

Berkhamsted Heritage Network and Hub

Context, Options and Strategy
Final – November 2019

Appendices are in a separate document



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Berkhamsted Heritage Hub and Network

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Museum + Exhibition + Exhibit Design



1 Executive Summary

This report considers what might be done to improve the way enjoyment of the heritage of Berkhamsted is better shared, with a greater range of people. It was produced by a team of professionals, in consultation with a wide range of individuals and organisations in the town. **The appendices are in a separate document for ease of handling.**

1.1 Recommendations of the Project Team

Key conclusions reached by the project team were as follows.

- Berkhamsted and the area around it is affluent and family orientated. The main focus should be on engaging local families that live in and relatively close to the town. Many of these families are relative newcomers. They tend to live in the suburban area. A high percentage of residents are also retired and should play a key role in delivering and participating in hub activities. Although it does not have the potential to be in the top tier of popular tourist towns, Berkhamsted enjoys excellent transport links and its proximity to London exposes itself to many potential visitors.
- Main opportunities for attracting people from further afield are likely to be Berkhamsted Castle and a history festival of high standard.
- A well-integrated heritage offer can help draw these visitors further into the town.
- A “virtual Museum of Berkhamsted”, that is largely a product of a project to digitise the photographs in the collections and make them available on an attractive, easily accessible and well-promoted website, is the most obvious short-term project that would have significant impact. It would best be done with a high level of community engagement through the establishment of a ‘digital drop-in centre’.
- The best project for creating a network of opportunities for people to understand the history of the town would be an upgrade of the blue plaque heritage trail to have more informative interpretation panels. This would be a combination of a small number of free standing “monoliths” in key locations, large boards that explain wider heritage context on suitable walls, and small boards telling the story of specific buildings and sites.
- The lodge at Berkhamsted Castle seems to be an opportunity to greatly improve the visitor experience there. A combination of exhibition in the soup kitchen section (with a new front entrance and small extension), tea room on the ground floor of the cottage (with seating in the garden), and offices / meeting room for the Berkhamsted Castle Trust and, possibly, a new town heritage group, on the first floor of the cottage, seems to have high potential. There may be potential also for facilities, including parking, on land acquired by the Trust at East Field. A conservation management plan that has been commissioned by English Heritage is examining issues relating to this in detail, enabling better judgement of the scale and nature of change that could be possible and appropriate.

- The castle is an appropriate location for an exhibition telling the story of the development of the town and surrounding landscape, with a particular focus on the medieval period.
- St Peter's Church is the only building in the town that has been identified to have potential to accommodate an exhibition to complement one at the castle. There may be options for configuring spaces which could provide an overview of the history of the town and, possibly, a rotating programme of exhibitions. One or more architectural models showing the development of the town could be a good centrepiece of that exhibition, although it may be difficult because of lack of evidence of what the town was like at past times. This is being explored in conjunction with the Church, in relation to its 800th Anniversary celebrations in 2022
- An annual history festival would perhaps be the best way of engaging, both as participants and visitors, large numbers of people who would not normally engage with the history of the town. This might best be done by building on the strong Heritage Open Days programme organised by the Berkhamsted Local History and Museum Society and the new Chiltern Heritage Festival, which also takes place in September.
 - There are many choices for the form it could take. It could take place over a weekend, for example, or a longer period. It could focus largely on Berkhamsted history or have a wider remit. It could incorporate any period or focus each year on a different period.
 - While other such festivals are commonly generic in nature, a history festival is more likely to be a long-term success if it has a unique character differentiating it from others.
 - Film seems to be an area where Berkhamsted could have a unique selling point. This is because of the presence of one of the world's pre-eminent film archives, one of the country's most beautiful and popular historic cinemas, and at least two other venues with digital projectors that show film or live projection of cultural events. The castle would be fine for outdoor cinema in the summer. These characteristics suggest that a history festival that has history related film as a centrepiece could be a good option.
 - The concept might be extended to "image", extending the event to photography and other forms of image creation. A Berkhamsted Festival of Historic Images seems to have potential to be unique and have innumerable possibilities for what might be done. It might optimally be a part of a wider Hertfordshire Festival of Film and Image.
- There seems to be potential to use the resources of the Berkhamsted Youth Theatre, schools and adult theatre groups to create regular "dramatised events" that tell stories from the past.
- One or more sculptures relating to individuals or events that have taken place in the town would be an enhancement of the heritage offer.
- The concept of a network of locations around the town where artefacts are displayed does not work because there are not enough suitable places to participate. Displaying photographs in existing buildings around the town has only slightly more potential, for the same reason.

1.2 The Strategy

The strategy agreed by stakeholders as a result of the project is as follows:

Objectives

The aim is to engage a much larger number and a greater diversity of people, especially those who live in and around Berkhamsted, in the history and heritage of the town.

Key Target Audiences

Group	Character	Objectives
Local people	20,000 people. Mainly affluent. Family-orientated. About 1,800 retired	Most to have greater understanding of the heritage of their town. A sufficient proportion of them involved in volunteering and putting on events. More children and young people to enjoy their local heritage. New residents to become aware of the roots of their community. More people feeling lonely or excluded to be involved in inclusive heritage-related activity.
People living within about 30 minute drive.	1.16 million. Family-orientated.	A substantial number to visit Berkhamsted, attracted by its history.
Tourists in the area.	c.50,000 people visiting Dacorum district for holiday; 100,000 visiting friends and relatives.	Special emphasis on attracting visitors by non-car methods.
Local schools	10 primary schools with 2,500 students & 4 secondary schools with c.3,750 students within the town boundaries.	A higher proportion engaged with the heritage of the town, especially at primary level.

The Strategy

The focus of the activity of The Hub will be:

Initiative 1: Create a Virtual Hub

The main elements of this initiative are:

- Complete the collections audit including policies and procedure, rationalisation, and future security.
- Digitise existing collections in order to use images in a range of interpretation portals.
- Create a physical digital drop-in centre and a campaign to digitise collections, encouraging local people to bring objects and photos in to be digitised.
- Create attractive and user-friendly access to the collections so as to tell important local heritage stories, interpret sites, and signpost other resources.

Initiative 2: Create a town-wide Heritage Interpretation Network (HIN)

The main elements of this initiative are:

- Create 10 wall-mounted or free-standing interpretation boards on the key themes telling the story of town's history to form an "inner loop" trail with "spokes" to other places of interest.
- Replace current trail with site-specific information plaques.
- Create a new wayfinding system to include street totems and monoliths (at the station and new car park).
- Create timelines at station and car park.
- Acquire a mobile interpretation vehicle that can take heritage to schools, homes for the elderly, community groups etc.
- Commission an art installation commemorating aspects of the town's history in a manner that is attractive and interesting to a wide range of people.

The above will provide access to further digital information and tell people of the virtual hub and various ways to access it.

Initiative 3: Celebrate heritage through events, performances and activities

The main elements of this initiative are:

- Establish a "Heritage Month" festival in September, with changing themes, to build on the Heritage Open Days and Chiltern Heritage Festival.
- Deliver an annual programme of activities and events appealing to adults and to children, such as: live enactments; heritage art & culture competitions; related film showings; talks; pop-up micro-exhibitions; and "what this building used to be like" displays in shops. This includes a proposed "Ten Centuries Through Ten Stories" 3-year programme of performance/story-telling which builds on experience gained in the Rectory Lane Cemetery Project.

Initiative 4: Designing visitor heritage interpretation facilities

- Studies to test the full scope, costings and other feasibility of creating interpretation of the town's history in the lodge at Berkhamsted Castle and in St Peter's Church.

Working Towards

Informed by the studies outlined in Initiative 4, the Heritage Hub will work with key stakeholders to progress the following initiatives:

- A Visitor Centre with exhibition at Berkhamsted Castle focussing on its interpretation and context.
- Heritage exhibition spaces in St Peter's Church, focussing on the town's development and, separately, the history of the church. With, possibly, enhanced amenity and activity areas.

A Partnership Approach

Delivery of the strategy will be a long-term project facilitated by a partnership between the main organisations that have an interest in the heritage of the town. The partnership is referred to as "The Heritage Hub". It will form project teams to develop plans for each initiative in more detail in preparation for funding applications. The partnership will assess the most appropriate legal format to take initiatives forward as the project develops.

Costs & Funding

The three-year costs are estimated as:

- Initiative 1: Create a Virtual Hub - £190,000.
- Initiative 2: Town-Wide Heritage Interpretation Network (HIN) - £195,000
- Initiative 3: Celebrate Heritage through Events, Performances and Activities - £215,000
- Initiative 4: Developing design solutions for visitor facilities at Castle and St Peters - £60,000
- Staffing (Project Manager and Community Engagement Officer) plus Administration - £235,000
- Other (promotion, training, evaluation, legal, etc) - £35,000
- Total funding requirement (before contingency, VAT, inflation) - £930,000

The strategy will therefore need an initial fund-raising campaign to cover the four main initiatives to be invested over a three-year period. The Hub will seek funding from a variety of sources including the National Lottery Heritage Fund, Arts Council England, grant giving trusts and sponsorship by local companies and individuals.

1.3 Acknowledgement

The project group thanks the National Lottery Heritage Fund and national lottery players that provided revenue for it for their assistance in making this study possible.



2 Introduction

This study has been funded by a grant from the National Lottery Heritage Fund (NLHF) obtained by the Berkhamsted Local History and Museum Society (BLHMS) on behalf of individuals and groups with an interest in the town's history and heritage.

2.1 Brief

The aim of the study, broadly stated, is to explore all options as to how the story of Berkhamsted might be told more effectively, and how artefacts associated with it might be collected, conserved and displayed to a wider audience, in a manner that is sustainable.

A key objective is to engage a much larger number and a greater diversity of people in the history and heritage of the town.

There is a special requirement to explore the concept of a "heritage network" which links organisations and places around the town that have stories and collections of interest, and to consider a form of "hub" which co-ordinates the network. The hub might be "physical" (such as a museum or heritage centre), or "virtual" (such as a selection of displays around the town linked with an on-line heritage centre) in nature, or a mix of physical and virtual. It is envisaged it would be co-ordinated by a Berkhamsted Heritage Hub organisation or a Trust established for the purpose.

The study has been designed to enable the interested parties to reach a consensus about the way forward and to provide a range of documentation that can form the basis of subsequent funding applications.

The brief requests six specific outputs, with the first five addressed in the research stage of the project, dovetailing into the sixth.

1. Innovative Concept Options – after auditing existing provision including assets, organisations, and activities, this will consider options along the Hub/Network spectrum, including optimising digital technologies that will deliver maximum heritage benefits.
2. Hub and Network Options – this will assess the key physical assets that will form the Hub and Network; and specify and consult on outline options to make use-ready, with estimated cost implications.
3. Collections Options – this will consider the range, condition, documentation, storage and conservation issues of the various collections, and set out priorities for improved accessibility by digitalisation and display.
4. Audiences – this will build on existing investigations to consult on what investment and approaches will best attract and maintain diverse new audiences, including children and young people.
5. Governance and Skills – this will develop the options for managing the Hub/Network, including representation from asset owners and heritage organisations. Proposals for new Trust arrangements and a draft constitution will be prepared.
6. Sustainable Business Plan – this element would bring the other 5 studies together and recommend a preferred model, and a sustainable implementation strategy. The outline Business Plan would consider revenue models and steps to secure income streams on a one-off and continuing basis and outline costed proposals for any capital investment.

2.2 Process

There are many possible forms and components that a heritage network might have. They include inter alia displays of artefacts in one or more locations; interpretation at different locations around the town; artefacts located in different places and exhibited by different organisations; special exhibitions; digital access to collections; talks and guided tours; publications; and various events and activities programmes.

There are numerous alternative approaches within each of these components, and many ways in which they might be combined. This produces innumerable different options for what might be done.

The task is, essentially, to help process these innumerable options and decide on a plan that makes a big impact but is deliverable and sustainable.

There are always three underlying considerations when appraising options that involve property (as this study does, although not in entirety):

- Consideration 1: Physical Attributes. Factors such as the characteristics of collections of artefacts and existing and potential spaces within which they might be conserved and displayed, including factors such as size, physical form, and access to the site by different forms of transport. These determine what is possible.
- Consideration 2: The Size and Nature of the Market and Local Competition. These determine what audiences are best to target and whether approaches are likely to be sustainable.
- Consideration 3: Deliverability Attributes. This includes which individuals or organisations could lead on the delivery of a project, the capital cost, realistic sources of funding, ongoing revenue and operational costs.

The context, in these three categories, is summarised in Section 3 with details in the Appendices.

Options for spaces that might be used, and activities that might take place, are considered in Sections 4 and 5. Conclusions and recommended approach are in Section 6. Any proposals for specific sites would, of course, require full consultation with, and willing approval of, the relevant property owners.

A draft report containing that information was circulated to 27 stakeholders in early February 2019. 16 responses were received. They are contained in a separate short report, with a summary in Section 6.

Five facilitated workshops were held by the Hub Project Group with stakeholders to discuss what might be done in the following specific areas:

- St Peters Church.
- Collections.
- Virtual Hub.
- Events and Activities.
- Physical interventions around the town.

Notes taken at these are included at Appendix 12.

A Strategy that results from this work and consultation was agreed by the project team. It was discussed at a workshop representing a wide range of stakeholders held on 29 July 2019. It was unanimously endorsed. A leaflet that contains the strategy has been produced as a separate output.

A paper on options for organisation was prepared for the final workshop. It was discussed and there was consensus. It is reproduced in Section 8.

Section 9 summarises the financial implications of the strategy.

3 Context

3.1 Berkhamsted as a Destination

Appendix 1 has a summary of the visitor offer and infrastructure in Berkhamsted, including some comparisons with other towns where Fourth Street has worked recently. The town has excellent accessibility, especially via rail and the A41 from the M25. It has, perhaps surprisingly, a relatively low number of places to eat and drink per head of population, which probably indicates that it does not attract many visitors currently. It is mid-scale in terms of number of listed buildings per head of population, with the majority of the retail offer in listed or locally-listed buildings.

3.2 Market

The market for any destination can, in broad terms, be divided between people who visit from home, so-called day visitors, and those who visit while staying away from home, so-called staying visitors.

3.2.1 Day Visitors

The Town

Appendix 11 has a summary of the socio-demographic profile of the town¹. About 20,000 people live there. It is a family orientated area, with a disproportionate number of residents in the under-15 and 35-44 age groups. The housing is family-orientated, with a much larger proportion of detached houses than the national average.

Most of the population is white. The proportion of households classified in the AB socio economic group (higher & intermediate management/administration/professional) is more than double the national average. There is low unemployment, and a disproportionate percentage of the population is retired (about 1,800 individuals, and a key sector identified for participation) or looks after family and home (about 700 individuals).

Household income is very high in comparison to the norm in Britain, with almost half of households having annual income of more than £70,000.

Mosaic is a socio-demographic segmentation system, owned by Experian, which classifies households into 15 groups. The largest group in Berkhamsted is “Prestige Positions” (established families in large detached homes living upmarket lifestyles). It covers c.6,700 people, about a third of the population and almost 5 times the national average. The second largest group is “Domestic Success” (thriving families who are busy bringing up children and following careers). It covers about 4,670 people, about a quarter of the population. The third largest is “Rental Hubs” (educated young people privately renting in urban neighbourhoods), covering about 3,000 residents, about 15% of the population.

¹ The actual area is 2km from a central point.

30 Minute Drive Time

About 1.16 million people live within about 30-minute travel time of Berkhamsted. The area reaches to the northern boundary of Greater London, Aylesbury to the north west and Luton to the north east.

Access by rail is good, with London Euston being about 30 minutes away, with four trains an hour, which gives strong potential to attract London residents and visitors. Potential is assisted by the location of the station near the Castle and central Berkhamsted.

It is also a very family orientated area, with a substantially higher proportion of households classified as ABC1 and high average income compared to the national average. The biggest Mosaic groups are, as in Berkhamsted, Prestige Positions (c.250,000 people), Domestic Success (c.206,000 people) and Rental Hubs (c.144,000 people).

3.2.2 Staying Visitors

People on holiday have highest propensity to visit attractions. The Great Britain Tourism Survey provides ongoing information about staying visits made by UK residents. It provides data at a local authority level, but the survey is not large enough to do so on a reliable basis, so the figures need to be treated with caution. Figure 2 show the data for Dacorum. It suggests that visiting friends and relatives is the main reason for visiting the borough, accounting for 60% of visits, although those visiting for holiday account for highest spend.

Figure 1: Dacorum overnight visits by UK residents 2014-2016

	Trips		Nights		Spend	
	No	%	Nights	%	Spending	%
Holidays	50,000	29%	157,000	31%	£14,000,000	56%
Visiting Friends & Relatives	105,000	60%	314,000	62%	£7,000,000	28%
Business	19,000	11%	38,000	7%	£4,000,000	16%
Total	174,000	100%	509,000	100%	£25,000,000	100%

Figure 2: Dacorum Tourism Day Visits 2014-2016

	Visits	Expenditure
Dacorum	2,460,000	£56,000,000

Figure 3: Dacorum Total Tourism (Day visits and all overnight tourism combined)

	Visits	Expenditure
Dacorum	2,642,000	£82,000,000

Data suggests that the area also attracts many day visits.

Figure 4: 3 hrs + leisure day visits by English local authority 2013-2015

	Visits	Expenditure
Dacorum	3,400,000	£89,290,000

The numbers are low compared to tourist hubs.

3.2.3 Schools

There are approximately 8,366 primary school pupils in 34 primary schools within four miles of the centre of Berkhamsted. There are 10 schools with 2,500 pupils within the boundaries of the town.

