



Burgess Hill Town Council

Cultural Provision in Burgess Hill

Feasibility Study to show whether there is an appropriate  
viable model/s of a cultural and community facility

Final Report

February 2017

## Cultural Provision in Burgess Hill

### Feasibility Study to show whether there is an appropriate viable model/s of a cultural and community facility

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Executive Summary

Introduction

In September 2016, DCA was commissioned by Burgess Hill Town Council to carry out a feasibility study to explore potential for a new venue/community resource.

At the outset of the study, the Council posed three essential questions:

- Do we need it?
- Can we finance its development?
- Can we sustain it in operation?

In essence, the answers to these three questions are as follows:

- There is considerable enthusiasm and willingness to support a development among local groups already involved in the arts and community activity. We would expect from the existing and growing demographic characteristics of the town and area, that at the right scale and specification, there will be sustained demand sufficient to support a new development.
- Financing the potential capital costs of such a development will be a serious challenge. The climate for funding such developments is very challenging at present and it will take a major campaign by arts and community groups and the local community, as well as the Council, to secure over time the investments the town requires for its cultural facilities.
- There are also significant challenges in making arts centres and community facilities that are financially sustainable without subsidy in the long term. Our first forecasts in this report show potential needs for long term support. However, as long as the specification is carefully controlled to deliver a centre that can be economically managed and afforded by local groups, the experience of comparators which we explore in our study suggests that there will be ways in which a widely supported community facility will be capable of being financially successful and viable.

Summary findings

1. Burgess Hill is currently the largest and fastest growing town in West Sussex. In recent years the town has extended rapidly; in 2011, the population was approximately 32,000 and is estimated to be 45,000 by 2031. These increases in population have encouraged the Town Council to take the strategic decision to plan ahead for town centre and residential expansion.
2. It is the ambition of Burgess Hill's Neighbourhood Plan that: "Burgess Hill will be a fully sustainable 21st century town, focused around a vibrant town centre; where the existing and future population can enjoy a range of community facilities".

3. Burgess Hill also sits at the heart of a fast growing sub region with substantial populations. Even within the 15 minute drivetime, there is already a population of more than 70,000, again set to grow substantially:

Drivetime	Total Population	Number of children (aged under 15)	Number of Adults
15 minutes	71,494	16,538	54,956
30 minutes	588,907	126,244	462,663
60 minutes	2,155,035	470,118	1,684,917

4. A key part in the ambition for the town will be to determine and develop appropriate cultural facilities.
5. There is currently limited provision, especially in the town centre, where only the Martlets Hall, currently, and Cyprus Hall offer general purpose space for community cultural activity.
6. Other provision in the town tends to be peripheral, inaccessible to many and features a number of churches and halls built for differing purposes and all of larger scale than is appropriate for much of the activity that requires space.
7. In commissioning the study, the Town Council is clear that there is no prospect of recurring subsidy for such a development once opened. Any development will have to be planned so as to be financially self-sustaining at the same time as making affordable provision for local activity.
8. During our study we commissioned data to establish the demographic context and the propensity of local people to take part in or attend the arts. Both are encouraging for the prospect of sustainable future provision. The growing population and their likely demand in all age groups is reinforced by high levels of interest in and propensity to take part in the arts across the audience catchment.
9. There is also express demand and considerable interest among local people and local groups with whom we consulted and who we surveyed. Despite the lack of modern affordable and appropriate facilities, the town already has a vibrant community and arts ecology. With appropriate facilities and growing populations this demand is set to increase in future years.
10. We have not at this stage carried out a polling of all citizens, but at the level of those actively involved and engaged in the arts and groups now, there is considerable enthusiasm and willingness to support new cultural provision.
11. This extends across all artforms, but is particularly evident in the performing arts - theatre, dance and music. Activity extends across all age groups and across commercial, voluntary and semi-professional forms of activity.
12. This consultation and research tells us that, despite Burgess Hill having a number of spaces that might be used as arts and performance venues, their location, facilities and high levels of use mean that, for some groups, they are not suitable for purpose and, for others seeking to use them, booking is difficult.
13. Currently, most use of these venues and halls is by community groups rather than professional or dedicated theatre and performing arts organisations, but there is significant interest in programmes in these forms too.

