows will be fostered.

The museum is a key part of returning one of the town's most significant public buildings back into use for the future generations of Folkestone. Its proximity to large residential parts of the town will encourage repeat visits from locals.

The building works would seek to ensure excellent compliance with energy efficiency guidelines (heating, electricity, water) and all staff/ trustees will be aware of the environmental impact of the museum and its activities and adopt a sustainability policy. The Town Council must be prepared to continue to financially support the museum for at least the first ten years until it develops robust alternative revenue streams.

**We would recommend that the three tier approach of economic, social and environmental sustainability underpins the future development of the museum and its long term management.**

## **Conclusion**

Folkestone Town Council must be prepared to underpin the annual running cost of the museum to the tune of £90,000.

It must be prepared for the museum to be run by a Charitable Trust with Directors or Trustees drawn from the Town Council, Kent County Council and other stakeholders. The existing History Working Group would appear to be a suitable candidate to form the basis of the Trustee board.

If FTC is successful in its application for HLF funding at c. £1.8m, the balance of development costs will need to be found from other sources.

FTC will be required to contribute £150,000 to the project over the three year development period.

These are not unachievable goals so we conclude that the project as currently shaped is feasible.

## 12 Next Steps

After this feasibility report stage Folkestone Town Council must agree to fully support the development of a museum in the Old Town Hall with all the commitments that go with it, leading to a Round One application in November to the Heritage Lottery Fund for a Heritage Grant. In order to support the application FTC must:

- Undertake monitoring of the internal building climate to establish environmental conditions and stability
- Review existing client estimates of other fitting out costs associated with the Town Council occupation of the building
- Receive cost estimates from surveyor for works to the fabric of the building
- Undertake one to one consultations with stakeholders that have not yet been contacted
- Prepare briefs for the appointment of Conservation Management Plan, Activity Plan and Interpretation Plan consultants to be appointed during the development phase leading to a Round Two application to HLF and seek guidance on likely costs
- Work up Round One application to Heritage Lottery Fund for submission in November 2012

The Round Two development programme will require the following:

- Consult with agencies and people representing the disadvantaged and excluded
- Prepare detailed Interpretation Plan
- Prepare Activity Plan
- Prepare Conservation Management and Maintenance Plan
- Prepare more detailed design plan for museum content
- Prepare more detailed design plan for rest of the building
- Cost the design proposals
- Establish governing body (could take 12 months)
- Prepare volunteer management plan
- Consider setting up a Friends organisation
- Prepare Collections, Acquisition and Disposal Plan for museum
- Prepare Round Two HLF application
- Prepare plan to work towards Accreditation

## 13 Appendix A: List of consultees:

### ***Folkestone Town Council***

Members of the Old Town Hall Committee

Members of the Finance and General Purposes Committee

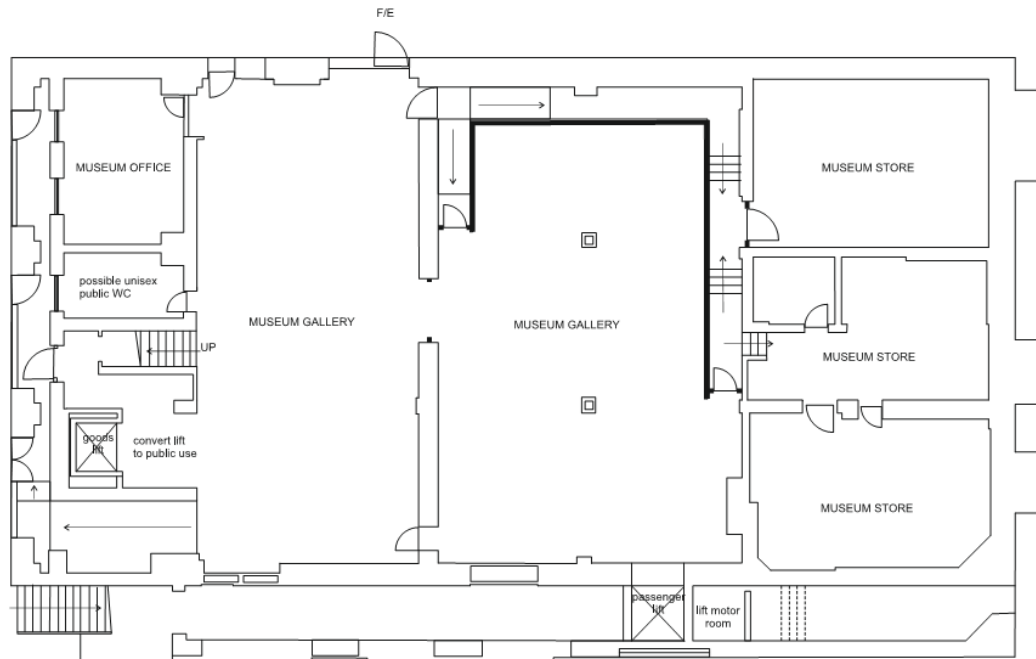
#### ***Stakeholders***

Gill Bromley  
Becky Stockley  
Sue Sparks  
Dr Andrew Richardson  
Chris Kirkham  
Cllr Ann Berry  
Nick Spurrier  
Tanya Henton  
Patricia Smith  
Paul Brasington  
Jackie Parsons  
Linda Harris  
Ruth Parkinson  
Frank Bond  
Mike Umbers  
Cllr Sue Wallace  
Brian McBride  
Chris Raines  
Ray Duff  
Roger Joyce  
Eamon Rooney  
Dr Lesley Hardy  
Trevor Minter  
Prof. Jan Drucker  
Damian Collins MP  
Museum Working Group

#### ***People Invited to Consultations but not replied/attended***

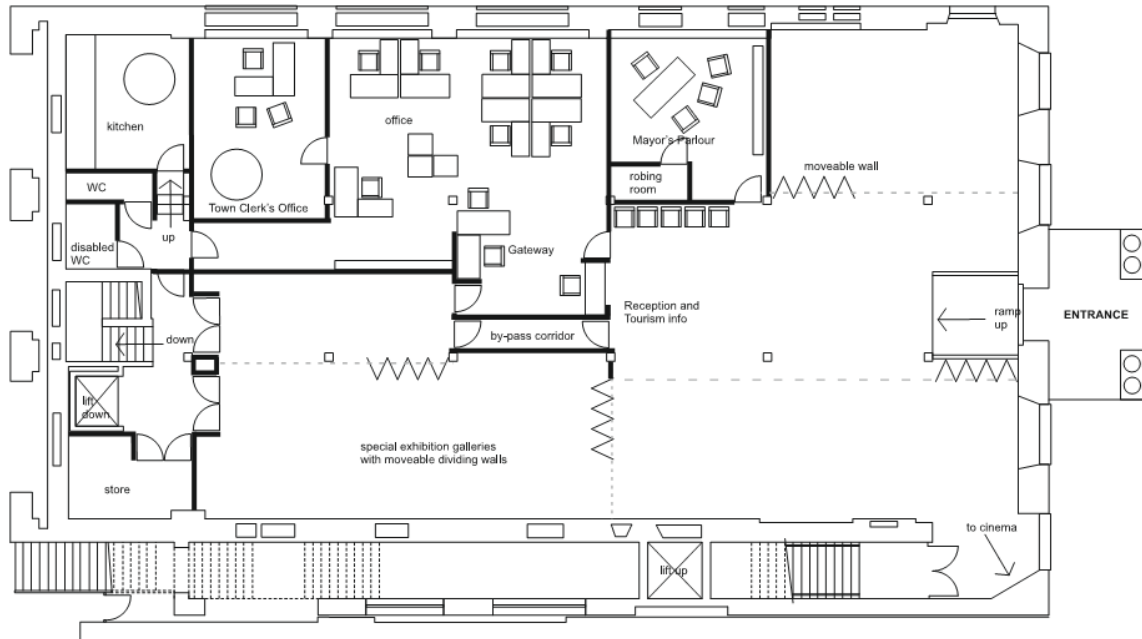
John Barber  
Alan Parsons  
Philip Carter  
Johnny Cotter  
Paul Seward  
Prof Roderick Watkins  
Cllr A Dunning  
Peter Hobbs  
Alec Perry

## Appendix B: Indicative space use plans



 48A Over Lane Almondsbury Bristol BS32 4BW 07801 164668 office@heritageresource.co.uk	<b>FOLKESTONE OLD TOWN HALL</b> LOWER GROUND FLOOR scale 1:100 @ A3 (do not scale from drawing) Drawn by JMH 01/09/2012	Derived from drawings by Gordon J Claridge Dip Arch RIBA 1987	notes: Revision A change of use
-------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------	------------------------------------------------------------------	------------------------------------

Lower Ground Floor  
 (not to scale)



 45A Over Lane Almondsbury Bristol BS32 4BW 07903 194663 office@heritageresource.co.uk	<b>FOLKESTONE OLD TOWN HALL</b> GROUND FLOOR Rev B scale 1:100 @ A3 (do not scale from drawing) Drawn by JMH 27/09/2012	Derived from drawings by Gordon J Claridge Dip Arch RIBA 1987	notes: revised office layout
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Ground Floor  
 (not to scale)

## Appendix C: On-Line Survey, questionnaire and results

### FOLKESTONE MUSEUM SURVEY

Folkestone Town Council, with support from a wide range of groups and organisation, is proposing to redevelop the Old Town Hall which may include a new museum and/or gallery for the town. To help with this we would be grateful if you will spare a few moments to complete the following simple questionnaire, whether or not you attend museums and galleries - all of your views are important to us.

Thanks for your time.

How many times have you and/or your family visited a museum (in any location) in the past 12 months?

- never                       once                       2/3 times  
 4/6 times                       7/10 times                       more than 10 times

How many times have you and/or your family visited the Folkestone History Resource Centre in the past 12 months?

- never                       once                       2/3 times  
 4/6 times                       7/10 times                       more than 10 times

With whom do you normally visit a Museum?

- alone                       with friends                       as a couple                       with children

For how long would you normally visit a museum?

