



LONDON FIRE BRIGADE

Report title

LFB MuseumProject

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Summary

This report provides an overview of: activity at the London Fire Brigade Pop-up Museum since November 2016; the plans in place for the delivery for the new Museum as part of the 8 Albert Embankment Project; the successful National Lottery Heritage Fund bid for the £200k development phase of a total £1.9m grant application for London Fire Brigade Museum; the competitive procurement process for the Museum Design Team and Project Manager and the creation of the London Fire Brigade Museum project board.

Recommended decisions

That the London Fire Commissioner:

- (1) Provide advance delegated authority to allow the Assistant Director TSS to award the contract of £2,755k (with 10 per cent tolerance) for Museum Project services, for the development and delivery phases of the project (with break clauses), following an EU compliant procurement process (see paragraph 32 -40 for full detail) and in accordance with LFB Standing Orders;
- (2) Seek authority for spend of £4.45m as set out in the London Fire Brigade Museum project budget (see appendix 5). This includes the spend of £1.7m from the Museum budget within the LFB capital programme and £1.9m funding from a National Lottery Heritage Fund Grant, dependent on a successful delivery phase application and achievement of planning approval for 8 Albert Embankment; and
- (3) Seek authority to enter into arrangements with the National Lottery Heritage Fund (NLHF) to incur expenditure up to the £200k grant award limit and provisional authority to enter into arrangements with the National Lottery Heritage Fund (NLHF) to incur expenditure up to the £1.7m grant award if the delivery phase application is successful.

Background

1. The London Safety Plan 2017-21 contains a commitment to deliver a new London Fire Brigade Museum. The Mayor of London's Culture Strategy, published in December 2018, includes an action to support delivery of the new London Fire Brigade Museum.
2. In September 2015 the London Fire Brigade (LFB) Museum was closed to the public following the London Fire and Emergency Planning Authority (LFEPA) decision that the Museum should form part of the plans for the 8 Albert Embankment development. In the summer of 2016, the Museum collection was placed into long-term storage, awaiting the redevelopment of the new Museum.
3. Winchester House, which is on the same site as the former Southwark Fire Station, was the previous home of the Museum collection. The operation of the Museum on this site was restricted in a number of ways. The space available meant it was not possible to add to the Museum collection - there are no fire engines in the collection from the 1980s onwards for instance. There were significant accessibility issues which restricted the opportunities to visit the collection for disabled visitors and in its last year of operation over 2000 school pupils were turned away from visiting because room capacity was reached.
4. In 2015 the Resources Committee of LFEPA made the decision to include the Museum in the redevelopment of 8 Albert Embankment. This was for a number of reasons including the opportunity to be next to an operational fire station, better footfall in the area, more cultural interests close by to the site, the benefits of incorporating the Memorial Hall and adding to the heritage interest of the former headquarters building. 8 Albert Embankment was also the original home of the Museum, up until 1966. After years of uncertainty the clear decision on a permanent home for the Museum in 2015 was to demonstrate the Authority's long-term commitment to its future. In turn, this was needed to ensure ongoing accreditation by the Arts Council and enable officers to look for additional external funding for the Museum.
5. Capital costs for the fit out of the Museum were estimated at £2.4m at that point, which has been held in a Museum budget within the LFB capital programme for this purpose since.
6. In March 2016 LFEPA appointed U+I as their development partner for the 8 Albert Embankment project through an OJEU process. Pilbrow & Partners are the architects commissioned by U+I to design the scheme. Design development to RIBA STAGE 1 is complete. The wider development, which encompasses this Museum project, has evolved over two years' pre application consultation - with LB Lambeth, GLA, Historic England and the local community and the planning application currently being considered includes the provision for the museum as per the decision taken by LFEPA in 2015.
7. The Museum will occupy the basement and ground floors of the western side of the Grade 2 listed building and plans include using LFB's Memorial Hall plus 3-vehicle bays of the existing fire station at ground floor level. The Museum entrance will be at the corner of Black Prince Road and Lambeth High Street, where LFB's former 'Command and Mobilising Centre' currently stands. This entrance will be within a new landscaped public space and public piazza.
8. The project will bring the poignant Memorial Hall back into public use as a space honouring London's firefighting heroes and providing a peaceful haven for remembrance. A permanent exhibition will illuminate LFB's history with thought-provoking activities focusing on the

inspirational people who have kept London safe, and encouraging dialogue and debate. An upgraded Lambeth Fire Station will be located in the adjacent area creating beneficial links. This project is part of a much larger Development with significant regeneration benefits contributing to Lambeth's cultural renaissance.

9. The £2.4m placed in Museum budget within the LFB capital programme was a rough estimate made in 2015 based on earlier plans to house the Museum within the LFB HQ at Union Street. U+I were appointed as LFB's private sector development in 2016, following a full pan European OJEU process. Four final bids were evaluated against specific risk-based criteria and the U+I scheme came out as a clear winner. One of the criteria this was measured on for museum facilities to be fully compliant with the LFB brief, this is up to Category A standard which is defined in the Development Agreement with U+I and includes floors, ceilings and basic electrical services (up to this point is outside of this project). It was only on completion of this process that the specific areas of the building available for the new Museum were known – the space provided by U+I was 50 per cent larger than the minimum specified. It had always been envisaged that a new home for the Museum would make it possible to explore new funding streams available, such as National Lottery Heritage Fund. As set out in paragraph 27 onwards officers developed a detailed budget in order to submit a bid.
10. The Museum project now has an estimated total delivery cost of £4.45m, made up of a development phase of £360,024 (between October 2019 and June 2021) and a delivery phase of £4,091,028 (between October 2021 and Autumn 2025). More detail on the budget is provide in paragraph 41. The new Museum space will occupy the basement and ground floors of the western side of 8 Albert Embankment incorporating the Memorial Hall and three original fire engine bays.
11. A new purpose-built home for the London Fire Brigade Museum will secure the long term future of the Museum, providing a permanent and accessible home to deliver its fire safety education work and a wealth of exciting, educational family activities to Lambeth and the capital as a whole.
12. The Museum's aims are:
 - to celebrate LFB's rich history by explaining the major events which have shaped the fire and rescue service in London;
 - to enhance the experience of diverse audience groups by using the collections for the enjoyment of new and repeat visitors;
 - to protect the Collection to make sure it is available for people now and in the future;
 - to manage the Museum's resources flexibly, efficiently and effectively.
13. With the opportunity presented by the redevelopment of the 8 Albert Embankment site, the Museum finally has a chance to deliver the above aims, reach its full potential and become a more visible, important and significant player amongst London's museums.
14. This will include activities such as a significantly expanded programme of events for the community and schools, accommodating up to 17,500 schoolchildren per year across the Borough and wider London. The Museum also provides an opportunity to hold activities for community groups, hard-to-reach audiences and expand the Brigade's work with local charities,

as well as a new opportunity to work closely with the Massey Shaw Fire Boat Education Trust due to the river front location.

15. Maintaining a vital link to the current fire station, the Museum will offer visitors a rare opportunity to see a fully operational fire station, alongside historic fire engines and other exhibits. The proposed design will enable the public to learn about the history of the Brigade through the Museum's extensive collection of artefacts from the Great Fire of London to present day and explores how the history has influenced the way the service works today. The co-location of the Museum, on this scale, with views into a working fire station will be a unique offering in the UK and an important element of the project.
16. Creating a larger and more flexible Museum will substantially increase the number of visitors the museum can accommodate from 11,000 to 150,000. It will provide a new temporary exhibition space which can be used to display more of the collection, explore themes in more detail and enable us to loan objects from other museums and encourage repeat visitors. Fire safety advice will also be an integral part of the museum's interpretation. A Museum outline and interpretation plan has been developed to developed to illustrate the plans for the new LFB Museum (Appendix 1).
17. The Museum will be celebrating the Brigade's history, working with our staff and visitors to better interpret the collection and have pride in our organisation. The museum will focus a range of activities for the Brigade's current and retired staff, with opportunities for volunteering, collating oral histories and promoting intergenerational learning with retired firefighters sharing their knowledge, stories and experiences with current firefighters and visitors.
18. This scheme preserves and enhances the heritage of the current buildings by sensitively restoring the Grade II listed 8 Albert Embankment along with its drill tower. The Brigade's Memorial Hall is a monument to firefighters who have died in service since the 19th Century. It is recognised by Historic England for its national significance and will form part of the new museum, providing public access for the first time in over a decade.
19. Overall this will be a much more accessible Museum than was ever able to be provided in the Museum's previous home giving the public access to a listed building of great significance to London Fire Brigade for the first time, as well as new modern facilities for disabled visitors and those with learning difficulties.
20. This scheme also provides an opportunity to for the Museum to improve it's long term ability to be operationally and financially sustainable. An initial business plan has been developed (available on request) which provides early indications of how that can be achieved. The further development of the business plan is part of the LFB Museum project

Pop-up Museum

21. In November 2016 a Pop-up Museum was opened in The Workshop, formally known as rear block, to enable visitors to learn about the history of the Brigade and for the Museum to keep in touch with its audiences. This was provided by the Brigade's development partners for 8 Albert Embankment, U+I, as part of the consultation and engagement strategy for the development. The Workshop is also home to a range of innovative art organisations, charities and start up businesses.

22. The LFB Pop-up Museum exhibition explores the history of the Brigade in Lambeth, beginning with the tragic Albert Embankment fire of 1918, reflecting on events during the Second World War, and concluding with a spotlight on post war progress. It also hosts an installation of more recent LFB vehicles and equipment and a space for film projections.
23. Throughout the redevelopment of the Museum, the Museum's curators identified a need to maintain the high level of schools' engagement with the collection. Since 2016 the Pop-up Museum has provided a venue for the museum's formal education sessions. Almost 5,000 people have visited as part of an organised Key Stage 1 Great Fire of London interactive session at the Pop-up Museum since 2017. All schools were asked to provide feedback about their experience. The knowledge and enthusiastic engagement of the session leaders, both curatorial staff and Spectrum Drama actors, was well received.

The children (and also the adults too!) had an amazing time with you and learnt so much. It was, by far, the best Great Fire of London experience we have had.

Our little visually impaired pupil won't stop talking about his trip and his teaching assistant from the Vision Team here in Bromley commented about how inclusive and accessible the activities were for him.

Assistant Head Teacher, Southborough Primary School, 2019

24. The Pop-up Museum has also provided the opportunity to host larger events than were possible in the Museum's previous home at Winchester House. It has hosted large scale events including the Brigade's 150th wrap party, the Fire Engine Festival, Immortalised and London History Day, in association with Historic England, Family Learning Festival and many smaller events and photography exhibitions. The Museum team have used the unique space to experiment with family learning activities, such as green screen photography, virtual reality experiences and events involving lots of historic vehicles.
25. The LFB Pop-Up Museum has been very popular with local communities. A total of approximately 60,000 people have visited the facility, with approximately 35% of visitors to major events coming from Lambeth and Southwark. The Pop-up Museum has enabled the continued provisional accreditation of the Museum by the Arts Council (see Appendix 2 - Annual report to Arts Council 2018).
26. As well as providing crucial feedback to help develop the new Museum, this clearly demonstrates the potential for the LFB Museum to help meet other corporate LFB objectives, including sharing fire safety messages and promoting inclusion. Appendix 3 to this report is a table of all the LFB Museum led events, including visitor numbers. The feedback from this work and these events fed into the development of the successful National Lottery Heritage Fund Grant bid.

NLHF grant funding requirements

27. A Development grant of £200,000 was awarded to the LFC by the NLHF London and South Committee in early September 2019 for the application entitled London Fire Brigade Museum Safely Home. The award covers a 18 month Development Phase and is also a NLHF First Round Pass for the total grant of £1.9m which would cover a subsequent 3 year Delivery Phase, subject to a successful Second Round application for the Delivery Phase, for decision in June 2021 (submission March 2021).

28. All NLHF grants over £250,000 are made up of the two phases. The first is a development phase, which is for the period when applicants refine and further develop the project. The second is delivery phase grant award, which is when development plans are put into action to deliver the project. LFB Museum has been successful in securing a development phase grant of £200k. This development grant will allow LFC to develop the designs for the new Museum, conduct audience research and fine tune the details of the project. This work will help to progress the next stage of our application for a further £1.7m towards the cost of fitting out the new Museum and setting up an ambitious and inclusive activity programme. A development phase grant award does not guarantee a successful delivery phase grant application, but it is an indication that NLHF believe that the project has potential to deliver high-quality outcomes and value for Lottery players' money.
29. NLHF will carry out checks throughout the project to confirm LFC are delivering the outcomes identified in the LFB Museum NLHF Grant application form (this form is available on request) and the Approved Purpose set out in the NLHF Grant Notification Letter (Appendix 4) which is the Production of all delivery round application requirements. The deadline provided by NLHF for them to receive our Delivery Phase Application is 9 September 2021.
30. The following work is required to be carried out over the development period (October 2019 – March 2021):
 - Design development to RIBA Stage 3
 - Draw up Conservation Plan (Collections) and Management & Maintenance Plan
 - Draw up Activity Plan - including consultation, on-going engagement with new audiences and existing groups, holding consultation events to develop further an understanding of local need and opportunities
 - Staff training in volunteer management
 - Volunteer recruitment
 - Volunteer and staff training – research skills for interpretation, audience development, conservation plan (collections), outreach work
 - Consultation and research projects: Accessibility Planning project; Older People; Families; Youth Board
 - Fundraising
31. A key condition of receiving a NLHF grant is that the project does not start before they make a decision to provide funding and permission to start has been given. The LFB needs to apply for permission to start within six months of receiving confirmation of the grant funding (which was 9 September 2019) and LFB applied and received permission to start on 22 October 2019.

Competitive Procurement Process

32. During the development phase of the project a Museum Design Team and Project Manager need to be procured and appointed for the project management, exhibition design and fit out of the Museum, and their services will be required in the subsequent delivery phase, if planning approval has been achieved and the funding application is successful, to ensure continuity of service.
33. Due to the value of the services contract (at £2,755k) exceeding the OJEU threshold, an Open OJEU procurement is proposed to ensure a competitive process, which is compliant with the Public Contracts Regulations 2015.

34. In order to deliver our commitments for the development phase and ensure the project has access to the specific specialist skills and experience needed, this paper seeks to obtain advance delegated authority for the AD TSS to award a contract for Museum Design Team and Project Management of £161k (with 10 per cent tolerance up or down) for the development phase of the project, and £2,594k (with 10 per cent tolerance up or down) for the delivery phase of the project.

35. The tender documentation and subsequent contract will emphasise the fact that although the award of the contract will cover both the development and delivery phases, the delivery phase is not guaranteed and is dependent on a successful funding application and permission to start, achieving planning approval, and LFB's satisfaction with the supplier's proposal for the delivery phase and performance during the development phase. There will be break clauses at RIBA Stage 3 (NLHF Round 2 submission) to ensure that LFB can discontinue the services if required.

36. Although the delivery phase is not guaranteed, the tasks and commitments required are currently defined enough that tenderers will be able to address those requirements in their tender response and LFB will be able to evaluate both phases of the project to determine the successful tenderer.

37. A detailed evaluation plan addressing proposal, experience, project management plans and ability to meet timescales will be incorporated.

38. The following tables provide a cost breakdown of the required services:

Table 1: Development Phase

Service	Cost (£)
Exhibition Designer	44,772
Quantity Surveyor	12,500
Lighting/Engineer	15,000
M&E	20,000
BREAM Assessor, BIM Manager, Fire Officer sign off and BISRIA advice	20,000
Consultation fees: Access DDA/Autism/Dementia/Older people/family friendly design	10,000
Technical project manager	39,000
TOTAL	161,272

Table 2: Delivery Phase

Service	Cost (£)
General Contractor Preliminary Costs (at 15% of Construction cost)	44,772
New permanent galleries (CAT B) and Exhibition: 371m ² @£3400/m ²	1,261,400
New temporary galleries (CAT B) and Exhibition: 60m ² @£2,975/m ²	178,500

New Internal construction works to Secondary and Back of House spaces (CAT B) 661m2 @ £425/m2	280,925
Racking for objects (open stores), archive storage for library and paper archives (rolling racks), painting store with glass frontage	100,000
Signage	40,000
Office/Staff/Volunteers Toilets	25,000
Fit out: reception/ticketing, shop etc	60,000
Architecture	30,000
Project management	104,000
Designer for exhibition galleries	83,148
Quantity Surveyor	37,500
Lighting Designer	10,000
M&E - services,	60,000
BREAM, BIM Manager, Fire Officer sign off and BISRIA advice	20,000
TOTAL	2,594,148

39. The reason LFB applied to NLHF before planning permission is because the Museum is part of the Phase 1 of the overall 8 Albert Embankment development and so could be delivered as soon as 2022. The Development phase of the project is crucial and officers wanted to make sure there was enough time to complete this in a meaningful way by consulting with visitors and non-visitors to enable the local community to feed into the design process and to test and pilot activities. The Museum collection has been in storage since 2016 and LFB want to minimise the further time the collection is not available to the public, particularly once the new Museum space is available. The early application and decision also enable the Museum to begin fundraising for match funding as soon as possible (see paragraphs 44-47). For the same reasons of time constraints, advance delegated authority is required to ensure the delivery of this project within both the NLHF timescales and the potential timescales of the 8 Albert Embankment project. An important criteria of the funding is that the project does not start before NLHF have given permission, which, as well as not having secured the funding, is why this procurement could not have been started sooner.