Figure 5: Primary Schools

Name	Pupils	Distance (mi.)	Name	Pupils	Distance (mi.)
Victoria C of E Infant	173	0.15	Brushwood Junior School	278	3.25
St Thomas More RC	214	0.54	Great Gaddesden CofE	87	3.30
Swing Gate Nursery & Infant	182	0.58	St Rose's Catholic School	210	3.32
Greenway Primary & Nursery	321	0.60	Galley Hill Primary School	399	3.34
The Thomas Coram CofE	355	0.72	Aldbury CofE	84	3.35
Bridgewater Primary School	325	0.83	Ivingswood Academy	225	3.38
Westfield Primary School	263	0.87	Ley Hill School	253	3.48
Berkhamsted Prep	552	0.97	Boxmoor Primary School	235	3.54
St Mary's CofE	215	1.17	Little Gaddesden CofE	103	3.58
Potten End CofE	227	1.89	Newtown School	239	3.59
Chesham Preparatory School	403	2.64	St Bartholomew's CofE	103	3.59
Westbrook Hay Prep School	343	2.66	St Cuthbert Mayne	239	3.65
Pixies Hill Primary School	203	2.96	Gade Valley Primary School	233	3.69
Bovingdon Primary Academy	448	2.97	Lockers Park School	176	3.71
Chaulden Junior School	157	2.97	South Hill Primary School	350	3.89
Chaulden Infants' & Nursery	155	2.97	Elmtree Infant & Nursery	229	3.92
Hawridge & Cholesbury CofE	188	3.08	TOTAL	8366	
Micklem Primary School	199	3.19			

There are approximately 7,000 secondary school pupils in 10 secondary schools within 4 miles. There are four schools with c.3,750 pupils in the town.

Figure 6: Secondary Schools

Name	Pupils	Distance (mi.)
Berkhamsted Senior School	1220	0.23
Ashlyns School	1278	0.47
Egerton-Rothsay School (primary inc.)	179	0.90
John F Kennedy Catholic School	1059	2.89
Roman Fields	37	3.26
Heritage House School (primary inc.)	61	3.56
The Cavendish School	715	3.62
The Collett School (inc. primary)	121	3.74
Chesham Grammar School	1242	3.79
The Hemel Hempstead School	1133	3.88
TOTAL	7,045	

3.3 The Heritage Environment

Appendix 7 has a conspectus, by Michael Copeman, of the history of Berkhamsted, its surviving heritage assets and heritage assets that are of most interest. A short summary is:

- The town lies in the relatively narrow valley of the River Bulbourne, a key route running south-east to north-west through the Chiltern Hills. It has been a significant route passing through the Chilterns from ancient times.

- The current High Street follows the route of Akeman Street, the Roman Road leading to Chester. The valley is responsible for the town's linear form and the reason why a castle was located here.
- Saxon lords surrendered to William the Conqueror in Berkhamsted, and soon after a castle was commenced (a rare occurrence in the Chilterns). English Heritage record it as one of the finest examples of surviving castle earthworks.
- The town was wealthy in medieval times because of its royal manor, its location on a main trading route and its successful timber and wool industries. A significant number of surviving secular structures on the High Street have high-quality medieval timber frames, (including the earliest dated example of a jettied timber-framed building) which is indicative of that prosperity.
- The town declined, in relative terms, from the mid-16th century. The castle was closed and plundered for building material. Few buildings survive from the 16th century. Some survive from the 17th century.
- Berkhamsted School was founded in 1541. Its original school building of 1544, much altered, is the town's only grade 1 listed building. The school rapidly expanded from 1864. It now has a dominant presence in the town centre and is a leading employer and property owner.
- The economy in the 18th century was dominated by the town being a coach staging post on the road from London to Aylesbury and the Midlands. A group of coaching inns, characterised by gates leading to yards, survives.
- The cutting of the Grand Junction Canal through the valley in the late 18th century stimulated industrial development, but there are few remains other than the canal itself.
- The London and Birmingham Railway arrived in 1837-8, its route necessitating demolition of the castle's gatehouse and separating the castle from the town centre.
- The economy grew modestly in the 19th century. Coopers Sheep-dip works, which exported its arsenic-based compound world-wide, was the largest concern. Working conditions were hard and there was much poverty.
- The writer Graham Greene (1904-1991) was born at St Johns, Chesham Road, a Berkhamsted School boarding house. His father was housemaster and went on to be headmaster of the school. Many of Greene's novels include scenes set in Berkhamsted.

Figure 7: Summary of significance (M. Copeman)

The significance of Berkhamsted is above all, the place, which is much greater than the sum of its parts. It is a quintessential 'middle-English' town. There is no heritage 'star attraction', widely sought out for its own sake (although the castle may have potential in this respect). Rather, the town is a living place in which heritage is part and parcel of everyday life; and where the historic environment has the potential to enhance other events and activities. The medieval town plan is clearly legible, with its long High Street and the church still pre-eminent. The castle was cut off from the town by the railway, which has given it a certain secluded charm. The canal runs through the town, like a linear park; in places almost unnoticed. The old buildings of the town centre are almost all listed at grade II or locally, underlining the great concentration of such 'ordinary' heritage here, and in the suburbs are numerous buildings of high architectural quality, including several cared for by the Berkhamsted Schools.

3.4 Designations

- There are 52 entries on the statutory list in Berkhamsted conservation area, accounting for some 70 individual properties.
- Berkhamsted Old School Building in Castle Street is listed grade I. St Peter's Church, Dean Incent's House and 173 High Street are listed grade II*. Others are grade II.
- There are 400 individual properties on the draft local list, which is an appendix to the 2015 Conservation Area Character Statement. Each is identified and described. It includes almost all unlisted pre-1914 buildings in the High Street. Buildings on the local list are 'heritage assets' subject to the provisions of the Dacorum Core Strategy Policy CS27, which states that 'all development will favour the conservation of heritage assets.'
- There is nothing that falls under 'intangible heritage' as defined by UNESCO (e.g. folk traditions, communal celebrations, local foods).

3.5 Documentation

- The Berkhamsted conservation area covers most of the pre-1914 built-up area of town and the castle. An exceptionally detailed conservation area character statement was prepared in 2015.
- A separate conservation area covering the centre of Northchurch does not have a conservation area character statement.

3.6 Interpretation

- 32 sites of heritage interest are marked by blue plaques. An accompanying leaflet called "A Glimpse of our History" gives more information. This is a project of Berkhamsted Town Council.
- A similar leaflet, called Berkhamsted Heritage Trail, has a little more overarching context.
- The Graham Greene Birthplace Trust produces a Graham Green Trail leaflet.
- A town map (and Tring), with street index, is produced and distributed on a commercial basis, supported by advertising.
- A leaflet about the Chiltern Canal Corridor, from Marsworth to Kings Langley, is produced by the Canal and Riverside Partnership.
- There is a limited amount of visitor information at main car parks and the station, shown in Figure 8. They are looking dated, apart from a recent, high quality, interpretation system with panels on plinths at strategic points along the Canal (bottom right photograph).
- The Town Council provides audio trails and has recently produced a free town map, which includes Tring, which is paid for by advertising.
- A footpath map (with town street map on the back) produced by the BCA is to be re-launched in mid-2019, via a number of outlets, priced £2.99.

- There are books about the history of the town in the library and Waterstones bookstore. The websites / face book pages of Berkhamsted Local History and Museum Society, Dacorum Heritage Trust and other organisations have information about the history of the town.
- BLHMS also provides guided tours of castle and town, talks to other community groups, and various themed exhibitions.

Figure 8: Visitor information in Berkhamsted



3.7 Collections

Appendix 3 has a summary of collections relating to the history of Berkhamsted.

Berkhamsted Local History and Museum Society's collection of about 28,000 items forms the majority. It is managed for them by the Dacorum Heritage Trust in the DHT collections storage centre behind the Civic Centre.

The combined collections are being used for only a limited range of activity, notably some temporary exhibitions in the district and c.10 loan boxes available to schools, visits to schools and research purposes.

Emily Toettcher, Curator of Amersham Museum, did a more detailed analysis of the BLHMS collection for this study. It is in Appendix 10. Her report has:

- A summary of the range, condition, care and documentation of the collection.
- An analysis of which elements of the collection could be used to tell the story of Berkhamsted with suggestions for future collections development to fill gaps in the collection.
- An assessment of how much of the collection is digitised and next steps for future digitisation.
- Suggestions for how the collection might be stored in the future.
- A review of how the collection could be used for future interpretation projects.
- A prioritised action plan for future collections work.

It has much interesting information and advice. Some key points are:

- A thorough audit of the collection, followed by rationalisation, would be advisable.
- Most of the collection is images and documents. Once it has been rationalised, the remainder could be repacked more economically in archival boxes and (for documents and photographs) in archival polyester sleeves within the boxes. This could then be put in an archival storage facility.
- The object collection is a relatively small part of the collection (1,593 items). It could be put into a private storage facility or there might be options for another museum to store it for a fee.
- There is a significant art collection of drawings, paintings and prints, many depicting local scenes and mostly from 19th and 20th centuries. It includes work of nationally recognised artists such as Agnes Turner (1884-1919), Harry Sheldon (1923-2002, official war artist in WWII) and Edward Popple (1879-1960), who was born and grew up in Berkhamsted. There are over 100 paintings by William Bailey, including depictions of people at work, including at Coopers, where he worked.
- There are over 16,000 images, including photographs, negatives, transparencies and slides. Most are views of the town, including aerial views. There are also images of individuals and specific houses, shops and businesses.
- c.11,000 items in the collection, mainly photographs, have a digitised image to support their Modes entry, but most were scanned at low resolution, so could not be used for print reproduction, although some might be acceptable for using online.
- The majority of the BLHMS collection appears to cover the 19th century and first half of the 20th century with fewer items from more recent history. One priority would be to collect from 1950 onwards and to institute a contemporary collecting policy for the present day
- Whilst there is an oral history collection, it does not have any copyright information to support it. Local history relies on people's memories; a proactive oral history programme would ensure that people's memories of the local area and local industry are recorded before they are lost.

- There is a significant number of objects about Cooper's but other employers are less well represented. An active campaign to encourage people to share items relating to 20th century employers is likely to fill this gap and result in new accessions
- There are relatively few domestic and personal items used by people in their homes in the 19th and 20th centuries. An appeal for these, complemented (ideally) by personal stories of people who used them, would enable local people today to make connections between their lives and people who lived in their town in the past.

There is a scheme for a new museum for Dacorum Borough at the Bury in Hemel Hempstead. It is understood that DHT collections would not be stored there. It would free up some space in the DHT store, however, because of artefacts taken out of the store to form exhibits. An application to the National Lottery Heritage Fund in late 2018 was, unfortunately, not successful. The future of the Bury building and of the District-wide museum project is undecided as of Autumn 2019.

There is little public access to the collections currently.

4 Options for Providing Heritage Exhibition Spaces

This section considers options for spaces that might be used in telling the story of Berkhamsted.

4.1 Berkhamsted Castle

There is a description of the castle in Section 6 of Michael Copeman's report (Appendix 7).

The Space

The lodge seems to have most potential for an enhanced visitor facility. It consists of two sections, a former soup kitchen and a caretaker's cottage. There is a plan in Figure 11. It is currently let on a short-term tenancy to a member of English Heritage's staff.

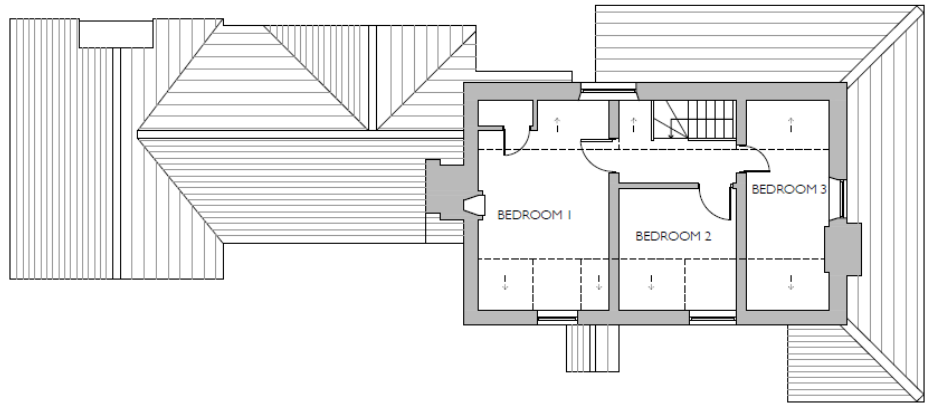
Figure 9: Soup Kitchen from front and rear



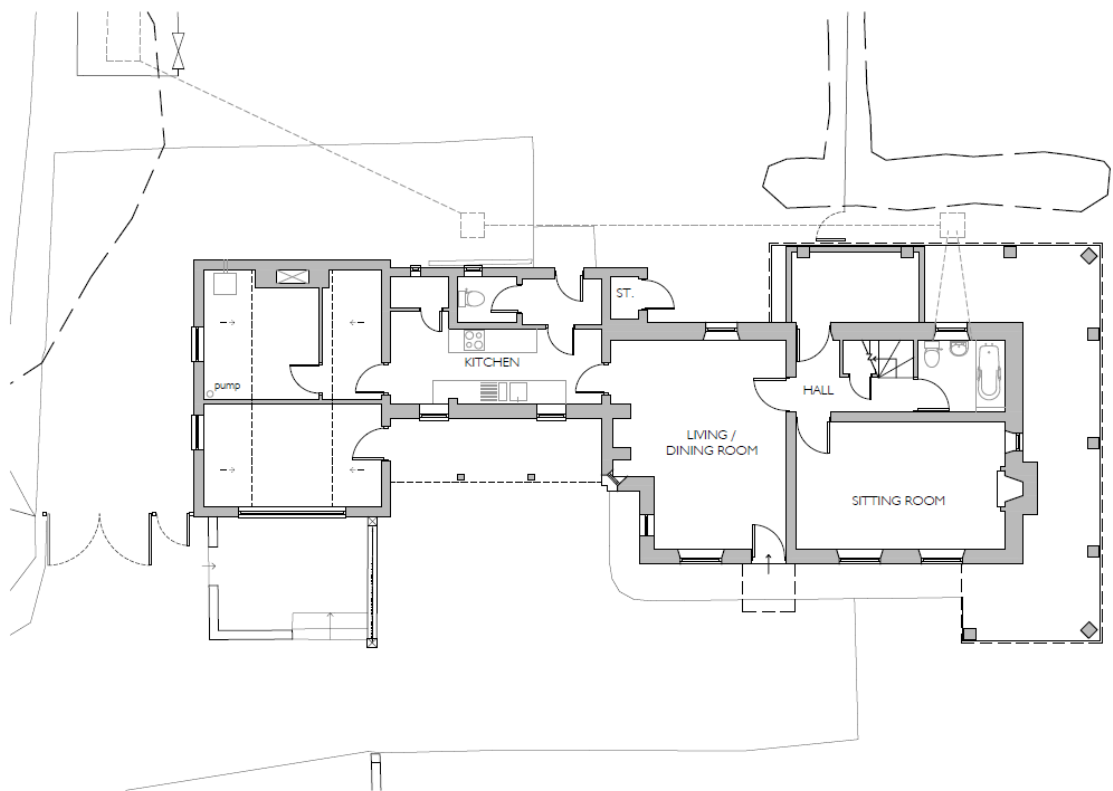
Figure 10: Cottage from front and rear



Figure 11: Layout of the Lodge at Berkhamsted Castle



FIRST FLOOR PLAN



GROUND FLOOR PLAN

How the Space Might be Used

The conservation management plan to be prepared for the castle over the first half of 2019 is likely to provide a comprehensive, expert understanding of the significance of the site, including the lodge, and its relationship with its setting.

This should provide the basis for improved interpretation and access to the site itself and, potentially, from the site to the town and countryside. It should also explore the potential for the site to function better as a local amenity, as it was in the 19th century, and to host events, for which it appears well suited. Developing the site along these lines need not require major physical works.

The lodge seems to offer the most obvious opportunity to make a step change in the quality of interpretation of the castle and of visitor facilities. The draft Conservation Management Plan recognises the importance of the role of the Cottage could play as part of the Hub Strategy.

The former soup kitchen section is a good space for an enhanced exhibition. It could be of historic interest in its own right. It gives an opportunity to tell the story of the castle and the associated story of the town in a more effective way. The exhibition should focus primarily on the castle, however, rather than the town. There may be potential for a small extension to the soup kitchen, although caution about this is warranted at this stage, before its history and significance are fully understood. The west range would be an unusual survival if it really is a purpose-built soup kitchen of c.1840, or even a slightly later date, and it may be important to retain its integrity.

An extension to the rear may be preferable, but the area around the chimney - the presumed location of the soup boiler - would be central to its special interest and might not be the best place for new openings.

The cottage is not as good as the soup kitchen for exhibitions because of the proportions of the rooms. The ground floor would make a pleasant tearoom, with external seating in the garden area. The upper floor could have one or more offices and a meeting room. The cottage could, in this arrangement, form a "Hub" in providing a base for existing groups and / or a new trust, in addition to the Castle Trust, to operate from.

Figure 12 and Figure 13 have indicative plans for exhibition, tearoom and heritage hub.

The most obvious alternative for the cottage is for it to remain in residential use. That has the advantage of a reliable income stream and provides on-site supervision. Figure 14 and Figure 15 show what this could be like. This would, however, severely limit the scope to provide adequate heritage interpretation options within the Castle site.

There are other possibilities, especially if an extension to the soup kitchen is not possible. The entire ground floor might, for example, be tearoom and toilets, with most interpretation done on the site, or the entire ground floor could be exhibitions and toilets with no refreshments.

Assessment

Converting the lodge into an exhibition plus tearoom and offices / meeting room seems like an optimal approach, but the matter needs to be considered more carefully once the conservation management plan is complete. The building is in good condition, so the cost would be relatively modest.