- less than an hour                       one to two hours                       more than two hours

How do you learn about local cultural events? *Select all that apply:*

- local newspaper                       websites                       council newsletter  
 word of mouth                       public notice boards                       radio or TV advertising  
 social networking

other (please state)

Have you attended any of the following events? *Select all that apply:*

- |                                                         |                                                             |
|---------------------------------------------------------|-------------------------------------------------------------|
| <input type="checkbox"/> multi-cultural festival        | <input type="checkbox"/> Charivari day parade               |
| <input type="checkbox"/> Folkestone harbour festival    | <input type="checkbox"/> Skabour festival                   |
| <input type="checkbox"/> Euromilitaire                  | <input type="checkbox"/> H G Wells festival                 |
| <input type="checkbox"/> book festival                  | <input type="checkbox"/> Christmas parade and entertainment |
| <input type="checkbox"/> the Creative Quarter Triennial |                                                             |

Do you attend events at the following venues?

	frequently	sometimes	never
Folkestone History Resource Centre	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Leas Cliff Hall	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
the Quarterhouse	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
the Tower Theatre	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Saga Pavillion	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
concerts at St Eanswythe's Church	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
the Coastal Park Amphitheatre	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
exhibitions in the Folkestone Library	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
events at The Grand	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Folkestone Silverscreen Cinema	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please tell us how often you are involved in the following leisure pursuits:

	frequently	occasionally	seldom	never
watching television	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
playing adult games (e.g. cards)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
walking for pleasure	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
reading books for pleasure	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
competing in team sports	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
family outings	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
competing in individual sports	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
going out in the evening for drinks and entertainment	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
cycling	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
going to the cinema	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
visiting art galleries and museums	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
listening to recorded music	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
listening to live music	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
collecting or making something	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
swimming	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
attending sports events	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
attending opera, ballet or dance performances	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
surfing the web	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
working on a computer	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
playing games on a computer	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
using social networks such as Facebook, Twitter, Flickr etc.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Which of the following stories and exhibitions are you interested in?

	strongly interested	slightly interested	not interested
local people	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
famous people who have lived locally	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
local buildings and architecture	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
local jobs and industries	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
local geology	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
archeology	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
natural history	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
science	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
technology	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
war time	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
how we used to live	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
your family history	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
local sporting history	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
art and artists	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please tell us what additional types of features and/or services you would like to see at a new museum/gallery within the Old Town Hall, Folkestone?

Have you attended any special exhibitions in Folkestone during the past 12 months?

yes  no

If you selected yes please tell us which ones:

---

Have you attended any events and/or talks in the past 12 months?

yes     no

If you selected yes please tell us which ones:

---

Which days are generally best for you to attend a Museum event/talk? *Tick all that apply:*

Monday     Tuesday     Wednesday     Thursday     Friday  
 Saturday     Sunday

---

Which of the following is your preferred way of travelling?

walk     cycle     bus     train     private car  
 taxi     motorcycle

---

Which of the following age groups do you fit into?

up to 16     17-25     26-35     36-45     46-55     56-65  
 over 65

---

Do you have children?

yes     no

If yes please tell us their ages in the box below:

---

What Museum activities have your children participated in? *Select all that apply:*

none     visit with the family     special event  
 school trip     other

If you selected 'other' please tell us about it:

---

What is your gender?

female     male

---

Do you identify yourself as (please select all that apply):

having a disability                       belonging to a minority ethnic group  
 lesbian, gay or transgender               none of these

---

What is your postcode (this will not be used to contact you or passed on to third parties)?

---

Please include any additional comments here:

---

If you do not mind us contacting you again in the event that we would like to ask you further questions or seek your thoughts on our development plans please give us your name and email address or a phone number. None of this information will be distributed to third parties (in accordance with the Data Protection Act):

Your given name: (e.g. James)

Your family name: (e.g. Smith)

E-mail:

best phone number:

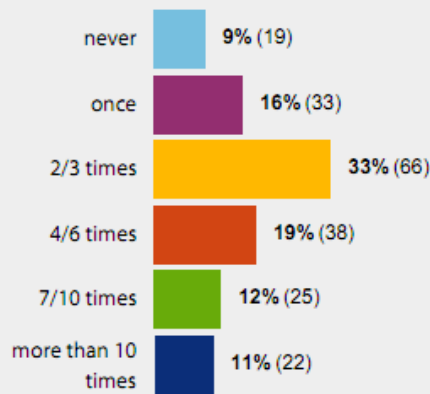
best time of day to telephone:

---

That's all - thank you for your time. Please click the button below to submit.

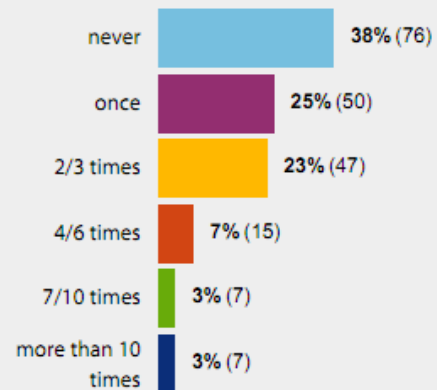
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**How many times have you and/or your family visited a museum (in any location) in the past 12 months?**



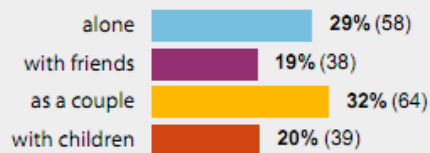
\* Total Responses: 203, 99% of submissions

**How many times have you and/or your family visited the Folkestone History Resource Centre in the past 12 months?**



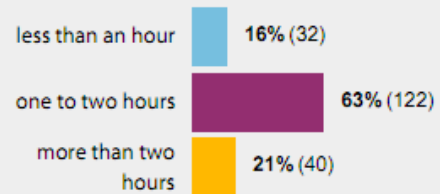
\* Total Responses: 202, 99% of submissions

**With whom do you normally visit a Museum?**



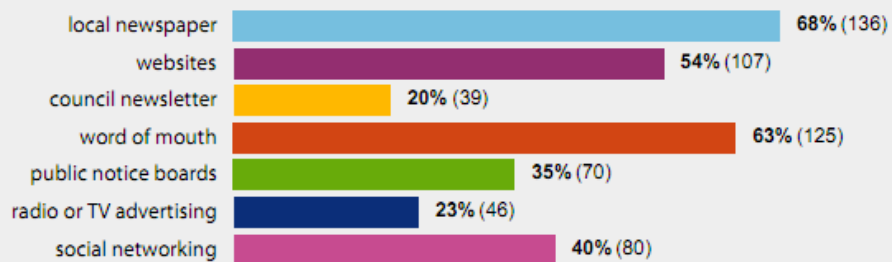
\* Total Responses: 199, 97% of submissions

**For how long would you normally visit a museum?**



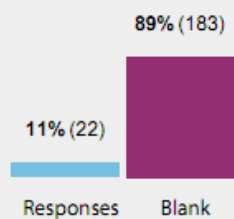
\* Total Responses: 194, 95% of submissions

### How do you learn about local cultural events? Select all that apply:



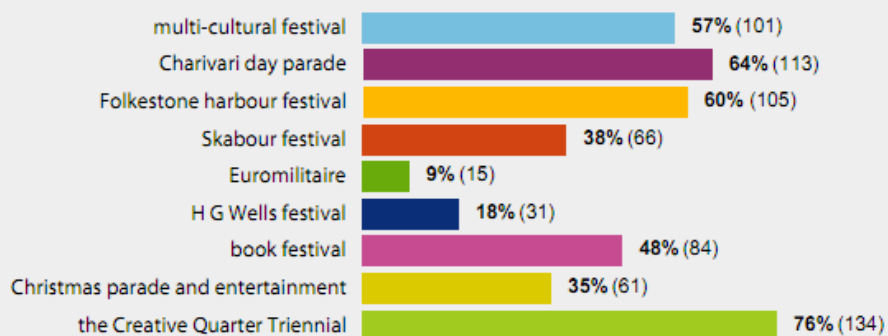
\* Total Responses: 200, 98% of submissions

