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TOYNBEE
HALL



Create and Deliver

Toynbee Hall Redevelopment Project

Appointment Brief:

Digital Developer Tender Brief

January 2017



Focus Offices

NOTTINGHAM

Focus House
Millennium Way West
Phoenix Business Park
Nottingham
NG8 6AS
Tel: 0115 976 5050
E-mail: enquiries@focus-consultants.com
Website: www.focus-consultants.co.uk

LEICESTER

4 Merus Court
Meridian Business Park
Leicester
LE19 1RJ
Tel: 0116 275 8315
E-mail: leicesterenquiries@focus-consultants.com
Website: www.focus-consultants.co.uk

LINCOLNSHIRE

Focus House
Resolution Close
Endeavour Park
Boston
Lincolnshire PE21 7TT
Tel: 01205 355 207
E-mail: bostonenquiries@focus-consultants.com
Website: www.focus-consultants.co.uk

LONDON

88 Kingsway
Holborn
London
WC2B 6AA
Tel: 0203 4022166
E-mail: londonenquiries@focus-consultants.com
Website: www.focus-consultants.co.uk

CLIENT:

Toynbee Hall
52 Old Castle Street
London
E1 7AJ

Client Contact: Karen Hart, Redevelopment
Project Director

Tel: 07983 545231 / 020 7247 6943

Email: karen.hart@toynbeehall.org

PREPARED / AUTHORISED BY:

Focus Consultants
88 Kingsway
Holborn
London
WC2B 6AA

Focus Contact: Jonathan Aldworth,
Project Manager

Tel: 0203 402 2166

Email: enquiries@focus-consultants.com

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SIGNATURE:



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1.0 Introduction

The Trustees of Toynbee Hall wish to appoint a Digital Developer to provide a new platform to deliver heritage and cultural content via digital channels, called “Explore Toynbee”.

Toynbee Hall was the world’s first purpose-built University Settlement. Today Toynbee Hall supports thousands of people in East London through our advice and support services. We continue to pioneer new ways to tackle poverty in all its forms, and create approaches that work nationally as well as locally.

Toynbee Hall is embarking on a redevelopment of its physical estate to bring together our heritage, re-model and strengthen our front-line service delivery, pioneer new solutions to social problems and create a more financially sustainable organisation. Toynbee Hall will be the problem solving place our local community is drawn to; where they can join with policymakers, social innovators and activists to create practical solutions to tackle poverty and inequality.

For the first time in our history we will be able to truly showcase our landmark stories of reform and social action from the past 130 years. We plan to use these stories to inspire new generations of social activists. We will combine leading heritage learning practice, with social action workshops led by our community, staff and volunteers, working together to stimulate new solutions for tackling social need.

These new models and solutions will be co-produced with the community to create opportunities for greater learning, campaigning and social action. We will utilise technology with our local community to provide them with a greater voice, opportunities for networking, develop skills and create new partnerships with business and civil society.

1.1 Requirements

The following work is relevant to this contract:

- Toynbee Hall’s archive has been moved to London Metropolitan Archive (LMA) where it is being fully catalogued for the first time. By January 2017, the archive should be searchable online via the LMA website and by Autumn 2017, 400 items from the Toynbee Hall archive should have been digitised.
- Toynbee Hall has recently rebranded and a Brand Guideline document has been developed (Appendix 2).
- Simon Leach Design, the interpretation designers, will be providing the interpretation scheme for the project. You will be expected to work with Simon Leach Design to ensure continuity of the interpretation scheme design with the digital platform. They will supply style guides.

1.1.1 Content

The core content as outlined in the Interpretation Plan (see Appendix 1) will include:

- Core narratives about the heritage of Toynbee Hall, to support interpretive displays within the building. The script will be provided by Toynbee Hall and our interpretation designers, and link to items in the digital archive.
- Additional content from the Toynbee Hall archive (consisting of over 400 digitised items including photographs, letters, books, audio, video, other materials). This should be updateable by Toynbee Hall, allowing for new items and search themes to be added.
- Downloadable classroom resources for secondary school teachers and ESOL (English for Speakers of Other Languages) teachers, provided by Toynbee Hall.
- User-generated content as they engage with the content of Toynbee Hall's experiences and activities on site and virtually.

Toynbee Hall are also interested in a digital interpretive trail to lead visitors around the site and introduce elements from the Toynbee Hall archive into the visitor experience, as options to install signage and information on site are limited. This trail would also need to be accessible off-site or in the classroom too, in which case the real-time element could be replaced by a map. Currently there is no commitment to digital being the best way to provide this information but are we very interested in ideas of how it could be done.

1.1.2 Usage Contexts

It is envisaged that this material will be accessed:

- Remotely at users' homes/schools
- Onsite in the heritage study rooms or classroom
- Onsite in the new exhibition.

The trail would be accessed by mobile devices.

The digital platform should be accessible from desktops, laptops and mobile devices and should be responsive and optimised for all major hardware/software mobile devices (e.g. Android and iPhone).

1.1.3 Approach and other considerations

Toynbee Hall have deliberately left the brief open in terms of the precise formats that are used. In your response please clearly specify how you would address these challenges, and supply a clear rationale.

Given Toynbee Hall's work and ethos we want the digital platform to exceed legal requirements and embrace best-practice for accessibility and multi-lingual users, ensuring the best experience for all our users. Please consider this in your tender response and explain how you would create such an experience for all our visitors/users within budget. You should also look at the HLF's guidance (see 1.1.4 for more info).

It is expected the overall project cost will include hosting and support for five years. But there may be opportunity for it to sit in current Toynbee Hall hosting. Please itemise in your costs hosting for 5 years and include discounts.

It is also expected that a five-year maintenance and support contract, including hosting, server and software updates, will be included as part of the overall contract with the successful supplier and a programme for revisions and review during the production process and three months after launch.

The final design must allow easy management by Toynbee Hall staff, ensuring that content can be edited, updated and increased in future. We also want the site to have Google Analytics built in. It should also include a cookies statement.

This work will be undertaken within the context of our broader interpretation programme and the design will need to co-ordinate with and reflect the look of the interpretation design. As a result, regular meetings with the client and design team will be required and should be budgeted for.

Finally, Toynbee Hall is committed to the notion of becoming a digital pioneer in this area. Toynbee Hall would therefore invite proposals that are ambitious and creative in the way they approach this brief and further activity we could pursue as part of this work. The Toynbee Hall Digital Strategy has recently been published and can be found (for information only) at Appendix 6.

1.1.4 Guiding Principles

The development of the digital platform must:

- Deliver the requirements of the Interpretation Plan and Activity Plan.
- Integrate with Toynbee Hall's Digital Strategy (Appendix 6).
- Integrate with the implementation of the Interpretive Design Strategy for the project.
- Employ participatory methods with key internal and external audiences in its development ensuring the inclusivity and accessibility.
- Conform to Heritage Lottery Fund guidance 'Digital Technology in Heritage Projects' (<https://www.hlf.org.uk/digital-technology-heritage-projects>) and HLF grant conditions about licensing digital outputs for public use.

2.0 The Appointment

2.1 Scope

The appointment will commence immediately for a Digital Developer. It is anticipated that this appointment will be completed by end of November 2017, with the support noted in 1.1.3 lasting for a further five years.

2.2 Experience & Qualities Required

The consultant should have a proven track record of developing and delivering similar digital projects, ideally in a heritage or community setting, and have experience of delivering projects using participatory methods with a range of professionals and community audiences. The consultant is expected to liaise fully with other Project Team members, to ensure a full understanding of the project and coordination of all relevant design /exhibition elements, particularly the interpretation scheme.

Previous HLF experience will be of an advantage.

2.3 Summary Programme

Delivery Phase - summary of activities.

Milestone	Date (Month) or Date Completed by
Concept period – to include development of story board of interaction and content	February – April 2017
Detail design	April – June 2017
Testing and implementation	June – July 2017
Final edit by client	July 2017
Platform ‘beta’ version live/integration with Toynbee Hall website and operations	August 2017
Installation of Interpretation scheme at Toynbee Hall	August 2017
Toynbee Hall reopens and HLF Activity plan begins	September – October 2017
Final revision and review of content	November 2017

We would also expect monthly meetings with Toynbee Hall and Simon Leach Design.

2.4 Project Budget

The total budget available for this appointment is £25,000 including all expenses plus VAT. There is an additional budget of £7,000 for the digital interpretation trail which may be developed if an appropriate solution can be found.

3.0 Particulars of Appointment

3.1 The Employer and Employer's Representatives

"The Employer" under the terms of appointment is: Toynbee Hall (TH).

The Employer's representative for the Project will be the Project Director: Karen Hart.

Main point of contact at Toynbee Hall will be Eleanor Sier, Heritage Learning and Participation Manager.

3.2 Payment Terms

The Form of Tender included at Appendix 4 should be completed and returned with the tender response/offer.

The fee to provide the services indicated at Appendix 5 to include all reasonable expenses and disbursements.

Unless stated otherwise, payment terms will be 30 days from receipt of invoice.

3.3 Professional Indemnity Insurance

Consultants must carry a minimum cover of £1,000,000. Confirmation of this cover is required prior to appointment.

3.4 Timetable and Appointment Duration

The appointment will commence imminently. The key milestone dates are identified at Section 2.3 above. Consultants should ensure adequate resource provision to deliver the requirements of this appointment within the timescales stipulated.

3.5 Intellectual Property

The results, all intellectual property rights and all materials produced under this contract shall be the property of Toynbee Hall in perpetuity. It will have the right to use these in whatever form it wishes, and determine whether the results of, or reports on the project shall be exploited commercially, and if so, on what conditions.