40. As well as the contract set out above, there would be a series of smaller procurements as part of this project including for Conservation Planning (£8k), Business, Management and Maintenance Planning (£17k) and Activity Planning (30k). All will be procured in accordance with LFB Standing Orders. There are no other contracts within the Museum Project budget, in the development or delivery phase, which have a budget at or above £150k.

Budget

41. The project has a total delivery cost of £4.45m, made up of a development phase of £360,024 (between October 2019 and June 2021) and a delivery phase of £4,091,028 (between October 2021 and 2025 (with the Museum expected to open autumn 2023)). The overall Museum Project budget is provided in Appendix 5. The NLHF funding makes up 56 per cent of this budget, which the NLHF refer to as our grant percentage. The grant is based on Approved Project Costs which include non-cash contributions and/or volunteer time and so a separate Payment Percentage is also calculated which is the percentage of cash that NLHF we will be

contributing towards the Project (so the values ascribed to non-cash things such as volunteer time are removed from the calculation). That Payment Percentage is 65 per cent.

42. NLHF pay the grant incrementally and in arrears once LFB are able to provide invoices or receipts that demonstrate the project expenditure, which is when the 65 per cent is applied. A payment schedule is agreed as part of the Permission to Start and payments will be made as the Project progresses, subject to LFB providing evidence of expenditure.
43. During the Development Phase NLHF will ask LFB to report quarterly on progress and on the preparation of the documents for the Delivery Phase Application. This will be via correspondence and through the quarterly meetings set up with the LFB's NLHF case officer.

Fundraising

44. Jane Stancliffe (the Heritage Bureau), has been commissioned to lead on the fundraising campaign. She has a significant track record of raising multi-million pound lottery grants in recent years. Jane Stancliffe was appointed on 1 November 2018 and has worked with Museum team to develop fundraising strategy and specifically to advice on a NLHF grant bid in the summer of 2019, which as set out above, was successful.
45. For the Development Phase, the London Fire Brigade Museum has the following secure partnership funding: £106k from its the Museum budget within the LFB capital programme, £24k of architectural services from Pilbrow and Partners Architects(donated as design services to LFB by the scheme architects) and £30k volunteer in kind costs. This is in addition to the £200k NLHF grant award.
46. For the Delivery Phase the London Fire Brigade Museum funding includes £1,594k from the Museum budget within the LFB capital programme and £26k of architectural services from Pilbrow and Partners Architects(as above), which are secured. Still needing to be secured are the NLHF delivery grant of £1.7m, £101k volunteer in kind costs and a further £670k from other fundraising, which needs to be secured during the 16 month NLHF Development Phase. Preliminary estimates of the balance of funding required are as follows:
 - Grant Giving Trusts and Foundations: £300k
 - Individuals £60k
 - Companies/corporate; £200k
 - Public appeal /community crowd-funding: £60k
 - Sponsored Fundraising activities such as dinners and lectures: £50k
47. A draft fundraising plan is being developed and it will be delivered within the LFC sponsorship policy. A Campaign work stream of the Museum Project will be set up to support and ensure the delivery of the fundraising campaign.

Governance

48. A LFB Museum Project is being set up within the Brigade's existing project management structure with AD Communications as the Project Sponsor, responsible for achieving the successful delivery of the new LFB Museum. A Project Board will bring together key stakeholders to support the Project Sponsor - these include senior staff from the following professional teams at the LFB: Museum, Communications, Property, Finance, Procurement, General Counsel and the Deputy Commissioner, Director of Operations.

49. The Project Board will retain responsibility and accountability for quality assurance and assures the overall direction and integrity of the project.
50. As set out in paragraph 32 the contract for Museum Project services will include a technical project manager with Museum experience. They will be responsible for the day to day running of the project on behalf of the Project Board alongside the Museum staff. The project will be reported to the London Fire Commissioner (LFC) as part of the quarterly major projects reporting.
51. The Museum Project will sit alongside a separate project which will deliver the overall 8 Albert Embankment Development – which also includes the delivery of a refurbished Lambeth Fire Station adjacent to the Museum. The 8 Albert Embankment Project will encompass the build of Museum in accordance with LFC development agreement with U+I up to Category A (with minor variations already agreed) and so that will sit outside the Museum Project.
52. The two projects will be highly dependent on each other and the Terms of Reference and project initiation documentation are being put in place to ensure they have clear lines of communication and well defined and understood remits.

8 Albert Embankment Museum lease back

53. The Museum will occupy 8 Albert Embankment through the grant of a 999 year lease from U+I to the London Fire Commissioner triggered by the sale of the freehold to them. This will carry a peppercorn rent. The leaseback at zero cost to the LFB was an integral part of the procurement process and tender bids and was previously consented to by LFEPA in FEP2586 on 17 March 2017 when U+I were appointed.

Major risks

54. The Museum project going ahead in its current form is dependent on planning approval for the 8 Albert Embankment Scheme. Currently, the application is expected to be considered by Lambeth Planning Committee at a meeting on 26 November 2019. However, Lambeth Planning Officers continue to advise U+I that the timetable is challenging for them and their Members.
55. A delay in Lambeth determining the application and/or a planning refusal delaying the delivery of the LFC facilities is a major project risk.
56. However, if planning approval is not given at this point there is a standard planning appeal mechanism to follow which will not disturb the other Development Phase tasks identified and which the programme provides ample time for. This is a risk which NLHF were informed of as part of the application process. The grant gets awarded in arrears on receipt of invoices for LFC expenditure throughout the next two years' Development Phase. Only the last 10% is withheld until this phase has ended. As NLHF are fully informed that we are dependent on this planning consent, and as we endeavour to continue to keep them fully abreast of this situation, the grant is not repayable if we don't obtain planning.
57. Failure to secure planning permission for the proposals at 8 Albert Embankment would require LFB to carry out a reassessment of all potential options for the future of the Museum and our historic collection. It is unlikely that we will be able to deliver a new high quality facility that could accommodate the substantial and ever increasing number of visitors we expect to generate and attract over the coming years.

Finance comments

58. This report recommends that delegated authority is agreed to deliver the LFB Museum Project at a total estimated cost of £4.5m, including a proposed contract award of £2.8m with a 10% tolerance of up to £3.0m. The remaining project expenditure of £1.5m will cover internal resourcing on the Museum Design Team and Project Management.
59. The project will be funded through three separate sources including £1.9m from the National Lottery Heritage Fund, £1.7m from the LFB capital programme and the remaining £0.9m from other fundraising/volunteers. The capital strategy currently sets out a budget for this of £2.4m over the period from 2019/20 to 2022/23. The spend proposals set out in this report are now being considered to assess the total revenue/capital expenditure split, once that has been confirmed the Capital Programme and Budget for future years will be updated accordingly.
60. The project notes that the project is dependent on the planning permission being achieved for the 8AE site. Any delay in reaching planning permission should be assessed as that time to inform the impact on the figures and timings set out in this report.

Workforce comments

61. The Museum Project involves the creation of a 12-month fixed term Museum Assistant post during the Development Phase to support the existing team of two Museum Curators.
62. During the Delivery Phase a new team structure will be put in place. Year 1 structure for the new Museum involves a core management team of five full time staff (three new staff funded under this project for two years) and volunteers. The main activities each team member would be responsible for are set out in the Business Plan. An updated business plan and job descriptions will be developed during the Development Phase.
63. The museum will focus a range of activities for the Brigade's current and retired staff, with opportunities for volunteering, collating oral histories and promoting intergenerational learning with retired firefighters sharing their knowledge, stories and experiences with current firefighters and visitors.

Legal comments

64. Under section 9 of the Policing and Crime Act 2017, the London Fire Commissioner (the "Commissioner") is established as a corporation sole with the Mayor appointing the occupant of that office. Under section 327D of the GLA Act 1999, as amended by the Policing and Crime Act 2017, the Mayor may issue to the Commissioner specific or general directions as to the manner in which the holder of that office is to exercise his or her functions.
65. By direction dated 1 April 2018, the Mayor set out those matters, for which the Commissioner would require the prior approval of either the Mayor or the Deputy Mayor for Fire and Resilience (the "Deputy Mayor").
66. Paragraph (b) of Part 2 of the said direction requires the Commissioner to seek the prior approval of the Deputy Mayor before "[a] commitment to expenditure (capital or revenue) of £150,000 or above as identified in accordance with normal accounting practices...".
67. The statutory basis for the actions proposed in this report is provided by sections 7 and 5A of the Fire and Rescue Services Act 2004 ("FRSA 2004"). Section 7 (2)(a) FRSA 2004 the Commissioner has the power to secure the provision of personnel, services and equipment necessary to efficiently meet all normal requirements for firefighting and section 5A allows the

Commissioner to procure personnel, services and equipment they consider appropriate for purposes incidental or indirectly incidental to their functional purposes.

68. General Counsel also notes that the proposed service has been procured in compliance with the Public Contracts Regulations 2015 and the Commissioner's Scheme of Governance.

Sustainability implications

69. LFB's approach to sustainable development has evolved over the past decade with the introduction of an Environment Policy in 2004. LFB now has a Sustainable Development Strategy 2016-2020 which sets out 45 actions across 10 objective areas to progress its sustainable development approach (available on request).
70. For the Development project, a Sustainability Statement underpins the Planning Application. The project has been designed to be highly sustainable and maximise the potential carbon savings that can be achieved in accordance with the aims of the NPPF, The London Plan, the Mayor's Sustainable Design and Construction SPG and Lambeth's Local Plan. All refurbished areas are targeting a minimum BREEAM (2014) rating of Very Good and all new construction areas are targeting a minimum BREEAM (2014) rating of Excellent. In addition to preservation and maintenance, the proposed works seek to actively but sensitively enhance the thermal performance of the existing building fabric by targeting reasonable improvements and optimum energy performance. All spaces will include 100% low energy lighting. Photoelectric sensors will be applied where applicable to non-residential building perimeter areas to reduce the lighting demand when zones are day lit. Daylighting control will be applied in all open plan office spaces.

Equalities implications

71. All 65,000 annual visitors (projection for first year of opening) to the revitalised Museum will have engaged with LFB's heritage in the new facility through new exhibitions, interpretation and activities. Some 25,000 of people over the three-year activity period will have taken part in a targeted, meaningful engagement activity, as opposed to being a general visitor, with an estimated 4,000 people from new/hard to reach audiences being attracted. The Museum will have delivered an extensive community engagement programme which will have successfully reached over 11,000 local Lambeth people who were previously unaware of it.
72. The new Museum will be more visitor-focused in its approach ensuring all visitors have been welcomed and involved as active contributors and can find with ease an aspect of the heritage that is of interest and relevant to them. For example, through targeted projects with the Portuguese community in Lambeth and LGBT study groups locally.
73. As part of the offsite offering of the new Museum a programme of Fire Station Open days is planned, targeting Newham, Brent, Enfield, Havering and Bexley where there are known unrepresented Museum audiences. These proposals would mean 5,000 new visitors will have been introduced to the LFB's heritage and the role of firefighters and the history of London fire stations. A further 6,000 visitors will have been reached through local fairs, shows and community events, sparking curiosity, encouraging them to visit the Museum to find out more.
74. The new Museum will more effectively address the needs of Black and Minority Ethnic and Refugee (BAMER) groups. For example, through the planned photography exhibition in collaboration with Black Cultural Archives and Black Heroes Foundation, involving 40 young researchers in the LFB's archives to celebrate the contributions black people have made to LFB. This exhibition would be part of the visitor experience for all general Museum visitors and a projected further 20,000 people when the exhibition travels to other locations.

75. Two new schemes for young people are planned as part of the new Museum offering. 'Reach for the Top' encouraging a career in curatorship; and 'Firemen? Think, again!' where young people from local Secondary Schools will create an art installation designed to encourage women to think about a career in the fire service (using historical stories, imagery and oral history) to illustrate how the role of women in LFB has developed. These schemes would be available for 1,000 young people including an aspiration to involve 60 local young and disadvantaged women.

76. Over the first three years of the new Museum 150 new volunteers are expected to be recruited, with a focus on achieving a level of diversity that closely reflects the local community make up, via planned volunteer fairs and networking events and a targeted volunteer recruitment week.

77. In the development of the Museum and its activities the project development and delivery will undergo further equality analysis to ensure that at each stage the LFC is meeting its statutory obligations, and such analysis will inform the decisions taken.

78. The Public Sector Equality Duty (PSED) applies to the London Fire Commissioner when they make decisions. The duty requires them to have regard to the need to:

- a) Eliminate unlawful discrimination, harassment and victimisation and other behaviour prohibited by the Act. In summary, the Act makes discrimination etc. on the grounds of a protected characteristic unlawful.
- b) Advance equality of opportunity between people who share a protected characteristic and those who do not.
- c) Foster good relations between people who share a protected characteristic and those who do not including tackling prejudice and promoting understanding.

The protected characteristics are age, disability, gender reassignment, pregnancy and maternity, marriage and civil partnership, race, religion or belief, sex, and sexual orientation. The Act states that 'marriage and civil partnership' is not a relevant protected characteristic for (b) or (c) although it is relevant for (a).

79. An EIA has been completed to ensure compliance with the legislation as outlined and is available to see on request.

List of Appendices

Appendix	Title	Protective Marking
1.	Museum outline and interpretation plan	None
2.	Annual report to Arts Council 2018	None
3.	Table of all the LFB Museum led events, including visitor numbers	None
4.	NLHF Grant Notification Letter (9 September 2019)	None
5.	Museum Project budget	None

Appendix 3: Programme of LFB Pop-up Museum events November 2016 – December 2017

Events	Date	Notes	Approx number of visitors
The Workshop launch party	November 2016	Celebration of the opening of The Workshop.	400
VR launch (closed event)	14 December 2016	The Museum launched its first use of digital interpretation.	
International Women's Day	8 March 2017	Film projection of experiences of women in the fire service during the Blitz, from first-hand accounts using oral histories.	
Schools	School term time	Great Fire of London storytelling sessions with interactive workshops using a variety of objects from the last 350 years to show how firefighting has changed.	995 visitors
Family events	8 have taken place in 2017 during school holidays	Family focused activities.	688
Mental Health Awareness week	11&12 May 2017	Happiness and well-being drop-in including free yoga and relaxation classes.	
Stakeholder event	6 July 2017	Networking event for retired firefighters and the Worshipful Company of Firefighters.	31
Dunkirk's little ships	26 July 2017	Exhibition and fireboat demonstration hosted in partnership with the Massey Shaw Education Trust.	143
Fire Engine Festival 2017	9 September 2017	Event to celebrate Brigade workshops with historic fire engine rally and fire safety activities.	1102
Family Learning Festival 2017	25 October 2017	Creative activities as part of October's Family Learning Festival.	136

Programme of LFB Pop-up Museum events January 2018 - December 2018

Events	Date	Notes	Approx. number of visitors
Albert Embankment commemoration service	Tuesday 30 January	A memorial service was held at the Brigade's Memorial Hall.	75
Family events	Schools holidays	Family focused activities.	623
Firefighters Memorial Day	Friday 4 May	The opening of the Brigade's Memorial Hall to commemorate Firefighters Memorial Day.	35
International Women's Day	Thursday 8 March	Photography exhibition illustrating the history of women in LFB.	2129
Schools	School term time	Great Fire of London storytelling sessions with interactive workshops using a variety of objects from the last 350 years to show how firefighting has changed.	1130 (914 children and 216 accompanying adults)
London History Day	Thursday 31 May	Creative activities as part of Historic England's annual London History Day.	327
Immortalised exhibition (Memorial Hall)	Friday 31 August	The opening of the Brigade's Memorial Hall as part of Historic England's Immortalised exhibition.	33
Immortalised exhibition (parliamentary tour)	Wednesday 12 September	A curator led tour of the Brigade's Memorial Hall.	50
Lambeth Heritage Festival	September	Photography exhibition illustrating the history of Brigade in Lambeth.	2923
Hopewalk	Wednesday 24 October	A walk led by the charity PAPYRUS.	25
Family Learning Festival 2018	Wednesday 24 October	Creative activities as part of October's Family Learning Festival.	158

Programme of LFB Pop-up Museum events January 2019 – December 2019

Events	Date	Notes	Approx. number of visitors
Family events	February Half Term	Family focused activities.	108
Family events	Easter Holidays	Family focused activities.	106
London History Day	Friday 31 May	Creative activities as part of Historic England's annual London History Day.	301
Family events	Wednesday 7 May Wednesday 28 May	Summer fun days for families with local watches, Fire Investigation and Community Fire Safety	1048
Schools	School term time	Great Fire of London storytelling sessions with interactive workshops using a variety of objects from the last 350 years to show how firefighting has changed.	964
Hopewalk	Wednesday 24 October	A walk led by the charity PAPYRUS.	TBC approx. 50



L F B | Museum
LONDON FIRE BRIGADE

London Fire Brigade Museum 2023
Outline Exhibition and Interpretation Plan



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1 INTRODUCTION

This Outline Exhibition and Interpretation Plan has been developed to illustrate the exciting plans for the new London Fire Brigade Museum, at 8 Albert Embankment.