### other (please state)

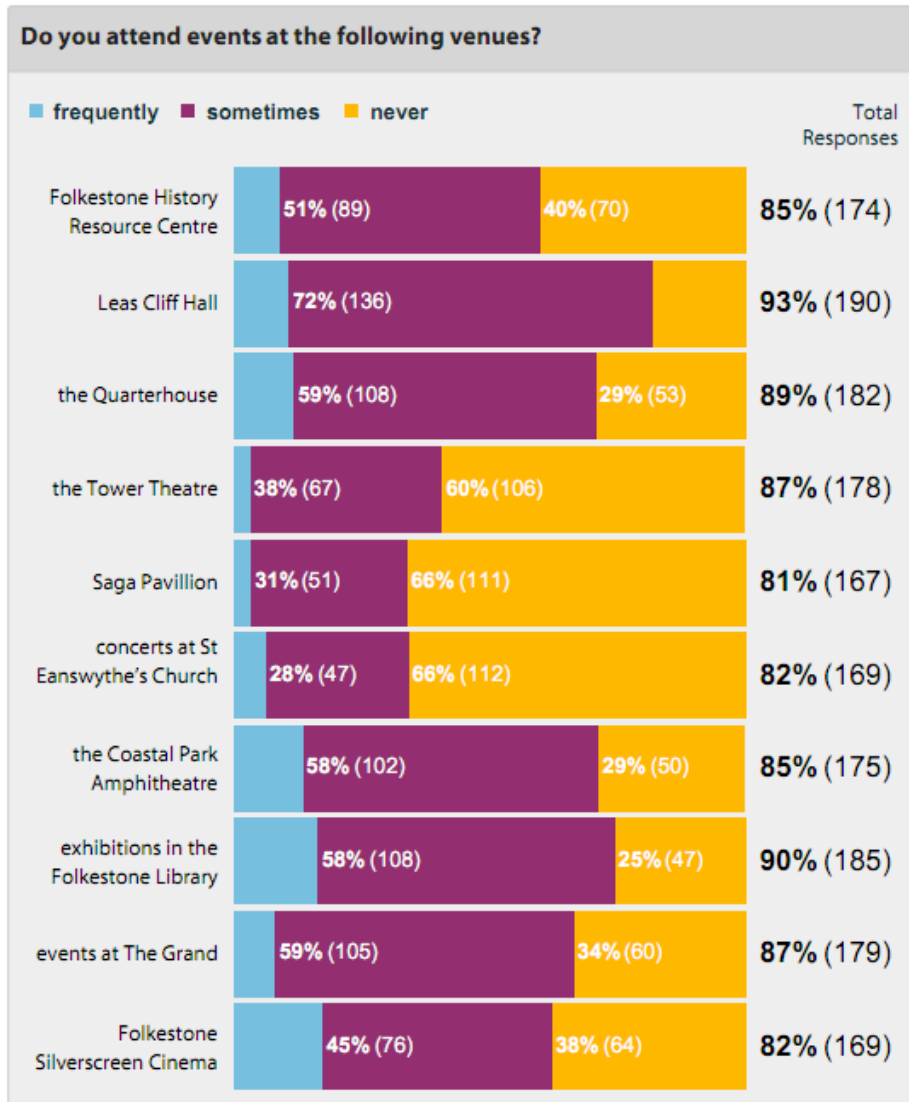


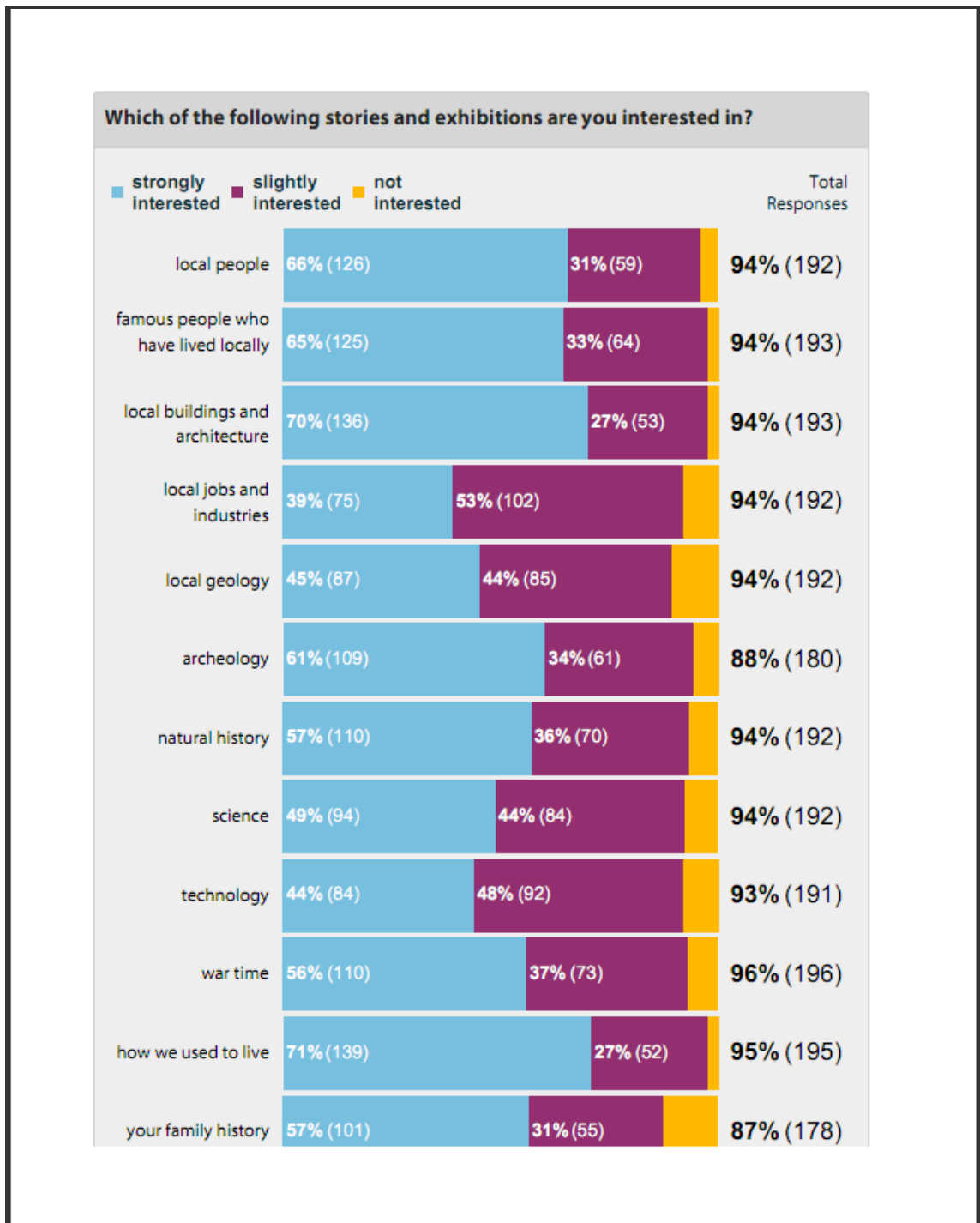
\* Total Responses: 22, 11% of submissions

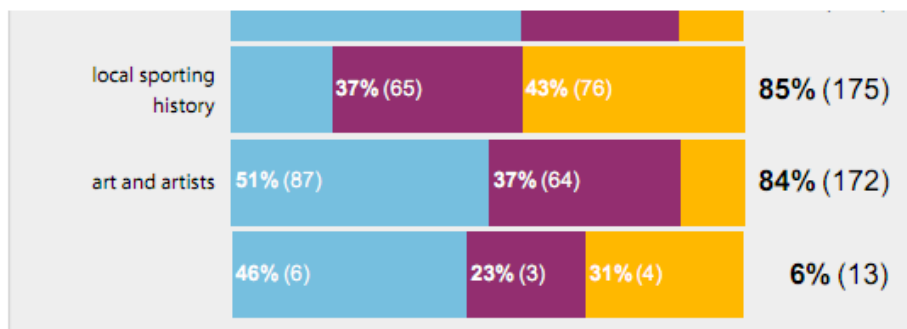
**Have you attended any of the following events? Select all that apply:**