4.0 Submission of Tender Proposals

- (i) Tenders must be submitted by no later than **1.00pm on Friday 10th February 2017**, via email to kevin.walker@toynbeehall.org.uk with the subject line "Tender Proposal; Digital Developer".
- (ii) During the tender period, should the tenderer wish to present questions or seek clarification on any information contained within the tender enquiry pack, requests will only be considered by email, at the following: jonathan.alldworth@focus-consultants.com
- (iii) Contract Award Criteria

Price (30%):

Costs mapped against Resources – assessing the overall project costs/fees, the proposed draw down schedule, and an assessment of the Resource Plan: weighting (30).

Quality (70%):

- Please provide a demonstration of how you will meet the requirements of the guiding principles within this document (20)
- Please provide evidence in delivering contracts for digital services in both heritage and community settings in the voluntary and/ or public sectors (20)
- Please demonstrate your experience of delivering projects using participatory methods with a range of professional and community audiences (20)
- Please provide evidence of your track record of delivering complex projects on time and to budget (10)

The figure in brackets is the weighting allocated to each criteria.

- (iv) The Client does not bind itself to accept the lowest or any tender.
- (v) The tender is to be kept open for acceptance for a period of not less than 16 weeks.

4.1 The Tendering and Award Process

Timetable

- Closing Date for tenders 10th February 2017
- Interview Date (if required) w/c 20th February 2017
- Indicative Appointment date 3rd March 2017

Note:

The commission will be founded in the information requirements and procedures associated with the funders of the project. These will be confirmed around the time of the appointment.

4.2 Summary of Information to be included within the tender Submission

In your response please include:

- Response to the quality questions in section 4.0.
- Fee for Development and Delivery of the Digital Developer appointment.
- Approximate cash flow for fee invoicing.
- Resources schedule.
- Team organisation structure outlining all personnel to be employed on the appointment, their roles and responsibilities including CV of key team members illustrating experience relevant to this project.
- Copy of insurance certification in conformance with paragraph 4.4 above.
- Tenderers are required to provide a detailed response outlining their methodology and approach to this project. This should set out your approach to ensuring that the work is delivered on time, within budget and to the quality required. It is important that this response is tailored to the unique aspects of this project. This should be in sufficient detail to enable the client to satisfactorily assess the tenderer's understanding of the briefing documents and the demands and nature of the project.
- Evidence of three comparator projects undertaken which have been developed and delivered within an environment similar to this project.
- Names and contact details of two clients for similar projects who could be contacted as references.

Appendix 1

Interpretation Plan

TOYNBEE HALL INTERPRETATION PLAN

Kirsty Kelso and Sam Willis

Kirsty Kelso
+44 (0)7747 628 251
kelsokirsty@gmail.com

Sam Willis
+44 (0)7980 838 040
sam@samwillis.com
www.samwillis.com

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INTERPRETATION: THE STORY OF TOYNBEE HALL

Concept

Heritage Entrance Experience

The primary interpretive space is the Heritage Entrance Experience, accessed by core audience groups: the commercial hire customers, schools and educational groups. Heritage visitors head immediately for this space at the start of their visit; and relational users, based in Profumo House, will come into this space and take ownership of it.

In the Heritage Entrance Experience, Toynbee Hall is presented as a “powerhouse for social change”. Stories included in this area are: an overview of 19th-century London which created the need for Toynbee Hall; the story of the foundation as the world’s first University Settlement; and a portrait of the visionary founders, Samuel and Henrietta Barnett. We also present Toynbee Hall’s activities and importance today.

How? : The Heritage Spine

In the Heritage Spine we look at ‘how’ Toynbee Hall has effected change, by telling the stories of the key campaigns which Toynbee Hall was involved in, from Anti-Sweating to Child Poverty. There are seven key areas in which we trace Toynbee Hall’s influence: Workers’ Conditions, Opening Minds (education); Childhood Poverty; Access to Justice; Housing; Living as Neighbours; Charity and Welfare. Here we also invite visitors to enter into a debate about the different methods of achieving social change.

Who? : 1st Floor Toynbee Hall / Profumo House

Upstairs on the 1st Floor of Toynbee Hall, and in Profumo House, we tell the stories of the people who have lived and worked at Toynbee Hall, who have led change, or who have themselves turned their lives around by becoming involved with

Toynbee Hall. The focus is on the good and the great: the residents at Toynbee Hall, and the volunteers, such as John Profumo, but also on local people from more recent times. Alongside the historical figures of Thomas Okey and Rosetta Reardon we wish to present the stories from Toynbee Hall’s community from the 1980s up until today. This content will be developed through on-going community programmes as part of the next phase.

Where? : The Physical Realm

Outdoors and around the site, the interpretation focusses on ‘where’ events happened, and we tell the stories of the buildings which comprise Toynbee Hall. Here, visitors can explore certain key stories, for example, Elijah Hoole’s design for the original building and Toynbee Hall’s World War II story.

INTERPRETATION: THE STORY OF TOYNBEE HALL

Interpretation Matrix

Zone	Location	Theme	Key Message	Exhibit Title	Exhibit Message	Exhibit Description
A	Toynbee Hall Heritage Entrance Experience	TOYNBEE HALL: A POWERHOUSE FOR SOCIAL CHANGE	"Toynbee Hall was set up in 1884 as a radical social experiment to help solve the social problems of the day. At its core, Toynbee Hall is the same today."	A1. The Foundation of Toynbee Hall	"Toynbee Hall was conceived as a radical solution to the growing poverty of London's East End."	Vertical showcase display of artefacts and integrated text panels
				A2. A Portrait of Samuel and Henrietta Barnett: "together they did what neither could have done apart".	"Samuel and Henrietta Barnett were a remarkable couple, sharing each other's vision and working tirelessly for change in London's East End"	Graphic and artefact display
				A3. The Poor in 19th-Century East London: A "vast mass of moral corruption, of heart-breaking misery and absolute godlessness" in "the very centre of our great cities".	"The great mass of the poor and what to do about them was an overriding concern in the 19th century. For some, poverty was a moral problem, others like Charles Booth and Samuel Barnett sought to understand and combat the root causes."	Graphic display
				A4. Toynbee Hall Today	"Toynbee Hall today continues to be as important and as necessary as ever before"	Audio-visual display
				A5: Toynbee Hall Timeline: 130 years of history	"Since 1884, Toynbee Hall has contributed to social reform at the very highest, as well as the community level."	Graphic display
	Toynbee Hall Staircase	The Design Features of Toynbee Hall	"Toynbee Hall is highly significant as the pioneering example of a purpose-built university settlement. Across the site there are examples of historically and socially important decoration."	A5. Toynbee Hall's Historic Staircase	"Toynbee Hall's original historic staircase is a striking and unusual feature of the building".	Graphic display

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B	Heritage Spine (Toynbee Corridor/ break-out space in historic building)	HOW has Toynbee Hall made a difference? The debates, campaigns and conversations ...	"The campaigns and conversations which started at Toynbee Hall laid the foundations for real social change"	<p>B1. Debates, Campaigns and Conversations: the 7 areas where Toynbee Hall has made a difference:</p> <p>a) Working Conditions: the 'anti-sweating campaign', ensuring a living wage and decent working conditions, the trade union movement</p> <p>b) Opening Minds: offering access to ideas, innovation, education and culture</p> <p>c) Childhood Poverty: helping to alleviate child poverty, the origins of CPAG, supporting families, the Education Act of 1936, providing a place to play (playground on roof), things to do (Scouts, YHA), holidays, children's parties</p> <p>d) Access to Justice: supporting and empowering individuals through the Poor Man's Lawyer Scheme, influencing key pieces of legislation such as the Hire Purchase Act 1938 (debt management), offering advice, tackling rogue landlords (housing)</p> <p>e) Housing: Toynbee Hall's role in ensuring quality and affordable housing in the community</p> <p>f) Living as Neighbours: fighting fascism, tackling racial discrimination, promoting community relations</p> <p>g) Charity and Welfare: Beveridge, Attlee and the Welfare State, providing universal health care, pensions</p>	"The campaigns and conversations which started at Toynbee Hall laid the foundations for real social change"	Graphic displays
				B2. The Essential Debate: Has Toynbee Hall Made a Difference? Visitors invited to enter into a debate about the different methods of achieving social change.	"Since its inception, Toynbee Hall has provoked and stimulated debate, seeing celebration and criticism of its methods in equal measure. The question of Toynbee Hall itself: has it worked? has been asked throughout its history. And: is there a need for it today?"	Interactive digital exhibit, part of the digital platform, "Explore Toynbee Hall".