The London Fire Brigade (LFB) Museum is on the move. The museum is being relocated to its original home at 8 Albert Embankment (8AE), formerly London Fire Brigade headquarters. The museum has been described as one of London's 'hidden gems' and since 1966 it was located in Southwark, in the home of the first Chief Officer, Captain Sir Eyre Massey Shaw.

At the Southwark site, the museum offered schools sessions and visits from the public by appointment only, as well as a programme of special events throughout

the year. In 2014/15, the last year before the museum closed, it received more than 11,000 visitors. Over 2,000 school pupils had to be turned away because room capacity was reached. The museum generated an income of over £25k a year through entrance fees, onsite shop sales and from charging for historical research.

The museum boasted full accreditation by Arts Council England and continues to be provisionally accredited in the interim. As part of the relocation we will build a more sustainable and secure future by



developing a robust operating framework and new income streams. The collection will be better cared for with the development of a new conservation plan and by building better storage facilities.

The reopening of the museum will be complemented by an engaging activity programme to increase access to the collection. This will include creating a volunteer programme and involving our local community to develop exhibitions. We will also work with Brigade staff to better interpret our living collection.

BACKGROUND

In July 2015 it was agreed to make provision for a new, purpose-built museum as part of the development of the Grade II listed 8AE, the former LFB headquarters, located opposite the Houses of Parliament in Lambeth. Following this decision, the Southwark site closed its doors in September 2015 for the collection to be packed and placed securely into storage.

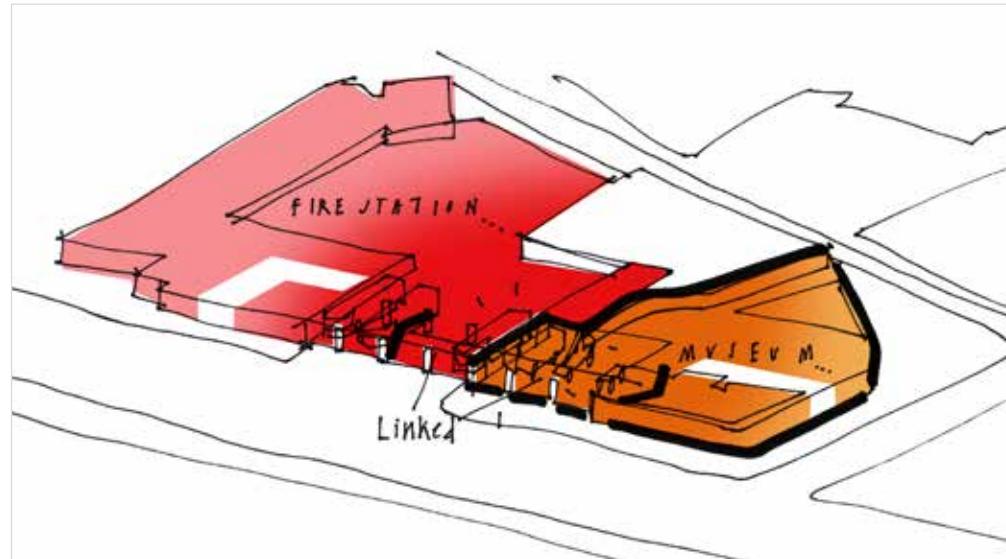
SITE CONTEXT

The 8AE site was the original location of the museum, prior to 1966. The museum was situated underneath the Brigade's band stand and as early as the 1930s, artefacts were collected to illustrate the history of the fire service in London. The collection will now be returning home.

The new museum will incorporate the historic listed memorial hall. This was originally part of the headquarters building and commemorates firefighters who have lost their lives in service, including during the First and Second World Wars.

The new location will also mean the LFB Museum will be directly alongside an operational fire station, providing a clear link between the historic collection and the modern-day service.

The relocation and renovation are part of a major multi-million pound redevelopment project with developer U+I Group PLC (U+I). The project, which is subject to planning permission, also includes modernisation of Lambeth Fire Station and a brand new community hub. All three are expected to be completed by 2023. U+I are London Fire Commissioner's (LFC) development partner chosen through an OJEU procurement process. Pilbrow & Partners are the architects commissioned by U+I to design the scheme.



POP-UP MUSEUM

In November 2016 a Pop-up Museum was opened in The Workshop. This facility enables visitors to learn about the history of the Brigade and the museum in order to keep in touch with its audiences in the interim. The Workshop building was once the Brigade's vehicle workshop, equipped to maintain and repair the Brigade's fleet, including the fireboats. It was a centre of innovation where new equipment was designed and created. The space has been provided by the Brigade's development partners, U+I, as part of the consultation and engagement strategy for the site development. The Workshop is also home to a range of art organisations, charities and start-up businesses.

The LFB Pop-up Museum exhibition explores the history of the Brigade in Lambeth, beginning with the tragic Albert Embankment fire of 1918, reflecting on events during the Second World War and concluding with a spotlight on post war progress. Since opening, the Pop-up Museum has been visited by over 47,000 people.

This Exhibition Outline and Interpretation Plan has been developed using data collected at the museum in Southwark and by consultation with our audiences at the Pop-up Museum. The ideas, themes and interpretive methods outlined will be fine tuned with in-depth audience development, through evaluation, surveys and focus groups, during the course of the Development Phase of the project.

2 DESIGN BRIEF





VISION

Our vision is to shape the LFB Museum into a recognised historical and educational resource; a museum that educates, commemorates and inspires pride in London and our unique firefighting and rescue heritage; a museum that explores how the Brigade's past continues to influence its future; a museum that safeguards an internationally significant collection through research, conservation, documentation and curatorship. Through fire safety education, it supports London Fire Brigade to make London a safer city.

AIMS

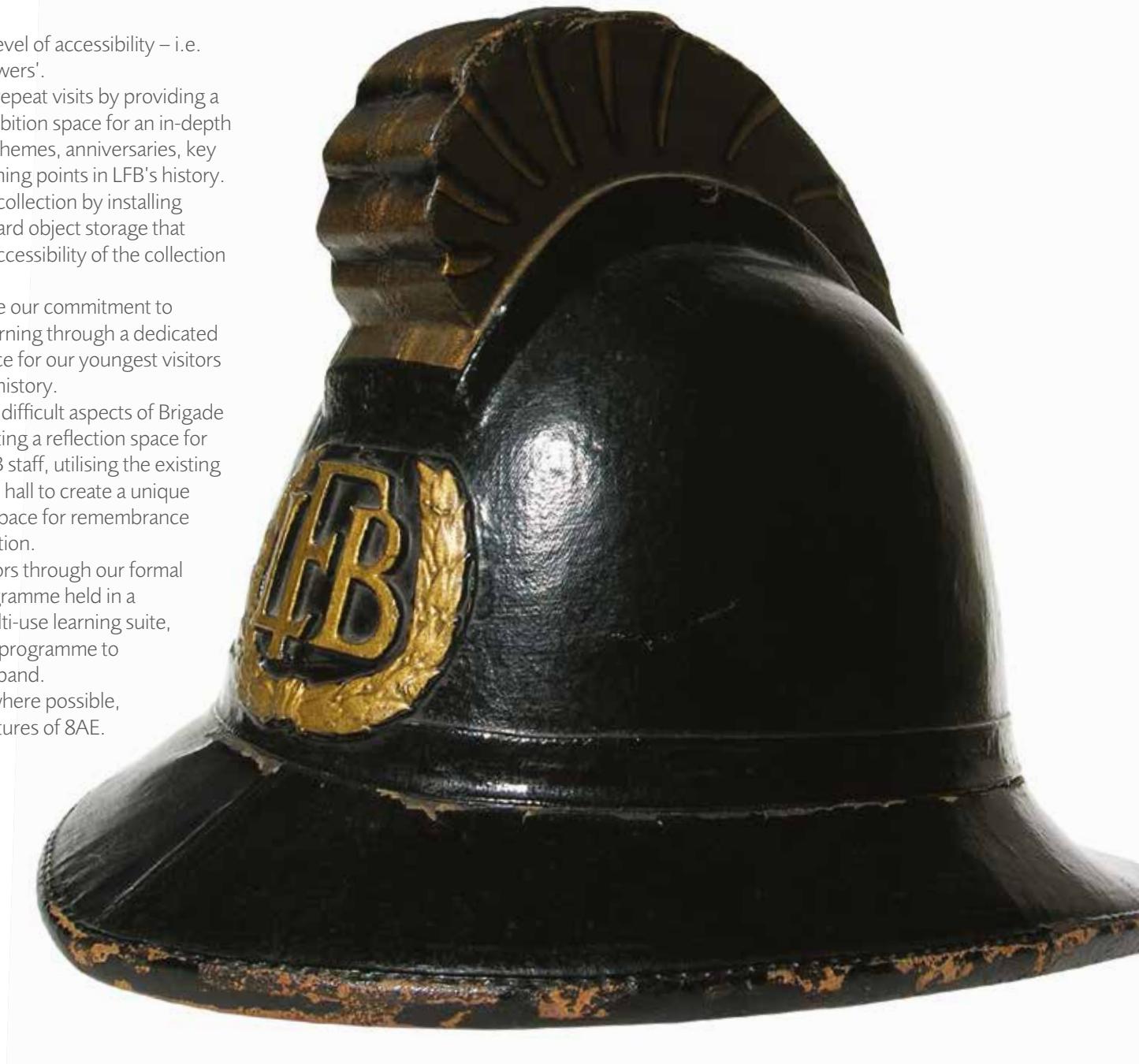
- **Aim 1:** Celebrate LFB's rich history by explaining the major events which have shaped the fire and rescue service in London.
- **Aim 2:** Enhance the experience of diverse audience groups by using the collections for the enjoyment of new and repeat visitors.
- **Aim 3:** Protect the collection to make sure it is available for people now and in the future.
- **Aim 4:** Manage the museum resources flexibly, efficiently and effectively.

STRATEGIC OBJECTIVES

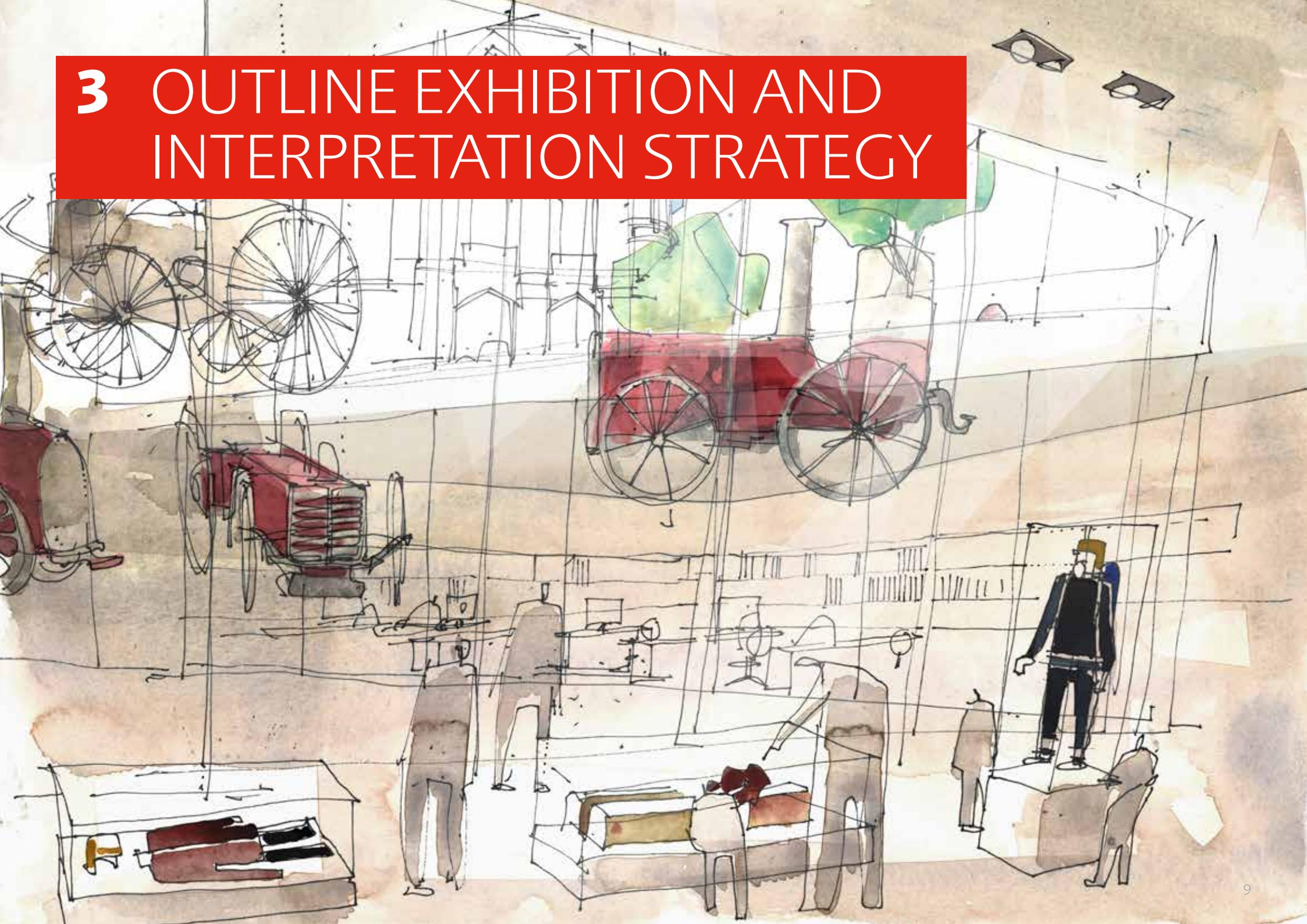
- 1 To be driven by a strong educational purpose with an emphasis on fire safety.
- 2 To raise the profile of the LFB Museum and make the LFB Museum heritage collections as accessible as possible to as many audiences as we can.
- 3 To position the LFB Museum as one of the best and most visited heritage institutions in London.
- 4 To maintain, conserve and enhance the collection.
- 5 To be operationally and financially sustainable.

In light of the museum's vision statement and strategic aims, the design of the new museum will be approached as follows:

- To provide a chrono-thematic journey of discovery for visitors which caters for all ages, ranging from those with no prior knowledge to subject experts.
- To create a link from the past to the present, maintaining this thread throughout the displays by using the museum's unique living collection that is still growing and evolving.
- To explore a wide range of interpretive methods to appeal to a diverse audience, incorporating different media, learning methods and blending traditional interpretation with state of the art digital technology.
- To use conservation standard display cases to protect the collection and offer a higher level of accessibility – i.e. 'accessible drawers'.
- To encourage repeat visits by providing a temporary exhibition space for an in-depth exploration of themes, anniversaries, key figures and turning points in LFB's history.
- To protect the collection by installing museum standard object storage that increases the accessibility of the collection to visitors.
- To demonstrate our commitment to Early Years Learning through a dedicated interactive space for our youngest visitors to explore our history.
- To tackle more difficult aspects of Brigade history by creating a reflection space for visitors and LFB staff, utilising the existing listed memorial hall to create a unique and powerful space for remembrance and contemplation.
- To inspire visitors through our formal education programme held in a designated multi-use learning suite, that allows the programme to flourish and expand.
- To celebrate, where possible, the original features of 8AE.



3 OUTLINE EXHIBITION AND INTERPRETATION STRATEGY



OUR AUDIENCES

Through audience development carried out at the old museum, we know our visitor demographics range from families to enthusiast groups with a specialist knowledge of the subject.