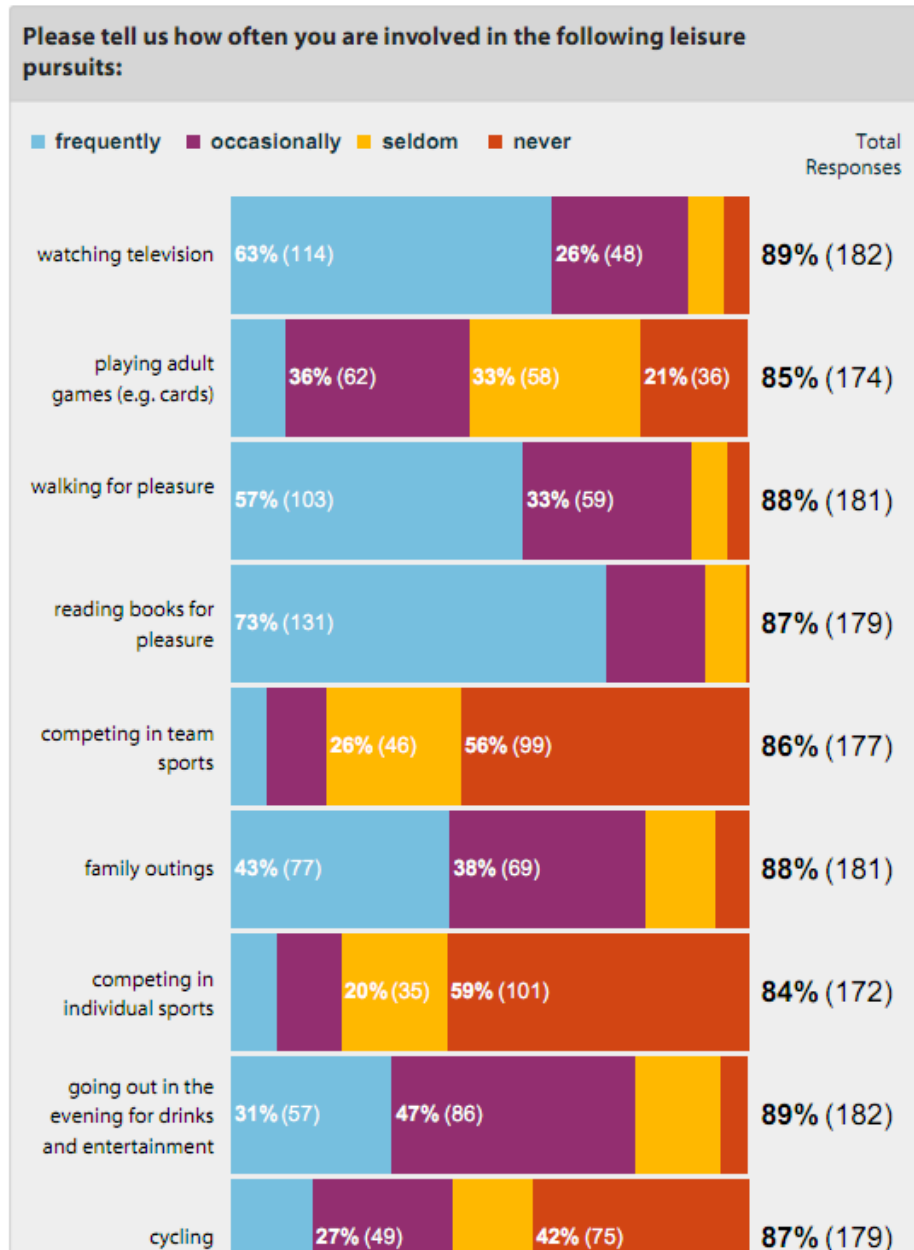


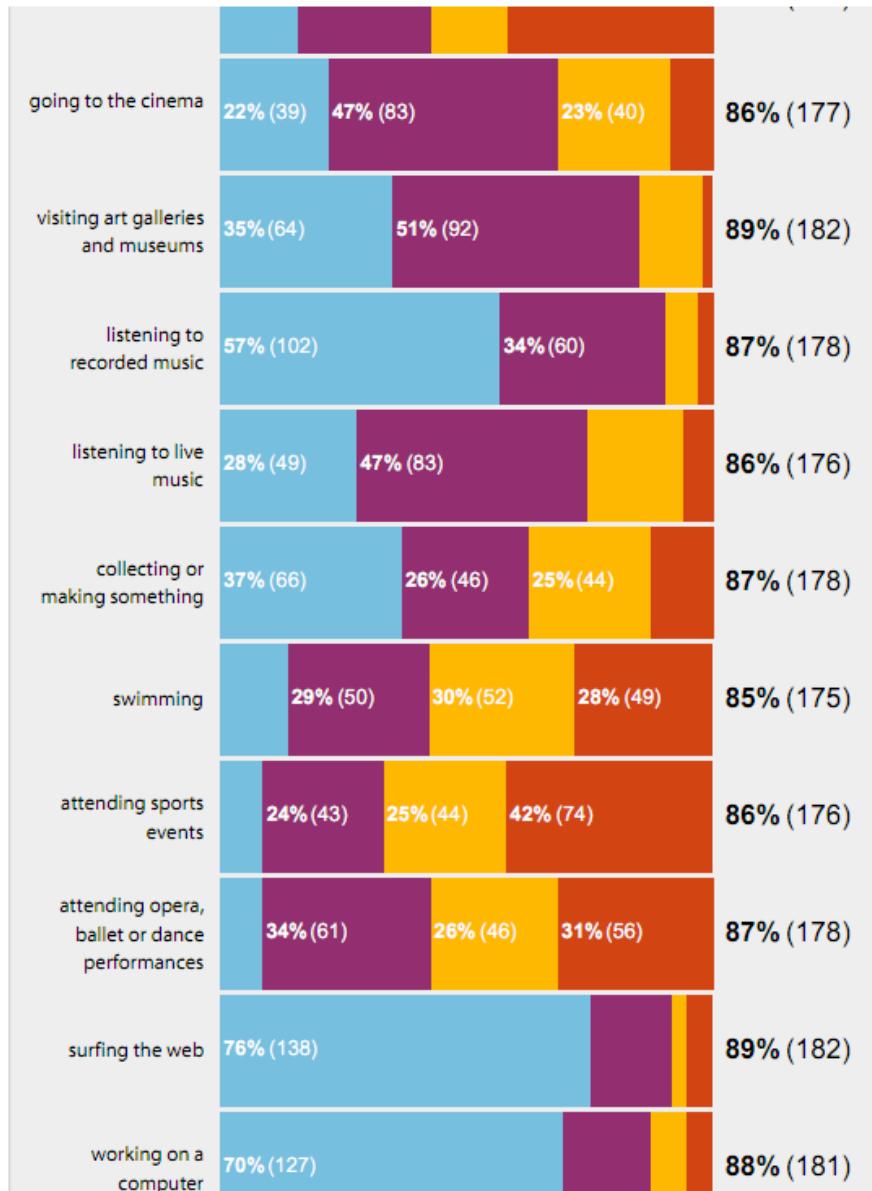
\* Total Responses: 176, 86% of submissions

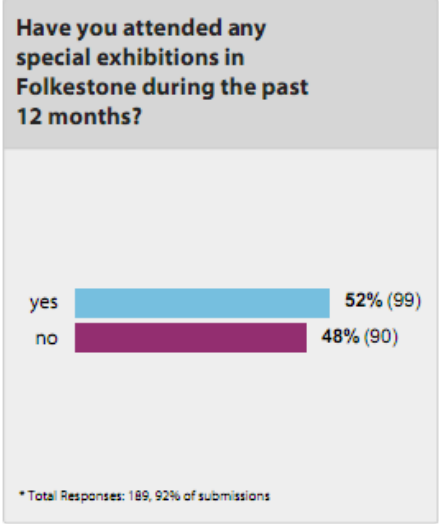
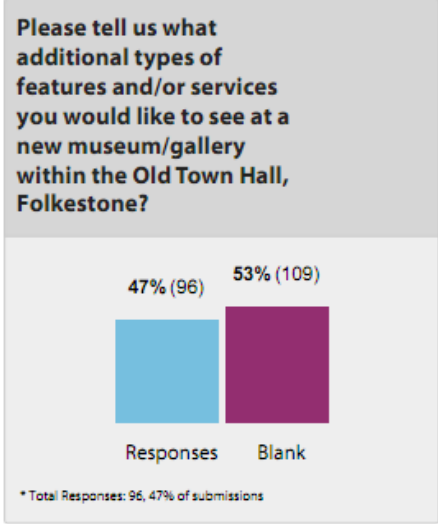
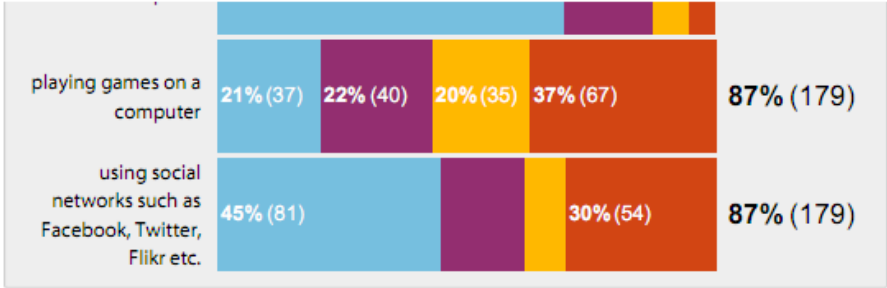


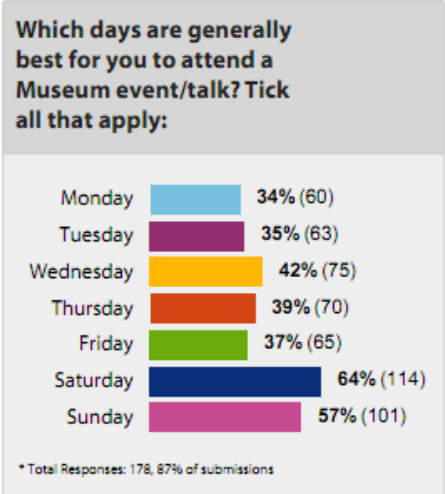
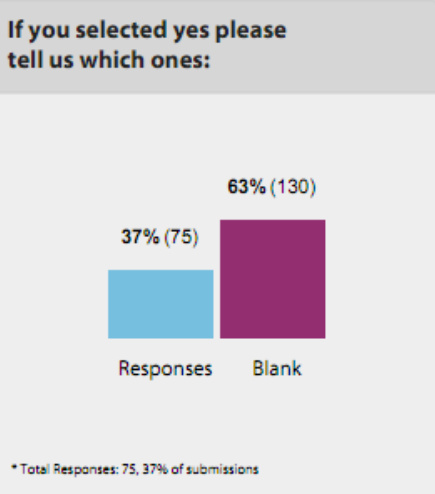
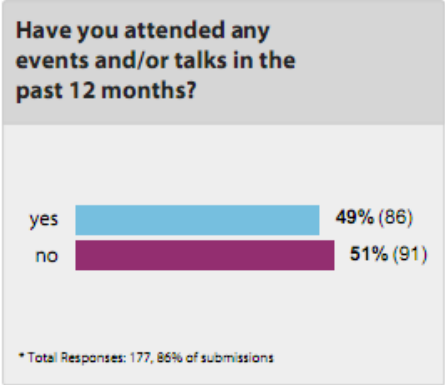
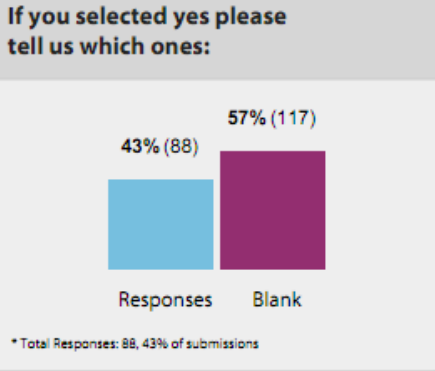




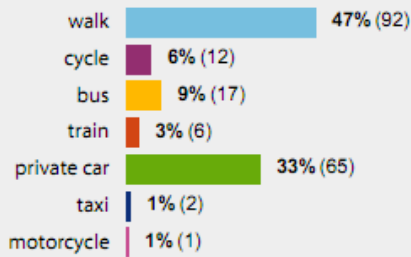






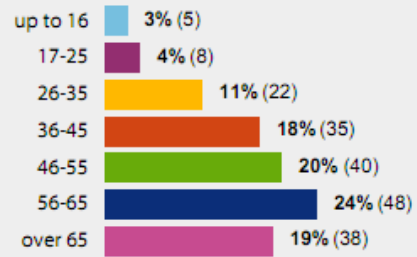


**Which of the following is your preferred way of travelling?**



\* Total Responses: 195, 95% of submissions

**Which of the following age groups do you fit into?**



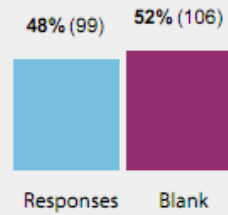
\* Total Responses: 196, 96% of submissions

**Do you have children?**

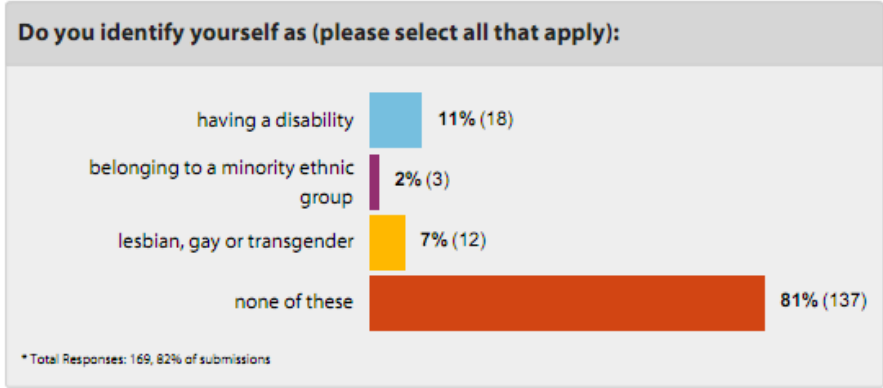
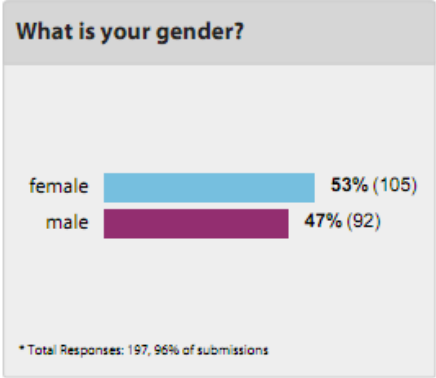
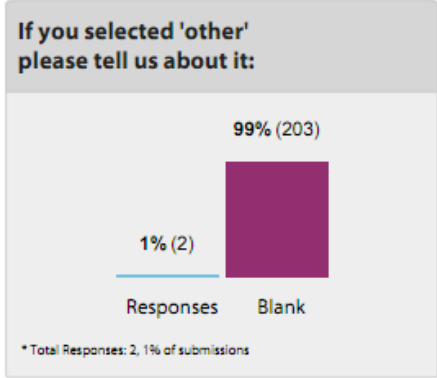
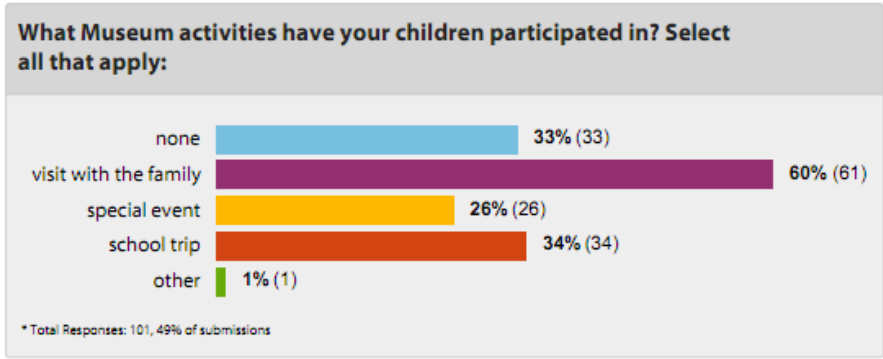