INTERPRETATION: THE STORY OF TOYNBEE HALL

C.	Ashbee Hall & The Lecture Hall	The Design Features of Toynbee Hall	"Toynbee Hall is highly significant as the pioneering example of a purpose-built university settlement. Across the site there are examples of historically and socially important decoration."	C1. Ashbee Hall, formerly the Dining Room	"The room we now call Ashbee Hall was originally the Dining Room. It was conceived and decorated by Charles Robert Ashbee (1863-1942)"	Graphic display
				C2. The Lecture Hall, formerly the Drawing Room	"The Lecture Hall contains an unusual frieze, visible today only in photographs"	Graphic display
D	Toynbee Hall 1st Floor (inc. Education Spaces) / Profumo House	WHO made a difference at Toynbee Hall? and WHO has changed? "It gave me a chance"	"Toynbee Hall was established as a University Settlement in 1884. Young men would arrive from the leading universities to live here in Whitechapel and take up key positions of service to the local community."	D1. The Residency Programme	"Toynbee Hall was established as a University Settlement in 1884. Young men would arrive from the leading universities to live here in Whitechapel and take up key positions of service to the local community."	Graphic display
	1st Floor / Profumo House		"The residents, volunteers, staff and supporters describe how Toynbee Hall changed their lives, or the lives of others"	D2. Toynbee-ites. From Thomas Okey, to John Profumo, Rosetta Reardon to Laurie Allen, residents, volunteers, staff and supporters choose their leading Toynbee Hall people, or write their own stories ... Co-produced content.	"What does it take to be a Toynbee-ite? The residents, volunteers, staff and supporters describe how Toynbee Hall changed their lives, or the lives of others"	Graphic display
E	The outdoor environment (physical realm)	WHERE? did these change-making events happen?	"Toynbee Hall is a remarkable site in Whitechapel. Its historic buildings have survived through more than 100 years, marking the passage of people and events."	E1. A site-wide visitor trail that encompasses the story of the buildings, bringing back essential views and key events using archive imagery.		Interactive digital exhibit, part of the digital platform, "Explore Toynbee Hall".
				E2. Site-wide interpretive signage		Signage: to be developed when branding is confirmed across the site. It will include an interpretive element.

INTERPRETATION: THE STORY OF TOYNBEE HALL

Participation and the Digital Platform

Participation

In order to develop the content for the interpretive plan a storyline workshop was held at Toynbee Hall inviting participation from key staff members, volunteers, members of the board and local historians with an interest and particular knowledge of Toynbee Hall. The concept of Toynbee Hall as a “powerhouse of social change” evolved out of this discussion and subsequent meetings.

Content which reflects the more recent history and achievements of Toynbee Hall (from the 1980s onwards) is currently lacking in the interpretive plan. There is an opportunity to develop this content in collaboration with educational and community groups based in the Educational Spaces and Profumo House. Our recommendation is that content for displays in the 1st floor spaces is devised through a programme of facilitated workshops in order to form a link between the historic first-floor spaces and Profumo House. As well as looking at the ways in which Toynbee Hall has changed people’s lives, we need to invite those people involved with Toynbee Hall to donate their stories: What does it take to be a Toynbee-ite? We should like to invite people to describe how Toynbee Hall changed their lives, or the lives of others. Ideas for this co-created element are described more thoroughly on p38.

Digital Platform

As part of the interpretive plan, we will develop a digital platform for Toynbee Hall, provisionally entitled, “Explore Toynbee Hall”. This will be an interactive platform, with the ability to incorporate the user’s own comments and responses.

The platform will be designed either as an app or a dedicated responsive site (which can be adapted to mobile / desktop formats) and it will work both as an on-site programme as well as remotely. There are three modes to “Explore Toynbee Hall”:

- a digital interpretive trail, which leads visitors around the site and uses augmented reality to introduce elements from the Toynbee Hall archive into the visitor experience. This programme could, of course, be accessed off-site or in the Education Studio too, in which case the real-time element is replaced by a map. (This mode is illustrated on p42).
- preprogrammed narratives about the heritage of Toynbee Hall, which support the interpretive trail and the other interpretive displays within the building.
- a participatory element (mainly to be deployed inside the building as part of the displays in the Heritage Spine). Visitors can read the historical context, post their views and experiences, and take part in the ongoing evolution of Toynbee Hall’s archive as part of the Knowledge Transfer strand of the Activity Plan.

There is the potential for this digital platform to be connected to the digitised records in the real archive and it should connect with the Toynbee Hall website and existing social networks e.g. Twitter, Flickr.

Appendix 2

Brand Guidelines



Brand guidelines

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Toynbee Hall

Our brand is important. It's how we communicate our achievements and ambitions, and how we cultivate enthusiasm for the work that we do. It's what people recognise and remember and it shapes how people think and feel about us.

To ensure that we maintain the value of our brand, we must use it consistently and with purpose. When our brand is used by others, it should be carefully utilised to ensure an accurate and consistent representation of who we are and what we do.

These guidelines should be consulted by anyone using our brand, internally and externally. As with all guidelines, please use them with care and sensibility, they are here for your guidance and should be adhered to whenever possible.

If you have a question relating to any aspect of the guidelines please contact the Comms Team:

website@toynbeehall.org.uk



Our vision

To eradicate all forms of poverty

Our strategic aims

- To increase financial inclusion
- To increase access to justice
- To improve people's wellbeing, opportunities and social networks
- To build a strong local community
- To build a strong and sustainable organisation

Alongside these aims we have four cross-cutting objectives:

Mitigating the impact of welfare reform, monitoring and evaluating impact and changes in demand for services, and identifying ways in which we can mitigate the impact of welfare reform and support our community through these changes

Becoming a Digital pioneer – maximising the potential of a digital society to improve our services, empower our community and tackle poverty and isolation

Becoming more local – strengthening Toynbee Hall's connections to our local community and East London, building greater networks and cross sector relationships to achieve our aims

Demonstrating impact – becoming more user-centred and holistic, achieving excellence and demonstrating our impact

Our core values

We believe:

- 1) That society benefits from diversity, and we aim to support people's rights to live free of discrimination, hate and prejudice.
- 2) That people should be empowered with the knowledge to enforce their rights.
- 3) In involving service users in the development, delivery and evaluation of our services to ensure the continued improvement and relevance of our work.
- 4) That volunteering strengthens the communities we work with. It enriches the quality of our services by providing volunteers with the opportunity to learn and develop through giving back.
- 5) In supporting and encouraging the personal and professional development of our staff and volunteers.
- 6) That by sharing lessons of our work with the local community we help them to tackle social problems and advocate for their own needs.
- 7) That by learning from and gathering evidence about the impact of local action and programmes we will influence national policy.
- 8) That we can make a greater impact and achieve better outcomes for people by working in partnership and collaborating with partner agencies; both professional bodies and the community.
- 9) In the importance of sustaining the environment; as an organisation we are committed and will continually strive to take positive action to become greener.
- 10) All people should be treated with respect. As an organisation we value diversity and promote equality and know that we cannot understand difference unless we are diverse ourselves.

Visual identity



Brand logotype

TOYNBEE
HALL



We've redesigned our logo to make our heritage more relevant to the work we do today. We have opened-up the 'tree of life' device, introduced a new colour palette and softened the typography, to make our brand feel more open and accessible to all.

Each element of our logo has been carefully drawn and proportioned. It should never be re-drawn or altered and should only ever be used in the approved formats.

Specific versions of the logo for print and digital usage are included in the brand toolkit.

Please use only these versions, observing the guidelines on the next two pages.

Logotype usage

Our logo is comprised of the 'tree of life' device, with accompanying typography. The two elements form a lock-up that should never be separated or altered.

Where possible, always use the lock-up in colour - there are CMYK, Pantone and RGB versions for different applications. In rare exceptions (eg press advertising), you may use the greyscale version. Please only use this version where colour reproduction is not an option.

Exclusion area

An exclusion zone (the minimum unobstructed area around our logo) has been developed to make sure that the logo is sufficiently prominent and maintains its impact.

This area must not contain any other graphic or typographic element. The exclusion zone is calculated by using the height of the 'T' from TOYNBEE around the logo, please see the illustration for guidance.



Full colour - to be used as a primary logo for any application



Exclusion zone



Greyscale - only to be used where colour reproduction is not available

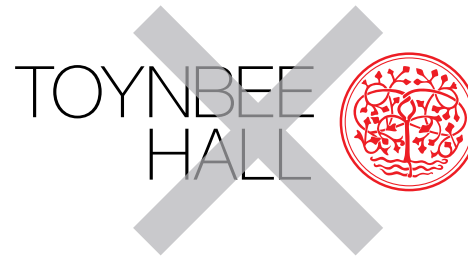
Logotype do's & dont's

Please do not change our logo

- Our brand colours should not be changed
- Do not alter the composition of the approved brand lock-up
- Our logo should only ever appear on a white background
- Our logo should not be rotated
- The logo should never be skewed, warped or distorted
- Special effects should never be applied to any element of the logo (including borders or shadows)

Minimum size

A minimum size of 48mm wide x 15mm high has been established for all printed material (this excludes promotional items and the web).



Logotype positioning

Our logotype naturally anchors on its right hand edge, so we position it to the right hand side of all design layouts.

In order to preserve the open, accessible feel of our communications, we use deep even margins on our layouts. Please align the right hand edge of the logotype with the right hand margin. On stationery, it should be placed at the top of the layout. We place it at the bottom on campaign literature. Please observe the same size margins, using either the top or bottom edge of the logotype accordingly.

Please ensure that the exclusion zone set out in these guidelines is always observed.



For a future without poverty

Impact Review 2013

TOYNBEE
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TOYNBEE
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28 Commercial Street
London E1 6LS

T: +44 (0)20 7247 6943
E: info@toynbeehall.org.uk

www.toynbeehall.org.uk

Registered Charity No. 211850. A company limited by guarantee. Registered Office as shown. Registered Number: 20080 England

Colour palette

Our primary colour palette is made up of the orange and grey from our logo.

Text is displayed in 85% black.

Our secondary palette is formed of two complementary blues.

For printed items, please use the CMYK values. The provided Pantone values are for matching signage, screenprinted or promotional items etc, where four colour printing is not available. Use the RGB / Hex values for screen and digital applications.

Our colours are ordinarily used as solids, but there may be instances where it is useful to use a tint or gradient (such as infographics or charts), please use the tint values provided here for consistency.