Our audiences are:

- Primary and secondary schools, nurseries and FE centres
- Families
- Specialist knowledge groups
- Retired and current staff
- International visitors
- Local community (Lambeth)

At the Pop-up Museum we have collected visitor data to learn more about who our new audiences will be.

WHAT AUDIENCES WILL LEARN

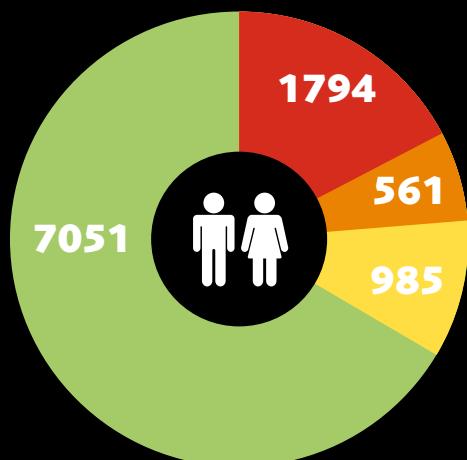
By visiting our museum, visitors will have learnt:

- The origins of firefighting.
- Key moments in LFB history that have shaped the Brigade into the organisation familiar to visitors today.
- What the role of a firefighter is and how this has changed throughout our history.
- The responsibilities of a fire service.
- How to keep themselves safe from fire.



VISITOR DEMOGRAPHICS

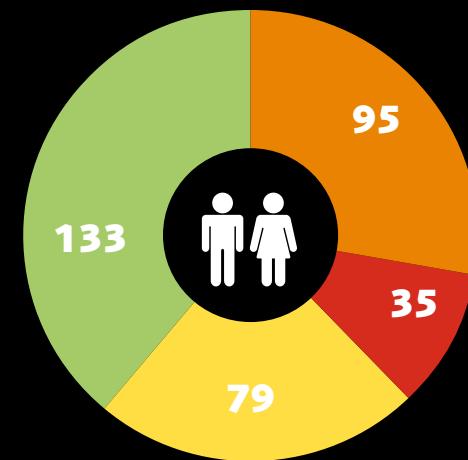
Data collected from our old museum 2014/2015



- ADULTS
- STAFF
- SCHOOL GROUPS
- FAMILIES

WHERE VISITORS ARE FROM

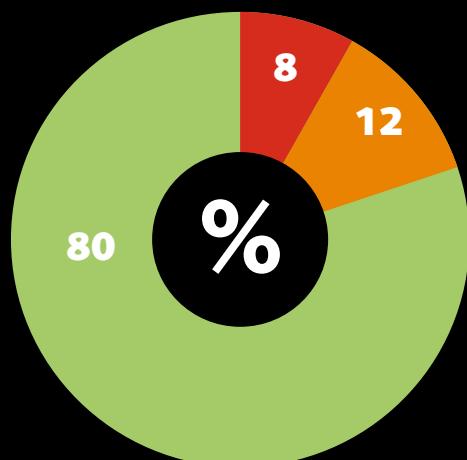
Data collected at the Pop-up Museum's Fire Engine Festival



- LAMBETH
- LONDON
- UK (excluding London)
- ABROAD

WOULD PEOPLE VISIT THE NEW MUSEUM?

Data collected at events held at the Pop-up Museum



- YES
- NOT SURE
- NO



THE NARRATIVE JOURNEY

This is the journey our visitors will take through the new museum. The space will be created by exhibition designers, working with the museum curators to consider the routes visitors will walk through the exhibitions – whether this will be structured or if it will work as free flowing. It will also include what objects will be displayed and how they will be showcased. This is subject to audience development research.

Our origins

The origins gallery will be the first space seen when entering the museum and will wind the clock back as far as the Roman period to challenge perceptions about how long we have been fire fighting in London. The origins section will then focus in on the 200 years of history from The Great Fire of London to 1866, when London's first public fire service

was established. This topic is part of the National Curriculum at Key Stage 1. Schools have historically accounted for over half of the museum's visitor numbers and our aim is to increase the total number by over 10,000, in the next five years, through the provision of a dedicated learning centre.

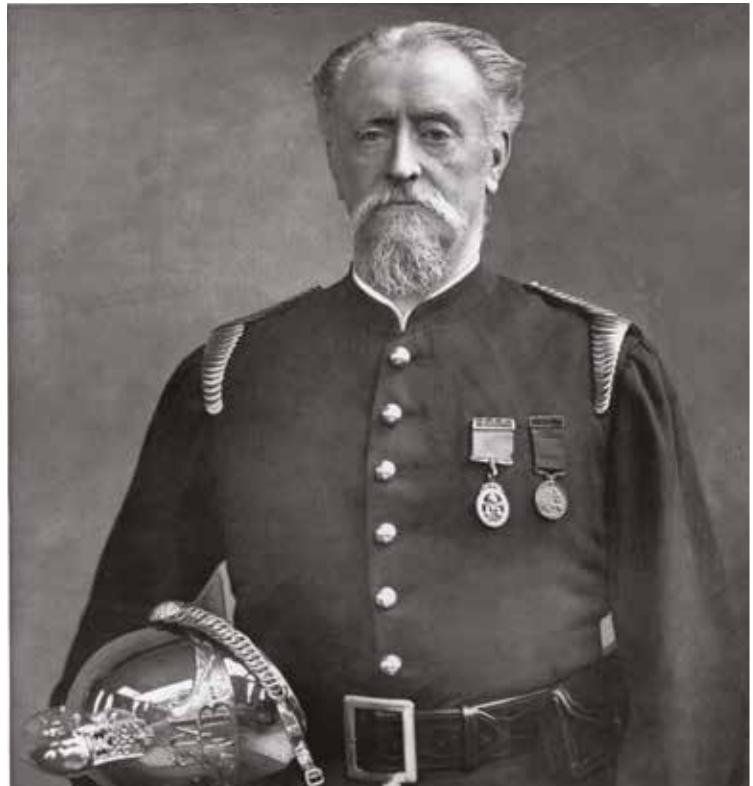
This phase of our narrative will explore how the Great Fire of London inspired the creation of insurance company fire brigades in London and the founding of the Royal Society for the Protection of Life from Fire. These lesser known topics, including many colourful stories involving beer tokens and ladder slides, provide unique insight into life in London that has long fascinated our visitors. The Tooley Street Fire in 1861, was a catalyst for change. It was so tragic and costly it led to the 1865 Act of Parliament that launched the fire brigade as a public service, concluding this exhibition.





Our people

Firefighters, control officers and fire and rescue staff, through years of hard work, perseverance and sacrifice, have kept London safe. This section will explore who those people are and what they do. With so many specialisms and roles within the Brigade, including urban search and rescue, fire investigation and fire safety, this exhibition will focus on the individual – staff and their families talk about life in the Brigade. Recruitment and training will be included for visitors to not only learn what has been expected of firefighters throughout history, but to try some of the tests for themselves, which will encourage experiential learning.



The achievements of individuals and their impact upon the Brigade will be explored, in particular, their connection to major historical events. Notable figures will include the first Chief Officer Captain Sir Eyre Massey Shaw who pioneered vast improvements in uniform, equipment and the overall organisation of a public service fire brigade. Also, the first women firefighters in the 1980s, and their predecessors during the Second World War, trailblazing BAME firefighters, and inventions and ideas of key individuals that have changed the face of firefighting.



Themes around the life of a firefighter will be woven through the storytelling. Fire stations are buildings that were once homes to firefighters and have now been opened up as community spaces. The architecture has changed to reflect this and to accommodate the new equipment and increased size of fire engines. Other subjects to explore will include social lives, sport, trades unions, commemorations and celebrations – to create a holistic overview of the lives of firefighters.



Our equipment

Fire engines epitomise the fire service for many people and have always been a popular attraction for our visitors. This section of the museum exhibit will be in the area which was once part of Lambeth Fire Station's appliance bay, where fire engines were situated, ready for a call. This area has high ceilings, heavy floor loading capabilities and many original features will remain. The museum's fire engine collection will be displayed here, allowing the architecture to add context to the equipment, layering the interpretation. The pole, used by firefighters to quickly access fire engines, provides an opportunity for an interactive experience with visitors able to slide down a pole.

The chronology of the fire engines will continue through to the operational Lambeth Fire Station next door to the museum. A screen between the two areas will allow visitors to see into the working fire station, linking the historical collection to the work of firefighters today.

The Fire Engine Festival was held in the Workshop space in 2017. It featured both historic and modern vehicles and was one of the most popular events ever held by the museum.



3. OUTLINE EXHIBITION AND INTERPRETATION STRATEGY

The fire engines in the collection range from 18th century manual pumps to a 1980s centrifugal pump fire engine. The interpretation will use the fire engines to promote STEM learning with non-digital interactives for visitors to pump water themselves, see inside a fire engine and understand the developments in engineering that have influenced the equipment the fire service uses today.

Fire boats are of particular significance to the new museum setting. When plans were first being drawn-up for the building in the 1930s it was the intention that the headquarters would have a dry dock. The history of fire boats is filled with dramatic warehouse fires along the River Thames, their crucial role during the Second World War and their responsibilities on the Thames today, ranging from water rescues to tackling fires and other emergencies on boats and onshore.

Other themes that will be explored include personal protective equipment, such as breathing apparatus and uniforms. The displays will look at how technology has evolved, such as the journey from glass grenades to fire extinguishers and the development of communication from telegraphs to the modern 999 call.



Our moments

This section will explore incidents throughout our history that have also changed the face of the Brigade. Victorian theatre fires, the Queen Street fire in 1902 and the Kings Cross fire of 1987 are just some of the incidents that have had a significant impact on the equipment we use, the procedures we follow and firefighters training. The Brigade's history has also been influenced by the consequences of train crashes, explosions, collapses and strike action, all of which will be explored throughout this exhibition reflecting the stories of the people involved.

Other themes to be explored in this section link to the history and changes in London as a whole. Both world wars have been fundamental in the Brigade's evolution with the nationalised fire service, working in the face of adversity, and the changing public opinion towards firefighters.



3. OUTLINE EXHIBITION AND INTERPRETATION STRATEGY

In the 1960s the formation of the Greater London Council changed the boundaries of the Brigade and consolidated it. This provides a platform for some of the smaller brigades that protected the outer London boroughs that no longer exist e.g. Croydon and West Ham fire brigades.

Inspired by military museums, the LFB Museum will also include an area for reflection, understanding that turning points like these, that are so important in Brigade history, may have had a wider impact on our audiences. The exhibition will conclude with the voice of the Brigade today – with staff talking about why they joined, their worst memory and their best moment, to enable visitors to understand who the Brigade is.



4 HOW WE WILL DISPLAY IT



PANELS AND LABELS

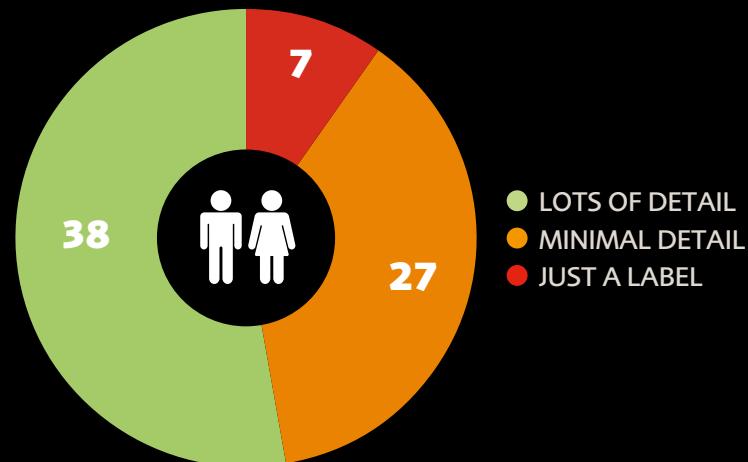
To appeal to the museum's visitor demographics, layered interpretation will be used to provide specialist information and technical specifications for enthusiast groups. Research will form an important part of developing this interpretation and an advisory group will be established to create a forum for operational staff, using our community of current and retired firefighters to provide information about objects. We will aim to achieve a 60 per cent increase in staff engagement over the first five years of the new museum opening.

A children's trail will feature throughout the galleries, encouraging children to explore different areas of our history and interpret objects for our family groups. This will ensure that the new museum is physically and intellectually inclusive and will encourage intergenerational learning and knowledge sharing. We will involve staff throughout this process and encourage them to become champions of the new museum. As part of this we would launch a competition to design a character to illustrate our children's trails.

Focus groups, representing different audience demographics, will be consulted throughout the museum's development phase to provide feedback about the height of panels, length of text and level of content. Key advocates from the different focus groups will be invited to form a panel that the museum can consult when changing exhibitions and programming events and activities. This panel will support our long term commitment to working with our visitors.

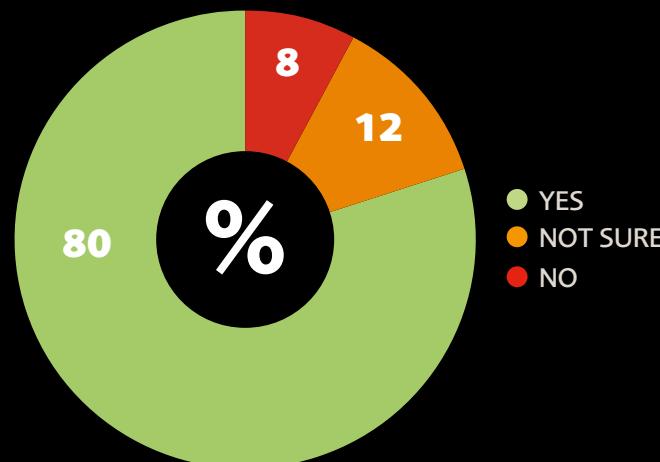
HOW MUCH INTERPRETATION WOULD VISITORS LIKE?

Data collected at events held at the Pop-up Museum



WOULD YOU LIKE A SOFT PLAY AREA?

Data collected at events held at the Pop-up



4. HOW WE WILL DISPLAY IT



COLLECTION CARE AND CONSERVATION

The collection will be displayed in a mix of integrated and free standing cases. An important specification will be for cases to be moveable, to ensure the space is flexible for multi-use, allowing the museum to deliver a range of activities throughout our activity programme.

Conservation standards will be adhered to, including the use of LED lighting and display cases with integrated environmental monitoring.

LOANING A FIRE ENGINE

The museum's chronological display of fire engines in procession will be further enhanced with a fire engine loaning

programme. The fire engine on loan will be an example of a model not held in the museum's collection. It may be significant due to the era in which it served, its specialist role or design innovation. This exhibition will be changed annually to encourage repeat visitors and to display a greater number of fire engines. Many will be privately owned and never before displayed for the public.

TEMPORARY EXHIBITION

A temporary exhibition space is an important feature of the new museum and will provide an opportunity to explore themes in more detail, focusing on the collection, audiences, anniversaries and commemorations. Throughout the museum's development phase, visitors will be encouraged to suggest topics they would like to learn more about.

5 WHAT WILL BE DISPLAYED

The LFB Museum records the history of organised firefighting in the Greater London Area from 1666 to the present day, concentrating on London Fire Brigade and its direct antecedents, the London Fire Engine Establishment, Metropolitan Fire Brigade, London Auxiliary Fire Service and the London region of the National Fire Service. This also includes the once independent brigades that were absorbed by London Fire Brigade.





AN OVERVIEW OF CURRENT COLLECTIONS

Appliances

The term appliance refers to large firefighting apparatus needing to be pushed (not carried), pulled or having an internal propulsion system. Currently the museum's collection consists of manually drawn hand pumps, one horse drawn hand pump, two horse drawn steam pumps, a motorised trailer pump, two wheeled escape ladders and two motorised fire engines.

Models and toys

The museum has an incredible collection of scale models of appliances, created both for display and training purposes. Among the museum's collection are large scale appliances (manuals, steamers and motorised), scale models, modern and wartime appliances and a small scale diorama recreating a Blitz scene.

Clothing

Uniforms in the museum's collection cover the period from the 17th century to the present day. In addition the museum also has items used by London's fire services, uniforms worn by other British and some foreign fire services.

Equipment

The main types of equipment in the museum's collection are hoses, branches (nozzles), breathing apparatus, hand operated fire extinguishers and pumps, standpipes, medical/first aid equipment and hand-held radios.



Building related items

These are exhibits that are associated with a building and/or are intended either to be fixed or stationary. The museum has two early 20th century fire alarm posts. There is a large collection of firemarks from the 18th and 19th centuries and a number of other signs including hydrant markers, wartime signs and station signs. There are a few examples of wooden and metal water mains. The museum also has a selection of electrical and telecommunication equipment, clocks and furniture.