Figure 12: Exhibition plus Tea Room

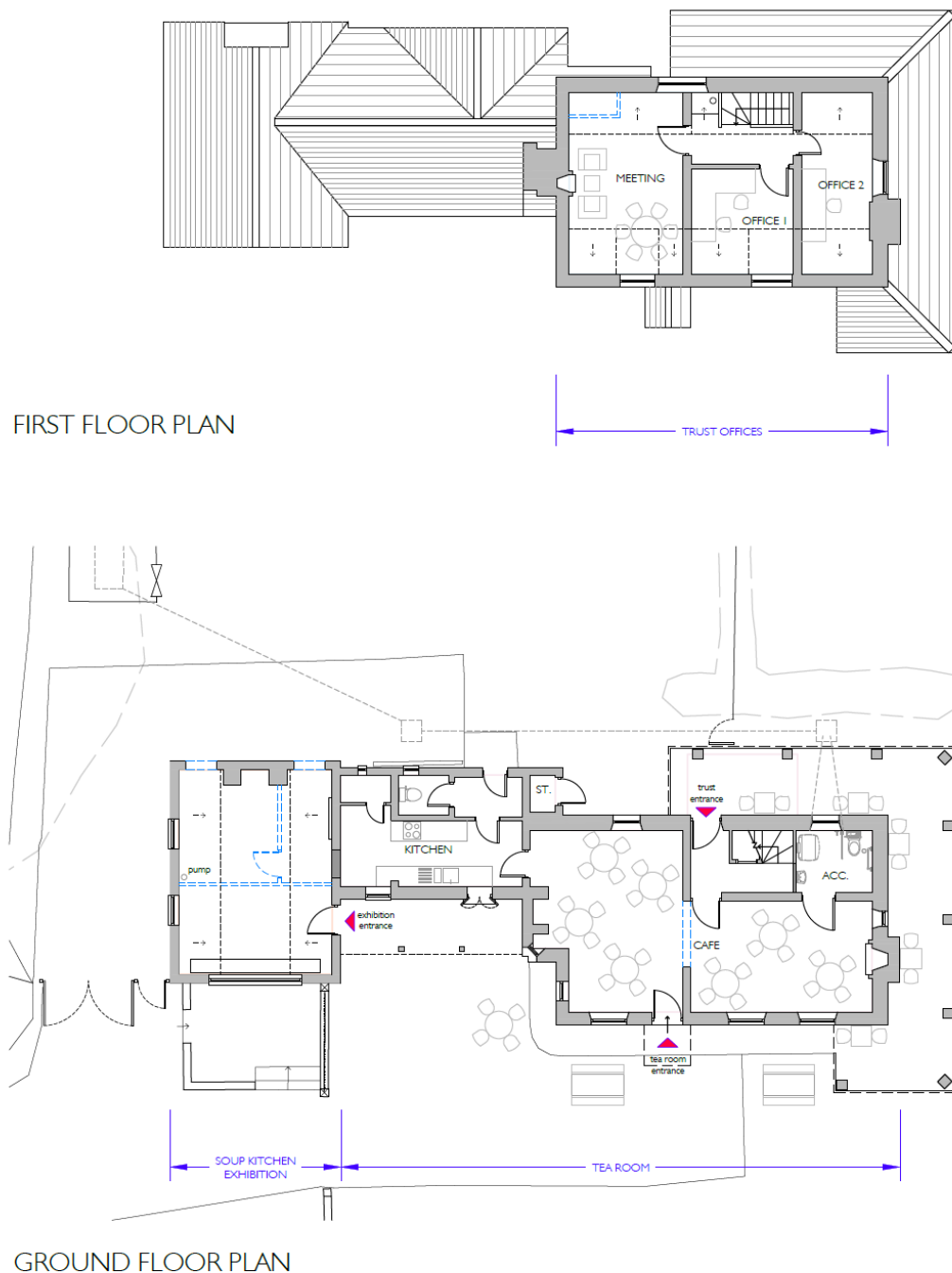


Figure 13: Exhibition and Tea room, with extension to rear of Soup Kitchen

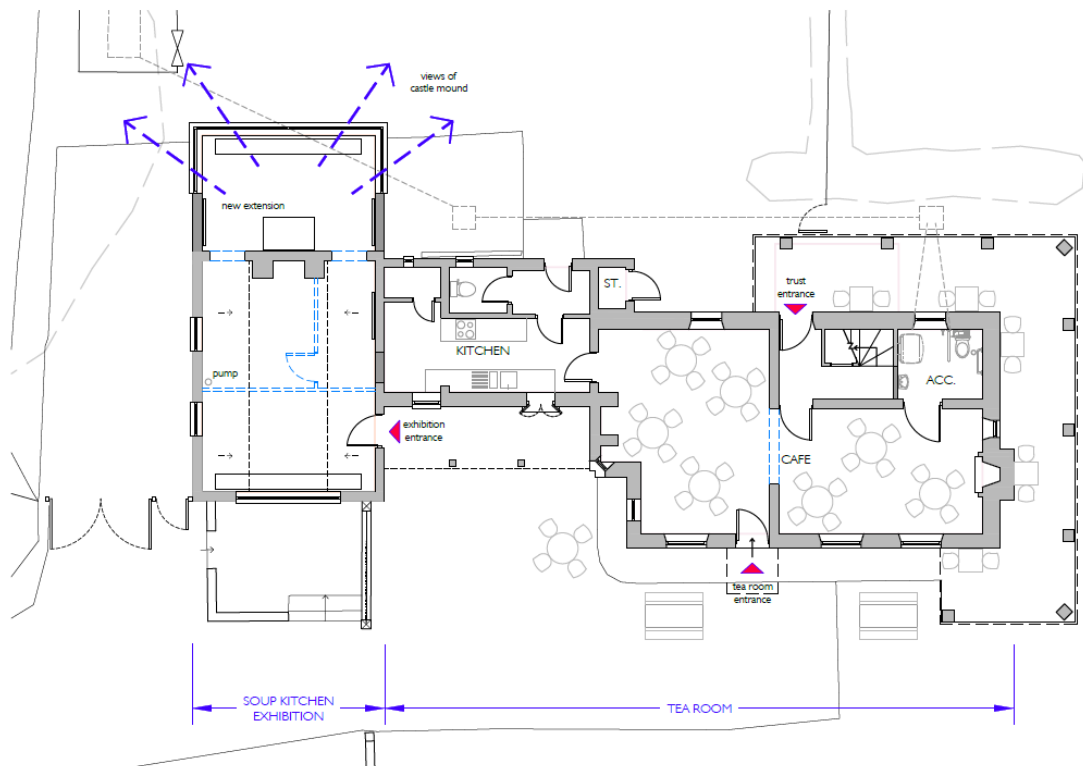
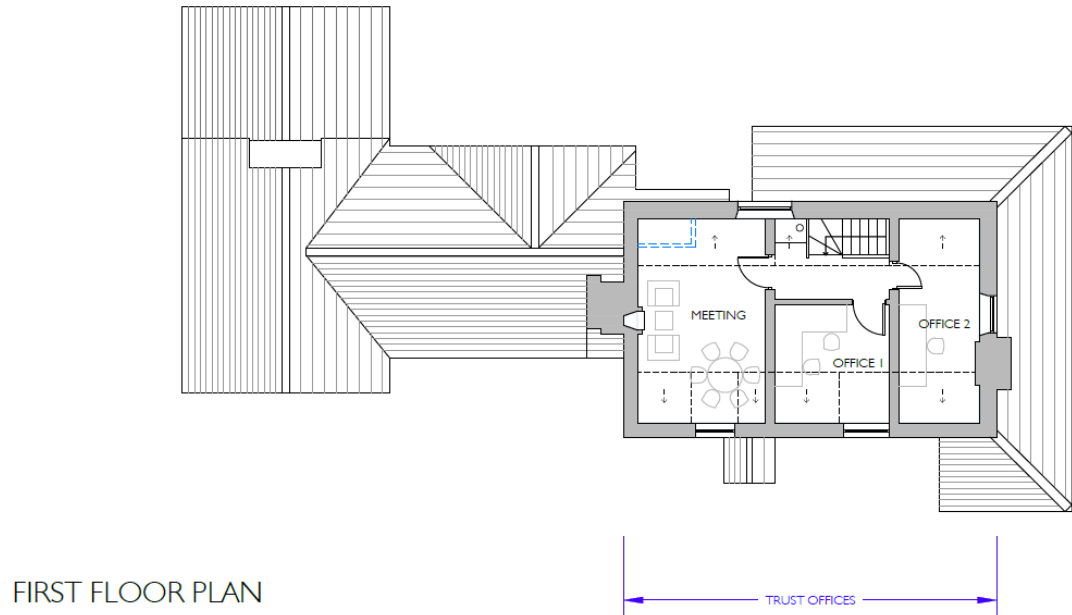


Figure 14: Exhibition plus Residential

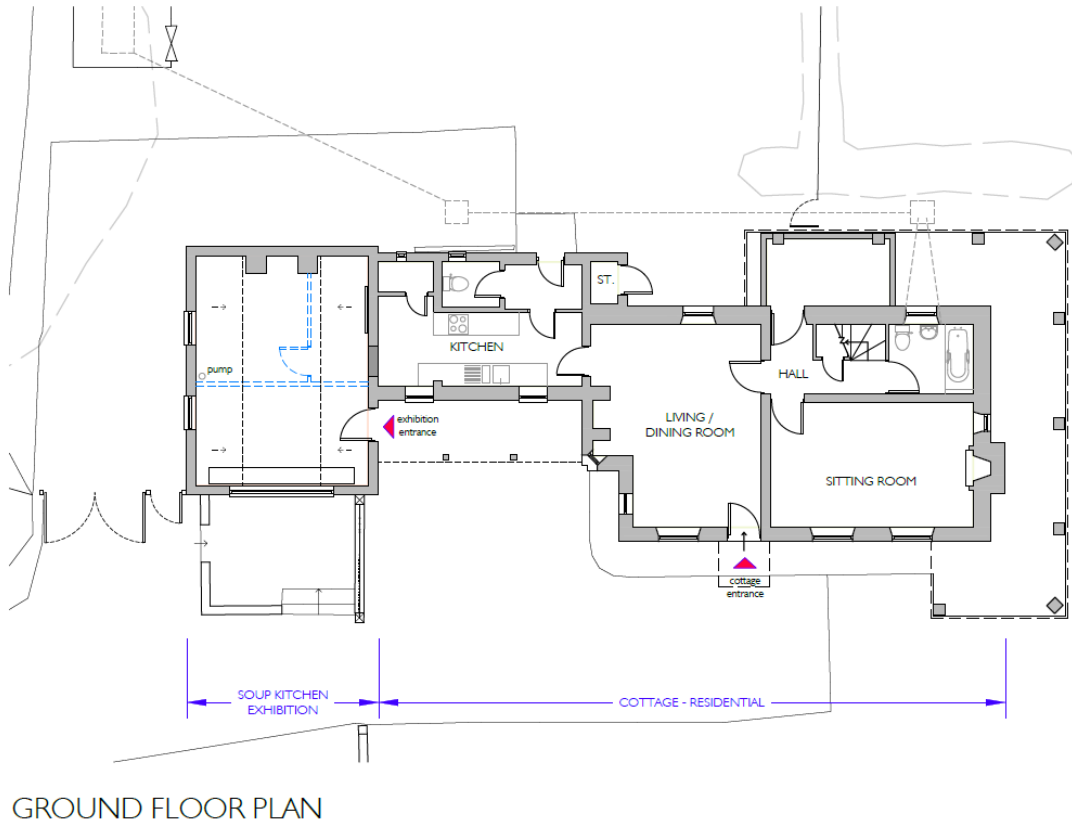
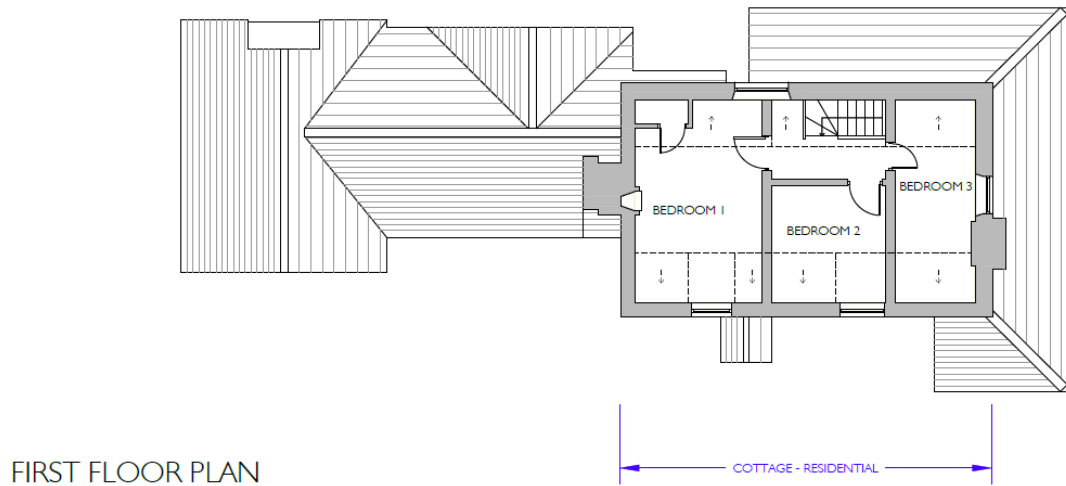
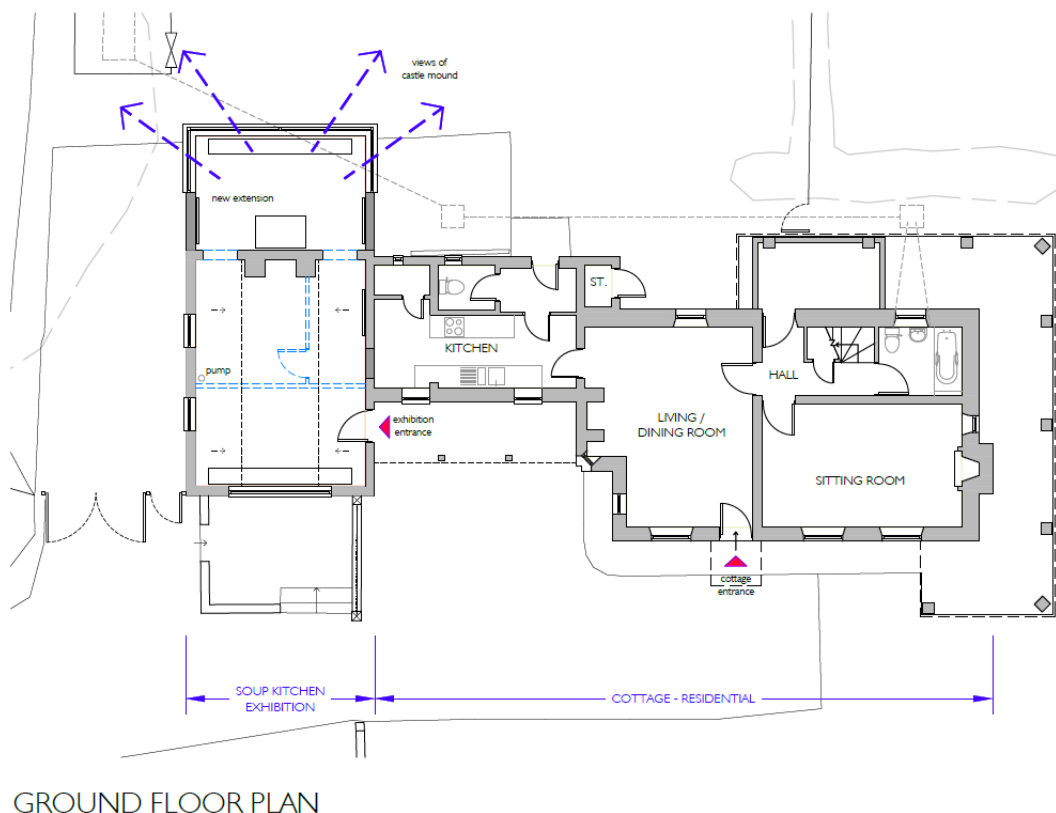
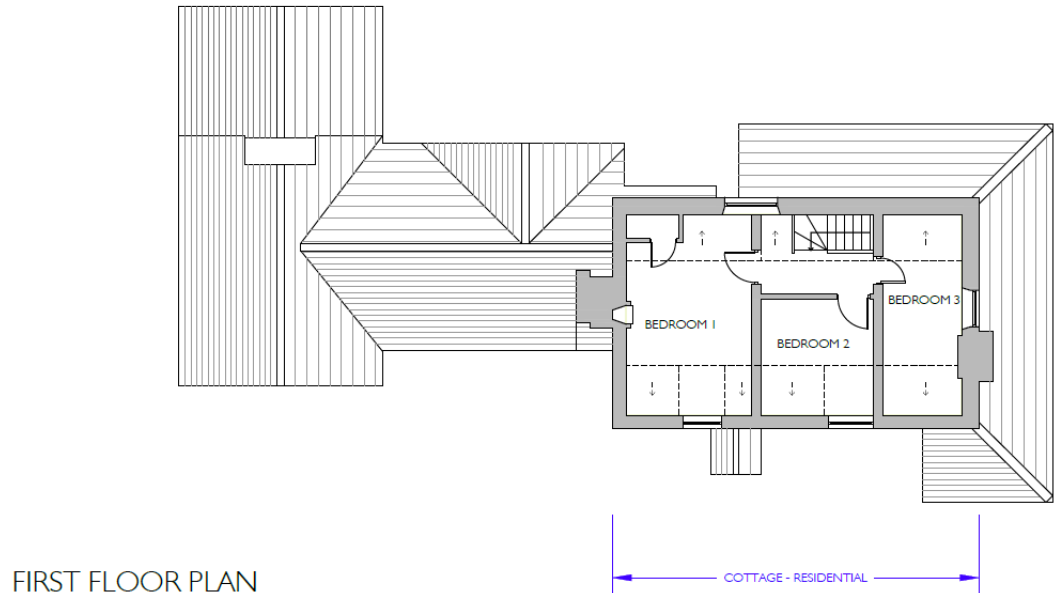


Figure 15: Exhibition plus Residential, with extension to the rear of the Soup Kitchen



4.2 Civic Centre / DHT Collections Store

The Space

The Civic Centre is in a prime location in the centre of the town. It is owned by Dacorum Borough Council (DBC). It has a regularly used 250-person auditorium, offices for the police (with rear yard patrol car parking), District Council Customer Services, the Citizens Advice Bureau and offices / Chamber for Berkhamsted Town Council. D-Lab, at the rear, provides low cost workspace at reasonable cost. Dacorum Heritage Trust is also at the rear, but without public access through the Civic Centre from the High Street. There is a description of the Civic Centre in Section 6 of Michael Copeman's report (Appendix 7).

Figure 16: Civic Centre. Clockwise: exterior, entrance to lobby, lobby, hall



The lobby is used for access and a thoroughfare. DBC states that it recently tried to reconfigure the space for their own use, but this proved unworkable. No other space is available in the building currently.

The Dacorum Heritage Trust collections centre is in a separate building to the rear. It is not easy to get to. Going through the Civic Centre to the collections centre requires going through the hall and the stage or a corridor alongside which also accesses the kitchen, toilets and storeroom. There is otherwise a circuitous route by road at the back. There is a description in Section 6 of Michael Copeman's report (Appendix 7).

The DBC Asset Manager responsible for the building has said that DBC intends to review its asset strategy over the coming year for all assets including civic centres.

Figure 17: Heritage displays in the Civic Centre lobby



How the Space Might be Used

The entire ground floor could, theoretically, form a museum or heritage centre, but the auditorium would be lost to other uses.