We've provided colour values for each in CMYK, Pantone and RGB / Hex values. Please use the correct values from these, don't rely on in-software conversions.

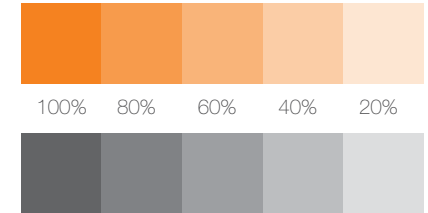
Primary palette
Text - neutral
Secondary palette



C: 0 / M: 60 / Y: 100 / K: 0
PMS: 144 U
R: 245 / G: 130 / B: 32
F5 82 20



C: 0 / M: 0 / Y: 0 / K: 75
PMS: 426 U
R: 99 / G: 100 / B: 102
63 64 66



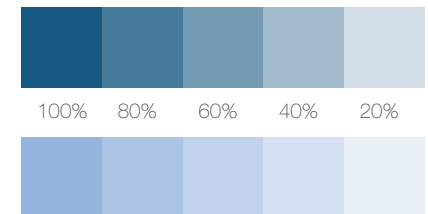
C: 0 / M: 0 / Y: 0 / K: 85
PMS: Neutral Black U
R: 76 / G: 77 / B: 79
4C 4D 4F



C: 80 / M: 40 / Y: 4 / K: 40
PMS: 301 U
R: 23 / G: 89 / B: 132
17 59 84



C: 40 / M: 21 / Y: 0 / K: 0
PMS: 659 U
R: 150 / G: 180 / B: 222
96 B4 DE



How to use our colours



Our logo should only ever be used in the primary palette*. The orange and grey also form the default colours for literature and communications.

We lead with these colours to establish us as a modern and relevant organisation. We support this, wherever possible, by bringing colour through in our photography - the colour of Toynbee Hall and the people who work here, volunteer with or visit us.

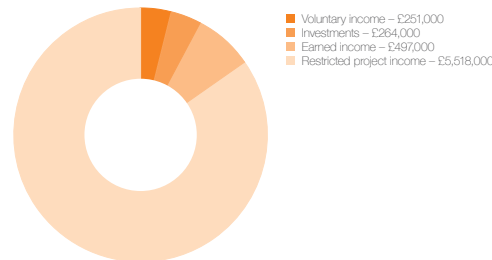
However, there may be instances where working with two colours is restrictive; so we have provided a secondary colour palette, which is informed more by our heritage. This may be used in place of the primary palette within layouts, but should never be used within the logotype itself.

Please see examples.

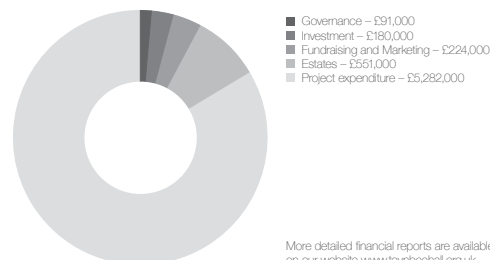
*Unless using the greyscale version of the logo, as detailed on page 7

Income and expenditure 2012/13

Income total – £6,530,000



Expenditure total – £6,328,000



More detailed financial reports are available on our website www.toynbeehall.org.uk.

The future 21



There is no place for poverty in modern Britain.

Yet it remains one of the biggest challenges we face.

www.toynbeehall.co.uk



Print typography

We use the font Helvetica Neue 35 Thin on our printed literature.

As we only use a single weight of typeface, it is essential that we introduce a typographic hierarchy based on point size – that clearly differentiates between headlines, sub-headers and body copy.

Please use the examples on this page as a visual reference when creating layouts. These values are based on an A4 page, but will scale accordingly.

Our typography has been developed to keep our layouts open and inviting and to ensure that our literature is easy to read. Please maintain the relationship between text and ‘white space’ as illustrated here, keeping copy density light.

We prefer body copy to be set in 12pt, to ensure our literature is accessible to a wide range of people, but we appreciate that this may not always be possible.

Helvetica Neue 35 Thin

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890 £&@?!/+ (.,:;)

Lorem ipsum.

Dolor sit amet.

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exercitation ullamco laboris nisi ut aliquip
ex ea commodo consequat.

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dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat
non proident, sunt in culpa qui officia deserunt mollit anim id est.

Headline:

Example here – 48 pt
with 48 pt leading. Colour
used to highlight key words.

Standfirst / sub headers
/ CTA:

Example here – 20 pt
with auto leading.

Body copy:

Example here – 12 pt
with auto leading

Web & screen typography

On the web and other screen-based applications, we use the font family Arial in place of Helvetica Neue 35 Thin. This ensures consistency across all platforms, browsers and screens.

Arial is a universal typeface, available on all operating systems. We use this on our website, email signatures, Powerpoint presentations and any other application where we cannot guarantee the presence of our primary typeface.

Although we lose some of the lightness of our primary brand typeface by substituting with Arial, we still look to preserve the same balance of white space within our layouts, and where possible, a similar typographic hierarchy.

Arial Regular

abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNPOQRSTUVWXYZ
1234567890 £&@?!/+(.,:;)

Lorem ipsum.
 Dolor sit amet.

Ut enim ad minim veniam, quis nostrud
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 ex ea commodo consequat.

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Headline:

Example here – 48 pt
with 48 pt leading. Colour
used to highlight key words.

Standfirst / sub headers
/ CTA:

Example here – 20 pt
with auto leading.

Body copy:

Example here – 12 pt
with auto leading

Photographic imagery

Photography is key to our visual brand language.

We have deliberately designed a minimal brand visual language, that allows our imagery to take centre stage. It's where we show Toynbee Hall, the people who come here and the work we do.

Our imagery is informed by the following values and characteristics:

Real -

We show real people in real scenarios, not models in staged compositions. Lighting should be natural – no harsh flash or long light throws. The focus is primarily on the person or people in the foreground, contextualised with Toynbee Hall or the surrounding area, in softer focus in the background.

Hopeful -

Although our photography is real; we don't want to convey a stark or depressing image - we're looking from the warmth of the subjects, their personalities, or the interactions they have at Toynbee Hall, to come through in the imagery.



Photographic imagery

We are proud of our imagery. Our layouts and document templates always aim to showcase it in a prominent way.

We keep copy density light and observe deep clear margins, allowing our photographic imagery to run full height or full width on the page or spread.

We tend to use a single image image per page or spread. We don't use inset or thumbnail images. The overriding criteria is to say one thing well, rather than layering or creating montages.

Please see examples of different ways in which we use photography within layouts.



A history of tackling poverty. To make sure it's part of no one's future.

Contents

- Why it matters 4
- Our approach 6
- Financial Inclusion 8
- Access to Justice 12
- Improving people's wellbeing, opportunities and social networks 14
- Working with the community 18
- The future 20
- Thank you 22

© Financial Inclusion



Tackling financial exclusion nationwide.

Through our work in Tower Hamlets we have learnt a lot about financial exclusion – and we share these learnings beyond the borough through national partnerships and our well-known training, consultancy and research services.

Last year, supported by the Cif Foundation, we invited to pilot the Money, Access and Participation tool – the first online tool to assess needs and measure the impact of Financial Inclusion services on an individual's wellbeing. We expect to roll this tool out nationally in 2014, continuing to build on our reputation as a leader in Financial Inclusion.

We work with others to increase awareness of financial exclusion across the UK. Through the Money, Access and Participation tool we have supported over 100 financial inclusion services to assess their needs and measure their impact. We have also supported over 100 financial inclusion services to increase their money management skills and supporting David Lupton through the Barclays Community Finance Fund.

28 organisations called the MAP Tool, reaching 2,000 clients.

© Financial Inclusion



Building a community that's better for all of us.

A strong and resilient community is vital to help families move out of poverty. Our community engagement projects focus on building skills and confidence and putting people in control of their lives and surroundings.

Our Women's Journey project has 70 local women use their skills and communication skills to gain confidence in others. The project has also enabled them to create a strong dialogue with the housing provider and local council to help better anticipate behaviour. At the same time we have continued to support women to access domestic violence support and support.

Our Young Community Inclusion project works with other volunteers and service users to run money management workshops including a summer bank event to build discipline, and a poster design & display.

50 local women took part in our Women's Journey, increasing their confidence as well as their money skills. Following the workshop, 90% of women reported increased confidence in dealing with personal or welfare benefits issues.

© Working with the community

Making money go further for more people.

Poverty is about more than how much money you do or don't have. But when you can't cash a cheque because you don't have a bank account or when you can't replace your broken fridge because you can't get credit, money suddenly means everything.

We're determined to end the culture of financial exclusion that's limiting people's chances of getting on in life. And our work to do so is having an impact in Tower Hamlets and beyond.

Financial exclusion has an effect on individuals, families and communities. It makes the path to a better life and a better future more difficult to navigate. It means that people with limited choices around financial services.

We've pioneered a new approach to Financial Inclusion that looks at what barriers individuals face and creates a broader context of support for them. It's about understanding the challenges of the situation and then offering support.

We've reached the Financial Inclusion Tower Hamlets (FIT) programme, a collaborative, grassroots approach to tackling the effects of financial exclusion on Tower Hamlets residents. It's about building on what people already do and helping them to get better confidence at the heart of our community.

In 2012 we launched the Money Mentor project, and since then we've provided people with the skills and confidence to tackle financial inclusion.

We also worked with seven local organisations to train our Money Mentors, giving them the skills and confidence to tackle financial inclusion.