Insignia and medals

The museum's medal collection includes parish, Royal Society for the Protection of Life from Fire, Metropolitan Board of Works, London County Council, the Greater London Council and London Fire and Civil Defence Authority medals. Most important among the collection are Captain Sir Eyre Massey Shaw's medals and Knight Commander of the Order of the Bath regalia and the George Cross awarded to Frederick Davies. The museum's insignia collection consists of a large number of cloth and metal badges from all eras and brigades, including a large collection of foreign badges and patches.



Miscellanea

A number of items in the collection are 'one-offs'. For example, a silver tea service and clock presented to Captain Sir Eyre Massey Shaw, retirement gifts and helmet pin cushions. There is also a large collection of commemorative and gift items given to London Fire Brigade by other British and foreign fire services.

Art

The museum's art collection can be divided between two and three-dimensional exhibits.

• Two-dimensional

The museum holds a number of paintings, drawings and prints. The paintings and prints illustrate various aspects of the history of fire and firefighting in London from 1666 to the present.

• Three-dimensional

The museum holds several statues, statuettes, busts, etc. in various mediums including bronze and porcelain.



HISTORIC BUILDING

Albert Embankment

8 Albert Embankment was purpose built as London Fire Brigade's headquarters and was opened on 21 July 1937 by his Majesty King George VI, accompanied by the Chief Officer Major Morris CBE. The new building in Lambeth consisted of a seven bay appliance room, accommodation and facilities for operational personnel, together with the control room, office premises and residential accommodation for senior officers. Special attention was given to the front of the building, facing Albert Embankment; with several sculptures created by Gilbert Bayes, Stanley Nicholas Babb and FP Morton. They depict firefighters using, what would have been, the most modern pieces of uniform and equipment used by LFB in 1937.

It was planned that headquarters would have a dry dock for the maintenance and repair of the fire boats. With the decline of international relations and impending threat of war, the excavated dock was covered and became part of a bomb proof underground control room, which played an instrumental role in London Fire Brigade's war effort.

To the rear of the building there was a drill yard for training, and a balcony with seating for 800 people to watch the weekly displays by the Brigade. Members of the public had to apply to the Chief Officer in order to obtain a ticket to attend. The building remained as Brigade headquarters until 2008.



The memorial hall

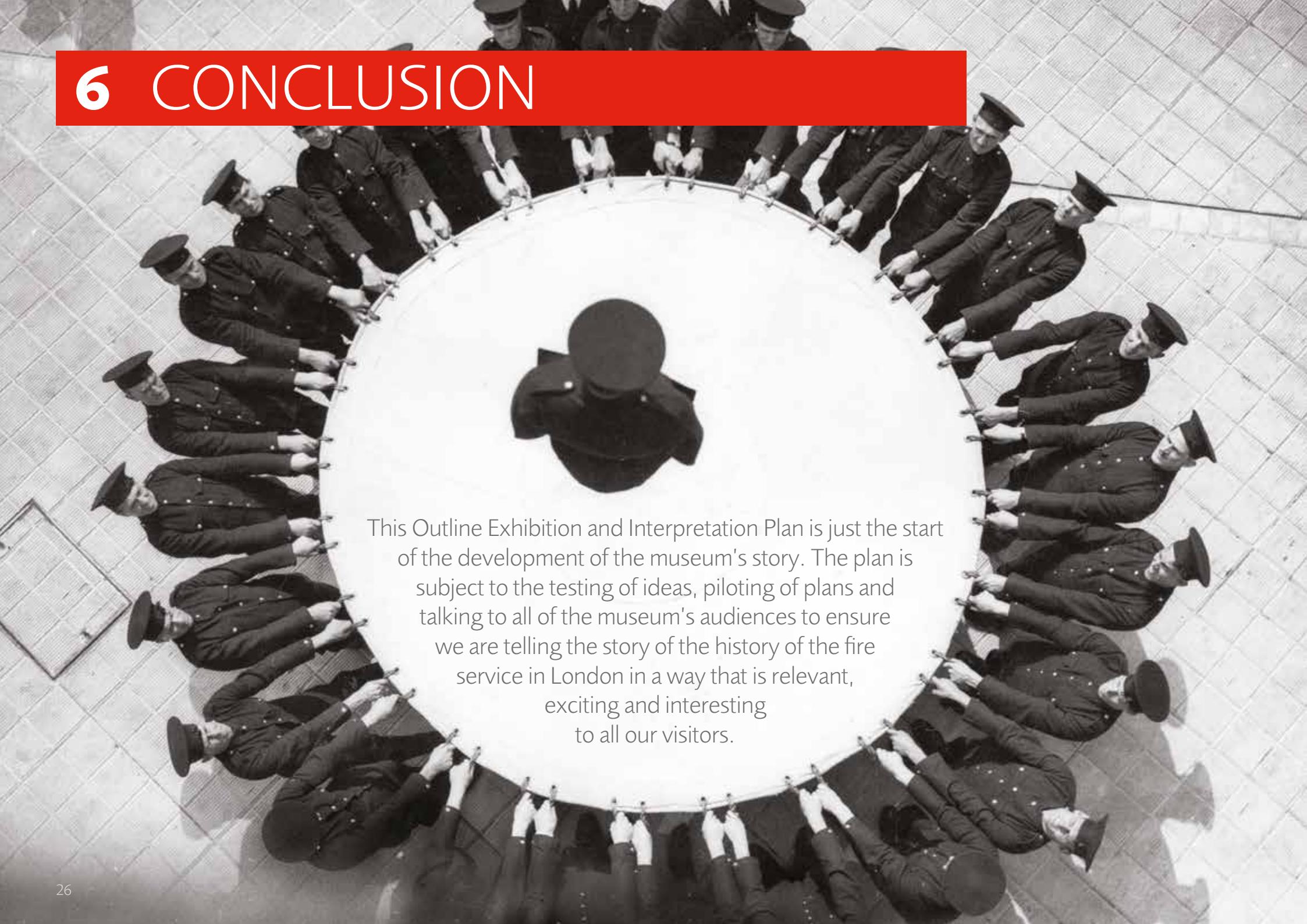
The headquarters were designed with a specific area designated as a memorial hall commemorating the establishment of the Brigade as a public service and honouring firefighters that lost their lives whilst on duty, both during peace time and war.

The architecture of the space is poignant, with bronze grilles depicting firefighting equipment and fire engines. In front of one of the memorials a circular floor mosaic illustrates a scene from the Great Fire of London.

The memorials include sculptures by Gilbert Bayes. Bayes was a key figure in the war memorial movement that started after the First World War. He produced sculpture for Lloyd's bank, who originally funded some of the memorials in the hall. The memorial, designed specifically to commemorate the Brigade's loss of life during the Second World War, is a smaller version of the National Firefighters Memorial at St Paul's Cathedral. This was created by John W Mills and depicts three firefighters, cast in bronze, engaged in firefighting duties.



6 CONCLUSION



This Outline Exhibition and Interpretation Plan is just the start of the development of the museum's story. The plan is subject to the testing of ideas, piloting of plans and talking to all of the museum's audiences to ensure we are telling the story of the history of the fire service in London in a way that is relevant, exciting and interesting to all our visitors.



Museum

LONDON FIRE BRIGADE

LFB Museum Update

Summary

This paper provides an update on the London Fire Brigade Museum, including:

- a summary of activity in 2018 at the Pop-up Museum
- a summary of collection care
- an update on the future museum

Pop-up Museum

1. The LFB Pop-up Museum, located at The Workshop, Lambeth has been visited by over 47,000 people since opening. The exhibition explores the history of the Brigade in Lambeth, beginning with the tragic Albert Embankment fire of 1918, reflecting on events during the Second World War and concluding with a spotlight on post war progress. The paragraphs below outline some of the key activities in the museum this year.

Schools

2. For the academic year 2018/2019 the LFB Pop-up Museum has continued its highly successful Key Stage 1 formal educational programme. The interactive Great Fire of London sessions, included a story by a professional actor, handling of historical objects and fire safety activities.
3. To encourage more schools to visit from our local community we offered free places for schools located in the borough of Lambeth. This has encouraged over 250 visitors from Lambeth schools during the autumn term.
4. The feedback about the sessions was extremely positive and the museum is already fully booked for the spring term 2019.

Children

'Thank you for inviting us to your lovely museum. We learnt to stay away from fire'

'I will recommend to my sister the museum it was amazing because it was cool and exciting'

'I really liked listening to the storyteller because she was very good at loud voices and low voices'

'I enjoyed seeing the beautiful mark that if you had paid money for the firefighters...they would put out your fire for you'

'It was amazing because it had loads of exciting activities, learnt a lot about the Great Fire of London'

Teachers

'(We) had a fantastic time! We used the trip as a further learning opportunity back in the classroom'

'They loved dressing up'

'They loved the participation in the storytelling session and handling artefacts too'

5. In 2018 over 1100 people visited the Pop-up Museum as part of an organised school session. All teachers were asked to provide feedback about their thoughts for the school facilities at the new museum and what our new educational programme should include.

Family events

6. A large demographic of the museum's visitors are family groups. We have hosted nine family days throughout the school holidays and over 600 visitors attended these events.
7. We used photo layering and green screen technology to superimpose contemporary photographs onto historical images, encouraging visual learning, co-working between families and prompting discussion about the concept of old and new. These activities have been blended with traditional learning methods including 'make and take'.



Visitors taking part in activities at our family events

London History Day

8. The 31 May marks London History Day and the Pop-up Museum hosted a special event for visitors of all ages to come and explore our history. The event celebrated LFB's history from the Great Fire of London to the present day. Visitors of all ages were able to watch storytelling performances by Samuel Pepys that transported them back to 1666, took part in arts and crafts activities all about the Great Fire of London and dressed up in historic and current LFB uniforms.
9. Fire safety advisors and LFB education officers were on hand to provide the latest fire safety advice, showing how hard London Fire Brigade works to stop the Great Fire of London from happening again. Lots of visitors got involved with making a cardboard model representing London in 1666. We had help creating the Tudor houses showing how close they were built together, their thatched roofs and how the top floors extended over the street, all causing the fire to spread so quickly. The model also features St Paul's Cathedral, which was burnt down in the fire alongside the River Thames. The finished model is currently on display at our Pop-up Museum.
10. Over 300 people participated in the event.



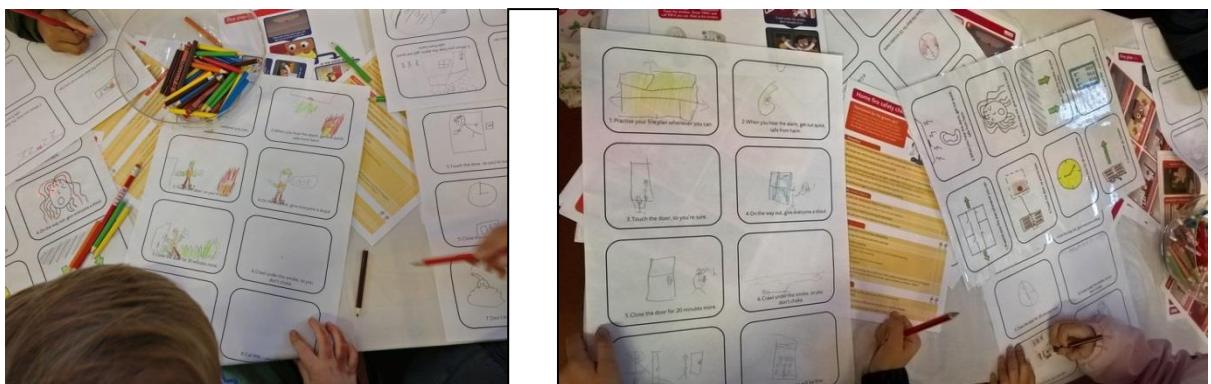
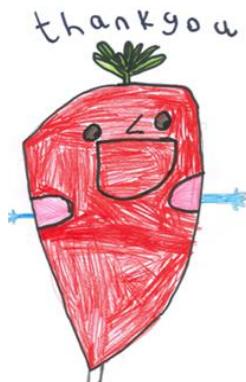
Great Fire of London model created by our visitors

Family Learning Festival 2018

11. The national Family Learning Festival takes place across the UK every year in October. This year the Pop-up Museum was involved in celebrating learning as a family. The theme was 'Try it here and take it home'. The Pop-up Museum supported the festival by encouraging families to learn about the history of the Brigade, giving them the opportunity to handle museum objects. They could also make their own fire safety plan and take it home to try. Over 150 people participated including the Old Oak Community and Children's Centre.

I just wanted to say from myself, children and the staff, thank you for being so accommodating when our group came to visit last week Wednesday. The children really enjoyed the workshops and learned a lot. Hopefully we can visit you again sometime soon!

Lydia & the Old Oak children



Fire safety plans made by our visitors

Albert Embankment Fire 100th anniversary

12. The Albert Embankment Fire occurred on 30 January 1918. The fire, which broke out in the early hours of the morning at a cattle food manufacturers on Albert Embankment, is

remembered as one of the darkest incidents in the history of London Fire Brigade. Whilst not a particularly big blaze, conditions were difficult due to dense fog and heavy smoke.

13. The Brigade commemorated the one hundred year anniversary of the fire at Albert Embankment, that resulted in the greatest single loss of firefighters during peacetime. Seven white roses were laid to remember the seven firefighters who lost their lives by families of the firefighters and representatives from Lambeth Fire Station.



The Albert Embankment service at the Memorial Hall and flowers being laid.

14. The service included readings that were taken from the museum's archives and comprised of a collection of poems, contemporary to the fire as well as a letter of condolence, from 1918, to one of the firefighter's widows.

Firefighters Memorial Day

15. Friday 4 May marked this year's Firefighters Memorial Day. To commemorate the event, the Memorial Hall at 8 Albert Embankment was opened to members of the public. The museum curators were on hand to discuss the plans for the new London Fire Brigade Museum as well as representatives from U+I Group PLC. There was also an opportunity for visitors to ask questions and share ideas about the project.

Immortalised: the people loved, left and lost in our landscape

16. Immortalised was a free exhibition at The Workshop hosted by Historic England and ran from 30 August – 16 September 2018. Immortalised explored the way people and events have been commemorated in England, by the statues, the plaques, shrines and murals that mark heroic, quirky, inspirational and challenging lives. The exhibition featured a number of LFB memorials, including images of Fireman's Corner at Highgate Cemetery, of Colin Townsley's empty peg at Soho Fire Station and of the Memorial Hall.
17. As part of the series of events to accompany Historic England's Immortalised exhibition, the museum opened the Memorial Hall at 8 Albert Embankment for members of the public to visit, learn about the history of the Memorial Hall, alongside lots of hands-on activities for families.
18. The Memorial Hall also hosted a special visit from Members of Parliament, London Assembly Members and representatives from the House of Lords as part of Historic England's Parliamentary tour. Visitors were provided with an introduction by the curator about the history of the Memorial Hall and about future plans for the site.

Lambeth Heritage Festival

19. As part of Lambeth Heritage Festival, throughout September, the Pop-up Museum hosted a photography exhibition about the history of the Brigade in Lambeth. The images illustrated London Fire Brigade's special relationship with Lambeth through tragedy, conflict and celebrations.
20. The exhibition was viewed by over 2,000 visitors.

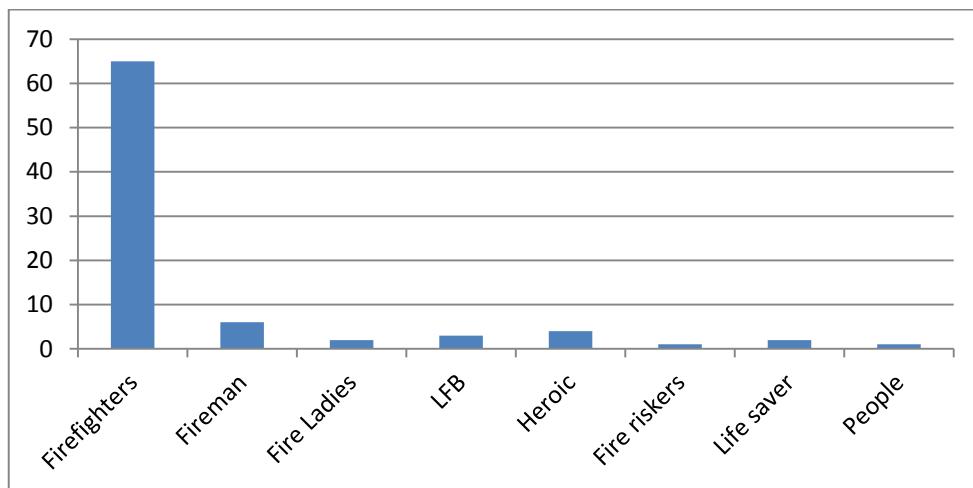
Safer Together

21. The Pop-up Museum has been promoting the Brigade's Safer Together inclusion strategy, using the space to host events, encouraging new visitors to the museum and involving the museum in wider initiatives.
22. In March the Pop-up Museum hosted a photography exhibition, produced by the museum's curators, illustrating how women have been involved in the fire service from the 18th century until present day. It gave visitors the chance to learn about the women that contributed towards the work of the earliest fire brigades, to hear the experiences of firewomen from the Second World War and find out how 'everyone can bring something different to the role'.
23. The exhibition ran from 8 – 30 March and was seen by over 2,000 visitors.