The existing displays in the lobby might be replaced with something that is more attractive. There is a small space behind the Reception counter that could perhaps be adapted as a 'digital drop-in centre'.

The collections store could potentially be rebuilt or extended to create more space and / or make it more effective as an accessible heritage resource.

The whole building could be converted to an Arts and Heritage Centre, assuming suitable alternative space could be found for some tenants and if was reconfigured and refurbished. The auditorium could be upgraded to make it better for performing arts; there could be gallery space for permanent and temporary heritage displays and for art exhibitions; there could be studio space for activity like dance, music rehearsal and painting; there could be office and meeting space for cultural and heritage groups.

Assessment

While using all or most of the ground floor would, if there were funding available, be excellent from a heritage perspective, it would probably not be optimal from the wider perspective of the community because of the value of the hall for a wide range of uses. It is not a viable option.

It is easy to imagine the Civic Centre as an attractive community hub, used more intensively than currently for many different types of activity and forming a base for groups involved in performing and visual arts in addition to heritage.

This requires, however, a substantial refurbishment and re-modelling, and probably for the police and other users to move out, which may not be possible and / or cost effective. It is only likely to become an option if there is a decision to vacate large parts of the building for other reasons.

Extending and improving the collections store only seems achievable with reorganisation of the site.

The lobby area is not a pleasant place to look at heritage exhibits in its current state and there does not seem to be prospect of it being improved in the medium term. There is little to be gained from spending resource on it at this stage.

4.3 Town Hall

The Space

There is a description of the Town Hall in Section 6 of Michael Copeman's report (Appendix 7).

How the Space Might be Used

There is no obvious viable space for the display or exhibition of artefacts in the Town Hall.

The ground floor would be excellent for a Heritage Centre of some sort if there were a large amount of capital and revenue funding available and / or the space was provided at little or no cost. The Town Hall Trust depends on income from the space, however, so that is not an option (the space has recently been refurbished as an upmarket restaurant).

Space could theoretically be created to the rear of the bar area, one storey higher, but it would be small, difficult to access and expensive to create. The Town Hall Trust has said that it would expect rent.

Figure 18: Spaces inside the Town Hall. Clockwise: Grand Hall, Bar, Bar, Main Stair



That leaves the Grand Hall, small bar area outside it and stairs, where there is already a small display of historic photographs. It is possible to imagine the hall decorated with photographs of Berkhamsted past. It is in regular use, however, so it is not a good option for display / exhibition that needs regular access.

Assessment

There would be only modest gain from spending resource on improving heritage display in the Town Hall at this stage.

4.4 Court House

The Space

There is a description in Section 6 of Michael Copeman's report (Appendix 7). It serves as the Parish Rooms of the Parish of St Peter's. It hosts, as such, regular meetings of the Parochial Church Council and its various sub-committees, and for choir tuition and other courses and classes. It is used by the parish in its work of outreach to the wider community – including weekly Mothers & Toddlers Group, Little Fishes, St Peter's Ladies Club, Saturday coffee bar, social events like Petertide Fair and Oktoberfest, and monthly Sundays Together Lunches for people otherwise alone. The hall is let to regular and occasional hirers. There are seven regular weekly uses of different type, and periodic use by many organisations.

How the Space Might be Used

A heritage centre or exhibition space might theoretically be in the building.

Assessment

A heritage centre is not viable here while it is in its current use. It would only be a moderately attractive proposition even if possible. It would have to be volunteer-run and not likely to attract more than a few thousand visitors a year. It would not be able to pay rent.

Revenue from the building could probably be greatly increased if the hall were made into two complete floors and if it were refurbished to become attractive for wedding receptions and similar events. The combination of ceremony in St Peter's and reception in the Court House would be attractive. It should be capable of generating a substantial amount of revenue as such.

4.5 St Peter's Church

The Space & How it Might be Used

St Peter's Church, situated on the High Street at the centre of Berkhamsted, dates from the 13th century, is listed grade II* and is the oldest surviving functioning building in Berkhamsted.

The church is cruciform in plan with a crossing tower and fully aisled nave, in the Early English style. The Lady Chapel on the north side of the church was probably part of the original 13th century building. St Catherine's Chapel on the south side is thought to be 14th century in origin. St John's Chantry is situated on the south side and dates from c.1350. The church was heavily restored in 1820 by Wyattville (Ashridge) and again in 1870 by Butterfield when most of the external stonework dates from.

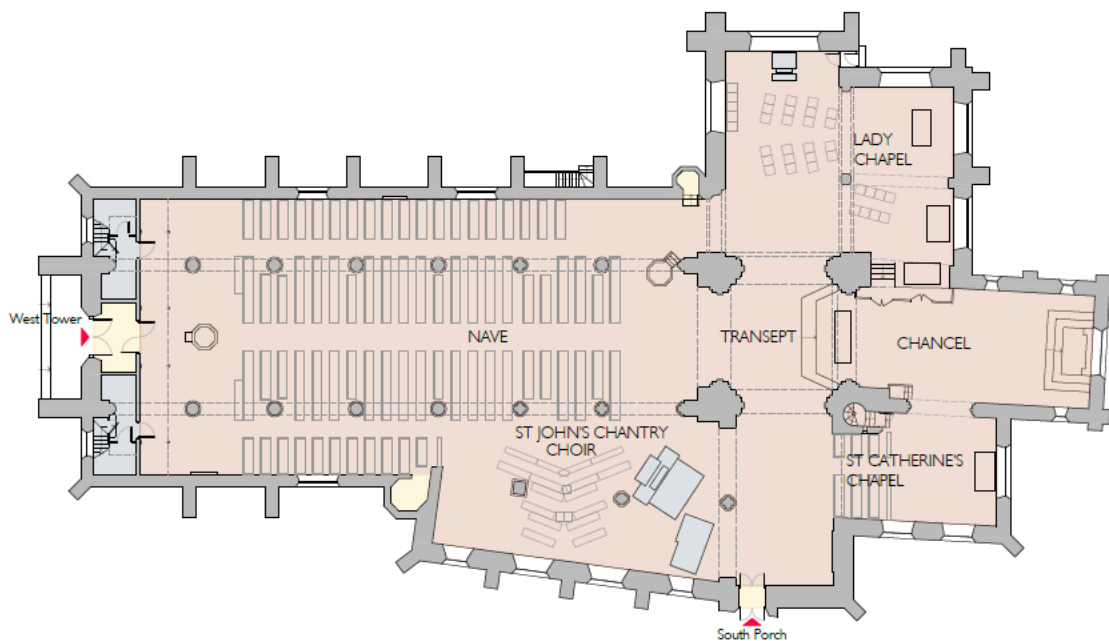
There is a good selection of Victorian stained glass and brasses from as early as the 14th century. There is also a medieval coffin top tomb (c.1200) with floriated cross in St Catherine's Chapel near the south door.

The Church is used for regular Sunday and weekday services and for various occasional services by several local schools, including Berkhamsted Collegiate School. St Peter's is open all day every day and is used daily by members of the general public for prayer and meditation. St Peter's has a well-established and vigorous musical tradition with a robed choir including a large group of able and enthusiastic junior choristers – both boys and girls.

The Church interior is a large open space, quite plain, without an abundance of monuments or other features, but an unusually good example of Early English style.

Figure 19 has a plan of the current layout of the church, produced by TFP for this study.

Figure 19: Current layout of St Peter's Church



There are possibilities for giving the church greater utilisation as a community hub on a day to day basis and for events like concerts and temporary exhibitions, including underfloor heating, exhibitions about the history of the church and the town, and perhaps, a café / bookshop and toilets. The imminent 800th anniversary in 2022 makes this an opportune time to consider significant change.

All Saints Church in Hereford is an example of a medieval church in a central location that remains an active place of worship but has also become a well-used community hub, with café and hosting many community events like art exhibitions, meetings, drama and music performances. It claims to have about 3,000 visits a week.

Figure 20: All Saints Church, Hereford



Some space at St Peter's could be used without much difficulty. The south porch, adjoining the south door, is currently unused. The Lady Chapel, while used for church activity, is potentially available for short term events or exhibitions. Other space might be made available through more radical rearrangement. St John's Chantry, for example, would be well suited for a heritage exhibition if the choir could be relocated (and there could be benefits to services if that could be achieved). This is not, however, favoured by Church authorities as some congregation seating would be lost. The West End could be an alternative. A more radical approach would add a mezzanine at the West End, either in an aisle (as at All Saints, above) or across the nave.

Figure 21: Clockwise – unused space in south porch; south door; space in south aisle suited to exhibition if the choir could be relocated; space in north transept suitable for short-term exhibitions.



Figure 22, Figure 23, Figure 24, Figure 25 and Figure 26 give ideas for what might be considered. None are approved by the parish or congregation. They are intended only to give a flavour of possibilities.

Figure 22: Indicative Layout Option 1 with exhibition about the town at the West End and an exhibition about the church at the south porch

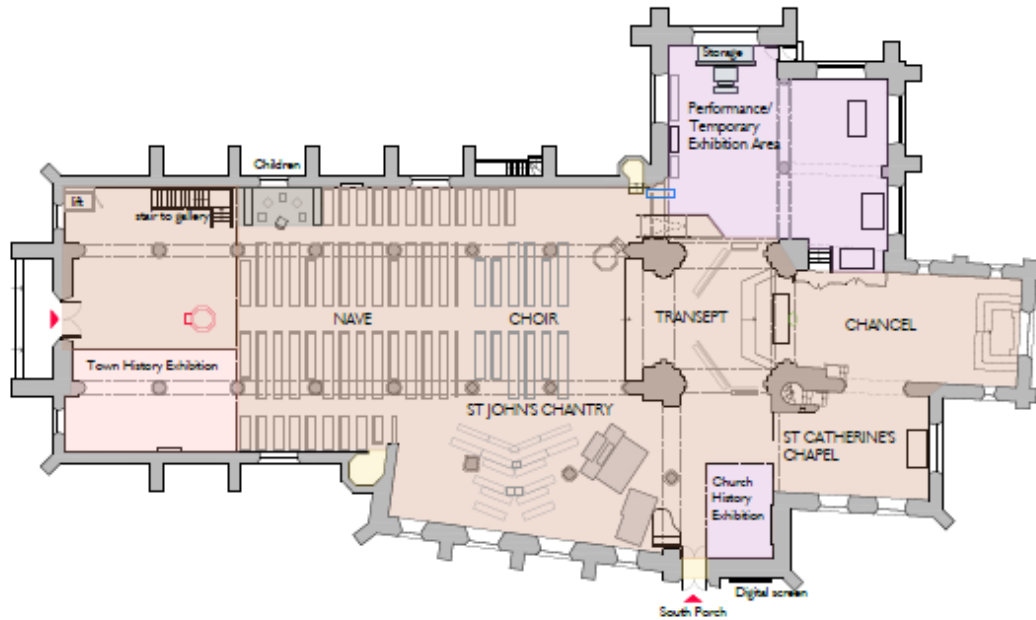


Figure 23: Indicative Layout Option 2 with exhibition about the town replacing the existing Choir

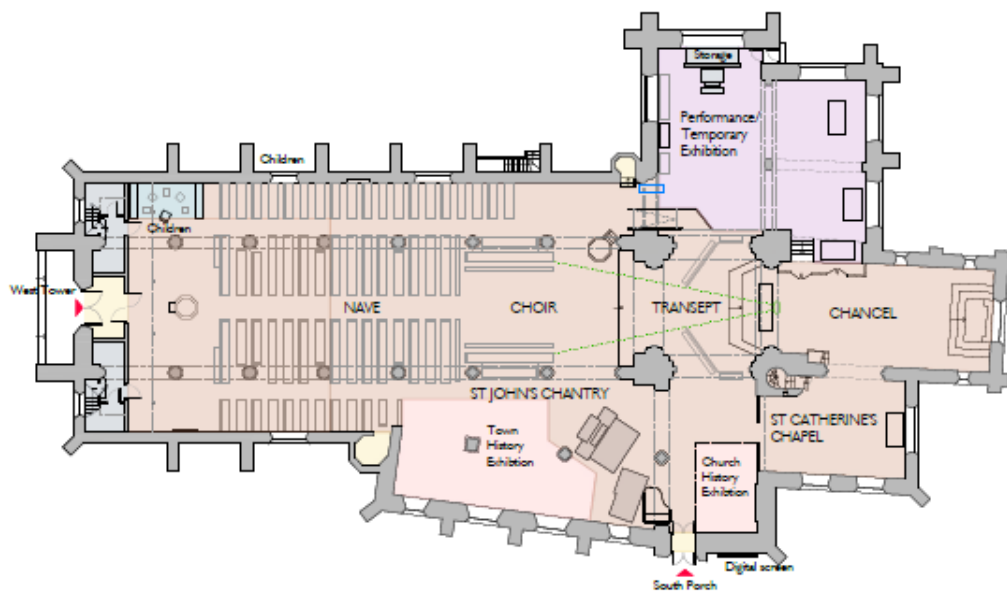


Figure 24: Indicative Layout Option 3, with addition of café

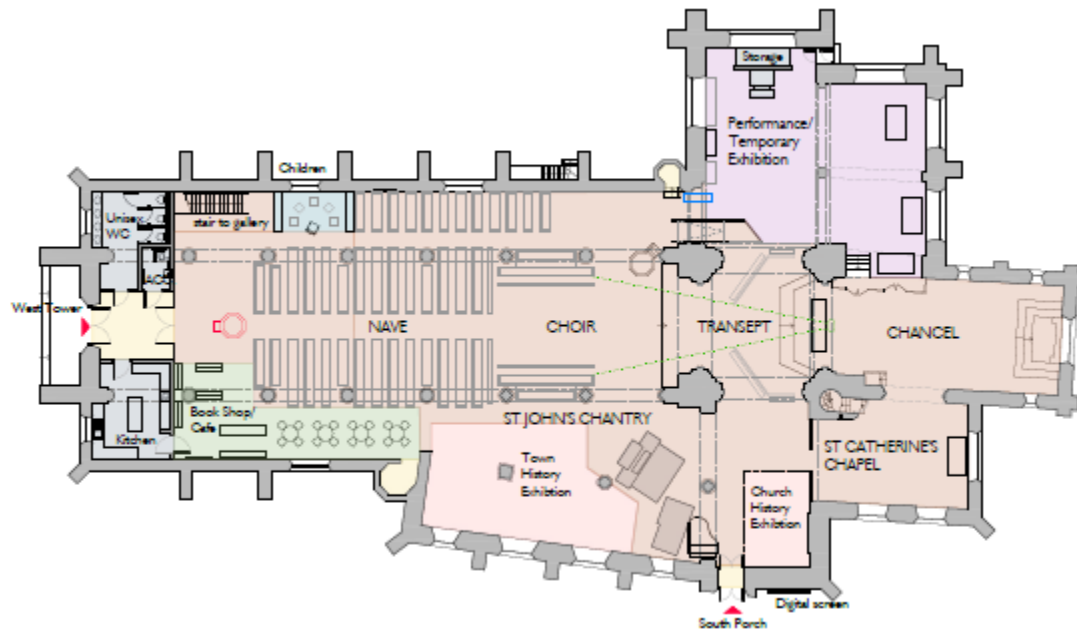


Figure 25: Indicative Layout 4, with larger café

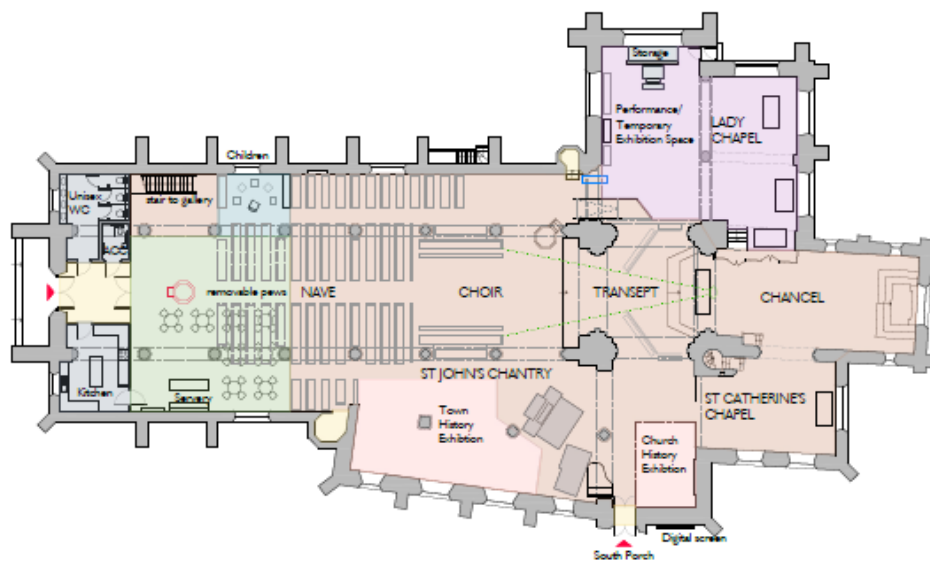
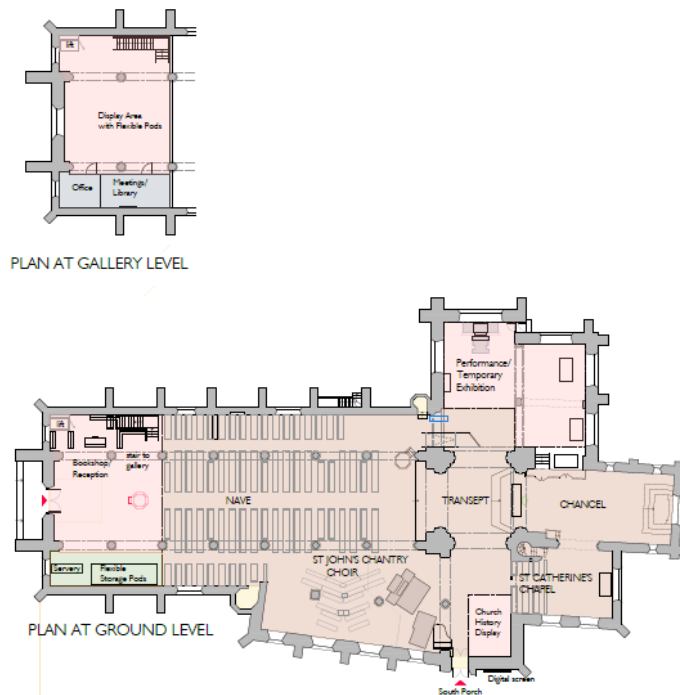


Figure 26: Indicative Layout Option 3 to Include Exhibitions about Town and Church, assuming mezzanine floor over the west end²



Assessment

There seems to be much opportunity for improving the vitality of the church as a community hub, without radical interventions. That could include creating space for a heritage hub. This would have to be agreed with the parish, of course. It could potentially be of mutual benefit through, for example, making it easier to provide a volunteer presence in the building and attracting more people into it. It seems to be the best option in the town. The most logical first step would be a feasibility study, commissioned by the parish, that assesses the possibilities in detail. That should ideally involve a conservation architect, business planner and cost consultant. £30-£35,000 is an optimal budget for a study of that nature which requires involvement of a number of professionals.