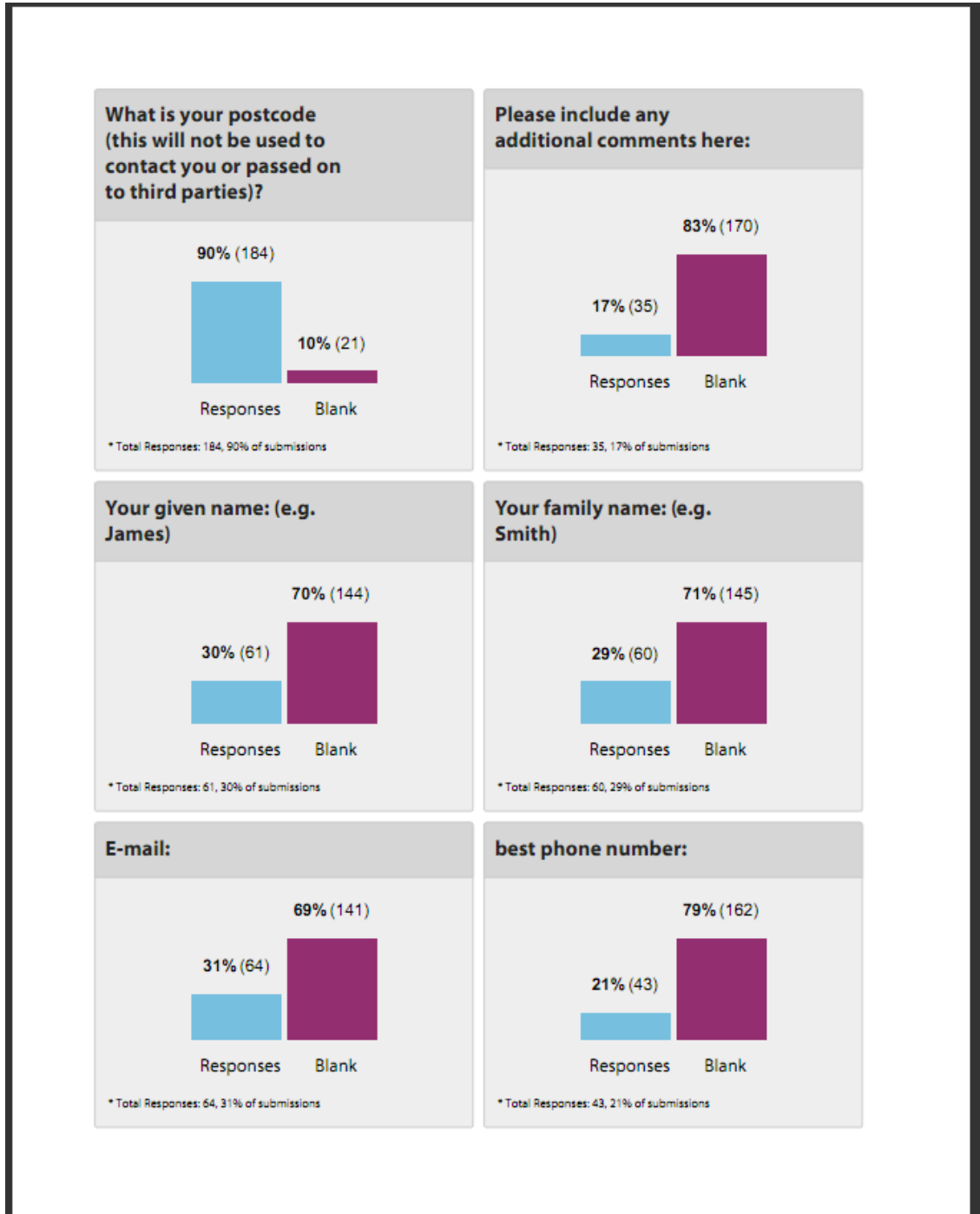
\* Total Responses: 192, 94% of submissions

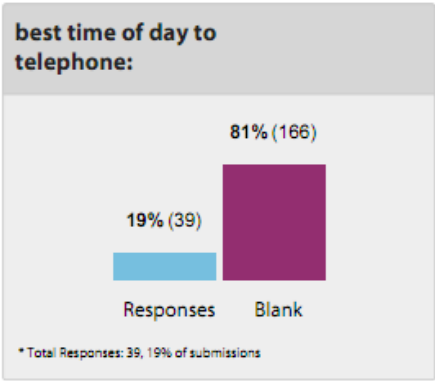
**If yes please tell us their ages in the box below:**



\* Total Responses: 99, 48% of submissions







## **Appendix D: Accreditation Scheme for Museums and Galleries in the United Kingdom: template – collections development policy**

### **Background to the policy**

This template sets out the principles that will provide the governing bodies and the workforce of museums with a framework for responsible and ethical acquisition and disposal of collections. It provides clear procedures and decision-making processes common to Accredited museums.

Implementing the policy will enable museums to demonstrate the public benefit in their approach to collections development. It provides a basis for open and transparent decision-making and an informed dialogue between governing bodies, donors, funding bodies and other stakeholders.

This policy applies to material which the museum owns and has accessioned into the collection or intends to own and accession into the collection.

The acquisition, management and disposal of collections will be guided by:

- a museum's constitution and statement of purpose
- the legal basis on which the collections are held
- the public benefit derived from the effective use and management of the collections
- an assessment of the needs of the museum's collections
- the collections held by other museums and organisations collecting in the same or related geographic areas or subject fields

### **Acquisition and disposals policy or collections development policy?**

As part of the review of Accreditation, the acquisition and disposal policy, required by the Accreditation Standard (2004), has been amended to become a collections development policy. This amended template reflects this change. Please refer to *Guidance for requirement three – collections*, page 7 for full details.

## **Preparing and adopting the policy**

Accredited museums with an approved acquisition and disposal policy compliant with the April 2008 (2010 revision) template, and which remains in date at the time of an Accreditation return, do not need to revise their policy in order to retain their Accredited status. An area for improvement will be applied to ensure that at the next review the policy is revised to comply with the Accreditation Standard (2011).

All new applicants for Accredited status should use this policy in order to comply with requirement 2.2 – collections development policy (Accreditation Standard, 2011).

Using the text displayed in **bold** and following the instructions in *italics* will ensure that Accreditation requirements are met. Any variation from the wording given in the outline must not conflict with the sense of the wording. Museums may include more stringent conditions.

## **Template - collections development policy**

**Name of museum:**

**Name of governing body:**

**Date on which this policy was approved by governing body:**

**Date at which this policy is due for review:**

### **1. Museum's statement of purpose**

*Please give the statement of purpose.*

### **2. An overview of current collections**

*Please describe existing collections, identifying the core and supporting collections, and including subjects or themes and periods of time and/or geographic areas covered.*

### **3. Themes and priorities for future collecting**

*Please ensure that this section covers subject or themes, defines periods of time and/or geographical areas and mentions any collections which will not be subject to further acquisition.*

### **4. Themes and priorities for rationalisation and disposal**

*Responsible, curatorially-motivated disposal takes place as part of a museum's long-term collections policy, in order to increase public benefit derived from museum collections<sup>4</sup>. Please ensure this section sets out the museum's approach to rationalisation and disposal referring to template clause 13 (e) and 13 (f).*

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<sup>4</sup> See Museums Association 'Disposals Toolkit' pg 5.

## 5. Limitations on collecting

**The museum recognises its responsibility, in acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Accreditation Standard. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.**

## 6. Collecting policies of other museums

**The museum will take account of the collecting policies of other museums and other organisations collecting in the same or related areas or subject fields. It will consult with these organisations where conflicts of interest may arise or to define areas of specialism, in order to avoid unnecessary duplication and waste of resources.**

**Specific reference is made to the following museum(s):**

*Please list the museums.*

## 7. Policy review procedure

**The acquisition and disposal policy will be published and reviewed from time to time, at least once every five years. The date when the policy is next due for review is noted above.**

*Government-funded national museums should include the following paragraph:*

**Arts Council England will be notified of any changes to the acquisition and disposal policy and the implications of any such changes for the future of existing collections.**

*All other museums should include the following paragraph:*

**Arts Council England/CyMAL: Museums Archives and Libraries Wales/Museums Galleries Scotland/Northern Ireland Museums Council (*delete as appropriate*) will be notified of any changes to the acquisition and disposal policy, and the implications of any such changes for the future of existing collections.**

## 8. Acquisitions not covered by the policy

**Acquisitions outside the current stated policy will only be made in very exceptional circumstances, and then only after proper consideration by the governing body of the museum itself, having regard to the interests of other museums.**

## 9. Acquisition procedures

- a. **The museum will exercise due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless the governing body or responsible officer is satisfied that the museum can acquire a valid title to the item in question.**
- b. **In particular, the museum will not acquire any object or specimen unless it is satisfied that the object or specimen has not been acquired in, or exported from, its country of origin (or any intermediate country in which it may have been**

**legally owned) in violation of that country's laws. (For the purposes of this paragraph 'country of origin' includes the United Kingdom).**

*In 8c, museums in Scotland should omit the wording 'and the Dealing in Cultural Objects (Offences) Act 2003'*

- c. **In accordance with the provisions of the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which the UK ratified with effect from November 1 2002, and the Dealing in Cultural Objects (Offences) Act 2003, the museum will reject any items that have been illicitly traded. The governing body will be guided by the national guidance on the responsible acquisition of cultural property issued by the Department for Culture, Media and Sport in 2005.**