14. There is evidence of demand for most of the existing venues and where there is under-use of capacity, it is often due to high costs of use and/or the particularly limitations of venues. We are confident that, as has been seen in other towns where development has taken place, were new, fit for purpose facilities to be provided at reasonable prices, demand would increase significantly over current levels.
15. Provision further afield, for instance in Brighton, is unlikely to provide significant competition for a smaller, community based space. Consultees all suggested the need for a local, central venue and expressed a loyalty to attending community events over offers further afield.
16. From the current pattern of activity and audiences, the views and express needs of those consulted and the way in which a new cultural venue would fit alongside other local and regional, we can suggest an appropriate scale for development and a set of characteristics to which any new centres should be designed.
17. We suggest that there is a strong case for the development of a smaller, performance-focused, centre in Burgess Hill, which we believe would be popular with local groups and audiences:
  - a. Concentrating on participation and hires to local groups.
  - b. Meeting needs for participation, rehearsal and smaller shows.
  - c. With a limited promoted programme of theatre and music.
18. Any such new venue should be based on a 250-seat auditorium and include:
  - a. A flexible, flat floor with raked seating and without fixed proscenium or flying but with a theatrical character.
  - b. Seating for c120 in cabaret format for jazz, weddings, training, conferences.
  - c. A range of multi-disciplinary rooms for hire for classes, activities, meetings.
  - d. A modest café and social facilities to support shows and trade week-round.
19. Overall this would suggest a specification for a new development in the order of 1,600 square metres, which would in turn suggest a capital budget for the development of £4.5m excluding land costs and VAT.
20. We advise against pursuing larger cultural centre models with larger capacities in their main spaces. Current and foreseeable activities in the town will largely be capable of being accommodated in the type of centre described above. Larger capacity does not automatically drive increased income and it always drives increased cost. As one adds capacity and scale of the buildings, costs of operation and of hire to groups rise, the ease of operation by volunteers declines and the overall viability of business model can become much more challenging.
21. Our report sets out a range of comparators across the UK which illustrate either the types of facility that would meet the needs and market potential of a venue in Burgess Hill, or show how operations can be sustained financially.
22. Financial sustainability without subsidy in the arts and community buildings sector is not straightforward and many centres across the UK do receive subsidy, either toward costs of operation or to fund arts development and other 'project based' activities.

23. However, our report does also illustrate successful models of practice achieved with either no or very minimal grant or subsidy. Given the financial context for any development in Burgess Hill, this aspect will have to be tested in considerable detail to assure stakeholders that no revenue dependency would arise from the creation of a new facility.
24. Our report briefly sets out a range of next steps including wider public opinion polling, site options appraisal and the development of the specification, design and business model for new development, should the Town Council determine that the evidence so far presented makes a persuasive case for further investigation.

DCA  
February 2017

## Cultural Provision in Burgess Hill

### Feasibility Study to show whether there is an appropriate viable model/s of a cultural and community facility

#### 1 Introduction

##### 1.1 The brief and what we have done

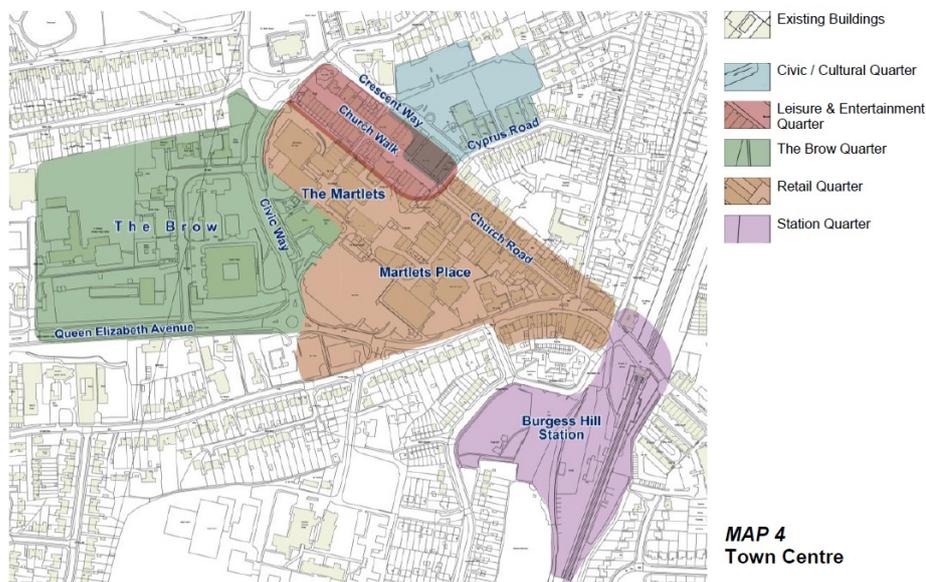
In September 2016, DCA was commissioned by Burgess Hill Town Council to carry out a feasibility study to explore potential for a new venue/community resource.