4.6 Library

Berkhamsted's new library is relatively small and is very well-used. It is good venue for heritage-orientated events (capacity up to 40) and, but there is no space available for more than small heritage displays. A display cabinet is already provided by Dacorum Heritage Trust. There may be an opportunity for an outward facing digital display unit in the windows (displaying, for example, representations of 50 artefacts that tell the story of the town, or an information point).

² This was produced at the request of the Project Team.

4.7 Exterior Walls

There are a few walls in the town that would be suited to interpretation panels of relatively large size, subject to the permission of the owners and planning consent. They need to be quite visible, but capable of accommodating a board without damaging the wall or the character of the heritage environment.

Figure 27: Examples of walls that might be able to accommodate large interpretation panels



The wall of Gatsby restaurant seems to be an opportunity for a bolder treatment, such as a wall mural.

Figure 28: Exposed wall of Gatsby Restaurant / Shakespeare mural, South Bank



4.8 Shop Unit

Concept

A heritage hub could, theoretically, be in a shop unit, preferably on the central section of the High Street. Demand for units is high in Berkhamsted, however, and rents remain high. Two units are currently advertised on Zoopla. One, on Lower Kings Road, has 463 sq ft and is being offered for a rent of £20,000 per annum. A second, on the High Street, has 1,494 sq ft and would be more suitable. It is being offered for £52,500 per annum and is under offer.

The grade II listed former Bourne School at 222 High Street, formerly occupied by Britannia Building Society, was on the market at the start of the study but was bought. It has 1,169 sq ft ground floor sales with a further 246 sq ft of ancillary space and 274 sq ft in the basement³. It would make a prominent heritage centre and is perhaps the most obvious building for one.

Assessment

It does not appear to be realistic to anticipate that a heritage centre could afford rent of the order that is the norm in the town.

4.9 Mobile Unit

Concept

Some form of vehicle, such as a vintage bus, or trailer that is fitted to contain exhibits and can be moved from place to place, including schools, might be an alternative to space in a building. Amersham Museum have done this recently. The cost could be almost any amount depending on how the project was done. A vintage bus in poor condition could, for example, be acquired at relatively low cost and restored by volunteers, should there be any with relevant interest and skills. It could be operated by volunteers.

It would require a place to keep it.

Assessment

There is some potential in this, although it is, arguably, a more appropriate solution for a larger community (such as Dacorum as a whole) with a fixed base, as in Amersham. It seems most likely to be viable if someone possesses or is able to acquire, at low cost, a suitable vehicle and has the willingness and ability to restore / maintain it.

³ RAB Retail.

4.10 New Build

Concept

There are opportunities for new build in the town centre, but there are no sites that stand out as being suitable for a new building heritage centre, even if it was realistic to obtain funds to build one. There will be high demand for development sites if and when they become available, especially for residential use.

Assessment

It is unrealistic to anticipate use for a new build heritage centre of some sort. It is more realistic to expect that a S106 contribution might be obtained towards a project in an existing building.

4.11 Shops and Restaurants etc.

Concept

It has been suggested that heritage displays could be put in local shops and eating and drinking places.

Assessment

This is not realistic and would not be desirable if it was. Figure 29 shows a random selection of businesses on the High Street. The proprietors have, in each case, carefully created an image and layout that reflects their “brand” and have laid out the shop window accordingly. Space inside is carefully managed to maximise sales. Any heritage display within the confines of the window or retail unit would be incongruous, spoil the effect and be likely to detract from sales. There are rare exceptions to this, the most obvious being pubs that deliberately use local heritage for their theming. Wetherspoons do this and have done so with their recent refurbishment of the Crown in Berkhamsted. Opportunities may arise for pop-up displays when units are empty, or during major events/ or at festival time.

Figure 29: Selection of shops in historic buildings in Berkhamsted



5 Options for Activities to Engage Audiences

This section outlines options for what might be done at sites. Indicative estimates of capital costs (and some revenue costs) are made. These are intended to provide an order of magnitude. The costs of options that stakeholders agree are strong candidates will be examined in more depth at the next stage.

5.1 Physical Museum of Berkhamsted

Concept

This would be an institution that collects, interprets and displays artefacts. Appendix 5 has a summary of the situation with museums in general and, specifically, museums that tell story of towns.

There is no obvious candidate for a location currently. There is a possibility that space might become available through a S106 agreement associated with a town centre development.

Financial

The capital cost would, obviously, depend on the size and nature of the building.

As an indication, £3,000 per m² (£280 / s ft.)⁴ would be a reasonable cost for constructing a new building of reasonable quality. A full museum fit out, including displays, is likely to cost c.£2,500 per m² (£232 / sq.ft). Professional fees and other costs might be expected to add 20%, making an overall cost of c.£6,600 per m² (£613 / sq.ft). The cost for a modest sized museum of 400 m² (4,300 sq. ft.)⁵ would be about £2.64 million plus VAT., excluding any cost of purchasing the site.

It would probably have to seek capital funding from the National Lottery Heritage Fund (NLHF) but would need some matching funding. Applications to NLHF are highly competitive. Only a small percentage are successful. Its current strategic priority is heritage at risk.

It would almost certainly have to be largely run by volunteers. There would preferably be a paid curator, part-time at minimum. It would have a small admission charge to provide some revenue but would probably require subsidy from the local authority. The Maidenhead Heritage Centre, a small independent local history museum we recently worked with, has an annual subsidy of £6,000 from the district council. That is a common situation.

Advantages

- This is, arguably, the best way for the heritage of a place to be systematically conserved and displayed over the long term (if there are a sufficient number of quality and relevant artefacts available, which is debatable in the case of Berkhamsted collections).
- It could deal with the shortage of space to store artefacts and allow a more structured programme for collecting artefacts relating to the history of the town.

⁴ Gross Internal Area (GIA). Including preliminaries but not professional fees.

⁵ GIA.

Disadvantages

- It would be very difficult to find a building of suitable size and location, funding to create it and revenue funding to sustain it.
- It could compete, for resources and visitors, with the proposed district museum at the Bury in Hemel Hempstead.

Assessment

This was rejected at an early stage as being neither a practical or affordable solution.

5.2 Virtual Museum of Berkhamsted

Concept

This would be a project to create an attractive, modern design identity for an on-line museum, then make collections and stories available in digital form. It would probably have most focus, certainly in early stages, on cataloguing and digitising the extensive collection of photographs held by the societies and by residents of the town, then putting them on-line in a user-friendly format, such as thematic exhibitions. It would be a partnership between organisations involved in heritage and incorporate existing work⁶.

It could be accompanied by a 'drop-in digitisation centre' where residents and others could bring their collections, and their treasured artefacts with local significance, to be digitised and recorded. This would ensure provision is being made for coping with and opening up opportunities for future collecting. This would require the procurement of suitable scanning equipment, and space to house it.

The website and related promotional activity would act as a signposting resource that ensures the full range of heritage-related facilities and events in the town is widely known. The website would also have the capacity to be a research tool to assist investigations into local history.

A virtual hub might also be organised in a way that involves schools and members of the public, especially in identifying historic individuals and buildings and learning more about them. The assistance of the local newspaper could be helpful. They could, for example, publish a selection of photographs each week, with readers invited to provide any understanding they have of the subject.

www.communitysites.co.uk is a commercial service that provides user-friendly web sites and cataloguing for community heritage groups. There are links to some good examples of sites on their website:

<https://www.communitysites.co.uk/services/website-software>

The Museum of Domestic Design and Architecture is an example of a virtual museum that makes its collections accessible / available to the public along with controlled access by appointment to its physical collections which are in store. The website has been designed to showcase the collection but doesn't attempt to replace the experience of actually seeing the collection. <https://moda.mdx.ac.uk/>

⁶ BLHMS has digitised and put online c.700 images so far on its Facebook page.

In preparing a virtual hub there should be consideration of ways that income can be created from exploiting digitised resources.

Financial

Figure 30 has an estimate of the cost of establishing the virtual hub over 3 years.

Figure 30: Capital Cost for Virtual Hub

Existing collections digitisation	£50,000
Space rental for digital drop-in centre	£5,000
Scanning Equipment	£25,000
Website	£40,000
Apps	£30,000
Management for 3 years	£30,000
Review and rationalise existing collections	£10,000
Total:	£190,000

Advantages

- This would be a cost-effective way of immediately making greater use of the collections and, potentially, involving many people with the history of the town.
- The photographs, once digitised, could be used for many purposes, including heritage panels around the town.

Disadvantages

- The potential is limited. Seeing images of historic artefacts can never replicate the experience of seeing them.

Assessment

This seems to be a logical first initiative. An important precursor to establishing a holistic and comprehensive website is the need to review and rationalise existing collections, audit their content, and professionally digitise those resources that have potential to be used in the website and apps. Digitisation of the collections would allow images to be used across a range of ways, including relevant aspects of the Heritage Interpretation Network (see below).

5.3 Heritage Interpretation Network

Concept

This would, in effect, partly be an upgrade of the blue plaque heritage trail. It would put interpretation panels around the town. Most would be attached to buildings. Some could be free standing “monoliths”. The monoliths and panels on walls where a larger size is possible would have context and include wayfinding (as shown in Figure 34). It could incorporate the Graham Greene Trail.

Others would tell the story of the specific site. Each panel could advertise the virtual museum and have a bar code enabling people to get additional information easily on their phone or tablet.

Figure 32 is an example from a World Heritage Site that is stylish and effective.

Many different styles are possible, as illustrated in Figure 33. It would probably be sensible to include new finger posting, as per the Bristol example (Figure 34).

Monoliths can include video screens and touch screens (as bottom right in Figure 33 and Figure 31). One, located in a central point in the town centre, could be used to create a rotating display of images of people and places related to the town's past, as outlined in Section 5.6. However, the preferred and more appropriate locations for these are in the new Car Park and at the station.

A bronze model of the townscape, as shown in Figure 36, could enable visually impaired people to get a sense of the place and would also be of interest to the fully-sighted.

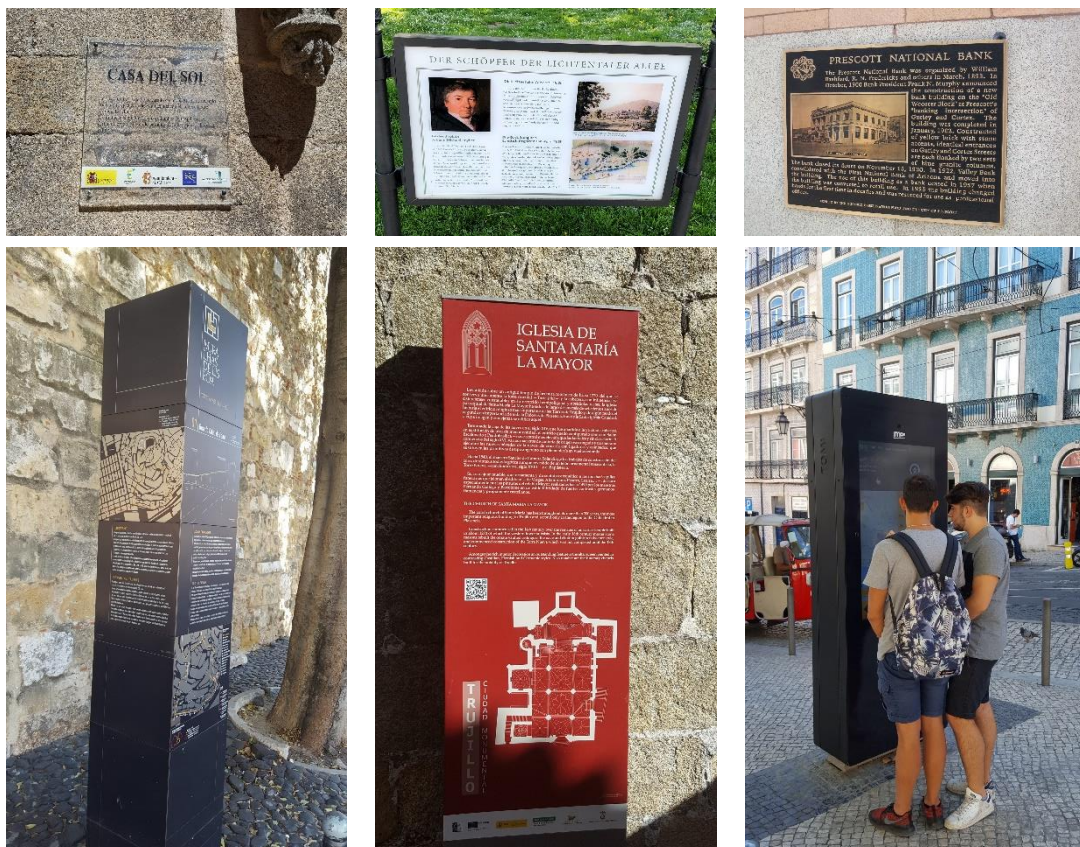
Figure 31: Possible form of “People and Places” Video Monolith



Figure 32: Heritage interpretation system, Stari Grad World Heritage Site, Croatia



Figure 33: Differing styles of heritage interpretation systems



Top row: Caracas, Spain; Baden Baden, Germany; Architectural Trail Olhao, Portugal. Bottom row: Segovia, Spain; Trujillo, Spain; Electronic information, Lisbon

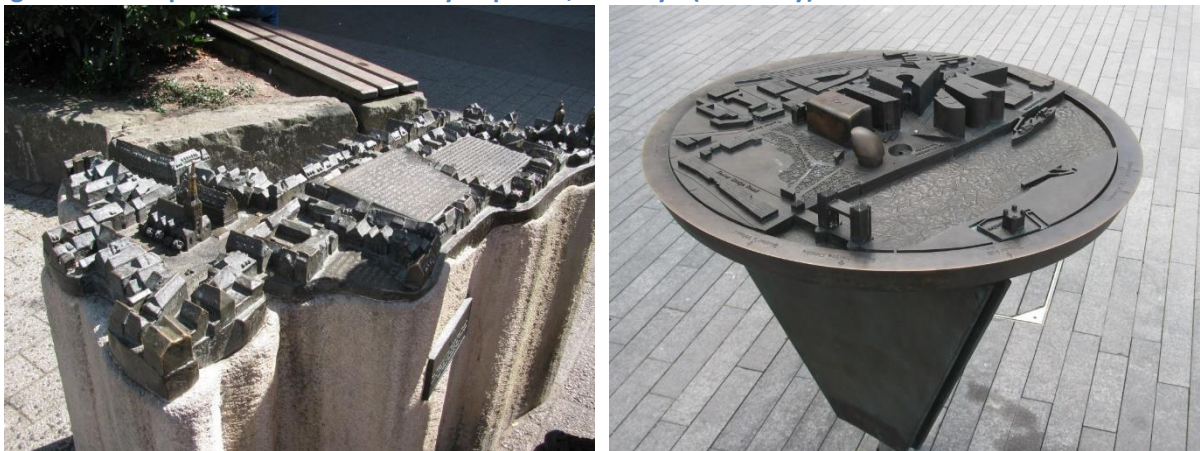
Figure 34: Combined wayfinding and heritage interpretation, Bristol



Figure 35: Heritage Plaques paid for by donation & sponsorship, Bend, Oregon



Figure 36: Interpretation for the visually impaired, Hamelyn (Germany) and More London



Financial

HKD estimate production cost would be about £2,400 - £3,000 per monolith and £500 - £700 per panel. Artwork might cost £200- £500 depending on scale and detail for illustrations, and a map might cost £1,500. There would also be cost of erecting them.

There are many options for video monoliths. A UK based one is:

<https://www.onedigitalsignage.co.uk/advertising-wayfinding-high-brightness-totems/>

A 50" touch screen monolith would cost about £8,500 for one-sided or £12,500 for double-sided (with touch screens). This would include a static image on back (map / welcome graphic) for the single sided approach, 3 year onsite support, software / cloud support; capability to be updated remotely. They are robust - examples have survived bus collision; the 8mm toughened laminated glass could be smashed if repeatedly attacked with baseball bat. It would need planning and power. An allowance of £2,000 for planning/ site preparation etc. would be appropriate. <https://www.iseurope.org/>

It might be possible to raise some money – perhaps matching funding for an NHLF grant – through sponsorship, as illustrated in Figure 35. Local authorities normally provide funding for initiatives like this and take the lead in installing and maintaining the system.

Standard panels and monoliths do not require much maintenance but will occasionally be defaced. Monoliths that have wayfinding (i.e. a map) require occasional updating. An allowance of £5,000 per annum might be reasonable.

A video monolith would have higher requirements, especially in terms of updating the content.

Taking everything into consideration the following package is considered a balanced approach to assembling a valuable Heritage Interpretation Network. It is comprised of interpretation panels in 10 networked locations; site specific plaques with links to the virtual hub on 30 mainly listed buildings; wayfinding totems guiding visitors to the key sites in town and the panels and timelines, including virtual links; lit monoliths at the two main entry points to the town at the rail station and near the new central car park; two history key event timelines giving a clear overview to the history of the town.

Also included in the projected costings below, for logical completeness, are two further physical interpretation proposals to help with bringing heritage to life around the town. See section 5.11 for further details. Firstly, a vehicle-based mobile resource could take interpretation and events out to the community, schools and other institutions. Secondly, a monument illustrating an iconic Berkhamsted person or historic activity, and/or an art installation (say on the side wall of the historic Rex cinema building, with the owner's permission).