*In 8d, please include either of the following paragraphs, as appropriate:*

- d. So far as biological and geological material is concerned, the museum will not acquire by any direct or indirect means any specimen that has been collected, sold or otherwise transferred in contravention of any national or international wildlife protection or natural history conservation law or treaty of the United Kingdom or any other country, except with the express consent of an appropriate outside authority.**

OR

- d. The museum will not acquire any biological or geological material.**

*In 8e, please include the following paragraphs, as appropriate:*

*For all museums collecting archaeological antiquities:*

- e. The museum will not acquire archaeological antiquities (including excavated ceramics) in any case where the governing body or responsible officer has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures.**

*For all archaeological antiquities found in England, Wales and Northern Ireland:*

- e. In England, Wales and Northern Ireland the procedures include reporting finds to the landowner or occupier of the land and to the proper authorities in the case of possible treasure as defined by the Treasure Act 1996.**

*For all archaeological antiquities found in Scotland:*

- e. In Scotland, under the laws of bona vacantia including Treasure Trove, the Crown has title to all ownerless objects including antiquities. Scottish archaeological material cannot therefore be legally acquired by means other than by allocation to [museum name] by the Crown. Where the Crown chooses to forego its title to a portable antiquity, a Curator or other responsible person acting on behalf of the *(name of governing body)*, can establish that valid title to the item in question has been acquired by ensuring that a certificate of 'No Claim' has been issued on behalf of the Crown.**

OR

- e. **The museum will not acquire any archaeological material.**
- f. **Any exceptions to the above clauses 8a, 8b, 8c, or 8e will only be because the museum is:**
- **acting as an externally approved repository of last resort for material of local (UK) origin**
  - **acquiring an item of minor importance that lacks secure ownership history but in the best judgement of experts in the field concerned has not been illicitly traded**
  - **acting with the permission of authorities with the requisite jurisdiction in the country of origin**
  - **in possession of reliable documentary evidence that the item was exported from its country of origin before 1970**

**In these cases the museum will be open and transparent in the way it makes decisions and will act only with the express consent of an appropriate outside authority.**

*In 8g, museums in England, Wales and Northern Ireland should include one or both of the first two paragraphs OR the third paragraph, as appropriate.*

- g. **As the museum holds or intends to acquire human remains under 100 years old, it will obtain the necessary licence under the Human Tissue Act 2004.**
- g. **As the museum holds or intends to acquire human remains from any period, it will follow the procedures in the 'Guidance for the care of human remains in museums' issued by DCMS in 2005.**

OR

**g. The museum does not hold or intend to acquire any human remains.**

*In 8g, museums in Scotland should include one of the following three paragraphs:*

- g. If the museum holds or intends to acquire anatomical specimens dating from 1988 onwards, the museum recognises it will need to be on the list of exempted museums linked to the Human Tissue (Scotland) Act 2006 or to have obtained a licence under the Human Tissue (Scotland) Act 2006.**

OR

- g. As the museum holds or intends to acquire human remains from any period, it will follow the guidelines in the 'Guidance for the Care of Human Remains in Scottish Museums' issued by Museums Galleries Scotland in 2008.**

OR

- g. The museum does not hold or intend to acquire any human remains.**

## 10. Spoliation

*Government-funded national museums should include the following paragraph:*

**The museum will use ‘Spoliation of Works of Art during the Holocaust and World War II period: Statement of Principles and Proposed Actions’, issued by the National Museum Directors’ Conference in 1998, and report on them in accordance with the guidelines.**

*All other museums should include the following paragraph:*

**The museum will use the statement of principles ‘Spoliation of Works of Art during the Nazi, Holocaust and World War II period’, issued for non-national museums in 1999 by the Museums and Galleries Commission.**

## 11. The Repatriation and Restitution of objects and human remains

*The following statements must also be included, if relevant to the museum:*

**The museum’s governing body, acting on the advice of the museum’s professional staff, if any, may take a decision to return human remains (unless covered by the ‘Guidance for the care of human remains in museums’ issued by DCMS in 2005) , objects or specimens to a country or people of origin. The museum will take such decisions on a case by case basis; within its legal position and taking into account all ethical implications and available guidance. This will mean that the procedures described in 13a-13d, 13g and 13o/s below will be followed but the remaining procedures are not appropriate.**

**The disposal of human remains from museums in England, Northern Ireland and Wales will follow the procedures in the ‘Guidance for the care of human remains in museums’.**

## 12. Management of archives

*If the museum holds or intends to acquire archives, the following statements must also be included. The museums should use either 'holds' or 'intends to acquire' as appropriate.*

**As the museum holds / intends to acquire archives, including photographs and printed ephemera, its governing body will be guided by the Code of Practice on Archives for Museums and Galleries in the United Kingdom (third edition, 2002).**

### 13. Disposal procedures

#### *Disposal preliminaries*

- a. **The governing body will ensure that the disposal process is carried out openly and with transparency.**
- b. **By definition, the museum has a long-term purpose and holds collections in trust for society in relation to its stated objectives. The governing body therefore accepts the principle that sound curatorial reasons for disposal must be established before consideration is given to the disposal of any items in the museum's collection.**
- c. **The museum will confirm that it is legally free to dispose of an item and agreements on disposal made with donors will be taken into account.**
- d. **When disposal of a museum object is being considered, the museum will establish if it was acquired with the aid of an external funding organisation. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant and a proportion of the proceeds if the item is disposed of by sale.**

#### *Motivation for disposal and method of disposal*

- e. **When disposal is motivated by curatorial reasons the procedures outlined in paragraphs 13g-13s will be followed and the method of disposal may be by gift, sale or exchange.**

*In 13f, please include one of the following two paragraphs:*

- f. **In exceptional cases, the disposal may be motivated principally by financial reasons. The method of disposal will therefore be by sale and the procedures outlined below in paragraphs 13g-13m and 13o/s will be followed. In cases where disposal is motivated by financial reasons, the governing body will not undertake disposal unless it can be demonstrated that all the following exceptional circumstances are met in full:**
  - **the disposal will significantly improve the long-term public benefit derived from the remaining collection**

- **the disposal will not be undertaken to generate short-term revenue (for example to meet a budget deficit)**
- **the disposal will be undertaken as a last resort after other sources of funding have been thoroughly explored**

OR

- f. **The museum will not undertake disposal motivated principally by financial reasons**

### ***The disposal decision-making process***

- g. Whether the disposal is motivated either by curatorial or financial reasons, the decision to dispose of material from the collections will be taken by the governing body only after full consideration of the reasons for disposal. Other factors including the public benefit, the implications for the museum's collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. External expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by the museum will also be sought.**

### ***Responsibility for disposal decision-making***

- h. A decision to dispose of a specimen or object, whether by gift, exchange, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections or for reasons of health and safety), will be the responsibility of the governing body of the museum acting on the advice of professional curatorial staff, if any, and not of the curator of the collection acting alone.**

### ***Use of proceeds of sale***

- i. Any monies received by the museum governing body from the disposal of items will be applied for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from the Arts Council England/CyMAL: Museums Archives and Libraries Wales/Museums Galleries Scotland/Northern Ireland Museums Council (*delete as appropriate*).**
- j. The proceeds of a sale will be ring-fenced so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard.**

### ***Disposal by gift or sale***

- k. Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain, unless it is to be destroyed. It will therefore be offered in the first instance, by gift or sale, directly to other Accredited Museums likely to be interested in its acquisition.**
  
- l. If the material is not acquired by any Accredited Museums to which it was offered directly as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material, normally through an announcement in the Museums Association's Museums Journal, and in other specialist journals where appropriate.**

- m. **The announcement relating to gift or sale will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited Museums. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, the museum may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.**

### ***Disposal by exchange***

*Please include the following statement if appropriate:*

- n. **The museum will not dispose of items by exchange.**

OR

*Museums wishing to include the procedure for disposal by exchange should include the following paragraphs:*

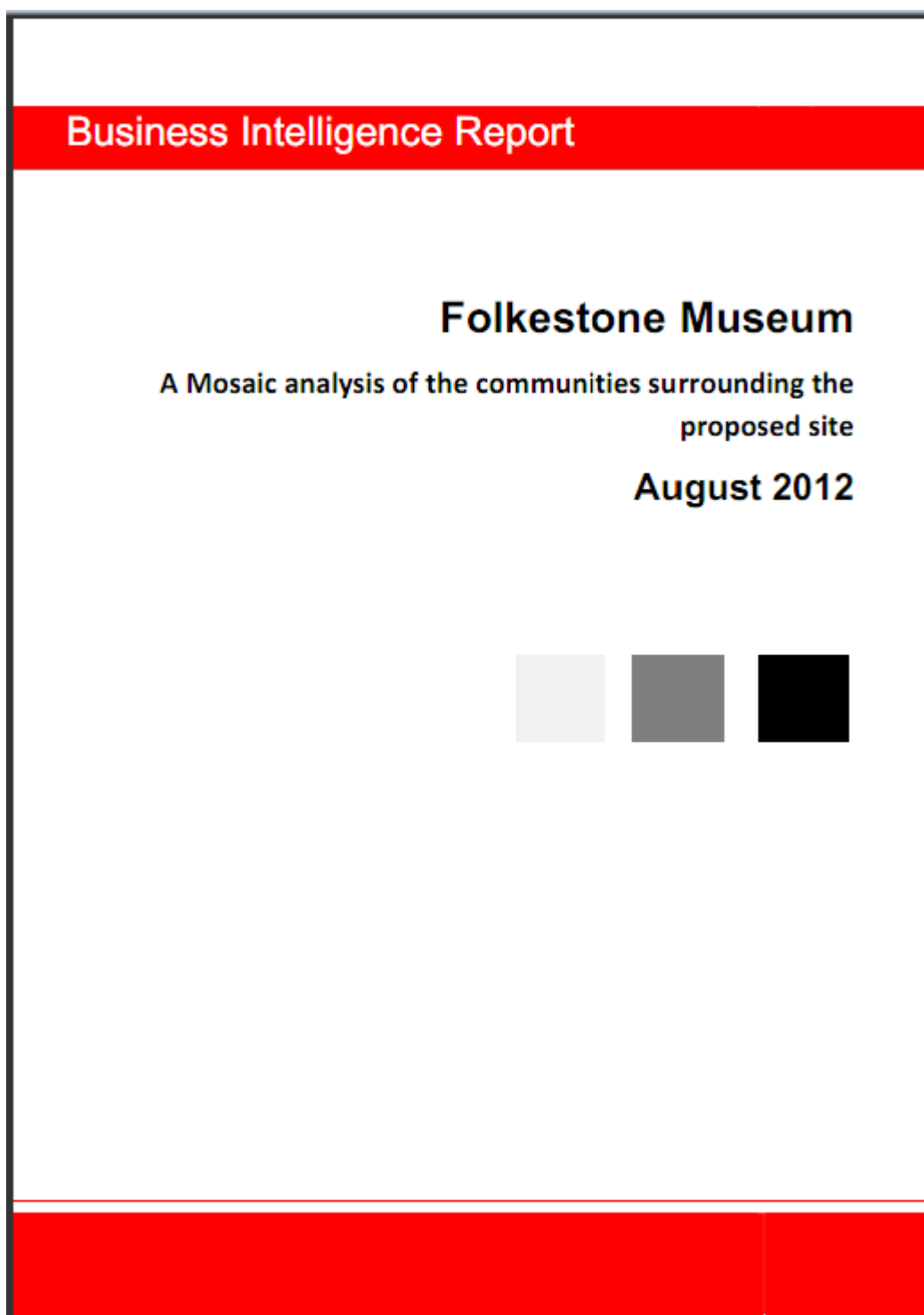
- n. **The nature of disposal by exchange means that the museum will not necessarily be in a position to exchange the material with another Accredited museum. The governing body will therefore ensure that issues relating to accountability and impartiality are carefully considered to avoid undue influence on its decision-making process.**
- o. **In cases where the governing body wishes for sound curatorial reasons to exchange material directly with Accredited or unaccredited museums, with other organisations or with individuals, the procedures in paragraphs 13a-13d and 13g-13h will be followed as will the procedures in paragraphs 13p-13s.**
- p. **If the exchange is proposed to be made with a specific Accredited museum, other Accredited museums which collect in the same or related areas will be directly notified of the proposal and their comments will be requested.**
- q. **If the exchange is proposed with a non-accredited museum, with another type of organisation or with an individual, the museum will make an announcement in the Museums Journal and in other specialist journals where appropriate.**