The Martlets Hall, a performing arts space situated in Burgess Hill, has a capacity of 362 in its main hall and 150 in its next largest hall. It is considered to be nearing the end of its 'life' as a modern performing arts venue and is scheduled for demolition in the spring of 2018 as part of a major regeneration of the town's shopping centre (see the map below- significant percentage of orange area).

There are some other cultural facilities, or general purpose facilities that do sometimes host cultural activity, in the town. Some of these are outside of the town centre, including Burgess Hill Academy, the Kings Centre, St Andrews, The Triangle and the planned Baptist Church development (all of which are aimed at larger events - The Kings Centre seats 550 and St Andrews 450, St Pauls 330, The Triangle >400).

In the town centre, publicly accessible halls and cultural facilities beyond the Martlets are limited to the Cyprus Hall.

All have other main uses and none of them are dedicated to performing arts alone. There are also a number of venues in the region beyond the town; Brighton is ten miles from Burgess Hill with a variety of venues, as well as the Hawth Theatre in Crawley, Chequer Mead Theatre in East Grinstead and London an hour away by train. Inevitably, however, all of these venues require travel and do not offer Burgess Hill a community centered arts facility.



DCA was asked to produce a report to determine whether there is an appropriate viable model/s of a cultural and community facility within the UK capable of supporting arts that:

- Meet the community's aspirations of a town and the projected size of Burgess Hill in 2031;
- Has been constructed via accessible funding (e.g. trusts, charities, public donations and Local Authority contributions);
- Is financially sustainable via ticket revenues, regular charitable subsidies, commercial sponsorship, long term and regular tenancies, and any other means that are not directly dependent on the public purse.

In delivering the requirements of the brief, we have undertaken work to:

- Produce a written report summarising the outcome of the work with a clear set of recommendations for next steps;
- Provide a specification of the elements and key design considerations in any recommended solution so as to enable you to begin to test this against sites and potentially commission design development;
- Develop and implement a plan showing how any recommended solution could be progressed;
- Deliver a range of presentation materials to help guide and inform future discussions with stakeholders and partners as well as providing the basis for a prospectus with which to begin to seek support;
- Present to the working group and, potentially, to a wider audience.

In order to do so we have:

- Sourced and analysed available secondary data;
- Engaged with local arts and heritage stakeholders to gather qualitative data;
- Mapped existing local arts, heritage and community provision in the immediate area to ensure our proposals do not duplicate existing facilities;
- Understood existing arts and heritage provision in the wider area to ensure any proposals are distinctive and add value rather than compete;
- Understood the planned development in the town- through relevant documentation, meetings with stakeholders and a guided tour of the immediate area;
- Engaged local stakeholders through face-to-face, telephone and online consultations and data collection;
- Explored the options for development by identifying comparator facilities elsewhere to guide and inspire proposals for Burgess Hill.

This research has provided us with a picture of what additional provision will be required to meet the needs of residents and visitors to Burgess Hill, including its wider catchment area, to be sympathetic to the surrounding facilities and to offer a potential solution to satisfy the local community, Town Council Members and the wider arts and cultural market. Our findings and conclusions are outlined in this report.

## Cultural Provision in Burgess Hill

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## 2 Strategic context

### 2.1 The context for the potential development

Burgess Hill is primarily located within the district of Mid-Sussex, part of West Sussex but close to the border with East Sussex and on the edge of the South Downs National Park. It is 39 miles (63 km) south of London, 10 miles (16 km) north of Brighton and 6 miles south of Haywards Heath. Burgess Hill is bypassed by the A23 to London and Brighton, from which there is easy access to the Town. Burgess Hill is also serviced by two train stations on the main Brighton line, Burgess Hill (one third of a mile away from the town centre) and Wivelsfield station (one and a quarter miles away from the town centre). Trains from Eastbourne and Lewes also stop at Wivelsfield station.