Figure 37: Estimated cost of Heritage Interpretation Network

Intepretation Panels	10 No	£15,000
Site-specific plaques	30 No	£25,500
Wayfinding Totems	5 No	£20,000
Monoliths	2 no.	£17,000
Timelines	2 no	£4,000
Art Installation	TBC	£90,000
Mobile unit	1 No.	£23,500
Total:		£195,000

Advantages

- This is perhaps the most effective way of enabling visitors, from near and far, to learn about the history of a place and individual sites easily. They can do so without having to make the effort of finding and consulting a leaflet or downloading an app.
- Modern materials and printing give more flexibility in what can be done and make the panels more durable. Almost all cities and large towns now have them, albeit mainly for wayfinding rather than heritage interpretation.
- It can be used to make people aware of an on-line museum.
- It is a common approach on the Continent and in North America, but rare in Britain⁷ providing Berkhamsted with an opportunity to be different.
- The system can be extended as funds are raised, although it is likely to be sensible to start with a minimum number. There is potential for each to be sponsored.

Disadvantages

- The total capital required is quite high.
- There might be difficulty obtaining permission to attach relatively large boards to listed buildings.
- There might be some negative visual impact on the conservation area.
- They can suffer vandalism and require maintenance.

5.4 Space for Regularly Changing Exhibitions

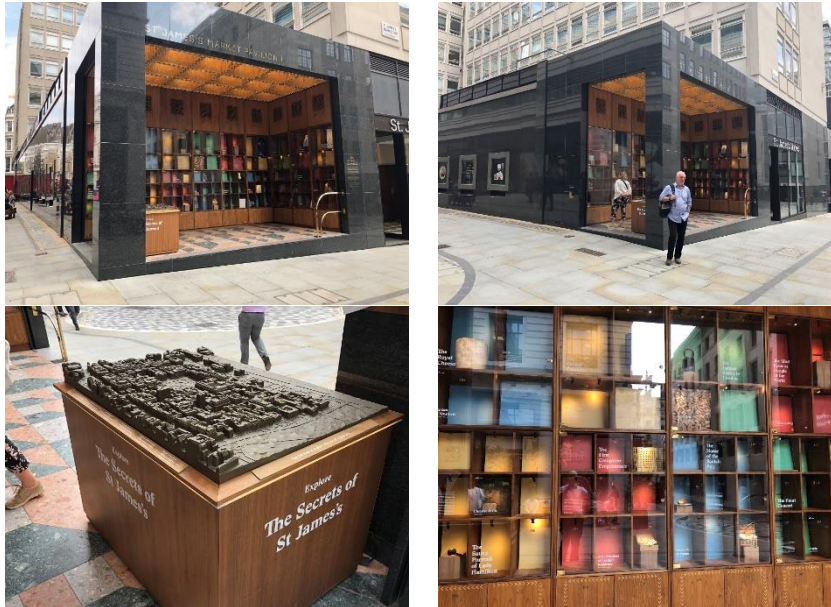
Concept

This would be a space fitted specially so that special exhibitions can be staged on a regular basis. It could have high quality, flexible, adaptable and secure display cases, and video display panels where images, text and film can be displayed without need for printing every time an exhibition is staged. Exhibitions would be for an extended period, varying according to capacity of stakeholders to change them.

Figure 38 is an example of a high-quality execution of this concept in London.

⁷ Cities like Liverpool and Sheffield include heritage on their wayfinding systems. Bolsover in Derbyshire is the only place we are aware of with heritage boards like those illustrated in Figure 32.

Figure 38: New unstaffed exhibition in St James's, London



St Peters Church seems the best location for an approach like this if a suitable space can be found. It would have the advantage of direct access from the street and potential for a sign that visible to traffic on the High Street. It would also probably not require constant supervision.

Financial

Assuming, for indicative purposes, a space of 10 m² (1,076 sq ft) and a cost of £3,000 per m² (£280 / sq ft.)⁸ plus professional fees of 15%, it might cost about £35,000 plus VAT to set up an exhibition space of high quality. £15,000 plus VAT might be assumed for changing the exhibition annually. There is likely also to be cost for rent and utilities.

Advantages

- This would require a relatively modest amount of space.
- It would avoid the problem that local history museums tend to have that once displays are put up they do not change on a sufficiently regular basis to attract repeat visitation.

Disadvantages

- There is normally significant cost involved in staging temporary exhibitions. Dacorum Heritage Trust relies, for example, on grants for each exhibition it puts on.

Assessment

- A small but high-quality exhibition space in St Peters could be effective in attracting visits.

⁸ Gross Internal Area (GIA). Including preliminaries but not professional fees.

5.5 Architectural Model(s)

Concept

This would be one or more physical models of the town designed to give people an idea of what it was like, perhaps at a certain time in past. It could theoretically be a digital 3D visualisation but that, in our experience, is less interesting to people than a physical model. There are examples at the heritage centre in Lowestoft and at Barbican House in Lewes. Models take quite a large amount of space and are not easy to move around. St Peter's Church seems the most likely opportunity if a suitable space can be found.

It could be made over a relatively long period of time, with continual improvements as more is found out about what individual buildings looked like at the time. Ben Taggart, of Model Houses, is a great craftsman who could deliver this. He has knowledge and great eye for detail.

<http://www.modelhouses.co.uk/> It could alternatively be made by one or more local craftsmen, if any have the right skill and are interested in doing it. It could include a training element. It could have lighting and other effects.

Figure 39: Beach Village Model, Lowestoft



Financial

HKD advise that a reasonable budget for a model of 3 m² of Berkhamsted as it might have been in the 16th Century might be c.£14-£20,000 plus VAT.

Advantages

- People like models and they can be big attractions in certain circumstances.
- It could form the focal point of community research projects.
- They form an excellent framework for talks – a guide can tell stories, pointing on the model to where the location is.
- It is likely to offer opportunities for fund raising, even if just donations from people looking at it.

Disadvantages

- Documentary evidence of what the town was like in the past is very limited, so it would have to be largely conjectural.

Assessment

This could work in St Peters as part of specially designed exhibition space, subject to feasibility study. However, unless reasonably accurate townscape plans are locatable for central Berkhamsted for the chosen era, e.g. medieval, it will be problematic to develop an acceptable model.

5.6 Permanent Historic Photographs Exhibition(s)

Concept

This would be one or more displays of photographs from the collection. It could be developed as part of the process of digitisation and creating the virtual museum.

It could be divided between “Berkhamsted people” and “Berkhamsted places”.

The main hall of the Town Hall is the only evident opportunity to do this on a substantial scale, but the Town Hall Trust does not consider that realistic. It could also be in an exhibition space in the St Peter’s and in the lobbies of the Town Hall and Civic Centre, with the permission of respective authorities.

Images might alternatively be displayed via a digital screen. There are no obvious good opportunities for that either, however. A monolith, illustrated in Figure 31, in the vicinity of Costa Coffee is perhaps the most central option, but stakeholders do not favour this location because it could add to clutter. There is some logic in locating a monolith (be it with historic images, town information or other heritage related content) at entry points, notably the rail station and the new central multi-storey car park. These locations are also well used by existing residents.

A monolith might show “Berkhamsted People”, mixing historic photographs with current photographs, on one side, and “Berkhamsted Places” on the other. A group involving young people could select images and programme it. There could also be annual exhibitions as a feature of a history festival, as outlined in Section 5.7.

Advantages

- This could tie in with the virtual museum / digitisation project.
- Photographs are evocative.

Disadvantages

- Lack of good space for display.

Assessment

A good idea in theory, but not easy in practice because of lack of suitable space. Using the monolith plus reproductions on interpretation boards seems to have most potential.

5.7 History Festival

Concept

This would be a major annual event, designed in such a way that it can generate enough revenue to cover its costs and keep growing. Figure 40 has a couple of examples, and there are more in Appendix 6.

Figure 40: Examples of History Festivals

Woodhall Spa 40s Festival

Woodhall Spa 40s Festival has been running for eight years and is organised by a volunteer committee of Woodhall residents. It has established itself as one of the UK's preeminent 40's events and takes place annually on the third weekend of July. Many of the events take place in Jubilee Park. The Festival is self-funding and draws income from charging for car parking, the sale of a Festival newspaper, a '200 club' lottery, donations and sponsorship from local businesses. Festival entry is free, and any surplus funds generated by the event are donated to local causes. Activities taking place during the festival include: 40's themed entertainers, living history groups, vintage and military vehicle displays, a festival market, charity stands, ticketed concerts and dances, festival competitions and a Battle of Britain memorial flight. The festival had an estimated 45,000 visitors over the course of the weekend (13th – 14th July) in 2019.



Canterbury Medieval Pageant & Family Trail

Canterbury's annual Medieval Pageant & Trail is in its fourth year and takes place in July. It is organised by Canterbury Business Improvement District (BID). The event commemorates Canterbury's medieval heritage and particularly Henry II's pilgrimage to Canterbury and his public apology which took place in 1174. The parade features historical characters, local schools, community and re-enactment groups and live music. Other events taking place across the city include guided tours, punting, art workshops, lectures and an educational trail which stops at Canterbury's various historical landmarks. In 2018 approximately 5,000 people watched the pageant, whilst 4,000 families took part in the Medieval Trail. According to Canterbury BID's financial accounts, the event cost nearly £20,800 to run in 2017. The Pageant has been very successful and won the "Lasting Impressions" award at the Kent Tourism Awards Ceremony in 2017.



There are many different options for the form a festival might have:

- It could be aimed mainly at local people (a concept for that is outlined in this section) or attempt to attract a wider audience (a concept aimed at that is outlined in Section 5.8).
- It could take place in multiple venues, or on a single site such as the Castle (in the manner of the Chalke Valley History Festival). A single site is perhaps easiest to make financially sustainable because there can be an admission charge and / or it is easier to derive income from catering stalls etc. but needs to be done on a large scale to have enough critical mass.
- It could focus on Berkhamsted history or an aspect of history more generally (e.g. major events, eras), in which the story of Berkhamsted at the time is an element.
- It could have a single theme (e.g. historic images) or cover a revolving variety of historic themes.
- It could be an enhancement of Heritage Open Days, or separate.

The following outlines a possible concept of what it might be like:

- Focus, each year, on a period of time (e.g. a year or a decade) or an event (e.g. the Civil War, World War II) in national history, with activities themed to that.
- Main events organised by a festival organisation, with other groups invited to organise their own activity. Tickets sold to main events, with a proportion going to the festival organisation.
- Documentaries and / or films from the period at the Rex, Civic Centre, Arts Centre and an outdoor cinema in the Castle.
- An exhibition about Berkhamsted at the time in the Town Hall, Civic Centre, Court House or a new heritage exhibition space in St Peter's (this could continue after the festival).
- Buildings that existed at the time of the festival theme open to the public, with volunteers in costume explaining what the situation of the building was at the time.
- Live performances of music of the time, in a location such as Canal Fields.
- Playlets and costumed characters recreating incidents and people from the time about the town.
- Demonstrations of historic skills.
- Restaurants serving, as specials, dishes popular at the time of the festival theme.
- Historic Photographs exhibition and auction at the Court House.
- Instagram and You Tube "historic places today" competitions, with winning entries projected in a special show at the Rex cinema.

Financial

This would depend on scale. The aim would probably be to secure grant funding for initial years with intention of building a sustainable business model. Initial funding would ideally be enough to pay for a part-time organiser and a good range of activities. £150,000 might be a reasonable budget for 3 years for a major event; £30,000 for a modest event.

A budget of £40,000 pa is assumed for the purposes of this study, giving a three-year total of £120,000.

Advantages

- History festivals are proven to be very popular with the public and effective in engaging with a wide cross section of people.
- It would build upon experience gained from organising Berkhamsted Heritage Open Days.

Disadvantages

- A festival requires a large amount of ongoing work.
- It is, like any business venture, risky.
- It is likely to require grant funding at the outset.

Assessment

There is high potential for this. The best approach would be to have a distinctive theme of some sort, given the increasing numbers of history festivals being established.

5.8 Film / Image Themed History Festival

Concept

This could have similar components to the general history festival outlined in section 5.7, but with a main focus on film and photography, and with an ambition to have a higher profile and attract people from a longer distance.

Berkhamsted is particularly strong in connections with historic films and the film industry. It is the location of the BFI film archive and the exceptional Rex cinema; and at least two other venues have digital projectors and regularly show film and live projection – the Civic Centre, where the Film Society has a regular programme, and the Vyne Theatre, which specialises in streaming cultural performances from national institutions. The town and district are often used as a film location, and important attractions in the film world are located a short distance away (such as Harry Potter at Leavesden Studios).

A local film festival might be part of a Hertfordshire Film Festival. There is a strong film offer in other parts of Hertfordshire, including Warner Brothers Studios. A large new cinema complex, with IMAX, is about to open in Watford. A Berkhamsted festival with a theme such as Images in History could be an element of that.

Financial

This may not be much more than a more general local history festival, assuming that there is full participation of local film stakeholders, who would deliver much of the programme. See 5.7 above. Funding subsidy might come from a combination of sponsorship, HLF and Arts Council England.

Advantages

- Berkhamsted has three venues with digital projectors that regularly show film, and the castle would make an excellent venue for outdoor cinema. It would be an opportunity to take advantage of the BFI Film Archive, and the extensive collections of past local photographers.
- Being part of a county wide initiative could make it much easier to deliver and less risky.

Disadvantages

- Lack of visitor accommodation is a problem in catering to large numbers of visitors from afar.

Assessment

This idea seems to have substantial potential of all for a large, sustainable project that could engage a large proportion of the population in history generally and the history of Berkhamsted specifically. This is particularly because of the combination of BFI archive, the Rex and suitability of Berkhamsted Castle for film. They provide the town with a unique selling point.

5.9 Playlets Commemorating Individuals and Events

Concept

There are different forms that this could take, but the most likely is specially written small dramas, that typically take place outdoors, and celebrate individuals and events. The Cemetery restoration project, working with a professional storyteller and Berkhamsted Youth Theatre, recently set a successful precedent for doing this.

They could be a series of events that take place over a year, or they could be concentrated into one event, such as a history festival.

It could involve professionals working with BYT, adult performing arts and theatre groups.

To provide more detail about how such “heritage experiences” can be designed to form an important part of a programme to engage people normally difficult to reach by traditional heritage activities, a proposal entitled “Berkhamsted - Ten Centuries Through Ten Stories” has been developed. It introduces specially written engaging stories about people from various walks of life from each of one of the past ten centuries, in ways which are:

- story-led, including more contentious or provocative narratives;
- audience and participation orientated;
- multi-sensory;
- attuned to their environment;
- encouraging participants to experience sites in a new way.

Further details are set out in the Appendices, including an indicative example of a 3 year programme.

Financial

The cost could be relatively low only if performing arts organisations are happy to deliver as part of their normal range of activities. Costumes are likely to be the biggest challenge.

There may, however, be need for professional assistance, and for production costs, and this would increase the costs considerably.

The Hub could seek funding from Arts Council England. ACE has a funding stream aimed at engaging under-25s. It is administered via regional “Bridge Organisations”. The regional bridge organisation for Hertfordshire is The Royal Opera House, based at their production centre in Purfleet, Essex.

For the suggested “Berkhamsted - Ten Centuries Through Ten Stories” project, the net indicative costs that would need funding (over a 3 year programme) through grant-aid are anticipated to be about £36,000, based on a total 3-year cost of £45,000, performance income of £4,000, and sponsorship income of £5,000.

Advantages

- The theatre groups have members who do not have the opportunity to perform in their regular productions because the casts are not large enough. This would provide them with opportunity to engage everyone.
- It would be a good candidate for ACE funding.
- It has already been successfully done.
- The “Berkhamsted - Ten Centuries Through Ten Stories” project would provide an ongoing longer-term planning framework of interest to sponsors and grant-making bodies.

Disadvantages

- Each event would be resource-intensive and could be relatively costly, if professional assistance and production costs need to be covered
- The “Berkhamsted - Ten Centuries Through Ten Stories” project would require concentrated planning and promotion, and income from ticket sales could fail to reach targets.

Assessment

Successfully running a programme at lowest cost depends on whether local performing arts organisations are interested, and further serious discussions are needed with them about it.

The “Berkhamsted - Ten Centuries Through Ten Stories” proposal is designed to be especially relevant to smaller groupings of up to 25 people at a time, as performances would involve audience participation. It is envisaged as being deliverable at different occasions throughout the year, although incorporation in a festival programme would also be beneficial because the potential audience is likely to be highest then, and promotion is easiest.

5.10 Competitions and Participatory Events to Engage Residents in Local History

Concept

This could be one or more initiatives designed to engage locals, especially young people, in local history.

A main feature might be competitions and events, annual or bi-annual, with categories for children, youth and adults. There could, where relevant, be an associated exhibition or other event (such as reading or film show), physical or online, and, where relevant, work could be featured on a “video monolith” in the town centre. They would each have Berkhamsted heritage as a theme. They could be part of a heritage festival programme.

Examples of themes for these competitions could be:

- You Tube and / or Instagram Competition. A competition for short videos / posts made about interesting people / places / events associated with Berkhamsted.
- Painting.
- Photography.
- Textiles (e.g. embroidery, clothes).
- Cooking.
- Poetry and Prose.
- Song and Music.

Examples of individual events and activities might be:

- Small, pop-up displays related to local family, ancestor, personal and community group memories and artefacts
- As a variant on above, a “My Family Collects this” type mini pop-up displays, for children as well as adults
- Town Teasers, a scavenger hunt for overlooked heritage linked to a website
- Timeline, a commercial game that can be locally customised
- Berkhamsted History Quiz Book.
- Secret Berkhamsted Book.
- Town Tours for Kids, specially designed to appeal to children
- “Spot This” Quiz Trails, specially geared to children (with their parents)
- Oral History Project, aiming to catch memories long-standing local residents, incomers, schoolchildren, businesses, community organisers, etc
- Heritage Items Handling Stall, an occasional event in the market and at other events
- A video of “How Berkhamsted Got to Now”, shot and presented by young people.

Financial

The cost would be relatively modest, but only if activities are organised and much of the work is done by volunteers.

It is more likely that there is a need to involve a member of staff or paid expert suppliers to assist and make it more professional, plus production costs, and this would raise requirements considerably.

Allowing for an indicative budget per annum of £20,000, for three years, is considered prudent.

Advantages

- Ideas like this might be a relatively cost-effective way of engaging a larger number and range of people in local history.
- A range of different projects would spread the appeal to different interests and age groups.

Disadvantages

- They could be amateurish if not done with professional assistance, which is expensive.
- There is no obvious way of generating income from them, so they will not be easy to deliver over the long term.

Assessment

Depends on whether there is an individual or organisation able and willing to deliver them. Most likely to be deliverable as a component of a virtual museum and / or history festival.