- r. **Both the notification and announcement must provide information on the number and nature of the specimens or objects involved both in the museum's collection and those intended to be acquired in exchange. A period of at least two months must be allowed for comments to be received. At the end of this period, the governing body must consider the comments before a final decision on the exchange is made.**

### ***Documenting disposal***

- o/s. Full records will be kept of all decisions on disposals and the items involved and proper arrangements made for the preservation and/or transfer, as appropriate, of the documentation relating to the items concerned, including photographic records where practicable in accordance with SPECTRUM Procedure on deaccession and disposal.**

**Appendix E: A Mosaic analysis of the communities surrounding the proposed site,  
August 2012**



## Introduction

This report uses the social segmentation tool Mosaic to inform the analysis of the communities likely to use the proposed Folkestone Museum, to be located at the Old Town Hall on Guildhall Road in Folkestone. Customer insight tools developed by Kent County and Kent District Councils are used to identify and describe the communities living in the catchment of Folkestone Museum.

The population of the surrounding area is profiled using mosaic, in order to gain an understanding of which of the Kent & Medway Mosaic groups are located in the vicinity of the proposed museum.

Profiles are given for a 15 minute drive time catchment for the proposed museum site as well as for Shepway District Council as a whole. Consideration has also been given to the Mosaic profile of the active borrowers of Folkestone library where the existing museum is located.

Mosaic is used to understand the make-up of these different catchments and to understand how knowledge of the population living in in the area could be used to inform the development of the museum and any potential promotion campaigns.

### An introduction to Mosaic

Mosaic is a classification system designed by Experian to profile the characteristics of the UK population. Each household in the UK is classified as belonging to one of 15 groups and 69 types. This process has been taken further in Kent where county specific data has been included in Experian's model to re-segment these 69 UK types into 13 groups relevant only to Kent. These groups identify clusters of individuals and households that are as similar as possible to each other, and as different as possible to any other group. They describe the residents of a postcode in terms of their typical demographics, their behaviours, their lifestyle characteristics and their attitudes. The 13 Kent specific groups have been named Kent and Medway A-M and their detailed pen portraits can be found on the Kent Connects portal.

Mosaic describes a population in much more rounded terms than pure demographic data, and generally at much finer levels of geography. Whilst every household will have its own unique characteristics, there are neighbourhood features that bind households together (the local school, Neighbourhood Watch scheme and so on), and also wider geographic influences (for example the effect on local populations of major changes such as coal mining closures). Mosaic therefore uses over 400 data items, from household level through to region. A complex process is used to analyse the varied data and to identify the natural groupings that exist in the population.

Significant effort is used to ensure that the result is both statistically robust and reflects reality on the ground. Each of these natural groupings, or clusters, will have an "average" value for each of the 400 data items. Each postcode is assigned to one of the 61 types by measuring how close it is (mathematically) to these average values.

### Catchments

Map 1: 15 minute drive-time catchment and the area covered by Shepway District Council.



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It is clear from Map 1 that the drive time area extends beyond the boundary of both Shepway District council and Folkestone, into the towns of Dover and Hythe. It is felt that given the proximity of, and traditional links between, the towns this is appropriate.

### Profiling

Experian's mosaic data is used to summarise the population in terms of the catchments around the proposed museum. The catchments are all indexed against the total population in Kent.

Table 1: Population count by Kent & Medway Mosaic groups, within a 15 minute drive time catchment.

K&M Groups	15 Minute Drivetime (from CT20 1DY)			Kent	
	Count	Percentage	Index (Kent)	Count	Percentage
A	5897	8.84	58	175620	12.24
B	3315	3.85	44	126595	8.82
C	8658	10.05	93	155667	10.85
D	5222	6.06	72	120094	8.37
E	3489	4.03	73	79480	5.54
F	9786	11.33	190	85534	5.98
G	4570	5.30	45	168291	11.73
H	1051	1.22	40	43953	3.08
I	8789	10.20	300	48847	3.40
J	13507	15.68	114	197233	13.74
K	6899	8.01	205	55952	3.90
L	7889	9.16	131	100077	6.97
M	6176	7.17	154	66843	4.68
U	951	1.10	144	11001	0.77
<b>Grand Total</b>	<b>66159</b>	<b>100.00</b>	<b>100</b>	<b>1435187</b>	<b>100</b>

Table 2: Population count by Kent & Medway Mosaic groups, within Shepway District

K&M Groups	Shepway District Council			Kent	
	Count	Percentage	Index (Kent)	Count	Percentage
A	8605	8.44	69	175620	12.24
B	4070	3.99	45	126595	8.82
C	16318	16.01	148	155667	10.85
D	6923	6.79	81	120094	8.37
E	10843	10.64	192	79480	5.54
F	10423	10.23	172	85534	5.98
G	4753	4.68	40	168291	11.73
H	1058	1.04	34	43953	3.08
I	7231	7.10	208	48847	3.40
J	12824	12.58	92	197233	13.74
K	5367	5.27	135	55952	3.90
L	7109	6.98	100	100077	6.97
M	5876	5.77	124	66843	4.68
U	499	0.49	84	11001	0.77
<b>Grand Total</b>	<b>101931</b>	<b>100.00</b>	<b>100</b>	<b>1435187</b>	<b>100</b>

Table 1 shows that within the 15 minute drive time catchment, the Kent & Medway Mosaic group with the highest population is Group J, which accounts for 15.68% of the population of this area. Groups F, C and I are also very well represented. Groups H, B and G have the lowest figures within this catchment.

Within Shepway district (see Table 2) group C is the best represented with 16,318 inhabitants, which accounts for 16% of the entire district's population. Groups J, F and E are also particularly high, accounting for a further 32% collectively. The same three groups as with our previous catchment, H, B and G, have the lowest numbers within this district.

The biggest differences between these catchments are exhibited for groups C and E, having over 7,000 less each within the drive time than in Shepway district. These groups are more likely to be found outside of Folkestone Town within Shepway district and the opposite is true for groups I and K.

#### Active Borrowers

Using table 3 we can see that of the active borrowers who use Folkestone library, groups I, J and K account for the largest number of users. Groups D, E and H account for the least number of users.

Table 3: Active borrowers using Folkestone Library as their most frequent library.

K&M Groups	Folkestone Library			Kent	
	Count	Percentage	Index (Kent)	Count	Percentage
A	223	4.70	38	175620	12.24
B	250	5.26	60	126595	8.82
C	256	5.39	50	155667	10.85
D	177	3.73	45	120094	8.37
E	147	3.10	58	79480	5.54
F	472	9.94	167	85534	5.98
G	413	8.70	74	168291	11.73
H	172	3.62	118	43953	3.08
I	793	16.70	491	48847	3.40
J	649	13.67	99	197233	13.74
K	582	11.83	304	55952	3.90
L	375	7.90	113	100077	6.97
M	249	5.24	113	68843	4.88
U	11	0.23	30	11001	0.77
<b>Grand Total</b>	<b>4749</b>	<b>100</b>	<b>100</b>	<b>1435187</b>	<b>100</b>

### Targeting using Experian Data

Indicators provided by Experian for each mosaic group provide an understanding of the lifestyles, characterises and preferences for a given group. By selecting those indicators that are believed to have the greatest relevance for the proposed facility, it is possible to identify which groups are most likely to be the potential clients of the museum. The indicators chosen to use in order to analyse potential museum visitors are as follows:

- University degree or higher educational qualifications
- TV programmes:
  - Arts & culture
  - Documentaries & educational
  - News & current affairs
  - Political
- Local government website visits
- Attending art galleries or exhibitions
- Reading history books

Analysis of the above indicators gives an understanding of the groups who generally participate in art and culture events, visit for educational purposes and those who would engage due to having an interest in the local community. Table 1 (below) shows the Kent & Medway Mosaic groups and the indexes for each of these indicators.