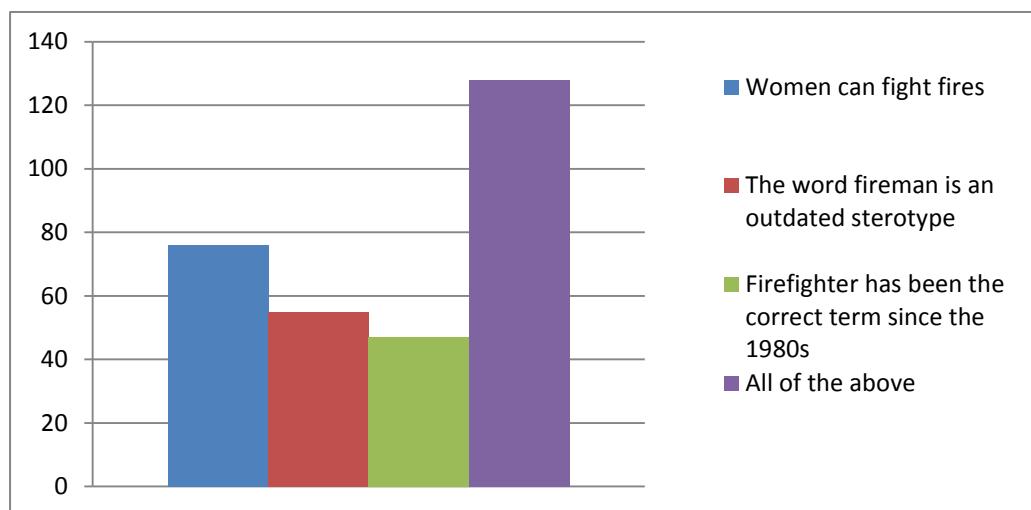


Photography exhibition at the Pop-up Museum

24. One of the museum's curators participated in a Facebook Live discussion about women in the Brigade, sharing information about the history of women in the fire service. This received 16,686 views, 29 shares, 220 likes, 24 loves and 72 comments.
25. The museum has also conducted consultations with visitors with regard to the #firefightingsexism campaign, to monitor how the message are being received by members of the public.



In 2018 what do we call people who fight fires?



LFB uses the term firefighter. Why?

26. The HOPEWALK campaign led by PAPYRUS, the national charity dedicated to the prevention of young suicide, is a month of sponsored walks taking place across the UK throughout the month of October. This year's walk took place on Wednesday, 24 October. It started at Brigade headquarters at Union Street and finished at the Pop-Up Museum in Lambeth.

New staff induction

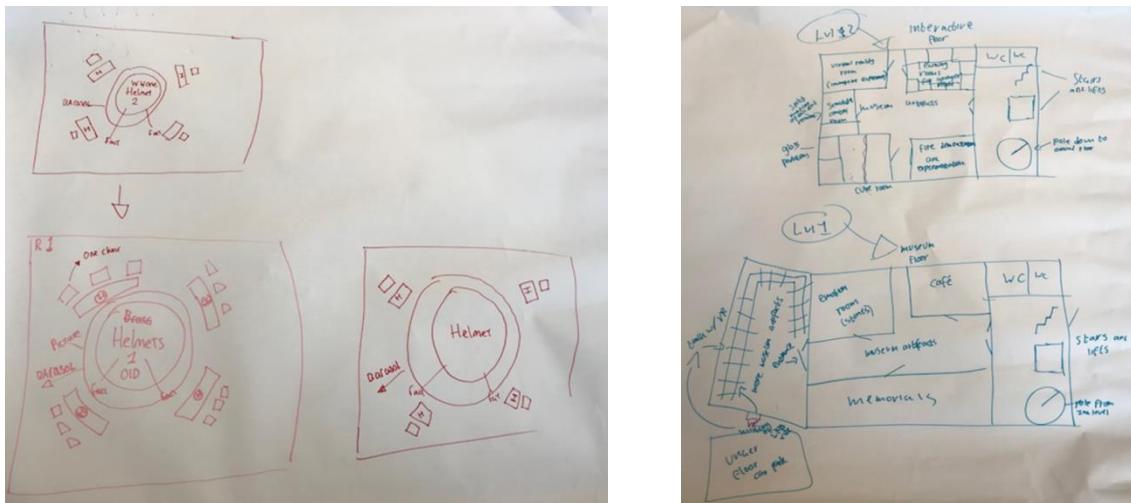
27. The museum has produced a short video 'the history of the LFB in 5 minutes' to provide all new starters with an introduction to the Brigade's history. The video uses the museum's collection and archives and also provides information about the new museum and the progress being made. This has been very well received and will be updated in 2019 to reflect the new PPE.

Youth board

28. In February 2018 the Pop-up Museum hosted a meeting of the Brigade's Youth Board. The board is comprised of young people that are graduate Fire Cadets, the Lynk Up Crew (Mayor's young people's group), schools around London and other uniformed groups (Sea Cadets, St John's Ambulance etc). The meeting aimed to provide the Youth Board with a brief introduction

to the Brigade's history. The teenagers were engaged with the museum's collection by providing a handling session with objects, including information about preventative conservation and issues associated with caring for a living museum collection.

29. The Youth Board were tasked with working together as a team on a creative and imaginative project to devise their own plans for the new museum's exhibition, considering audiences and the collection.



Exhibition plans created by the Youth Board

30. This enabled the museum to communicate with teenagers, a hard to reach audience and discover what they envisage for a new museum and how they would interpret the collection for a range of visitors.

Museum's collection

31. With the closure of the museum in 2015, a select amount of museum objects were displayed at the Pop-up Museum. Due to the adverse weather conditions experienced this year and the nature of the building construction, these items have now been removed for their protection. The art installation of equipment stowed on a modern fire engine remains in situ.
32. In the summer of 2016 the museum collection was placed into long-term storage for a five year period, awaiting the redevelopment of the new museum. The fire engine collection is stored at Premier Workplace Services in north London and the rest of the collections is stored at Bishoptonmove in east London.
33. The museum curators have been working closely with the Brigade's heritage team to ensure local stations are aware of the museum's collection being stored at these premises in case of an incident. Bishoptonmove have been inspected and have received Level 1, Broadly Compliant. We are awaiting the results of Premier Workplace Service's inspection.
34. The museum curators visited the storage facilities in January with our consultant conservator, and followed up any outstanding concerns in June. All visits are documented and photographs are taken to accurately record and monitor the condition of the collection.

35. The museum curators have also been working with the Brigade's heritage team to create a Salvage Plan for those items of the collection that are stored at Union Street. This provides information for first attending crews with regards to the initial recovery process to the long term storage and care of those objects.
36. This year the insurance of the museum's collection was reviewed, which occurs every five years. A selection of objects were assessed by an art valuer and the museum curators amalgamated the data onto our collections register. As part of the process the curators rationalised and enriched the object records.

New museum update

37. The museum have tendered for a fundraiser to apply for a Heritage Lottery Fund grant and to create a sponsorship programme for the new museum. This will help to fund the exhibition design and activities of the new museum.
38. Heritage Bureau was appointed on 1 November 2018 and the museum curators have been working closely with their representative, Jane Stancliffe, to have our HLF application ready to apply once the new scheme is confirmed in Spring 2019.
39. The museum will also be tendering for a suitably qualified and experienced project manager with considerable knowledge and expertise in the project management of a major museum and other cultural sector projects. The project manager will work closely with the fundraiser and will also be responsible for appointing suitable contractors for the design and fit-out , whilst ensuring business systems are in place for the successful running of a new museum.

List of Appendices to this report:

1. Programme of LFB Museum events January 2018 – December 2018
2. 2018 infographic

Programme of LFB Museum events January 2018 – December 2018

Events	Date	Notes	Approx. number of visitors
Albert Embankment commemoration service	Tuesday 30 January	A memorial service was held at the Brigade's Memorial Hall.	75
Family events	Schools holidays	Family focused activities.	623
Firefighters Memorial Day	Friday 4 May	The opening of the Brigade's Memorial Hall to commemorate Firefighters Memorial Day.	35
International Women's Day	Thursday 8 March	Photography exhibition illustrating the history of women in LFB.	2129
Schools	School term time	Great Fire of London storytelling sessions with interactive workshops using a variety of objects from the last 350 years to show how firefighting has changed.	1130 (914 children and 216 accompanying adults)
London History Day	Thursday 31 May	Creative activities as part of Historic England's annual London History Day.	327
Immortalised exhibition (Memorial Hall)	Friday 31 August	The opening of the Brigade's Memorial Hall as part of Historic England's Immortalised exhibition.	33
Immortalised exhibition (parliamentary tour)	Wednesday 12 September	A curator led tour of the Brigade's Memorial Hall.	50
Lambeth Heritage Festival	September	Photography exhibition illustrating the history of Brigade in Lambeth.	2923
Hopewalk	Wednesday 24 October	A walk led by the charity PAPYRUS.	25

Family Learning Festival 2018	Wednesday 24 October	Creative activities as part of October's Family Learning Festival.	158
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Number of visitors to the LFB Pop-up Museum over

47,000

and counting ...

In 2018
this included ...



1,201 Special
events visitors



1,130 School children



1,108 Families

Did you know in 2018 we had ...

16,686

views of our first ever
Facebook Live Stream

2,129

visitors to our
International Women's Day
photography exhibition

158

visitors make a fire
escape plan at our Family
Learning Festival

5.5

hours to build our
scale model of the
Great Fire of London

7 Holbein Place
London SW1W 8NR

Telephone
020 7591 6000

Textphone
020 7591 6255

Website
www.heritagefund.org.uk



09 September 2019

Our Ref: OL-18-06299

Jane Stern
Museum Curator
London Fire Commissioner
169 Union Street
London
SE1 0EG

Dear Jane

The London Fire Brigade Museum Safely Home

Congratulations, your Application has now been assessed, and I am pleased to confirm that we will offer you a Development Grant of up to £200,000.00 (two hundred thousand pounds), 56% of the total approved Development work cost of £360,024.00, towards the Development Phase of the above Project which is set out in the Approved Purposes in part 1 of this letter.

The percentage above is known as your Grant Percentage. As your Approved Project Costs include non-cash contributions and/or volunteer time, we have also calculated the percentage of cash that we will be contributing towards the Project. We describe this as the Payment Percentage and for your Project this will be 65%. More information on this can be found within the Receiving a Grant guidance.

Part 1 of this letter deals with the legal aspects of the Development Grant that we are offering.

Part 2 of this letter sets out how we will work with you during the Development phase of your Project and what you need to do to develop your Delivery Phase Application.

Part 3 of this letter advises you on the next steps.

Part 1 – The Legal Section

Project Reference Number: OL-18-06299

Grant Contract – made up of:

- *Grant Notification Letter;*
- *Standard Terms of Grant;*
- *Any Additional Grant Conditions;* and
- *Signed Permission to Start Form.*

Grant Amount Awarded: £200,000.00

Grantee name and address:

London Fire Commissioner of
169 Union Street LONDON SE1 0LL.

Approved Purposes

You will need to deliver your Project in line with the proposals set out in your Application. We will monitor your progress against the following Approved Purposes which we agreed to support:

Approved Purposes

- Production of all delivery round application requirements as detailed in application guidance.

Approved Project Costs

The attached Appendix 1 sets out the Approved Project Costs to which the National Lottery Heritage Fund has agreed to contribute, along with any partnership funding.

If you spend less on your Project than the Approved Project Costs, we will reduce the final Grant payment. The amount will be in proportion to our Grant contribution.

Standard Terms of Grant

We will pay you the Grant subject to you complying with:

- the Standard Terms of Grant set out in Appendix 2;
- the Additional Grant Conditions set out below; and
- the conditions and requirements set out in the document entitled Receiving a Grant.

Additional Grant Conditions

In addition to our Standard Terms of Grant you must observe the following Additional Grant Conditions in respect of the Development Phase of your Project: **None**

Grant Expiry Date

You must complete the Approved Purposes of your Development Phase and submit your Completion Report and Final Payment Request form and Evaluation Report by 1st September 2021.

Term of the Grant Contract

The Development Grant Contract will last for two years from the date of this letter.

The following documents define the Project for which the Grant is offered:

1. This letter;
2. Your Application dated 28 May 2019; and
3. Documents submitted by you in support of your Application including all correspondence we have sent you and all correspondence we have received from you.

Withdrawal of the Grant

We may withdraw the Grant if:

- You have already started work on the Development Phase of your Project before we have given you our permission to do so;
- You do not start work on your Project within six months of the date of this letter;
- Your Project does not pass the Development Phase Review. If your Project is rejected at this point we will withdraw the remainder of the Development Grant;
- If the Grant Expiry Date has passed or the Development Phase exceeds the two years, and we do not consider that a convincing case has been made for an extension.

Part 2 – Your Development Phase

What does a Development Grant mean?

A Development Grant means that we believe that your Project has potential to deliver high-quality Outcomes and value for Lottery players' money. Your Application will have been in competition with other supportable projects, so a Development Grant is recognition that we value your proposals and want to have the opportunity to assess them in detail in your Delivery Phase Application.

A Development Grant does not guarantee that you will receive a Delivery Grant. We receive more requests for Delivery Grants than we can support and will only be able to fund the strongest high quality bids so your Delivery Phase Application will still be in competition for funding. The total costs of your Project may change during your Development Phase, but if there is any significant increase in your grant request in the Delivery Phase Application this may have an impact on our judgement of the value for money your Project offers.

Your Project's Development Phase

You will need to develop your Project in line with the proposals set out in your Application and the key points to be addressed during the Development Phase set out below. We will contact you shortly to arrange a start-up discussion for your Development Phase, where we will agree a timetable for progress reporting, grant payment requests and the likely submission of your Delivery Phase Application. More information on this can be found within the Receiving a Grant guidance.

The deadline for us receiving your *Delivery Phase Application* is 9th September 2021.
If we have not received your full Delivery Phase Application by then, your Development Phase will have lapsed and you will need to start a new Development Phase Application if you wish us to consider your Project again.

Development Phase Review

The key points that need to be addressed in the working up of a Delivery Phase Application are:

- Activity plan or area action plan
- Project timetable
- Cash flow for the project
- Income and spending forecasts for five years following completion
- Project management structure
- Spreadsheet detailing the cost breakdown
- Briefs for internally and externally commissioned work
- Job descriptions for the delivery phase
- Business plan (updated)
- Images
- Flow-chart summarising decision-making for 3rd party grants (if applicable)
- Management and maintenance plan
- Design specification
- Interpretation plan
- Fully developed conservation plan (if applicable)

and such other requirements as may be notified to you during the Development Phase, including:

- an update on the status of all permissions required to undertake the project
- submission of the lease for the Museum, meeting Fund requirements. If a Delivery phase grant is awarded we would require that a Restriction is registered against the new leasehold title
- the status of all funding required to deliver the project
- our grant lawyer advises that you consider if the project has any implications for State Aid

During the Development Phase we will ask you to report on progress against these and on how you are doing in preparing the documents that you need for your Delivery Phase Application. This will help us to understand how well your plans are advancing and alert us to any issues affecting the timing of your Delivery Phase Application submission.

We will undertake a formal review of your progress when you have developed outline costs, which is known as a Development Phase Review. This will usually be when your outline proposals are ready and the timing of the review will be discussed at your start-up meeting.

Following this review, we will normally ask you to continue developing your Project for the Delivery Phase Application. If we raise serious concerns about the viability of your Project, if it has changed significantly in terms of the Outcomes and Approved Purposes, or if your costs and grant request have increased significantly and we consider they no longer represent value for money, we may fail your Development Phase Review. If you fail your Development Phase Review you will not be able to proceed with your Project or submit a Delivery Phase Application.

Part 3 – Next Steps

Delivering your Project

You should now carefully read the following related documents:

- *Receiving a Grant*
- Appendix 2: *Standard Terms of Grant*

You are required to:

1. obtain our *Permission to Start the Project*;
2. submit *Progress Reports* at intervals agreed at *Permission to Start*;
3. request your *Grant*;
4. provide a *Completion Report and Final Payment Request* form and an *Evaluation Report* when you have finished your *Project*; and
5. procure goods, works and services in accordance with the *Receiving a Grant* guidance.