5.11 One or More Monuments

Concept

One approach would see a bronze sculpture to commemorate one or more individuals or events associated with the history of the town. Figure 41 has examples. The popularity of a work can often be determined by the extent to which it is rubbed shiny from being touched by people. The head of the basset hound in Budapest, below, shows it is frequently patted. Towns in Spain and Portugal often have numerous bronzes, some historic and some relatively modern. The Dutch have a liking for whimsical bronzes such as the man fishing on the bottom row.

There are several subjects that lend themselves to this treatment in Berkhamsted. Graham Greene is one, but the Graham Greene Society has considered that on more than one occasion in the past and rejected the idea. School students and foundlings would also be good topics, plus characters from famous historic literature or workers from important past industries.

A further concept for consideration could be quality public art, a mural, on the wall of a suitable building. It would be essential to receive the full permission of relevant site owners, neighbours and the planning authorities to the concept and detailed design. An example of a wall that possibly could lend itself to this is that on the side of the Gatsby Restaurant on Three Close Lane. This could feature a range of cinematic characters or be based around an iconic book/film (and in the case of Berkhamsted, the Third Man by Graham Greene comes to mind).

Financial

A recent example is the statue of former England football manager Graham Taylor at Watford Football Club by Douglas Jennings MRBS, who was based in Berkhamsted until four years ago. He advises that £80k -£110k is an indicative budget for a work. This would include sculpting and foundry fees, stonemasonry for the plinth and installation. Most monuments he produces are life and a quarter and life and half scale.

The amount needed for a monument for a representation of a local event would be considerably smaller than one requiring a good likeness to a specific individual.

At this stage in the project it is unclear exactly what scheme is viable, so a budget of £90,000 is proposed to cover the overall topic of public art installation.

A statue or wall painting could be paid for from public subscription. It might alternatively be done as part of the public realm in a redevelopment within the shopping centre.

Advantages

- Realistic bronzes, normally of famous people or events associated with a place, are perhaps the most popular form of public art when done to high standard. They are suited to the fashion for taking selfies.
- Quality wall art by an accomplished artist can succinctly represent the character of an area and become a loved and often photographed feature.

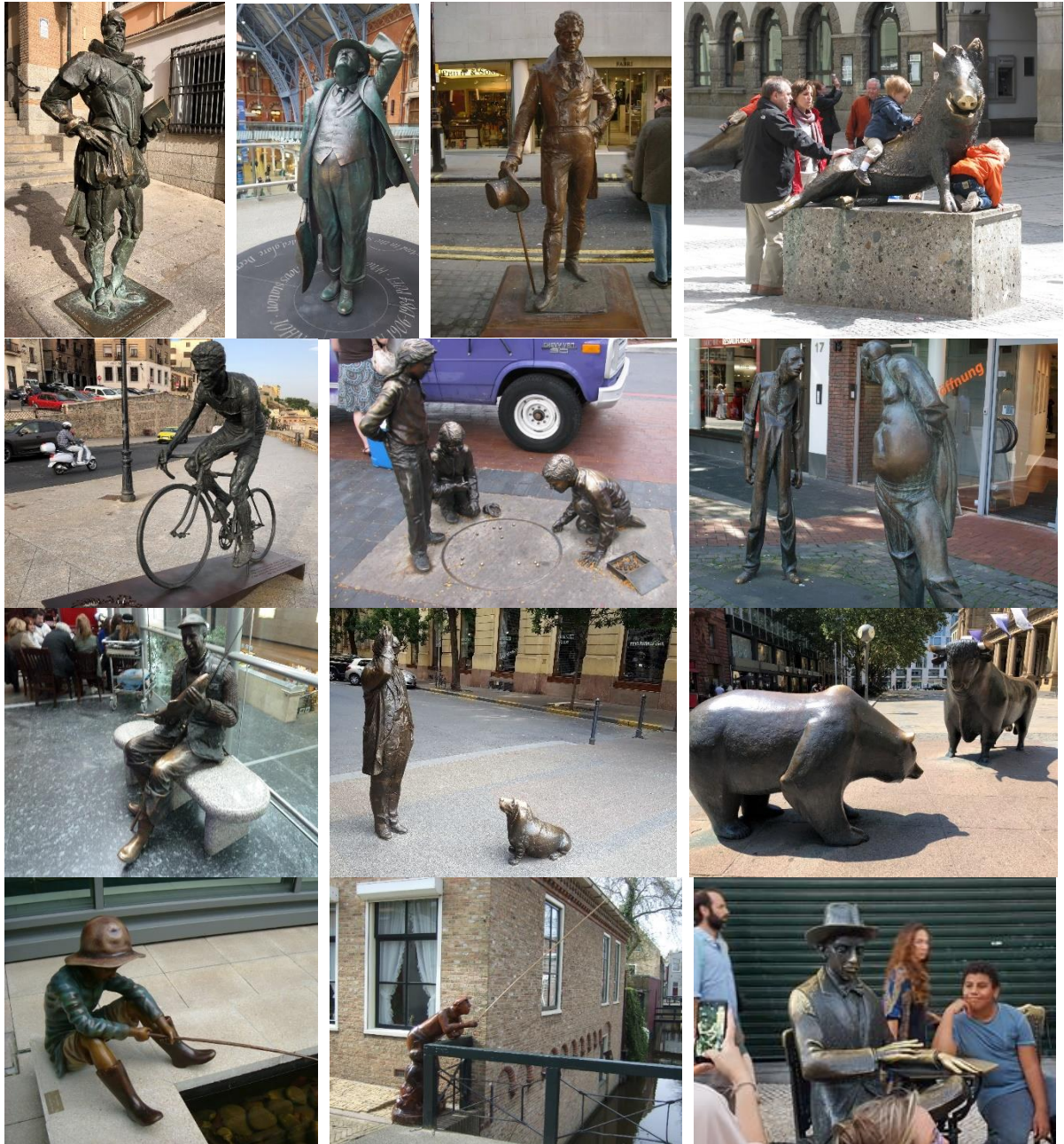
Disadvantages

- They are high cost.
- There is an element of risk because the designs are not always successful.
- Finding a site acceptable to most people can be problematical.
- Execution must be top quality to minimise long term maintenance requirements

Assessment

Modest works to commemorate foundlings and students at the school, or another appealing subject (especially for children) would be an excellent addition to the town. A mural of very high quality is another possibility.

Figure 41: Examples of Realistic Bronzes



Row 1: Segovia (Spain); John Betjeman, London St Pancras; Beau Brummel, Jermyn St London; Munich.
 Row 2: Toledo, Spain; Boise, USA; Dusseldorf, Germany. Row 3: Jackie Charlton, Cork, Ireland; Budapest, Hungary; Frankfurt, Germany. Row 4: Warrington; Holland; Lisbon, Portugal.

6 Stakeholder Response

Stakeholders who read the interim report in spring 2019 were asked to rate options on a scale of 1-10. Figure 42 shows the average rating.

Figure 42: Average rating out of 10 for options

A “virtual” museum of Berkhamsted	9
A visitor centre at Berkhamsted Castle	8.8
Walking trails around the town and countryside	8.2
A place where exhibitions about the history of Berkhamsted are staged	8.1
Heritage information boards and a monolith	7.8**
An annual history festival that is mainly about local history	6.7
A regular heritage-themed art competition, for adults and children	6.4
Pop-up events, playlets and re-enactments to tell Berkhamsted’s stories	5.9
An annual history festival that has “historic film and image” as a theme	5.9
Architectural model of the town	5.8
A regular heritage-themed Instagram / You Tube competition, for adults and children	5.4
A regular heritage-themed prose and / or poetry competition, for adults and children	5.2
A monument to another aspect of Berkhamsted history	4.3
A monument to Graham Greene	3.7

** NB While the information boards gain a high score, the idea of monoliths was opposed by some.

They also provided comments about specific ideas. Figure 43 shows comments made about the report.

Figure 43: A selection of comments made about the Interim Report

“I think their Report is very thorough, helpful, and mostly realistic, with minor errors.”

“Your Report is very thorough but there are always activities that will be identified with time”

“The Report appears to be accurate and comprehensive. The Town Council has given financial and administrative support to heritage initiatives in the Town and would be delighted to continue to be involved as the project develops. Thank you for undertaking this important work.”

“The report provides a very useful and realistic assessment of what might be possible in the town. Going forward it will be wise to focus initially on a small number of initiatives, preferably including some high visibility elements.”

“There is a limited amount of time/work/IT input that BLHMS can do. New blood required. Not too Disney please!”

A key stakeholders workshop was organised in the Town Hall on the 29th July 2019. Participants from a wide range of major community bodies plus local authorities were present. A full briefing note was circulated before the event. The overall concepts and draft Heritage Hub strategy was considered, with a presentation by Fourth Street Place Consultants Ltd. There was general agreement that the proposed Strategy formed a robust, worthwhile and feasible basis to take the Berkhamsted Heritage Hub project onto the next level.

7 Conclusions

7.1 Current Situation

7.1.1 Overall Offer

Berkhamsted has a pleasant mixture of heritage environment, shops and places to eat and drink.

The most significant weakness is perhaps the unattractive row of shops that dominates the north side of the central section of the High Street. Redevelopment, in a style more in keeping with the historic environment, would do more than anything else to improve the town as a place to visit. It could also provide the opportunity to tell the town's history more effectively by, for example, including an exhibition space and / or heritage interpretation, a sculpture to commemorate an element of local history, and perhaps by providing a Section 106 contribution to a heritage or arts and heritage centre.

The standout individual attractions close to the town centre are: the Castle, which is impressive, even in vastly diminished form from its prime, and has interesting stories associated with it; the Rex cinema, which is one of the most beautiful and imaginatively managed cinemas in the country.

Other key attractions are buildings associated with Graham Greene, Berkhamsted School, St Peter's Church, the Canal, and Ashridge House / Ashridge Park.

It is a positive that there is no single site or sites that demands immediate repair, substantial investment or new recognition.

7.1.2 Audiences

The town does not, realistically, have individual attractions or quality of heritage environment that could put it in the same league as the most popular historic market towns. Its potential as a destination for people travelling a long distance is, therefore, currently limited. The area is, furthermore, not a primary holiday destination - people on holiday commonly represent most visitors to heritage attractions.

Berkhamsted Castle, film connections (especially BFI archive and the Rex) and Graham Greene seem to have most potential as attractions that might draw people from long distance. The Castle, with suitable visitor facilities and links, has the key potential to be a longer-distance attraction, pulling visitors in from places like London.

The town, while relatively small, has a population likely to be receptive to imaginative initiatives to tell history more effectively. The same applies to people living in the vicinity. People living in and around the town should be the main target. Within this target, the current range of activities designed to increase the understanding and enjoyment of local heritage is presently heavily weighted to older age groups, and there should be increased emphasis on activities to engage children and young people.

There should be focus on activity with family appeal, because of the nature of the area, although not exclusively so. There is a large pool of well-educated retired people who are a good market as customers and volunteers and should be a primary consideration.

There is, generally, opportunity to build on Berkhamsted's proximity to huge population catchment areas and location in the Chilterns Area of Outstanding Natural Beauty to increase numbers visiting the District.

7.1.3 Collections

The potential of the resources are far from being realised.

The existing collections store, the Dacorum Heritage Trust, seems quite well suited to its purpose and is conveniently located, though without direct access to the High St.

Many items are rarely available for public viewing, however, and public access to the building is limited.

The store is, in addition, functioning at near full capacity, which severely limits its usefulness if further and valuable items are donated or acquired, although research for this study has suggested that space could be rationalised.

Some space will, hopefully, become available if the Borough museum goes ahead in a few years, although there is a major question mark about that currently and it is not likely to make a major difference.

There is therefore a need to consider a long-term solution, especially as the long term future of the store in its present form is not assured.

There is, given the range of material in the collections, significant potential for more loan items / loan boxes and reminiscence boxes to be developed. DHT's temporary exhibition programme could be further developed and new products researched and produced e.g. publications and on-line exhibitions.

7.1.4 Access and Interpretation

The heritage trail is better than exists in most places. There is not enough information, however, on the blue plaques for people to be able to understand much about the site without having the leaflet. Visitors are not likely to know the leaflet exists if they do not accidentally come across it.

Many people engage in local history via the different heritage societies, and those societies are active, doing much useful work.

The annual Heritage Open Days has a large programme compared to other places and is well established.

The general style of presentation needs to be more contemporary and less dry, using professional designers and interesting techniques, if younger audiences are to be engaged.

7.1.5 Engaging with Young People and Working with Schools

Museums and heritage locations and facilities throughout the country have, with encouragement from progressive funding bodies such as NHLF, ACE and some private trusts, successfully expanded their appeal to a wider range of age groups and interest levels, and especially to young people. The Natural History Museum at Tring, the Chiltern Open Air Museum and the Roald Dahl Children's Gallery at Aylesbury are examples in the area.

There has been little opportunity to do likewise in Berkhamsted. The Castle was previously a lively location for historic pageants and fetes, but not in recent times. This may change if Historic England vary their guidelines in the Conservation and Management Plan.

The Rectory Lane Cemetery project has shown in the past year or so how it is possible for young people to have an enjoyable time while learning about local heritage. The Open Door community centre is also becoming increasingly proactive and creative in this respect.

Joint working between schools and heritage bodies has been fruitful in the past, with some schools making more use of local facilities than others. This is often related to the degree of local knowledge and interests of specific teachers. Many teachers live outside the town and have little knowledge of local history. Staff turnover leads to discontinuities of contact.

DHT makes specific offers to schools, with varied take-up, such as loan boxes to hire, and themed workshops where staff or volunteers come into the classroom bringing along artefacts and activities. Young people and schools are also involved in DHT pop-up exhibitions.

The History Society has often responded to specific requests from local schools, such as to guide classes around the Castle or town and provide speakers.

7.2 What Might Be Done

7.2.1 Specific Locations

The Castle

The Cottage seems to be an obvious way of greatly improving heritage interpretation and visitor services in the town. There seems also to be potential to increase the Castle's green spaces for events. The Conservation & Management Plan needs to be fully discussed, however, before a firm position can be taken on what would be optimal. It would be best then to commission a full detailed feasibility study to consider issues and develop solutions.

Civic Centre

The Civic Centre is not attractive for use except for events, like exhibitions, held in the auditorium. There is little obvious merit in spending resource on anything in the lobby in the short term. The situation might change if space becomes available as part of a building audit or re-arrangement.

Town Hall

The stairs and bar area could host a modest wall-based exhibition or display of photographs. The Great Hall has more potential in this respect in terms of creating a display that has some quality and critical mass. It could not be marketed as an attraction, however, because it is regularly in use and, at those times, closed to the public.

Creation of new space at an upper level over and beyond the bar area would not be attractive exhibition space and would be very expensive in relation to the benefits. It is not a viable option.

Court House

This is not suitable for a heritage centre or heritage related activity other than specific short-term events like talks or temporary exhibitions, because it is needed on a regular basis by the parish and other users.

Much greater revenue could probably be generated from the building by extending the mezzanine so that it forms a full floor and refurbishing so that it is ideal for wedding receptions and other events.

St Peter's Church

The small area near the south porch is available for exhibitions and the Church authorities currently consider it best here to set out the history of the Church itself.

Space on the east side of the north transept is suitable for one-off exhibitions and events of short duration.

There is scope to consider alterations at the main west end of St Peters which would allow the Church to realise several long term plans for better facilities, such as toilets and a servery. Imaginative design could also include space for a permanent Hub presence for exhibitions and displays.

The best approach would be to commission a detailed feasibility study to consider issues and develop solutions in conjunction with the congregation and other stakeholders.

7.2.2 Physical Museum of Berkhamsted

A physical museum of Berkhamsted is unlikely to be achievable and sustainable. There are no spaces of sufficient size or availability that can feasibly be converted. The impact would be limited even if it were. Stakeholders at the first workshop or this assignment were unanimous about this.

7.2.3 Physical Heritage Dispersed Network

The idea of exhibits of artefacts scattered around the town does not work when the practical and physical limitations are examined in detail. The Court House, Town Hall and Library are not suitable. The lobby of the Civic Centre is not currently of adequate quality. Shops and restaurants are not a realistic option in any significant way. Possible spaces for displaying artefacts to tell Berkhamsted's stories have been identified at the Castle and Parish Church, both of which should be subject of separate feasibility studies.

7.2.4 Enhanced Heritage Trail - a Heritage Interpretation Network

An enhanced heritage trail, with a combination of wall-mounted information panels, listed building site-specific plaques, way-finding totems, history timelines and possibly two monoliths in key locations plus is the best option for a physical network that visitors can experience. The suggested title for this collection of inter-linked interventions is the **Heritage Interpretation Network**.

Digital monoliths near the most well used entry points to the town (rail station and the new multi-storey carpark) could provide heritage information, signposting and links for visitors and local people alike. It could include presentations such as "People and Places", with programmed images of places and people from Berkhamsted present and past on each side. It would be a good project for engaging young people.

7.2.5 Virtual Hub

A Virtual Hub of Berkhamsted has most potential as a project for the short to medium term. It first requires the systematic auditing of collection items, preparing stories and interpretation that could be illustrated, and a thorough digitisation programme.

One result should be a well-designed and efficiently managed new website with good social media links and a strong focus on Berkhamsted relevant collections. It could use digitised images in a virtual Museum - along the lines of “50 objects that tell Berkhamsted’s Story” (or 25, or 100 etc). It is important that the Virtual Hub aims to be holistic, signposting to events and activities, and generally promoting the full range of heritage events and facilities in the area.

It could also be designed to encourage residents and others to bring in items for digitisation and recording, which would add to the collection without the long term problem and costs of storing artefacts or documents. Such a Digitisation Drop-in Centre would be an innovative resource that allows images to be gathered and circulated in an easy way, through various portals.

7.2.6 Temporary Exhibitions

A programme of regular temporary exhibitions about aspects of the history of the town would be a worthwhile endeavour.

These exhibitions would ideally last for a sustained period, much depending on the capacity of stakeholders to renew them. One or two a year might be a realistic initial aspiration, depending on their size and complexity (very small pop-up micro displays would require less resource).

Such a programme requires appropriate space and to be accessible to the public most of the time, preferably without need for someone in permanent attendance.

There are no locations for this that are perfect. There is not enough space in the lobby areas of the Town Hall or the Civic Centre or the Library, apart from very micro exhibitions. It does not work in halls – including Town Hall, Civic Centre and Court House – that are used on a regular basis for other activities.