We've provided one-to-one support to 140 people across the borough to help them with money management questions and help them access budgeting and financial products to improve their long-term financial health.

© Financial Inclusion



"I learnt how to manage my money. Now I'm teaching my friends how to."
Fatma, Money Mentor participant

I am an eight mother of four and I have a broken microwave. Every day I struggle to make ends meet. I have no bank account and I can't replace my broken microwave. I have no money to buy a microwave. I have no money to buy a microwave. I have no money to buy a microwave.

© Financial Inclusion

Increasing confidence. Changing lives.

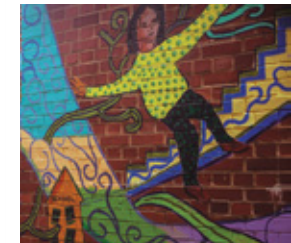
It's only by raising their confidence, aspirations and overall wellbeing that people can really be lifted out of poverty and the playing field be levelled. Our services across Tower Hamlets aim to do exactly this – support people of every age to gain the skills and confidence they need to live a happy, healthy life.

Young people are being a challenge for many young people who don't have the skills and confidence to get on in life. We believe supporting young people with a focus on building their confidence is key to their success.

Through our volunteer-led youth projects, Aspire, we help young people find their voice and confidence to make their own choices. Through our youth workers, we help young people find their voice and confidence to make their own choices. Through our youth workers, we help young people find their voice and confidence to make their own choices.

49% of participants were referred to Aspire for low confidence.

72% more young people now meet the national baseline for self-esteem when measured against the APC Wellbeing national measure.



"Aspire and Inspire gave me the opportunity to think about what I wanted to do with my life."
Laila, Aspire and Inspire graduate

How much more confident about my friends, and being able to say what I like to do. I enjoy singing and dancing and now write my own songs. The women and girls helped the make me realise and feel happy about my future. I have been able to think about what I want to do with my life. I hope to work with other organisations to give them same opportunity.

© Improving people's wellbeing, opportunities and social networks



Thank you.

We could not continue to develop and deliver our local services without the support and dedication of our staff and volunteers.

We would also like to thank our partners, donors, funders and customers who continue to generously support our work.

© Thank you

Brand toolkit



Our brand assets

Included within the brand toolkit, you will find the following assets:

Our logo – saved in the correct colour and file formats for print and screen.

Document templates – editable A4 poster and A5 flyer templates, saved in Photoshop format

Photography – we have an archive of photographic images that are authorised for use.

Typography – Helvetica Neue 35 Thin is available to purchase: <http://www.myfonts.com/fonts/linotype/neue-helvetica/helvetica-35-thin/>

TOYNBEE
HALL



TOYNBEE
HALL



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Document templates

We have provided editable Photoshop templates for A4 poster and A5 flyer documents.

Please ensure that you observe the document margins and follow all other guidelines for working with our brand visual identity.



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Our tone of voice



Our tone of voice

The way we communicate verbally is an important part of our brand identity. The next few pages outline our verbal identity or 'tone of voice'.

There are also some useful hints and tips on applying it so that we – and anyone who uses our brand – can clearly express our story and goals in a consistent and effective way.

The elements of our voice

Contemporary

Bold

Credible

Contemporary

We have a proud heritage but we work to tackle the modern face of poverty. The words we use should reflect this. This doesn't mean dumbing down – it just means writing with clarity and simplicity.

Try to avoid overly academic language or terms and look for more everyday alternatives where possible. It helps to keep punctuation straightforward too – full stops, commas and long dashes (in place of colons) are the most useful punctuation marks. Excessive commas (including Oxford commas) and semi-colons can start to make copy feel academic so steer away from these.

Tip

Read what you've written out loud to yourself to check that it 'sounds' natural and conversational? if not, what needs to change – the words or perhaps the sentence structure?

Example

Toynbee Hall is a community organisation that pioneers ways to reduce poverty and disadvantage in the East End of London.

A quicker, punchier way of saying this might be:

We're putting a stop to poverty. Starting in the East End.

Bold

We want to create a future without poverty. We should aim to write copy that has an opinion and makes people sit up and listen.

Your choice of words and sentence structure can help here. Try beginning a piece of copy with a statement – it shows confidence and a willingness to open up debate. Another useful tip is to write short sentences. This is a good rule for writing in general but especially important if you are trying to convey dynamism and energy. If one sentence run across three to four lines, it's probably too long – turn it into two sentences.

Tip

It's ok to break a few grammatical rules. Try beginning sentences with prepositions ('with', 'of', 'for' etc) or with conjunctions ('but', 'and', 'or', 'so', etc). It can add pace and interest to the copy you write.

Example

We help people access free advice and support services and work with them to tackle the social injustice derived from poverty.

Rather than just talk about social injustice as a remote concept, try talking about what it means in the real world:

Poverty doesn't just limit what you can or can't buy. It limits potential and it limits lives. And we can no longer afford for this inequality to go on.

Credible

We want to create a future without poverty. We should aim to write copy that has an opinion and makes people sit up and listen.

Your choice of words and sentence structure can help here. Try beginning a piece of copy with a statement – it shows confidence and a willingness to open up debate. Another useful tip is to write short sentences. This is a good rule for writing in general but especially important if you are trying to convey dynamism and energy. If one sentence runs across three to four lines, it's probably too long – turn it into two sentences.

Tip

Avoid exclamation marks. They can seem a bit excitable.

Example

We have been a catalyst for social reform in the UK for more than 125 years, and continue to create new ways to help those who find themselves in poverty today.

The above is accurate but could be expressed in a more understated – yet more impactful – way:

We have a history of tackling poverty.
Now we're making sure it's part of no one's future.

TOYNBEE
HALL



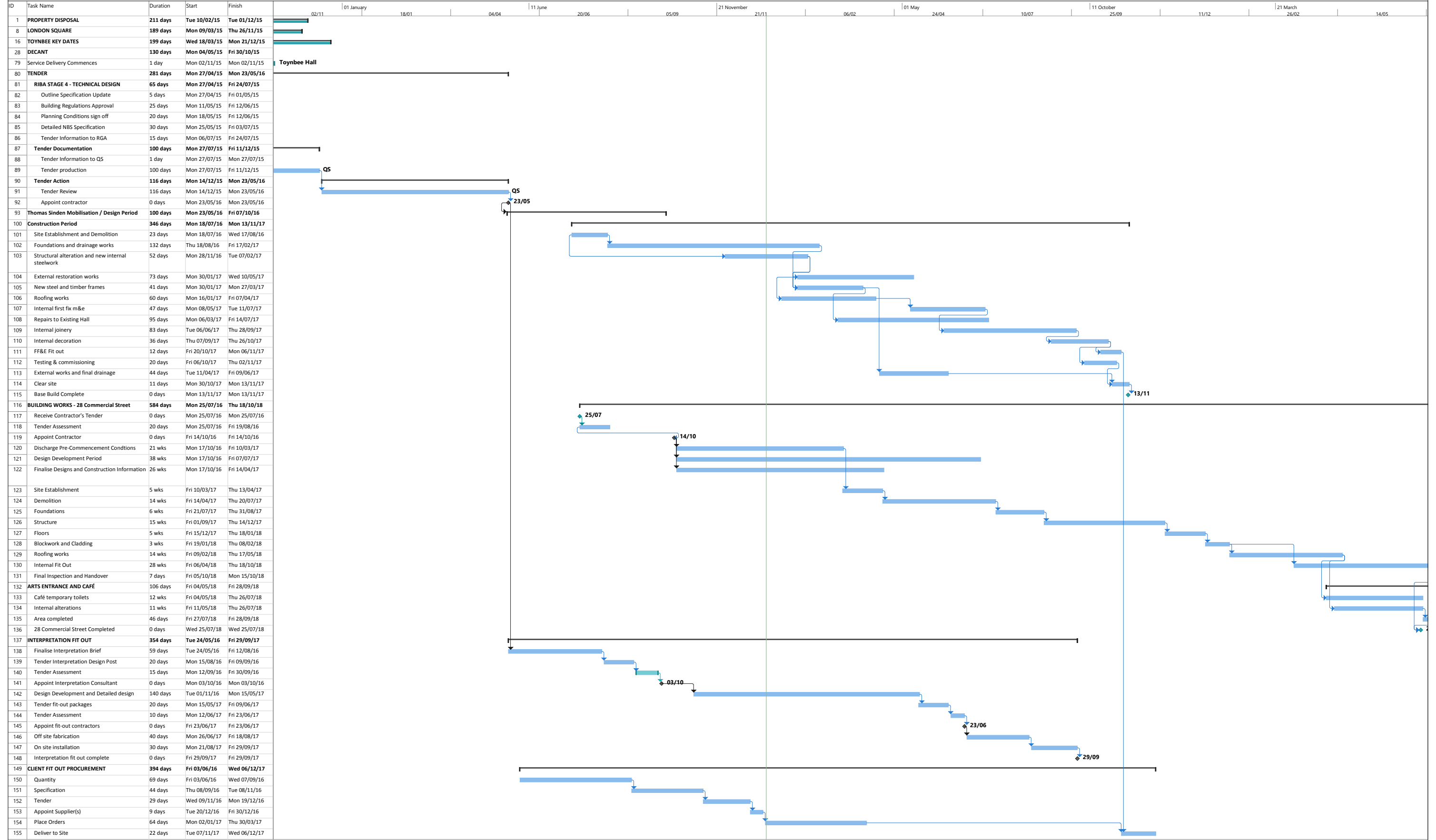
28 Commercial Street
London E1 6LS

Tel +44 (0)20 7247 6943
Email info@toynbeehall.org.uk

www.toynbeehall.org.uk

Appendix 3

Master Project Programme



Project: Draft updated Master P
 Date: Tue 03/01/17

Task Split

Legend:

- Milestone
- Summary
- Project Summary
- Inactive Milestone
- Inactive Summary
- Inactive Task
- Inactive Summary
- Manual Task
- Duration-only
- Manual Summary Rollup
- Manual Summary
- Start-only
- Finish-only
- External Tasks
- External Milestone
- Deadline
- Progress
- Manual Progress

Appendix 4

Form of Tender

Form of Tender

Project: Toynbee Hall

Professional Service: Digital Developer

Name of Tenderer: _____

To: **Karen Hart**, Redevelopment Project Director
Toynbee Hall, 52 Old Castle Street, London, E1 7AJ

Email: karen.hart@toynbeehall.co.uk

I/We, the undersigned, do hereby offer to execute and complete the above mentioned professional services in strict accordance with the Appointment Brief for the following lump sum fee:

£ _____ plus VAT

Confirm figure in words: _____

_____ plus VAT

1. Fee Instalments

Please confirm fee payment due at the completion of the following project stages:

Stage and Lump Sum Fee	Total Fees £
Digital Developer Appointment	
Hosting and Support for five years	
Maintenance and Software updates for five years	
Total	

Note: The appointed consultant shall produce a monthly payments schedule to be agreed with the Project Executive Committee, via Project Co-ordinator, which reflects these figures (on a pro-rata adjustment).

2. Resources

RIBA Work Stages	Resources (in Resource Days)			
	Director/ Partner	Senior Consultant	Consultant	Totals
Digital Developer Appointment				
Hosting and Support 5 years				
Maintenance and Software updates 5 years				
Resource Sub Total				
Total Resource (Resource Days)				

3. Day Rates

Staff Category	Rate	
	£/hourly	£/day
- Director/ Partner		
- Senior Consultant		
- Consultant		
- Technician		

The above day rates will be utilised to negotiate any additional works that may be required if deemed to be beyond the reasonable scope of the works specified.

All day rates are to be based on a 7.5 hour day and are to include allowance for disbursements.

4. Expenses and Disbursements

The fee offer is to include all expenses and disbursements (including printing charges). The percentage allowed for expenses within the fee offer above is _____ %

5. Offer Period

This tender/ offer is to remain open for a period of 80 working days from the date fixed to the return of tenders.

Dated this _____ day of _____

Name of the firm or company _____

Address _____

Contact Tel No _____

Mobile _____

Contact E-mail address _____

Signature _____

Name _____

Capacity in which signed _____

No undertaking is given to accept the lowest or any tender.

Appendix 5

Appointment Contract

[On Client's Notepaper]

[Consultant's Name and Address]

Dated [●]

Dear Sirs

[Insert name/details of project] (“the Project”) at [Insert site address] (“the Site”)

We are pleased to confirm your appointment as **[Insert specialisation of consultant, e.g. Architect]** in connection with the Project. This appointment will be upon the following terms:

1 The Services

You will perform the services listed in Schedule 1 (the “**Services**”) in accordance with our instructions from time to time, the brief and cost plan for the Project and all relevant statutory requirements.

2 Standard of Care

You warrant to us that you have exercised and you will continue to exercise in the performance of the Services the reasonable skill, care and diligence to be expected of an appropriately qualified consultant in each of the disciplines to which the Services relate holding itself out as having the competence, experience and resources necessary for the proper performance of such services in connection with a project of a size, scope and complexity similar to that of the Project.

3 Health and Safety

You shall co-operate with the “CDM Co-ordinator” (which term is defined in the Construction (Design and Management) Regulations 2015 (the “**Regulations**”)) as required by the Regulations.

4 Consultant's Personnel

You shall use the following key personnel who will be available whenever we reasonably require in connection with the Services:

- [●]; and
- [●].

You shall not remove or replace any of such key personnel without our prior agreement. All key personnel shall have full authority to act on your behalf for all purposes.

5 Deleterious Materials

Without prejudice to paragraph 2, you warrant that you have used and shall continue to use the reasonable skill, care and diligence referred to in paragraph 2 to see that:

- (a) you specify materials for use in the Project in accordance with the guidelines contained in the edition of the publication Good Practice in the Selection of Construction Materials 2011 current at the date of specification and/or that you have used and shall continue to use reasonable skill, care and diligence in the course of performing the Services to see that materials as used in the Project shall be in accordance with such guidelines;
- (b) there shall not be specified by you for use or used in the Project any materials which at the time of specification or use are generally considered by construction industry professionals as:
 - (i) being deleterious in themselves;
 - (ii) becoming deleterious when used in a particular situation or in combination with other materials;
 - (iii) becoming deleterious without a level of maintenance which is higher than that which would normally be expected in a building of comparable type; or
 - (iv) being damaged by or causing damage to the structure in which they are incorporated or to which they are affixed;
- (c) for the purpose of this paragraph, the word “**deleterious**” shall be deemed to include (without limitation) the use of materials or combinations of materials that would or might be hazardous to health or would or might have the effect of reducing the normal life expectancy:
 - (v) of the materials themselves;
 - (vi) of any materials to which they are affixed; or
 - (vii) of the structure in which they are incorporated or to which they are affixed; or
 - (viii) to a period less than that which would normally be expected.

6 Copyright

For the purposes of this appointment, the expression “**Materials**” mean any designs, drawings, models, plans, design details, sketches, specifications, photographs, brochures, reports, notes of meetings and any other materials (whether in existence or to be made) which you may produce for us pursuant to this appointment and all amendments and additions to them and any designs incorporated or referred to in them.

As beneficial owner and with full title guarantee, you hereby grant us an irrevocable royalty-free, non-exclusive licence to use and reproduce the Materials for all purposes relating to the Project, including but without limitation, the design, execution, completion, use, maintenance, letting and/or sale, advertisement, extension, reinstatement and repair of the Project.

This licence shall include the right to grant sub-licences and shall be transferable to third parties.

You shall not be liable for any misuse of the Materials for any purposes other than those for which the same were provided by you.

You hereby waive your rights under Sections 77 to 80 of the Copyright, Designs and Patents Act 1988 in relation to the Materials as against us, our successors in title, assignees and licencees.

7 Confidentiality and Competing Schemes

You shall not do any of the following without first obtaining our written consent:

- (a) disclose any information relating in any way to this Project or us, or your Services for it, to any third party (other than those who we have confirmed in writing are assisting us or our solicitors in connection with the Project);
- (b) take or permit to be taken any photographs of the Project for use in any publicity or advertising;
- (c) publish, alone or in connection with any other person, any articles, photographs or other illustrations relating to the Project or any part thereof;
- (d) impart to any publication, journal or newspaper or any radio or television programme any information regarding the Services, the Project or us;
- (e) save as may be reasonably necessary in the proper performance of your duties, disclose to any person or otherwise make use of any of the Materials;
- (f) use the Materials or the contents of them in relation to the design of any building or structure similar in overall design, appearance or features to the Project; or
- (g) become engaged or perform any services in connection with any development scheme which competes with the Project.

These restrictions shall continue to apply, without limitation in point of time, unless and until the information and/or Materials which you are prohibited from disclosing come properly into the public domain through no fault of your own.

8 Programme and Third Party Agreements

You shall proceed with the Services:

- (a) regularly and diligently and in accordance with any programme agreed between us, as the same may be revised and re-issued by us from time to time: and
- (b) in such manner as not to cause us to breach any of our obligations under any of the third party agreements which we have disclosed to you.

9 Fee

We shall pay you for the performance of the Services the fee as set out in Schedule 2 to this appointment (the "**Fee**"). The Fee shall be deemed to be inclusive payment for the Services and for all costs and expenses incurred by you in the performance of them. Payments shall be made by monthly instalments as set out in Schedule 2.

If at any time the Services are suspended or delayed, we shall be entitled to adjust these instalments to reflect the actual progress of the Services.

Where there is a change to the scope of the brief for the Services, or if you are required to provide additional services, we shall pay you an additional fee to be agreed between us or, failing agreement, a fair and reasonable additional fee commensurate with the additional work performed.

10 Reimbursable Expenses

Subject to our prior agreement, the reproduction, printing and manufacturing costs of special reports, presentation materials and models shall be reimbursed.

11 Payment

You shall submit valid VAT invoices to us on or after the dates set out in Schedule 2. These invoices must specify the sum that you consider will become due to you on the date we receive the invoice from you and the basis on which that sum is calculated. Payment shall be due on the date we receive a valid VAT invoice from you.

Within 5 days of receipt of your invoice we shall serve a written notice stating the sum we consider to have been due to you on the date of receipt of the invoice and the basis on which that sum was calculated.

We shall pay the amounts due to you on or before the final date for payment which shall be 28 days from receipt by us of your invoice. You shall provide such documents, vouchers and receipts as are necessary for confirming the amounts payable.

If we fail to pay any amount properly due to you on or before the final date for payment, we shall pay simple interest on such amount from the final date for payment until the actual date of payment calculated at the rate of 4% in excess of the rate set from time to time by the Bank of England's Monetary Policy Committee or any successor of it.

We may give notices of intention to pay less under Section 111(3) of the Housing Grants, Construction and Regeneration Act 1996 (as amended) not later than 3 days before the final date for payment. If we do give you such a notice, the amount due to you on or before the final date for payment shall be the sum stated in the notice.