Obtaining Permission to Start your Project

We will only give you our *Permission to Start* when certain pre-conditions, defined in the *Receiving a Grant* guidance, have been satisfied. The forms that you will need for requesting *Permission to Start*, requesting your *Grant*, reporting on your progress and providing your *Completion Report and Final Payment Request* form should be accessed and submitted via your online account, in the same way that you submitted your *Application*. You will need to submit your *Permission to Start Form* within **six** months of the date of this letter.

For us to pay your *Grant* by bank transfer (BACS), we need to see a copy of a recent bank statement (within the last three months), or a cheque a paying-in slip for the relevant account, showing the bank's name and address.

Please note that your *Permission to Start Form* will be released to your online account within 5 working days of this letter. Please contact your case officer Bridget Keegan, if you need to access the form any earlier than this.

Bridget Keegan
Senior Investment Manager
Direct Line: 0207 591 6192

7 Holbein Place
London SW1W 8NR

Telephone
020 7591 6000

Textphone
020 7591 6255

Website
www.heritagefund.org.uk



Email: bridget.keegan@heritagefund.org.uk

Join the discussion about grants and heritage projects

Did you know that we have a discussion forum to connect people working on projects? It's an informal place to:

- Ask questions and share learnings.
- Network with people who have applied for, or are thinking of applying for, a grant.
- Talk to heritage professionals.

Register [online here](#) and join in the discussions. If you have any questions, contact enquire@heritagefund.org.uk.

We wish you every success with your Project. Please contact Bridget Keegan if you have any queries arising from this letter.

Yours sincerely

A handwritten signature in black ink that reads 'Bridget Keegan'.

Bridget Keegan
Senior Investment Manager for London and South Area

Appendix 1 – Approved Project Costs

a) Development Phase costs

Development costs

Cost Heading	Description	Cost	Vat	Total
		£	£	£
Professional Fees	Exhibition (44,772), QS (12,500); Lighting/Electrical (15,000); M&E (20,000); Access (10,000); BREEAM, BIM, Fire, BISRIA (20,000) Project Manager (39,000)	161,272	0	161,272
New staff costs	Backfill F/T Museum Assistant inc on costs - 12 months	40,000	0	40,000
Recruitment	In house	0	0	0
Opening-up works / Surveys		0	0	0
Capacity Building Activity	Staff and Volunteer training - evaluation, audience development, research	3,000	0	3,000
Other costs (development-phase)	Business Plan (12,000); Interpretation/Object (8,000); M&M Plan (5,000); Conservation/Coll Plan(8,000); Activity Plan (30,000); Digital (3,000) volunteer expenses/ uniform (3,000)	69,000	0	69,000
Full Cost Recovery	N/A	0	0	0
Contingency	At 10%	32,752	0	32,752
Non-cash contributions	Architect/Pilbrow	24,000	0	24,000
Volunteer time	Volunteers £150 per day - 100 working days to support development	30,000	0	30,000
Total Costs		360,024	0	360,024

b) Development Phase income

Development income

Income Heading	Description	Secured	Total (£)
Own reserves		Yes	106,024
Non-cash contributions	Architect/Pilbrow	Yes	24,000
Volunteer time		Yes	30,000
Grant			200,000
Total Income			360,024

c) Delivery Phase costs

Capital costs

Cost Heading	Description	Cost	Vat	Total
		£	£	£
Preliminary works (e.g scaffolding, preliminaries, pre-construction)	At 15% of construction cost	303,675	0	303,675

Cost Heading	Description	Cost	Vat	Total
		£	£	£
archaeology)				
Repair and conservation work	Memorial Hall (14,600); Object conservation and cleaning (27,500); painting restoration (25,000)	67,100	0	67,100
Other capital work	Permanent Galleries and Exhibition (1,261,400); New temporary galleries (178,500); Internal to Secondary and Back of House (280,925); racking and storage (100,000); Signage (40,000)	1,860,825	0	1,860,825
Digital outputs	ADLIB Database (2,300); environmental monitoring equipment (3,000); website enhancements/platforms (25,000); online visual stores (10,000); audio guide (15,000)	55,300	0	55,300
Equipment and materials (capital)	Collections (15,000); Office/staff/volunteers/toilets (25,000); Events, chairs, AV, lectern (25,000); IT infrastructure, security, tels (60,000)	125,000	0	125,000
Other costs (capital)	Fit out reception, ticketing, shop	60,000	0	60,000
Professional fees relating to any of the above (capital)	PM (104,000); Architect (30,000); Exhibition Designer (83,148); QS (37,500); Lighting (10,000); M&E (60,000); BREEAM/BIM/FIRE/BISRIA (20,000) Photographer (8,450)\	353,098	0	353,098
Total Costs		2,824,998	0	2,824,998

Activity costs

Cost Heading	Description	Cost	Vat	Total
		£	£	£
New staff costs	FT Head of Education and Programmes, a FT Front of House Manager and a FT Visitor Services/ Operation @ 40k for 2 years incl. on costs	240,000	0	240,000
Training for staff	Induction and training, change management. Consultation and Evaluation Board	3,000	0	3,000
Paid training placements	Museum Apprenticeships x 2 - documentation assistant and education assistant inc on costs - 24 months	120,000	0	120,000
Training for volunteers	Oral History photography; database/cataloguing; object; cleaning/handling/conservation; environmental monitoring; research; digital	15,000	0	15,000
Travel and expense s for staff	Guests and workshop facilitators	5,000	0	5,000
Travel and expense s for		30,000	0	30,000

7 Holbein Place
London SW1W 8NR

Telephone
020 7591 6000

Textphone
020 7591 6255

Website
www.heritagefund.org.uk



Cost Heading	Description	Cost	Vat	Total
		£	£	£
volunteers				
Equipment and materials (activity)	Photography/Oral History(10,000);resources:education, costumes,loan boxes,teachers pack, SEN materials (20,000),fire antiques roadshow (500); yoga (100); young people(1,300), fire/opendays(1,000)	32,900	0	32,900
Event costs		7,100	0	7,100
Professional fees relating to any of the above (activity)	Call in specialist consultants	6,280	0	6,280
Other costs (activity)	Hardhat/exhibitions/talks(6,000);VolunteerPlan(2,000);Cadets(1,350);YoungCurators(3,000); RevolvingFireEngine(2,500);SliceaFireEngine(15,000); Talks,lectures,events(1,200).	31,050	0	31,050
Total Costs		490,330	0	490,330

Other costs

Cost Heading	Description	Cost	Vat	Total
		£	£	£
Recruitment	In house cost	0	0	0
Publicity and promotion	Marketing for events programme (3,550); Marketing @5% of expected Year 1 income plus cost of community launch event (25,000)	28,550	0	28,550
Evaluation	All users, learning, events	35,000	0	35,000
Other costs		0	0	0
Contingency	Capital 10% (285,000); 5% Activity (41,000);) 5% Other (3,100)	329,100	0	329,100
Inflation	Capital and other: BCIS Forecast from 2Q2019 (330) to 3Q2022 (384) = 16% (5% per annum) Considered high - allow 2.5% per annum = 7.7%	255,800	0	255,800
Non-cash contributions	Pilbrow services (£50k less £24k Dev stage = £26k)	26,000	0	26,000
Volunteer time	Volunteers £150 per day - assume 5 volunteers per day for 360 days (£11,250) x 3 years	101,250	0	101,250
Total Costs		775,700	0	775,700

d) Delivery Phase income

Delivery income

Income Heading	Description	Secured	Total (£)
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7 Holbein Place
London SW1W 8NR

Telephone
020 7591 6000

Textphone
020 7591 6255

Website
www.heritagefund.org.uk



Income Heading	Description	Secured	Total (£)
Private donation - Trusts/Charities/Foundations		No	150,000
Commercial/business		No	150,000
Own reserves		Yes	1,593,976
Other fundraising		No	369,802
Non-cash contributions	Pilbrow contribution	Yes	26,000
Volunteer time		Yes	101,250
Grant			1,700,000
Total Income			4,091,028

Appendix 2: Standard Terms of Grant

National Lottery Grants for Heritage

Standard Terms for Development Grants - £250,000 to £5 million

Definitions:

'we', 'us', 'our' – the Trustees of the National Heritage Memorial Fund (who administer the National Lottery Heritage Fund).

'you', 'your' – the organisation(s) awarded the *Grant* as set out in the *Grant Notification Letter* and any organisation which agrees to be joint grantee and to comply with the *Grant Contract*.

Additional Grant Conditions – any additional grant conditions set out in the *Grant Notification Letter*.

Application – your completed *Application* form and any documents or information you send us to support your request for the *Development Phase* of the *Project*.

Approved Purposes – the *Approved Purposes* summarise the *Project* described in your *Application* which comprises the *Development Phase*.

Approved Usage – how you said you would use the product of the *Development Phase* to further the *Project* to the point of submission of your *Delivery Phase Application* (allowing for any changes that we may have agreed up to the release of any of the *Grant*).

Development Phase – the *Approved Purposes* involved in progressing the *Project* to the point of submission of your *Delivery Phase Application*, including the production of designs, plans, and other documents.

Development Phase Review – formal review of the progress of the *Development Phase*.

Delivery Phase – the implementation of the capital and/or activity phase of the *Project*.

Delivery Phase Application – your application for grant funding for the *Delivery Phase* of the *Project*.

Digital Outputs – all material with heritage content created in or copied into a digital format by or for you in connection with the *Project*.

Evaluation Report – the report you must send us before we pay the last 10% of the *Grant* telling the story of the *Project*, its achievements and lessons learned.

Grant – the amount set out in the *Grant Notification Letter* for the *Development Phase*.

Grant Contract – made up of the

- *Grant Notification Letter*;
- *Standard Terms of Grant*;
- *Any Additional Grant Conditions*; and
- *Signed Permission to Start Form*.

Grant Expiry Date – the date by which you must complete the *Approved Purposes* as set out in the *Grant Notification Letter*.

Grant Notification Letter – our letter confirming our *Grant* to you for the *Development Phase*.

Other guidance – all other guidance relevant to the *Project* on our website including:

Activity plan or Area action plan
Conservation Plan Guidance
Evaluation Guidance
Good Practice Guidance
Management and Maintenance Plan Guidance
Procurement Guidance
Understanding your Heritage
Viability and Development Appraisal Guidance

Outcomes - we describe the difference we want to make with our funding through a set of nine *Outcomes*. *Outcomes* are changes, impacts or benefits that happen as a direct result of the *Project*. All of the projects we fund will achieve one or more of these *Outcomes*.

Permission to Start Form – the form you submit to us requesting permission to start the *Project*.

Permission to Start – our written confirmation that you may start the *Project*.

Programme Application Guidance – the document setting out the scope of the programme and how to apply.

Project – the purposes we have approved as set out in the *Application* (taking account of any changes we and you have agreed in writing up to the date of our decision to award you the *Grant* and any changes that we tell you about in the *Grant Notification Letter*). These purposes are sometimes described as *Approved Purposes* and include you getting and using partnership funding as set out in the *Application* and how you said you would use the *Property* (if any).

Project Completion Date – the date of the letter we send you letting you know that the *Project* is recorded as complete.

Property – any property that you buy, create, receive or restore, or property that is otherwise funded by the *Grant* including *Digital Outputs*, intellectual property rights and any documents that you produce or order as part of the *Project*.

Receiving a Grant – the guidance we publish to explain how we will pay the *Grant*, monitor the *Project* and agree changes to the *Grant*.

Standard Terms of Grant – the standard terms set out herein.

Term of the Grant Contract – means the duration of the *Grant Contract* set out in the *Grant Notification Letter*.

Achieving the Approved Purposes

1. You must use the *Grant* only for the *Approved Purposes*, unless you get our approval beforehand.
2. You must not start work to achieve the *Approved Purposes* before *Permission to Start*.
3. You must achieve the *Approved Purposes* and make your final *Grant* drawdown by the *Grant Expiry Date*.
4. You must use the product of the *Development Phase* only for the *Approved Usage* during the *Term of Grant Contract*.
5. As well as these *Standard Terms of Grant*, you must follow the *Additional Grant Conditions* (if any) set out in the *Grant Notification Letter*, address any issues we identify in the course of monitoring, and meet the requirements set out in the *Programme Application Guidance, Receiving a Grant*, the guidance we have about acknowledging your grant on our website, and any other guidance published on our website which is relevant to the *Project*.
6. You must carry out the *Approved Purposes* in line with current best practice in your area of heritage and to a standard that is appropriate to a project of importance to the national heritage. You must follow all legislation and regulations that apply.
7. You acknowledge that the *Grant* comes from public funds and you will not use the

Grant in a way that constitutes unapprovable State Aid. In the event that it is deemed to be unapprovable State Aid, then you will repay the entire *Grant* immediately.

Project monitoring

8. You must give us any progress reports, financial or other information and records we may need from time to time on the *Grant*, the *Property* (if any), the *Approved Purposes* (and achieving them) and the *Approved Usage*.
9. You must allow us (or anyone we authorise) to have any access we may need to:
 - a. inspect the *Property* and any work to it;
 - b. monitor the conduct and progress of the *Approved Purposes*; and
 - c. monitor the *Approved Usage*.

In these cases we will give you notice. You will report on the progress of the *Project* at times agreed with us.

10. We may ask you to provide proof that you have taken action to reduce the risk of fraud. We may ask you to let us examine your accounting processes and procedures to check the effectiveness of anti-fraud measures.
11. We will monitor the progress of the *Project* and will carry out checks during, at and after the end of the *Project* to confirm that it is delivering the outcomes expected. If we (or anyone we authorise) make any recommendations on the matters set out in paragraph 9, you must take those recommendations into account when meeting your obligations to us.
12. You must take appropriate steps to monitor your own success in achieving the *Approved Purposes* and in using the product of the *Development Phase* for the *Approved Usage*. On completing the *Project*, you must submit your *Evaluation Report* before we will release the final *Grant* payment.

Procurement

13. Before you start any phase of the work needed to achieve the *Approved Purposes*, you must put in place all necessary contracts with appropriately qualified contractors

and professional advisers to allow you to finish that phase of the work. Building contracts must contain a clause which allows you to retain part of the contractors' fees on practical completion of the works. If you want any contracts to be on different terms, you must get our approval beforehand.

14. If the *Approved Purposes* involve buying goods or services or getting work done, you must carry out a tendering exercise in line with the requirements set out in the *Receiving a Grant* and Procurement Guidance available on our website.

Property

15. You must keep any objects or fixtures that form part of the *Property* in a physically secure and appropriate environment.
16. You must tell us, in writing, within five working days about any significant loss or damage to the *Property*.
17. You must arrange for the general public to have appropriate access to the *Property*. You must make sure that no person is unreasonably denied access to the *Property*.

Publicity and acknowledgement

18. We may make the purpose and amount of the *Grant* public in whatever way we think fit.
19. Once we have announced the *Grant*, you must acknowledge the *Grant* publicly in line with the requirements set out in the guidelines on our website. You must meet any other acknowledgement or publicity requirements we may tell you about from time to time. Before we make any public announcement of the *Grant*, you must not issue any public statement, press release or other publicity in relation to the *Grant* or which refers to us, other than in a form we have approved beforehand.
20. You must also provide us with digital images in electronic format of the *Project* or hard-copy photographs or transparencies. You give us the right to use those images you provide us with at any time, including putting them into a digital format and altering them. You must get all the permissions required for you and us to make use of them before you use them or send them to us.

Digital outputs

21. You agree to:

- a. grant us a non-exclusive, royalty free licence to use, copy, keep and disseminate the *Digital Outputs* as we see fit and to grant sub-licences of the same kind for the Term of the Grant Contract;
- b. obtain and maintain in force all authorisations of any kind required for you to use, copy, keep and disseminate the *Digital Outputs* and to grant such licence to us;
- c. contract to the effect that any creation by you or on your behalf of material which forms *Digital Outputs* is undertaken on terms that either the copyright in the digital material is assigned to you or that the copyright owner may not commercially exploit it;
- d. ensure that the *Digital Outputs* are kept up-to-date, function as intended and do not become obsolete before the fifth anniversary of the completion of the *Project*;
- e. comply with these *Standard Terms of Grant* in relation to the digital files that make up the *Digital Outputs* for the period agreed in the *Grant Notification Letter*. For the avoidance of doubt, this includes ensuring that the digital files are held securely and are available on request to the public and to us;
- f. grant licences in respect of the *Digital Outputs* under the Creative Commons model licence Attribution Non-Commercial but not on other terms without our prior written consent;
- g. not otherwise exploit the *Digital Outputs* commercially without our prior written consent.