A mobile version in, for example, a historic bus, could be worth considering, especially if there happens to be one available and there is a connection between the vehicle and the town. This would allow the option of taking the heritage to the audience (especially where that audience has limited mobility).

The best options for the longer term, however, seem to be in spaces to be defined in St Peter’s Church and around the Castle’s cottage. As indicated before, these options should be subject to rigorous feasibility testing.

An architectural model of a point in Berkhamsted’s past could be a good centrepiece. It could form a focal point for community engagement, with improvements continually made as more is found out about individual buildings and sites. It could be marketed as “The Berkhamsted Model”.

The best long-term solution might be a purpose-designed space in a rebuilt shopping centre, should this ever be seriously proposed.

7.2.7 Themes

Important and interesting aspects of the town’s history that stand out as deserving greater attention are the castle, the canal, stories of Peter the Wild Boy, Coopers Sheep-dip works, other key ghost industries (timber, horticulture, iron, mantles, straw), the coaching era, the Roman/Saxon eras, the Foundling School, Berkhamsted School, and the architectural heritage of the conservation area.

The surrender of the Saxon lords to William the Conqueror at Berkhamsted is an aspect of the town's history likely to be of most interest to the general public. It would lend itself to a big re-enactment type of event or festival of some sort near the site (though of course the Norman castle did not exist in 1066).

Film seems to offer a big area of opportunity for the town. It is the location of the BFI film archive, the exceptional Rex cinema, and at least two other venues with digital projectors which regularly show film and live projection. The castle would be excellent for outdoor cinema in the summer.

There also seems to be potential in photographic images as a theme because there are large collections which currently have minimal public access.

7.2.8 History Festival

This concept has perhaps the most potential for engaging a large proportion of the community, of all ages and interests, in the history of the town, both as participants and visitors. It would be best if it had an identity that differentiated it from other history festivals.

A theme such as "Festival of Historic Image" seems to have most potential in this respect and could have national or international reach. It may be most deliverable and effective if part of a Hertfordshire Film Festival. It would be sensible, if there is appetite for this, to consult with officers responsible for culture from Hertfordshire County Council, and from Dacorum District Council and Berkhamsted Town Council..

7.2.9 Other Access and Engagement Initiatives

More sites could be added to those made accessible (with agreement of owners, of course) through annual Heritage Open Days and perhaps on other appropriate occasions, such as during a history festival. They might include access to the interiors of buildings like Dean Incent's House, no. 173 and The Swan, and Sayer's Almshouses, High Street, Ashlyn's Hall, and Ashridge House, the historic chapels and meeting houses, and some of Berkhamsted School's fine late 19th / early 20th century buildings. The Gertrude Jekyll garden at the arts and craft Amersfort was opened for the first time in 2019.

7.2.10 Engaging with Young People and Working with Schools

Heritage facilities at the Castle and St Peter's Church would improve the capability to engage with children and young people on a day to day basis. The best means of doing so would be explored in feasibility studies.

Events and performances, whether within or outside a heritage festival, may give the greatest opportunities to design content that addresses children's interests.

Appendix 14 includes a fuller exploration of advice and guidance for increasing enjoyment of heritage by young people, and on working with schools

7.3 Agree Strategy

The strategy that reflects these conclusions and has been agreed by stakeholders through this study is in Section 1 and has been produced in a separate leaflet.

8 Organisation Options

8.1 Context

This section outlines other contextual considerations when considering what type of organisational arrangements might be needed. Key underlying issues are:

- Who will do the work that is needed?
- Can much or all the work be done by volunteers or is it necessary to make provision for one or more employees?
- Where will funding come from for even limited expenditure, especially in advance of funding applications?
- How can involvement of fresh people be achieved, and progress made without over-stretching resources and duplicating the work of existing organisations?

8.2 Key Stakeholders

Below is an indicative list of stakeholder organisations that are involved in heritage-related matters, some of them on a day to day basis, that may wish to have an active, management or participatory, role in delivery of the strategy.

It includes arts and cultural organisations where heritage is not the primary interest but may be a significant secondary consideration. Such bodies may wish to have a pro-active role in the Hub programme. There may be organisations and individuals that may also wish to be actively involved.

Figure 44: Organisations involved in heritage in Berkhamsted

Berkhamsted and District Archaeological Society (BDAS)
 Berkhamsted Castle Trust
 Berkhamsted Local History and Museum Society (BLHMS)
 Berkhamsted Town Council
 Berkhamsted and District Chamber of Commerce
 Berkhamsted Town Hall Trust
 Berkhamsted Library
 Dacorum District Council
 Dacorum Heritage Trust
 Rectory Lane Cemetery Project
 Friends of St Peter's
 Ashridge Estate (NT)
 Ashridge House
 Berkhamsted Citizens Association
 Berkhamsted School
 Berkofest
 The Friends of St Peters
 Swan Youth Project

Open Door
Graham Greene Birthplace Trust
Berkhamsted University of the Third Age

8.3 Funding

It is assumed that an application will be made to the National Lottery Heritage Fund for most of the projects outlined in the strategy, although matching funding will be needed. Applications are likely to include funding of one or more project officers that would be responsible for delivery, as is the case with the current Cemetery restoration project. Applications will probably also be made to Arts Council England and other grant making trusts.

8.4 Requirements from Organisational Arrangements

“Form follows function” when deciding on organisational arrangements. This section summarises main requirements suggested by the strategy.

8.4.1 Key Stakeholders for Delivery of the Main Projects

- **Virtual Hub with Digital Drop-In Centre.** The primary stakeholders are likely to be Berkhamsted Local History and Museum Society (as owner of much of the collection), Dacorum Heritage Trust (as funded organisation that manages the collection) and Dacorum Borough Council (as funding organisation). There may be potential for synergies in doing digitisation and rationalisation work on the District’s collection in parallel with the town’s.
- **Town-Wide Heritage Interpretation Network (HIN).** This would normally typically be led by a local authority. The Town Council could possibly have a substantial role in delivery, working with Dacorum Borough Council and Historic England.
- **Events, Performances and Activities.** A programme is being developed which would include ‘Ten Centuries through Ten Stories, which would build on Rectory Lane Cemetery experience, together with other events and activities during the year.
- **Exhibition and visitor space at Berkhamsted Castle and St Peters.** These are likely to be delivered as part of larger projects which, it is to be anticipated, would be led by the Berkhamsted Castle Trust (in partnership with English Heritage) and the Parish respectively.

8.4.2 General Requirements

The organisation could be “co-ordinating-orientated”, “delivery-orientated” or a mix.

“Co-ordinating-Orientated”

- Co-ordinate application to the National Lottery Heritage Fund and other grant giving organisations for funds to deliver the main projects.
- Co-ordinate the activities of a range of organisations that are involved in heritage, especially in terms of creating events.

“Delivery-Orientated”

- Make Funding applications itself.
- Employ a project manager, perhaps part-time, to facilitate the work.
- Organise events itself.
- Supervise the delivery of projects itself.

It is important that is able to reclaim VAT on capital investment.

8.5 Legal Form

The organisation could exist without a legal form, perhaps just with a memorandum of understanding or a more formal partnership agreement that lays down how it will operate. It would utilise the formal structures of partners when need be.

It could alternatively adopt a formal legal structure.

Charitable Trusts and Community Interest Companies (CICs) are legal structures that can be used for social enterprises. CICs were established by the Companies Act 2004 and are intended to be easy to set up, with the flexibility and certainty of the normal company form, but with some special features to ensure they are working for the benefit of the community. They are designed for social enterprises that want to use their profits and assets for the public good.

Differences between CICs and charitable trusts are:

- A CIC normally involves trading a product or service. It is not normally dependent on donations and fundraising, having a mix of income including contracts, trading income and grants. A charity is more likely to be dependent on grants, donations and fundraising for much of its income, although that is not necessarily the case (many visitor attractions, for example, which generate much of their income from ticket sales, are charities).
- A CIC is normally expected to make a profit / surplus whereas a charity should not profit from its work. CICs are expected to reinvest their surpluses to do more of their work but can also pay out a proportion of this to the owners or investors.
- A CIC can employ directors and pay them a salary. This makes it suitable for an enterprise where there is a founding member who wishes to retain control. It is less acceptable for directors (called trustees) to be paid for work they do for a charity. The Charity Commission does allow trustees to be paid for working in a charity but prefers a separate Board of trustees that is voluntary and entirely independent of employees. The founder of a charity will typically step down from the board if they are paid to work in the charity, losing control and involvement in decision making, or alternatively remain on the board and be unremunerated for their work.
- A CIC must specify a community it will benefit. It may also be charitable but does not have to be. The CIC Regulator will generally accept any community benefit. The nature of possible benefits are not defined in law.

- There is, by contrast, a specified number of objects (purposes) considered charitable by law. One must be chosen to set up a charity. The objects must have a public benefit which is much more specific and defined in law compared to the community benefit a CIC is required to fulfil.
- CICs have a statutory “Asset Lock” to prevent assets and profits being distributed, except as permitted by legislation, so that they are retained within the CIC for community purposes, or transferred to another asset-locked organisation, such as another CIC or charity.
- A charity must have a policy for how much surplus it retains in case its income falls in the future. They normally hold surpluses of 6-12 months operational costs. Any surpluses above this level have to have specific uses, such as being held and designated for a new building.
- A CIC can have just one director. A charity must have at least three trustees.
- There are strict guidelines on governance of charities and risk management which the Charity Commission expects charities to comply with. CICs have more flexibility to take risk.
- Charities are required to produce financial statements in charity format. CICs produce financial statements in a simpler company format and have to complete a short CIC report stating how they have benefitted the community they defined, how they have consulted with them and the amount of remuneration paid to the directors. CICs are regulated by Companies House, which includes the CIC Regulator, who checks compliance with the CIC regulations.
- CICs are not exempt from corporation tax – they pay tax on surpluses. Charities are exempt.
- Charities are eligible for 80% relief on business rates automatically and the additional 20% at the discretion of the local authority. CICs are not automatically entitled to this and it is up to the local authority whether they get any rate relief or not.
- Charities can claim gift aid on donations they receive which increases the value of the donation by 25%. CICs don’t receive this, although CICs can get gift aid through some crowdfunding and donation sites.

There are three main types of charity:

1. Unincorporated charities. Trustees are personally liable if anything goes wrong. It is, therefore, only usually suitable for small charities.
2. Incorporated charities (charitable companies). The charity is set up as a company with Companies House, usually as a company limited by guarantee, and also registered with Charity Commission.
3. Charitable Incorporated Organisations (CIOs). Only registered with the Charity Commission and not with Companies House. This reduces the dual registration and reporting. This type of charity has to be registered with the Charity Commission regardless of its income whereas the other two types must only register when their income is over £5,000. They can, below that level, register with HMRC as a charity to gain Gift Aid repayments.

There are two main types of CICs:

1. Limited by share CIC – where there are shareholders and directors. Directors can receive up to 35% of the surpluses as dividends.

2. Limited by guarantee CIC – does not have shares or shareholders and cannot pay dividends. It just has directors.

A Charity that is a company Limited by Guarantee is the most likely option if a new organisational vehicle was established.

8.6 Options

This section outlines some theoretical options for what might be done. We have not consulted with any organisations in preparing this. Some options may be out of the question simply because the key organisation involved has no interest. The idea is to give stakeholders an indication of the range of possibilities and to show that all options have been considered.

8.6.1 Option 1: Co-ordinating Partnership and Project Groups, Without Legal Form

This would be a partnership of organisations that have an interest in heritage that co-ordinates activity in delivering the aims of the hub.

It might, for example, have:

- An executive committee that is made up of representatives of the primary organisations which might, for example, meet monthly.
- A Council that is made up of representatives of other organisations that have a more peripheral interest and individuals that have strong interest. This might for example, meet quarterly.
- Project groups, made up of the key stakeholders in each case, that are responsible for planning and delivery of specific projects (i.e. Digital Museum, HIC, Events & Performances).

The Chair could be elected after nominations or could rotate amongst the organisations.

Advantages

- Relatively easy to do.
- A democratic arrangement between different stakeholder groups.

Disadvantages

- Relies on voluntary contributions of money and labour by participating organisations without much wherewithal to influence them.
- Unwieldy and limited in delivery powers, and unable to apply for many charitable funds.

8.6.2 Option 2: Co-ordinating Partnership and Project Groups, Set Up as a Charitable Trust or CIC

This would be similar to above, except that it would have a formal structure as a trust (most likely) or CIC. It should aim to employ a project manager.

Advantages

- Would give the organisation more substance and less reliance on contributions of others.
- Gives more scope to apply for funding

Disadvantages

- Not easy to obtain revenue funding to make it happen.
- Quite onerous in terms of reporting procedures.

8.6.3 Option 3: BLHMS Becomes the Heritage Hub

BLHMS would reorganise itself, perhaps (if necessary) changing its constitution, so that it can take a more co-ordinating role. A variation could be that an entirely new trust is created, with BLHMS and/or possibly other bodies, merging into it.

Advantages

- BLHMS is already the main overarching heritage organisation in the town⁹, with substantial membership and heritage, and owns most of the collection.
- It is already active in delivering the type of activity envisaged in the strategy, especially through Heritage Open Days.
- It could provide BLHMS with fresh momentum and make it easier to attract new blood.
- Avoids duplication.

Disadvantages

- Other organisations may perceive that there is insufficient opportunity for them to influence what is done.
- May limit audience perceptions of scope of Hub, and therefore limit audience growth.

8.6.4 Option 4: The Hub Becomes a “Unit” of the Town Council

The partnership could operate as outlined in Option 1 except that it would be treated as a part of Berkhamsted Town Council, which would provide administrative support and be the accountable body.

Advantages

- It would provide the Town Council with an opportunity to extend its work in improving the welfare of the town’s residents.
- It has infrastructure, including staff, revenue funding and meeting facilities.

Disadvantages

- Heritage organisations may feel they have insufficient control and independence.
- Could limit the range of grant-giving charitable bodies that could be applied to.

8.7 Agreement

The final stakeholder workshop agreed that Option 1 represented the best way forward in the short term. That would be revised once initiatives had been developed in more detail.

⁹ If Dacorum Heritage Trust is excluded, because of its cross-district role.

9 Financial

9.1 Costs

Figure 45 is the estimated cost of the initiatives (assumptions are explained in Section 5). Costs are exclusive of VAT unless otherwise stated.

Figure 45: Estimated Cost of the Proposed Strategy

Initiative 1: Virtual Hub		
Existing collections digitisation		£50,000
Space rental for digital drop-in centre		£5,000
Scanning Equipment		£25,000
Website		£40,000
Apps		£30,000
Management for 3 years		£30,000
Review and rationalise existing collections		£10,000
Total:		£190,000
Initiative 2: Heritage Interpretation Network		
Intepretation Panels	10 No	£15,000
Site-specific plaques	30 No	£25,500
Wayfinding Totems	5 No	£20,000
Monoliths	2 no.	£17,000
Timelines	2 no	£4,000
Art Installation	TBC	£90,000
Mobile unit	1 No.	£23,500
Total:		£195,000
Initiative 3: Celebrate Heritage through Events, Performances and Activities		
Heritage Festival		£120,000
Ten Stories		£35,000
Annual Programme of Events		£60,000
Total:		£215,000
Initiative 4: Design solutions for visitor facilities at Castle and St Peters		
Feasibility studies for visitor facilities at Castle and St Peters		£60,000
Staffing		
Project Manager		£120,000
Community Engagement Officer		£90,000
Admin		£17,000
Training for Staff		£1,000
Training for Volunteers		£2,000
Travel & expenses for volunteers		£3,000
Recruitment		£2,000
Total:		£235,000
Other		
Publicity and Promotion for the Project, events & activities		£25,000
Evaluation		£6,000
Legal (contracts for equipments, establishing organisation etc)		£4,000
Total:		£35,000
TOTAL (EXC VAT):		£930,000
TOTAL (INC VAT):		£1,116,000

It assumes a full-time project manager working for three years to deliver the work, at an average annual cost of £40,000, and a community engagement officer.

Costs assume that there might be about 6% inflation over the implementation period.

9.2 Funding

The strategy will therefore need an initial fund-raising campaign to cover the four main initiatives to be invested over a three-year period. The Hub will seek funding from a variety of sources including the National Lottery Heritage Fund, Arts Council England, grant giving trusts and sponsorship by local companies and individuals.

Figure 46 is a case study that gives an idea of possible sources of grant funding.

Figure 46: Case Study – Sheerness Dockyard Church funding

A client, the Sheerness Dockyard Church Trust, has recently secured £3 million of grants from philanthropic trusts, foundations and individuals to match a £4 million grant from NHLF for restoration of the Dockyard Church¹⁰. They included: The Julia and Hans Rausing Trust; Colyer-Fergusson Charitable Trust; Lund Trust, a charitable fund of Lisbet Rausing and Peter Baldwin; Garfield Weston Foundation; The Sackler Trust; Foyle Foundation; Allchurches Trust; The Art Fund; Wolfson Foundation; Henry Oldfield Trust; Swire Charitable Trust; Kent Community Foundation; Pilgrim Trust; Architectural Heritage Fund; Roger de Haan Charitable Trust; Rothschild Foundation; Peter Stormonth Darling Charitable Trust.

9.3 Revenue Cost

The estimate of capital costs includes revenue costs for three years. Figure 47 is an estimate of ongoing revenue costs after that which could require funding from the hub partners.

¹⁰ Sheerness is an area of high socio-economic deprivation, and the project is about employment creation, which is of help in obtaining grants like this.

Figure 47: Indicative Ongoing Costs

	Assumption	Annual Cost
Initiative 1: Virtual Hub	Ongoing digitisation will be marginal without substantial ongoing cost. There will be some cost for software licencing and occasional updates.	£2,500
Initiative 2: Interpretation System	Removal of graffiti and occasional replacement of damage.	£5,000
Initiative 3: Popular Heritage Events	Assume self-funding after establishment.	
Castle Feasibility Study:	No on going costs.	
St Peters Feasibility Study:	No on going costs.	
Castle Visitor Centre	Assume self-funding from admission charge and/or use of volunteers.	
St Peters Exhibitions	Allowance for renewal and incidental costs. Assumed no staffing required.	£5,000
Monument	No on going costs.	
Mobile Vehicle		£3,000
Incidental costs associated with the Hub.		£4,500
Total:		£20,000