12 Additional Services

We may at any time instruct you in writing to perform services in addition to the Services. If requested to do so by us, you shall provide an estimate of the additional fees which you would require for performing any of the additional services and of the effect of such of the additional services on the programme. The additional fees payable to you in respect of any of the additional services shall be such sum as is agreed between us before the additional services are carried out or, failing such agreement, a sum calculated on the basis of the time wholly and necessarily expended by you in performing such additional services calculated at the hourly rates set out in Schedule 2. Such rates are inclusive of all fees, costs, expenses, disbursements and profits in connection with the additional services other than the reimbursable expenses referred to in paragraph 10.

13 Authority

You shall not have any authority whatsoever to act on our behalf or purport to bind us to third parties unless our prior written approval has been obtained.

14 Professional Indemnity Insurance

You shall maintain professional indemnity insurance with a limit of indemnity of not less than £[●] in relation to each and every claim in respect of any negligent act or omission or default by you in the performance of the Services for not less than 12 years from completion of the Services, provided that such insurance is available in the market at reasonable premium rates.

You shall inform us immediately if the insurance referred to above ceases to be available at reasonable premium rates or if you believe that you will otherwise be unable to maintain such insurance.

You shall produce documentary evidence that the insurance referred to above is being properly maintained as and when requested by us.

15 Assignment

You are not entitled to assign any right under this appointment or to sub-contract any of the Services without first obtaining our written consent.

We may assign, charge or surrender the benefit of all or any of your obligations under this appointment at any time without having to obtain your consent.

16 Termination and Suspension

We may terminate your engagement under this appointment or suspend the performance of the Services (or any of them) at any time by giving you notice in writing. If following a suspension, performance of the Services is not required to be resumed within six calendar months from the date of such suspension, either party may terminate your engagement under this appointment by giving the other party written notice of such termination.

If we are in breach of our obligations under this appointment and fail to remedy such breach within 14 days of written notice from you specifying the breach and requiring its remedy, you may terminate your engagement under this appointment by giving us written notice of such termination.

Upon any such termination or suspension, you will take immediate steps to bring to an end the Services in an orderly and efficient manner. You shall cause to be delivered to us all the Materials, whether in the course of preparation or completed by you at the date of termination or suspension.

We shall pay any amounts which have accrued due under the terms of this appointment prior to the date of such termination or suspension but without prejudice to our rights and remedies in relation to any negligence or default prior to such date. We shall have no liability to you for loss of profit, loss of bargain or any other loss or damage arising out of or in connection with any termination of your engagement under this appointment.

The provisions of this appointment shall continue to bind both parties, notwithstanding such termination, so far as may be necessary to give effect to our respective rights and obligations.

17 Previous Agreements

The terms of this appointment supersede any previous agreements or arrangements between us in respect of the Services.

18 Collateral Warranties

On the date that you countersign this appointment, you shall execute collateral warranties in favour of [●] in the form set out in Schedule 3 and you shall deliver the same to us duly executed within 14 days of our request.

19 Contracts (Rights of Third Parties) Act 1999

Notwithstanding any other provision in this appointment, nothing in this appointment is intended to confer on any person any right to enforce any of the provisions of this appointment which such person would not have had but for the Contracts (Rights of Third Parties) Act 1999.

20 Governing Law

This appointment shall be governed by and construed in accordance with English law. Any dispute or difference between us may be referred to adjudication under the Scheme for Construction Contracts 1998 SI No. 649 (as amended). The adjudicator shall be [●] or such other partner/director in the firm/company of [●] as may be appointed by the senior partner/managing director from time to time.

Perhaps you would be kind enough to return to us the copy of this letter of appointment which is enclosed, signed as a deed on your behalf, thereby indicating your agreement to the terms of this appointment.

Yours faithfully

This Deed is delivered on the date first before written.

[Insert signing block]

We confirm our appointment for the Services on the terms and conditions set out in this letter of appointment.

[Insert signing block]

Schedule 1
The Services
[•]

Schedule2
The Fee

£[•]

Instalments

Month	Instalment (£)	Cumulative Total (£)
[•]	[•]	[•]
[•]	[•]	[•]

Hourly Rates: £[•] per hour.

Schedule 3 Form of Collateral Warranty

This Agreement is made the day of 20[●] **between:**

- (1) [●] whose [registered office][principal place of business] is situate at [insert address of registered office] (the “**Consultant**”);
- (2) **[INSERT NAME OF BENEFICIARY]** whose office is situate at [insert address of office] (the “**Company**” which term shall include its permitted assignees under this Agreement); and
- (3) [●] whose registered office is situate at [insert address of registered office] (the “**Client**”).

Whereas:

- (A) The Company has entered into an agreement with the Client relating to the [Site][Project] (the “**Company Agreement**”).
- (B) By a contract (the “**Appointment**”) dated [insert date of letter of appointment] the Client has appointed the Consultant as [type of Consultant, e.g. Architect or Cost Consultant] in connection with the Project.

It is hereby agreed as follows:

1 Interpretation

Terms and expressions defined in the Appointment shall where the context so permits have the same meanings for all of the purposes of this Agreement.

2 Standard of Care

The Consultant warrants to the Company that he has exercised and will continue to exercise all the reasonable skill, care and diligence required by the Appointment in the performance of his duties to the Client under the Appointment. In the event of any breach of this warranty:

- 2.1.1 the Consultant’s liability under this Agreement shall be limited to that proportion of the Company’s losses which it would be just and equitable to require the Consultant to pay having regard to the extent of the Consultant’s responsibility for the same, and on the basis that **[insert names of relevant other consultants]** shall be deemed to have provided contractual undertakings on terms no less onerous than this Clause 2 to the Company in respect of the performance of their services in connection with the Project and to be deemed to have paid to the Company such proportion which it would be just and equitable for them to pay having regard to the extent of their responsibility;
- 2.1.2 the Consultant shall be entitled in any action or proceedings by the Company to rely on any limitation in the Appointment and to raise the equivalent rights in defence of liability excluding set-off and/or counterclaim as it would have had if the Company had been named as a joint client with the Client under the Appointment;
- 2.1.3 the obligation of the Consultant under or pursuant to this Clause 2 shall not be released or diminished by the appointment of any person by the Company to carry out any independent enquiry into any relevant matter.

3 Instructions

[Save as provided in Clause 7]¹ the Company has no authority to issue any direction or instruction to the Consultant in relation to the Consultant's duties under the Appointment.

4 Copyright

The intellectual property rights in the Materials prepared by the Consultant shall remain the property of the Consultant but the Consultant hereby grants to the Company an irrevocable, royalty-free non-exclusive licence to copy and to make full use of all or any such Materials and the contents of it for any purpose relating to the Project including, but without limitation, the design, execution, completion, maintenance, letting, advertisement, extension, reinstatement and repair of the Project. Such licence shall carry the right to grant sub-licences and shall be transferable to third parties but only in connection with the Project. The Consultant is not responsible for any misuse made by any party of the said Materials which is not a use for which it was originally prepared.

5 Insurance

The Consultant shall maintain professional indemnity insurance in the amount stated in and in accordance with the requirements of the Appointment. As and when it is reasonably requested to do so by the Company, the Consultant shall produce for inspection documentary evidence that its professional indemnity insurance has been maintained. The Consultant shall immediately notify the Company if such insurance ceases to be available at commercially reasonable rates.

6 No liability for Fees

The Company has no liability to the Consultant in respect of amounts due under the Appointment [unless and until the Company has given notice under Clause 7].

7 [Step-in Rights]

7.1 The Consultant acknowledges that the Company and the Client have entered into the Company Agreement and the Consultant agrees that, if so required by notice in writing given by the Company (copied to the Client and subject to Clause 7.3), the Consultant will accept the instructions of the Company or its appointee to the exclusion of the Client in respect of the Project upon the terms and conditions of the Appointment. The Client acknowledges that the Consultant shall be entitled to rely on notice given to the Consultant by the Company under this Clause 7.1 as conclusive evidence for the purposes of the Appointment that the Company was entitled to give such a notice.

7.2 The Consultant further agrees that it will not without first giving the Company not less than 21 days' notice in writing exercise any right it may have to terminate the Appointment or to treat the same as having been repudiated by the Client or to discontinue the performance of any duties to be performed by the Consultant pursuant thereto. The Consultant's right to terminate the Appointment with the Client or treat the same as having been repudiated or discontinue performance shall cease if, within such period of notice, the Company shall give notice in writing to the Consultant requiring the Consultant to accept the instructions of the Company or its appointee to the exclusion of the Client in respect of the Project upon the terms and conditions of the Appointment.

¹ Sections in square brackets apply where the Company is to have step-in rights

7.3 It shall be a condition of any notice given by the Company under Clauses 7.1 or 7.2 that the Company or its appointee accepts liability for amounts payable to the Consultant under the Appointment and for performance of the Client's obligations under the Appointment, including payment of any amount outstanding at the date of such notice. Upon the issue of any notice by the Company under Clause 7.1 or 7.2, the Appointment shall continue in full force and effect as if no right of termination on the part of the Consultant had arisen and the Consultant shall be liable to the Company or its appointee under the Appointment in lieu of its liability to the Client. If any notice given by the Company under Clause 7.1 or 7.2 requires the Consultant to accept the instructions of the Company's appointee, the Company shall be liable to the Consultant as guarantor for the payment of all sums from time to time due to the Consultant from the Company's appointee.

7.4 The Client has agreed to be a party to this Agreement for the purpose of acknowledging that the Consultant shall not be in breach of the Appointment by complying with the obligations imposed on it by Clauses 7.1 and 7.2.]