Grant payment and repayment

22. We will, up to the *Grant Expiry Date*, pay you the *Grant* or any instalment of it in line with these *Standard Terms of Grant* and the procedures explained in *Receiving a Grant* as long as:

- a. the National Lottery continues to operate under the National Lottery etc. Act

1993 (as amended from time to time), and enough funds are made available to us under the Act; and

- b. we are satisfied that you are achieving (and will continue to achieve) or have achieved the *Approved Purposes* in line with these *Standard Terms of Grant* and that you are spending the *Grant* in proportion to any other funds you receive from other sources for the *Approved Purposes*.

23. You acknowledge that the *Grant* is the total amount of funds we will provide and will not be increased as the result of you overspending or for any other reason.

24. You must repay to us immediately any *Grant* that we have paid you (and we will stop any future instalments of the *Grant*) if:

- a. you no longer operate, or you are declared bankrupt or placed into administration, receivership or liquidation;
- b. you have, in our opinion, given us fraudulent, incorrect or misleading information;
- c. you have acted negligently in any significant matter or fraudulently in connection with the *Approved Purposes* or the *Approved Usage*;
- d. any competent authority directs the repayment of the *Grant*;
- e. there is a significant change in your status;
- f. you knowingly withhold information that is relevant to the content of your *Application*;
- g. you do or fail to do anything that brings us or the National Lottery into disrepute, or which we consider for any reason puts public funds at risk, or we terminate or suspend any other grant we have given you;
- h. you fail to make good progress with the *Project* or are unlikely in our view to complete the *Project* or achieve the *Outcomes* agreed with us;
- i. you fail the *Development Phase Review*; or
- j. you fail to keep to any of these *Standard Terms of Grant*.

25. If you achieve the *Approved Purposes* without spending the full amount of the

Grant, you must pay back the part of the *Grant* you have not spent. We will treat you as spending the *Grant* in proportion to other funds you were due to receive from other sources for the *Approved Purposes*.

26. If you receive money in some way as a result of you not following these *Standard Terms of Grant*, you may have to pay us immediately a share of the net proceeds if that share is more than the amount we would otherwise be entitled to under paragraph 24.

General terms

27. You may not, and must not claim to, transfer the *Grant* or any rights under these *Standard Terms of Grant*.

28. You must take all steps and sign and date any documents as may be necessary to carry out your obligations under these *Standard Terms of Grant* and to give us the rights granted to us under them.

29. If there is more than one of you, any liability under these *Standard Terms of Grant* will apply to you all together and separately.

30. We may rely on any of our rights under these *Standard Terms of Grant* at any time, even if we do not always choose to do so immediately. If we decide not to rely on one right, we may still rely on any of our other rights under these *Standard Terms of Grant*.

31. If you need our approval for anything, you must write to us to ask for it. You may only rely on any approval needed under these *Standard Terms of Grant* if we (or anyone we authorise) give it to you in writing.

32. Any notice, request or other document we or you send to each other under these *Standard Terms of Grant* shall be in writing and shall be deemed to have been given if personally delivered by hand or post (first class postage pre-paid) to the address for service of the relevant party. If hand delivered all such communications shall be deemed to have been given when received (except that if received on a non-working day or after 5 pm on any working day they shall be deemed received on the next working day) and if posted all such communications shall be deemed to have been given and received on the second working day following such posting.

33. Any documents you need to send us under these *Standard Terms of Grant* are for our own purposes only. If we approve or accept any documents, this does not mean

that we have approved or accepted them for any other purpose.

34. The *Term of the Grant Contract* will last for the period set out in the *Grant Notification Letter*.

35. These *Standard Terms of Grant* cannot be enforced by anybody other than you or us.

National Lottery Heritage Fund R1 Grant Application
Project Reference Number: OL-18-06299

London Fire Brigade Museum

Attachment 2 - Detailed Budget

28-May-19

Prepared By:
Huntley Cartwright
Victoria House
Harestone Valley Road
Caterham
CR3 6HY

Project Reference: 2513

Attachment 2 - Detailed Budget

National Lottery Heritage Fund R1 Grant Application - Detailed Cost Plan

Project reference Number: OL-18-06299

2513 - London Fire Brigade Museum

7a: Development-phase costs

Cost Heading	Description	Total (£)
	Design Services to RIBA 3 or equivalent:	
Professional Fees	Architect - (Pillbrow - contribution) - see non cash contribution below	£ -
Professional Fees	Exhibition Designer	£ 44,772
Professional Fees	Quantity Surveyor	£ 12,500
Professional Fees	Lighting/Engineer	£ 15,000
Professional Fees	M&E	£ 20,000
Professional Fees	BREAM Assessor, BIM Manager, Fire Officer sign off and BISRIA advice	£ 20,000
Professional Fees	Consultation fees: Access DDA/Autism/Dementia/Older people/family friendly design	£ 10,000
Professional Fees	Technical project manager	£ 39,000
New staff	Back fill post - museum assistant - 12 months, £40k pa including employment on costs	£ 40,000
Opening up works/Surveys	N/A	£ -
Capacity Building Activity	Staff and Volunteer training - evaluation, audience development, research	£ 3,000
Recruitment	N/A internal by LFB at no cost	£ -
Other costs (development-phase)	Business Plan inc marketing/shop & online	£ 12,000
Other costs (development-phase)	Interpretation Plan/Object research	£ 8,000
Other costs (development-phase)	Management & Maintenance Plan - consultant led with input in house	£ 5,000
Other costs (development-phase)	Conservation Plan Collections inc external and internal assessment of Collections £1,250	£ 8,000
Other costs (development-phase)	Activity Plan (inc Audience Development, Consultation, Accessibility and Well being Research, Cadets, Volunteer Planning Baseline Evaluation)	£ 30,000
Other costs (development-phase)	Digital Consultant	£ 3,000
Other costs (development-phase)	Volunteer expenses/uniform: £15/day for 3 days per week for 21 months	£ 3,000
Contingency	At 10%	£ 32,752.00
Non-cash contributions	Exhibition related design services from Pilbrow	£ 24,000
Volunteer time	Volunteers £150 per day - 100 working days (£30,000) to support above development work	£ 30,000
TOTAL		£ 360,024

Attachment 2 - Detailed Budget

National Lottery Heritage Fund R1 Grant Application - Detailed Cost Plan

Project reference Number: OL-18-06299

2513 - London Fire Brigade Museum

7b: Development-phase income

Source of Funding	Description	Value
Own reserves	LFB Contribution - secured	£ 106,024
In cos		
Other fundraising		£ -
Non-cash contributions	Pillbrow Contribution - secured	£ 24,000
Volunteer Time In Kind	See analysis - secured	£ 30,000
HLF Grant Request		£ 200,000
TOTAL		£ 360,024

7c: Development-phase financial summary

Total development costs	£360,024
Total development income	£160,024
HLF Development grant request	200,000
HLF Development grant %	56%

Attachment 2 - Detailed Budget

National Lottery Heritage Fund R1 Grant Application - Detailed Cost Plan

Project reference Number: OL-18-06299

2513 - London Fire Brigade Museum

7d: Delivery Phase Capital Costs

Cost Heading	Description	Total (£)
General Contractor Preliminary Costs (e.g. supervisor, welfare, H&S, scaffolding, plant and the like)	Allowed at 15% of Construction cost	£ 303,675
Repair and conservation work	Memorial Hall Conservation Work to listed memorials	£ 14,600
Repair and conservation work	Object Cleaning and Conservation, due to long term storage, remedial work for display, props, straps and supports. Book binding.	£ 27,500
Repair and conservation work	Paintings restored, glazed and framed before display x 10 @ 2500 ea	£ 25,000
New Building Work		
Other capital Work	New permanent galleries (CAT B) and Exhibition: 371m ² @ £3400/m ²	£ 1,261,400
Other capital Work	New temporary galleries (CAT B) and Exhibition: 60m ² @ £2,975/m ²	£ 178,500
Other capital Work	New Internal construction works to Secondary and Back of House spaces (CAT B) 661m ² @ £425/m ²	£ 280,925
Other capital Work	Racking for objects (open stores), archive storage for library and paper archives (rolling racks), painting store with glass frontage	£ 100,000
Other capital Work	Signage	£ 40,000
Digital Outputs	Purchase of ADLIB (database)	£ 2,300
Digital Outputs	Environmental Monitoring Equipment	£ 3,000
Digital Outputs	Website Enhancements /Platforms	£ 25,000
Digital Outputs	Online visual stories/blockbuster trailer	£ 10,000
Digital Outputs	Audio Guide	£ 15,000
Equipment and Materials (capital)	For Collections including storage materials i.e. boxes, tissue	£ 15,000
Equipment and Materials	For Office/Staff/Volunteers/Toilets	£ 25,000
Equipment and Materials	Events - chairs, AV equipment, lectern, flip charts	£ 25,000
Equipment and Materials	IT infrastructure, FOH security and telephony	£ 60,000
Other costs	Fit out: reception/ticketing, shop etc	£ 60,000
Professional fees relating to any of the above	Architect - Estimated cost: £ 56k. Less Pilbrow non cash contribution of £26k (£50k less £24k Dev stage = £26k) = £30k. See non-cash contribution for add back	£ 30,000
Professional fees relating to any of the above	P/T Project Project manager - 2 days per week @ £500/ day for 24 months	£ 104,000
Professional fees relating to any of the above	Designer for exhibition galleries	£ 83,148
Professional fees relating to any of the above	QS -	£ 37,500
Professional fees relating to any of the above	Lighting Designer	£ 10,000
Professional fees relating to any of the above	M&E - services,	£ 60,000
Professional fees relating to any of the above	BREAM, BIM Manager, Fire Officer sign off and BISRIA advice	£ 20,000
Professional fees relating to any of the above	Specialist Heritage Photographer fees	£ 8,450
TOTAL		£ 2,824,998

Attachment 2 - Detailed Budget

National Lottery Heritage Fund R1 Grant Application - Detailed Cost Plan

Project reference Number: OL-18-06299

2513 - London Fire Brigade Museum

7e: Delivery-phase activity costs

Cost Heading	Description	Total (£)
New Staff Costs	Start up costs 3 x FT @ 40k pa for 2 years (Front of House, Visitor Services & Operations, Education & Programmes)	£ 240,000
Training for Staff	Induction and training, change management. Consultation and Evaluation Board	£ 3,000
Paid training placements	Museum Apprentices x 2 - documentation assistant and education assistant- 24 months including employment on costs	£ 120,000
Training for volunteers	Oral History photography; database/cataloguing; object; cleaning/handling/conservation;	£ 15,000
Travel and expenses for staff	Guest speakers and workshop facilitators	£ 5,000
Travel and expenses for volunteers	Travel, uniform, handbooks, online shift database; 5 volunteers @ £5/day for 360 days per annum for 3 years.	£ 30,000
Event Costs	Refreshments for visitors taking part in events	£ 7,100
Equipment and materials (activity	For Photography Projects/Oral History Project/tablets	£ 10,000
Equipment and materials (activity	Resources for education programme inc. tablets, costumes, loan boxes, teachers pack, SEN materials/handling table etc.	£ 20,000
Equipment and materials (activity	Resources for fire antiques roadshow	£ 500
Equipment and materials (activity	Resources for yoga activities	£ 100
Equipment and materials (activity	Resources for young people programme	£ 1,300
Equipment and materials (activity	Resources for fire station open days	£ 1,000
Other	Programme Pre Opening: Hard hat tours/touring exhibitions/talks	£ 6,000
Other	Programme: Volunteer Plan Implementation inc fairs and networking events	£ 2,000
Other	Programme: Cadets	£ 1,350
Other	Programme: Young Curators	£ 3,000
Other	Revolving Fire Engine Space	£ 2,500
Other	Learning and engagement: all visitors programme	£ -
Other	Slice a Fire Engine Project	£ 15,000
Other	Talks, lectures, Live Events Programme	£ 1,200
Professional fees relating to any of the above	Specialists	£ 6,280
TOTAL		£ 490,330

Attachment 2 - Detailed Budget

National Lottery Heritage Fund R1 Grant Application - Detailed Cost Plan

Project reference Number: OL-18-06299

2513 - London Fire Brigade Museum

7f: Delivery phase - other costs

Cost Heading	Description	Total (£)
Recruitment	N/A internal @ no cost	£ -
Publicity and Promotion	Marketing @5% of expected Year 1 income plus cost of community launch event	£ 25,000
Publicity and Promotion	Marketing for events programme	£ 3,550
Evaluation	All users, learning, events	£ 35,000
Other Costs		
Full Cost Recovery	N/A	£ -
Contingency	Capital works 10%	£ 285,000
Contingency	Activity 5%	£ 41,000
Contingency	Other 5%	£ 3,100
Inflation	Capital and other: BCIS Forecast from 2Q2019 (330) to 3Q2022 (384) = 16% (5% per annum) Considered high - allow 2.5% per annum = 7.7%	£ 231,300
Inflation	Activity	£ 24,500
Increased management and maintenance costs (maximum 5 years)		£ -
Non-cash contributions	Pilbrow services (£50k less £24k Dev stage = £26k)	£ 26,000
Volunteer time	Volunteers £150 per day - assume 5 volunteers per day for 360 days (£11,250) x 3 years	£ 101,250
TOTAL		£ 775,700

7d: Delivery Phase Capital Costs	£ 2,824,998
7e: Delivery-phase activity costs	£ 490,330
7f: Delivery phase - other costs	£ 775,700
Total Delivery Phase Costs	£ 4,091,028

7g: Delivery-phase income

Source of Funding	Description	Value
Private donation - trusts/charities/foundations	To be rasied	£ 150,000
Private donation - corporate		
Commercial/business	To be rasied	£ 150,000
Own Reserves	Secured	£ 1,593,976
Other fundraising	To be rasied	£ 369,802
Increased management and maintenance costs (maximum 5 years)		£ -
Non-cash contributions	Pilbrow Contribution	£ 26,000
Volunteer time	To be rasied	£ 101,250
HLF Grant request		£ 1,700,000
TOTAL		£ 4,091,028

7h: Delivery-phase financial summary

Total delivery costs	£4,091,028
Total delivery income	£2,391,028
HLF delivery-grant request	£1,700,000
HLF delivery grant %	42%

Attachment 2 - Detailed Budget

National Lottery Heritage Fund R1 Grant Application - Detailed Cost Plan
Project reference Number: OL-18-06299

2513 - London Fire Brigade Museum

Professional Fee Calculations	DESIGN FEE CALC	Cap Works:	£2,000,000			
	FEE PERCENTAGE	FEE	DEVELOPMENT	DELIVERY		
Fit Out - Fee circa 4%, for delivery stage normally about 30% of the fee. Based on a build cost of build cost c£2m = £18,000	4.0%	£ 80,000	£ 24,000	£ 56,000	Architect	
Based on gallery area of 492m2 design fees circa £260/m2 with 25% due in development phase = £32,000	£260/M2	£ 127,920	£ 44,772	£ 83,148	Exhibition Designer	
Fee circa 2.5%, for delivery stage normally about 25% of the fee. Based on a build cost of build cost c£2m = £12500	2.5%	£ 50,000	£ 12,500	£ 37,500	Quantity Surveyor	
Lump sum for lighting design			£ 15,000	£ 10,000	Lighting/Engineer	
Fee circa 2.5%, for delivery stage normally about 25% of the fee. Based on a build cost of build cost c£2m = £12500	4.0%	£ 80,000	£ 20,000	£ 60,000	M&E	
BREAM, BIM Manager, Fire Officer sign off and BISRIA advice		£ 20,000	£ 40,000		BREAM Assessor, BIM Manager, Fire Officer sign off and BISRIA advice	
		TOTAL	£ 156,272	£ 246,648		

NOTE: ARCHITECT INCLUDED IN NON-CASH CONTRIBUTION

CONSTRUCTION COSTS:						
	Permanent Galleries	Temporary Galleries	BOH spaces	Total		
Area (M2)	371	60	661	1092	Area (M2)	
£/m2 - Works	£ 3,400	£ 2,975	£ 425			
Total - Works	£ 1,261,400	£ 178,500	£ 280,925	£ 1,720,825	Total - Works	
£/m2 - Preliminaries	£ 600	£ 525	£ 75			
Total - Prelims	£ 222,600	£ 31,500	£ 49,575	£ 303,675	Total - Prelims	
TOTAL WORKS AND PRELIMINARIES	£ 1,484,000	£ 210,000	£ 330,500	£ 2,024,500	TOTAL WORKS AND PRELIMINARIES	