Table 1: Selected indicators: Indexes

Topic	A	B	C	D	E	F	G	H	I	J	K	L	M
Qualifications - University Degree or higher	139	121	80	97	76	94	137	148	148	69	87	58	84
TV programmes - Arts and culture	191	97	131	94	85	117	108	59	122	62	55	48	98
TV programmes - Documentaries/educational	129	108	118	110	103	107	102	87	95	91	80	69	77
TV programmes - News/current affairs	145	123	137	108	105	114	98	67	83	77	60	51	91
TV programmes - Political	182	109	167	97	90	118	83	70	100	51	58	53	128
Website visits - Local government	108	109	99	98	91	99	114	121	94	91	93	92	90
Attending - Art galleries or exhibitions	138	114	87	110	87	94	114	117	130	85	92	79	84
Reading books - History	101	103	120	95	111	115	87	72	81	94	91	69	129

The indexes highlighted in red identify those groups that are significantly more likely than the national average to display a given characteristic, with those highlighted in blue being significantly less likely show that characteristic.

The table shows that the group most likely to be interested in the proposed Folkestone museum will be group A. This group scores extremely highly for six of the eight indexes chosen, and therefore, it is suggested, would be more likely to be interested in a local museum. Group C scores highly in four of the indexes, which also makes them good candidates to use the museum. Group

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I is also worth considering, as it scores well on three of these indexes, with groups B & M scoring highly on two each.

#### **Kent & Medway Mosaic Groups**

By cross referencing the groups highlighted within the catchments, with those highlighted as having an interest, it can be seen that there are three groups which are well represented in the catchment and likely to be interested in the museum. These are groups A, C and I, and the report now focuses on describing these groups in more detail, indicating in which areas these groups can be found and how best to contact them.

Under each group there will also be a note explaining any trends available using the current active borrowers data for Folkestone Library, as this may indicate how likely the groups are to travel into Folkestone for face to face or branch interaction. Numbers for each Group's library usage within Shepway district can be found in the annex of this document.

It is worth noting that in the profile of active borrowers using Folkestone Library there are a significant number of borrowers from groups J and K. The analysis of Experian indicators suggests that these groups would not necessarily be natural users of a museum. It should be noted that both these groups are likely to have children and to be from relatively deprived backgrounds. If the museum were to attempt to capture these borrowers as potential visitors, these factors would need to be borne in mind when designing exhibitions and promotional materials.

### **K&M Group A**

K&M Group A contains many affluent professionals typically living in rural settings where they will have lived for many years. Properties are likely to be older large detached houses in the higher tax bands. Those living in this type of neighbourhood live comfortably and enjoy spending their money on what they perceive as being the most desirable, whether it is luxury holidays or private education. Paying their Council Tax by direct debit and with very few on benefits, interaction with the council is minimal, beyond accessing the local library.



There is a good spread of Group A throughout Shepway District and the drive time catchment, with the group being well represented in areas such as Hawkinge, Lyminge and Lympne. There is a sizeable concentration of Group A in the Hythe area and towards Saltwood to the north. This concentration stretches along the coast line between Folkestone and Hythe, within the estates north of East Street, Seabrook Road and Military Road.

Within Folkestone, there is an area of good representation, to the west of East Avenue, south of the A20, between Shornecliffe Road/Beachborough Road and Sandgate Road. Outside of the drive time catchment to the north of Shepway District, towns such as Elham and Stelling Minnis also contain clusters of Group A.

Within Shepway District, Group A borrowers use Hythe, Lyminge and Folkestone the most. By a significant margin, Group A use Hythe more than any other, however this usage is due to vicinity, rather than library preference. In order to ensure engagement from the borrowers, particularly those using Hythe or Lyminge, it would be recommended that targeted information is readily available within these libraries.

**Receptive to:** Telephone, Magazines, Internet and Post.

**Not receptive to:** Branch/Face-to-face, Local Papers

### K&M Group C

K&M Group C neighbourhoods are characterised by older style detached houses and bungalows. These neighbourhoods are common along the Kent Coast with residents enjoying the seaside location. Many of the older retired managers and professionals living in these houses have lived here for many years. They enjoy a good standard of living, leading quiet lifestyles. They take pride in their home, gardens and community and are likely to be involved in local affairs.



As with Group A, Group C is well represented throughout Shepway District. Clusters can be found to stretch along the coast from New Romney and Romney Marsh, through Hythe and Folkestone, to Capel Le Ferne and Whitfield nearer Dover. To the north of Folkestone, concentrated populations can be found within Lyminge, Elham, Sellindge and Lympe, with smaller clusters being found in Densole and Hawkinge.

Within Folkestone itself there are very few classified group C households in the town centre, with the majority of Group C being found to the West, south of the M20 within the estates both north and south of Cheriton Road and Cheriton High Street.

As is the case with Group A, within Shepway District, Group C borrowers tend to use the library nearest to them. The libraries used most frequently are (in ascending order) Hythe, New Romney, Lyminge and Folkestone. Hythe has the largest number of borrowers from this group and they tend to visit from further away than most, meaning borrowers travel from within the catchments of other libraries. In order to ensure these are being targeted with information regarding the potential Folkestone Museum, information should be readily available within each of these locations, especially Hythe Library.

**Receptive to:** *Branch/Face-to-face, Local papers and Post.*

**Not receptive to:** *Internet, SMS text, Telephone*

### **K&M Group I**

This group contains a mix of young professionals and less well educated young transient singles. These ethnically diverse neighbourhoods also contain a high proportion of students living in term time accommodation, whether in halls of residence or shared accommodation. This is likely to be modern blocks of flats or older terraces. These neighbourhoods are particularly common in town centre locations where the proximity to pubs and shops makes them attractive to transient young singles. Those who haven't embarked on their career yet may face financial hardship and thus require some support. Typically this group won't have children, but those that do are likely to have a few.



Unlike the two groups we have looked at thus far, Group I are almost exclusively found in the town centres of Folkestone, Ashford and Dover. Within Folkestone the concentration is very dense on the streets surrounding the proposed museum location, becoming sparser further away from this central point.

Library active borrowers from Group I, within Shepway, tend to use Folkestone Library. This is due to the majority of this group, by nature, being within the town centre with only a very small percentage of borrowers going anywhere, other than Folkestone Library.

***Receptive to:*** Mobile Phone/SMS Text and Internet.

***Not receptive to:*** Telephone and Local Papers

### Summary

This analysis has shown that Kent and Medway Mosaic groups A, C and I emerge as being more likely to show an interest and visit a local museum. We suggest that these groups are shown to be interested and that this gives an indication of the communities in which it would be most effective to target any campaigns to raise awareness and increase the numbers of people visiting. The information given around lifestyle and communication channels should help to define any such campaigns.

By gaining an understanding of the profile of the surrounding areas, and active library users, this analysis also provides an insight into groups who may not be particularly interested, but could be attracted to attend.

If it was deemed necessary to widen the scope beyond our primary target groups, this research has highlighted secondary target groups who, for varying reasons, could be enticed into visiting. Groups J, F and E are all well represented near the potential site, but are not as likely to be as interested as our primary target groups. Groups B & M are likely to have some interest in the facilities, but are not particularly well populated within the catchments.

Further information regarding the detailed locations of these communities can be provided if required.

### K&M group Summaries

	<p><b>K and M Group A</b></p> <p><b>"Extremely affluent, well educated owner occupiers living in more rural areas"</b></p> <p>72,205 households, 11.9% of households in the KCC area</p>
	<p><b>K and M Group B</b></p> <p><b>"Well off families with older children, working in managerial and professional careers"</b></p> <p>46,554 households, 7.7% of households in the KCC area</p>
	<p><b>K and M Group C</b></p> <p><b>"Retired people living comfortably in large bungalows and houses, often close to the sea"</b></p> <p>69,694 households, 11.5% of households in the KCC area</p>
	<p><b>K and M Group D</b></p> <p><b>"Middle aged couples living in well maintained semi detached houses that they own"</b></p> <p>50,142 households, 8.3% of households in the KCC area</p>
	<p><b>K and M Group E</b></p> <p><b>"Cusp of retirement owner occupiers with some health issues"</b></p> <p>32,770 households, 5.4% of households in the KCC area</p>
	<p><b>K and M Group F</b></p> <p><b>"Singles and divorcees approaching retirement, living in privately rented flats and bungalows"</b></p> <p>40,239 households, 6.7% of households in the KCC area</p>

	<p><b>K and M Group G</b></p> <p>"Young professionals with children, living in ethnically diverse neighbourhoods"</p> <p>74,100 households, 12.3% of households in the KCC area</p>
	<p><b>K and M Group H</b></p> <p>"Young singles and couples in small privately rented flats and terraces on moderate incomes"</p> <p>21,323 households, 3.5% of households in the KCC area</p>
	<p><b>K and M Group I</b></p> <p>"Transient young singles and students on benefits, renting terraces in areas of high ethnic diversity"</p> <p>23,764 households, 3.9% of households in the KCC area</p>
	<p><b>K and M Group J</b></p> <p>"Middle aged parents receiving benefits, living in council housing in areas of high unemployment"</p> <p>74,227 households, 12.3% of households in the KCC area</p>
	<p><b>K and M Group K</b></p> <p>"Singles and lone parents on low incomes, renting terraces in town centres"</p> <p>24,810 households, 4.1% of households in Kent and Medway</p>
	<p><b>K and M Group L</b></p> <p>"Lone parents with young children, living in high crime areas on large council estates"</p> <p>39,511 households, 6.5% of households in the KCC area</p>
	<p><b>K and M Group M</b></p> <p>"Elderly pensioners in poor health, living in social housing on very low incomes"</p> <p>35,392 households, 5.9% of households in the KCC area</p>

2011 K&M Groups provided by Experian, with population estimates based on mid-2011 figures. Addresses coded at postcode-level.

**Annex: Residents of Shepway district who are active borrowers of libraries, by most frequently used library:**

**Mosaic Group A**

Group A	
Library Visited	Number of Borrowers
Hythe Library	486
Lyminge Library	191
Folkestone Library	190
Mobiles	80
New Romney Library	72
Cheriton Library	56
Web	53
Contact Centre	48
Ashford Library	26
Sandgate Library	24
Canterbury Library	19
Wye Library	12
Wood Avenue Library	12

**Mosaic Group C**

Group C	
Library Visited	Number of Borrowers
Hythe Library	725
New Romney Library	357
Lyminge Library	263
Folkestone Library	211
Mobiles	171
Cheriton Library	108
Contact Centre	51
Lydd Library	43
Web	35
Ashford Library	34
Sandgate Library	33
Wood Avenue Library	17
Dover Library	7
Canterbury Library	6

**Mosaic Group I**

Group I	
Library Visited	Number of Borrowers
Folkestone Library	783
Web	37
Cheriton Library	29
Contact Centre	16
Hythe Library	11





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