8 Assignment

This Agreement may be assigned twice by the Company without the consent of the Consultant being required. Any further assignment shall be subject to the prior written consent of the Consultant such consent not to be unreasonably withheld or delayed.

9 Limitation

No action or proceedings for any breach of this Agreement shall be commenced against the Consultant after the expiry of 12 years from the date of completion of the Services.

10 Notices

Any notice to be given by the Consultant hereunder shall be deemed to be duly given if it is delivered by hand or sent by recorded delivery to the Company at its registered office and any notice to be given by the Company hereunder shall be deemed to be duly given if it is addressed to the managing director/senior partner and delivered by hand at or sent by recorded delivery to the above-mentioned address of the Consultant or other business address of the Consultant for the time being and, in the case of any such notices sent by recorded delivery, the same shall be deemed to have been received 48 hours after being posted.

11 Governing Law

The construction, validity and performance of this Agreement shall be governed by English law and the parties agree to submit to the non-exclusive jurisdiction of the English courts.

12 Contracts (Rights of Third Parties) Act 1999

Nothing contained elsewhere in this Agreement is intended to confer on any person any right which that person would not otherwise have had but for the Contracts (Rights of Third Parties) Act 1999.

In witness whereof the Consultant, the Company and the Client have executed this Agreement as a Deed on the day and year first above written.

Appendix 6

Toynbee Hall Digital Strategy



Introduction

Toynbee Hall's mission is to eradicate poverty and alleviate the effects of poverty. Poverty can manifest itself in many different ways and it is often not simply a financial issue. Poverty can be social exclusion and isolation, poor access to services and information as well as health related including mental health and wellbeing.

Poverty can affect anyone at any time meaning our users or target users can vary. This requires a variety of approaches and channels to ensure the best outcomes for all.

With this in mind it is important that we as an organisation exploit and explore all options to provide the best services and information to our user and visitors. In the modern world technology and digital solutions are often at the forefront of innovation and improvement.

- Community Wi-Fi Access
- Innovative service solutions – Online Advice
- Interactive – Services / Stories / History
- Engaging – Community input
- Feedback
- Evaluation
- Research
- IT Skill development
- Accessibility

As more and more products, services and information is online it is vital that Toynbee Hall ensures it is ahead of the curve to provide our users and community with the relevant access and skills. Toynbee Hall understand the different needs and capabilities of different groups and seeks to use innovative digital solutions to improve outcomes, social cohesion and inclusion. Toynbee Hall is certain that our impact and experience of our users can be advanced through appropriate use of digital and IT platforms.

Toynbee Hall is also aware that technology can sometimes be a cause of exclusion and that there is often a preconception that these solutions are only for certain groups such as younger people.

Toynbee Hall's digital strategy seeks to build on top of our existing services and we are conscious of not creating barriers as we seek to overcome other obstacles or make improvements using technology.

Toynbee Hall is currently undergoing redevelopment (first stage completion due autumn 2017), which provides us with an opportunity to implement a more ambitious digital strategy. If that which is required for implementation does not currently exist it will be delivered as part of redevelopment.

Community Wi-Fi Access

While there is clear evidence that digital access is widespread there are still barriers caused by capability, language and financial restrictions. This, paired with the ever increasing online only services (not least Universal Credit applications) demonstrates the value of providing safe and easy access to the internet. Access has improved through wider coverage, reductions in costs and public access such as local libraries – there are often restrictions. Toynbee Hall hopes to break down some of these restrictions by creating a community Wi-Fi hub providing easy access, free access to the internet. This will allow our community to access important online resources such as information, services, discounted products and comparison sites to help make the most of their money and help improve their situation.

It can also open doors for socialising and learning opportunities.

Implementation –

- Minimum 100 Mbps fibre optic broadband to ensure sufficient bandwidth for both internal operations and appropriate public use.
- Cisco Meraki Routers – to provide flexible configuration to manage usage and create secure division between the organisational network and the public access.
- Ensure range sufficient to provide easy access all over Toynbee Hall site.
- Use current software to restrict access to only appropriate sites and provide safeguards from inappropriate or illegal sites and online abuse.
- Create and promote clear good practice, guidance and rules – to set clear expectations of reasonable and acceptable use.

Public Access Points

While providing free Wi-Fi access will be greatly beneficial to many we understand many do not have the devices or skills required to suitably access Wi-Fi, therefore we will also provide computer access. This will not only benefit the service user but will help service efficiency / capacity and skill building through using online resources and self-help solutions.

We already build skills through our services, particularly within our older people's services. Funding and capacity permitting, we hope to be able to expand this to be available to all user groups – or highlighting / collaborating existing services.

Implementation –

- Those as mentioned in the *Community Wi-Fi Access* section.
- Ensure equipment is fit for purpose and checked regularly.
- Provide fully accessible access points – such as wheelchair access, large text screens and translation tools.
- Design process to ensure fair usage if high demand, such as booking system.
- Install software to monitor and manage terminal use.

Interactive

We are always seeking to engage with our community and the wider world whether through services, research and evaluation to better understand the need or through our campaigns, exhibitions and our stories and history.

We see the development of our Heritage and Learning programmes as a perfect opportunity to create interactive exhibition pieces to not only allow better engagement with our history and enrich the learning experience but allow direct contribution from our users and the community through their own stories, local experiences as well as feedback and suggestions to improve the work of Toynbee Hall. Toynbee Hall firmly believes in user lead services and an evidence based approach to service design – interactive platforms will allow us to widen this input.

Along with the public access to services and information we hope to use innovation to create digital and interactive services. We have already made progress in this area through our Money and Participation Tool (MAPT), our digital Money Mentor Program (building on the excellent work of the Face to Face version) and tracking of information sharing through smart phone applications. We see a great deal of opportunity to develop and integrate similar ideas in to many of our services. Our Advice services could particularly benefit from such developments. It is clear through our evaluation that there are certain groups we are not reaching in significant numbers. In the case of Debt Advice, for example the general trends are that younger people, privately renting, particularly in London are feeling the financial burden of stagnant wages with ever increasing living cost – most acutely around housing – yet this group does not appear to engage with our services in great numbers. While there is evidence to demonstrate it is not always the case, we have had feedback to suggest certain members of this group are not accessing information and services in the traditional manner – often seeking online and remote solutions. It is also the case that this group is often very transient, not staying in a community long enough to become aware to the community organisations in their vicinity. Through digital and interactive solutions both these issues could be overcome.

As we develop our Heritage Learning programmes, we also seek to use digital technology to enhance and enrich the experience. As we go in to in more detail below in the *Classroom / Educational Suites* section there is strong evidence that technology and interaction help improve engagement and learning outcomes. With this in mind we seek to create a mobile device friendly digital platform to complement the Heritage Learning work by providing an interactive portal to allow the public to -

- Read about Toynbee Hall's narrative, it's history and stories
- Access our Archive content
- Classroom resources and activities
- Supply user generated content
- Access directions and routes around the site and introduce interesting parts of the history and archive in context.

Implementation

Toynbee Hall has created and funded a Service Design role to be in place by end of Q1 2017/18 (Jun 17). Workshops with each service to take place shortly afterwards to explore designing of online services.

Tendering process already underway to design and produce the Heritage Learning Platform to go live autumn 2017.

Organisational Website under review to improve interaction, accessibility and engagement. Tendering process underway.

Classrooms / Education Suites

According to a study by IT Trade Association CompTIA just released this month, around 75 percent of educators think that technology has a positive impact in the education process. Educators also recognize the importance of developing these technological skills in students so they will be prepared to enter the workforce once they complete their schooling.

The same study also mentions that student find education through technology much more engaging and fun, which can in turn can improve retention and attendance rates and therefore improve outcomes.

With this in mind, Toynbee Hall seeks use technology to improve our educational service and the redevelopment has provided the opportunity us to have up-to-date dedicated learning spaces. We are keen to ensure these spaces are digitally equipped to facilitate rich and engaging learning by improving the learning experience.

While considering budgetary restrictions we require a projector, large screen or smartboard with easy access for staff and customers using the space. There should be a teacher PC station link to the other hardware as well as the ability to connect over devices while ensuring security.

PC linked Projector is often the cheapest option but lacks some of the flexibility and functionality and often requires the reduction in natural light – something highlighted as an important factor in educational spaces. Large screens often offer better clarity but require a separate whiteboard, while a smartboard or Interactive White Board, provides an interactive element but these are often the highest cost option and are used in conjunction with a projector – meaning clarity issues can remain.

The preference at this stage is Interactive Whiteboards as this provides interaction as well as saving space – which is limited but as mentioned can be the most expensive solution.

Classes and course will inevitably need space to save work, therefore a designated but separate area of the file server will be required. For data protection and security purposes this must be isolated from the general operational file server.

Given the nature of our organisation accessibility it particularly vital and technology allows us to flexible solutions. These can range from webinars and video conferencing to allow home or distance learning or allow different teaching approaches without attendance. These could be translators or signers for example. So, the technology will not only enrich the learning experience but will allow us to reach more people and have a larger impact.

Implementation

Budgets for these spaces are as yet unconfirmed (meeting to take place early 2017 to resolve). This will dictate the scope of the tech within the spaces.

A project team will also research and visit successful existing spaces to provide a more informed plan once budgets are agreed.

Ensure safe, practical and accessible mounting of any chosen solutions – particularly with a projectors which must have clear projection and site lines. Ceiling mounting is often the best option but can impact on accessibility. Operating must be by remote control and user friendly. Access for repair and maintenance is less of an issue given the regularity of required access but this must be considered to ensure access is not unnecessarily difficult as repair may need to happen quite promptly.