In Mid-Sussex Burgess Hill is currently the largest and fastest growing town. In recent years the town has extended rapidly; in 2011, the population was approximately 32,000 and is estimated to be 45,000 by 2031. These increases in population have encouraged the Town Council to take the strategic decision to plan ahead for town centre and residential expansion.

It is the ambition of Burgess Hill's Neighbourhood Plan that:

"Burgess Hill will be a fully sustainable 21st century town, focused around a vibrant town centre; where the existing and future population can enjoy a range of community facilities".

### 2.2 Provision in the town centre

#### 2.2.1 The Martlets Hall



The Martlets Hall, a community arts and entertainment venue, is located in the centre of Burgess Hill town and lies adjacent to the main shopping centre and associated retail car parks and within a short distance of the railway station.

A commercial operations company, Places for People, manages the facility as part of a wider leisure management contract with the District Council that also includes the Council's three leisure centres.

There are two halls (one with a capacity of 362 and the other with 150), two further rooms with a capacity of 50 and 45 and a café and theatre bar space. The cafe suppliers, 'Cafeology' are an independently owned Fairtrade beverage company working in partnership with Places for People Leisure. There is also a foyer, which can be hired for coffee mornings, displays and exhibitions.

The cost of hiring spaces in the Martlets ranges from £600 for a Theatre Package in the main hall (including production assistance and staff help) to £27.50 hourly for the smallest space (a capacity of 45). The cost of hiring equipment is additional unless purchased as a package. A number of consultees to this study commented that the spaces were too expensive to hire for their activities.

A Needs Analysis of the Martlets Hall, carried out by Max Associates, offers data and indicates that the number of bookings per annum by local community groups is relatively modest:

- In 2013-14, the Martlets Hall attracted some 600 bookings with local community groups mainly using the space for meetings, coffee mornings and social activities. 62% of all bookings taking place in 2014 were for meetings. A breakdown of bookings can be seen in the table below.
- Additionally, a community events programme of 32 concerts and some arts and stage productions were also provided. There was a slight increase in overall bookings for 2012-13 (580).
- The Burgess Hill Theatre Club perform their annual pantomime in January of each year attracting around 3000 visitors.
- Average occupancy rates when the hall was in use were fairly low with 43% recorded for the main hall and less for remaining rooms.

Type of Booking	2014
Meetings	369
Activity Class	76
Arts/ Performances (requiring stage)	5
Mid Sussex DC Events	32
Arts/ Performance (space only)	39
Dance	13
Blood Donors	24
Sales/ fairs/ exhibitions	16
Children's Parties	10
Other Community Events	6
Private Function	4
Total	594

Despite the current medium level use of the Martlets Hall, our consultations suggested that there are significant issues with the use of the Martlets Hall. The building and hall are old fashioned and technically limited. Whilst current users will put up with these limitations in the absence of an alternative, our consultations suggest that there are new generations of potential user for whom the Martlets is not providing a solution.

Generally, the main reason for groups not using the space was the high cost. Almost all groups that don't currently use the space said that they would if costs were lower and facilities were more appropriate (particularly staging and seating arrangements in the main hall). Overall, the nature and operating model of the Martlets Hall represent poor value for money for many potential users.

Consultees who manage groups in Burgess Hill said it is often difficult to find space at other venues in the town due to high number of bookings. From the evidence of our consultations it would seem that, whilst Martlets Hall is used by the community and shows that there is demand for meetings in particular, there would be significantly greater demand for a more fit for purpose, reasonably priced facility with a true performance hall. From our experience, we would point out that the Martlets Hall is very much one of a different era, when arts activities, weddings and other events were commonly held in these descendent of the traditional village hall. For contemporary use, both artistic and commercial, the Martlets lacks the flexibility, quality and technical facilities that any new development would provide.

We note in section 6 that there is no potential funding in future to subsidise the cost of hiring such a new facility, but we would expect that a more modern, carefully sized and intensively used facility would be operated on a financial model which enabled more affordable use by groups within the requirement to achieve financial sustainability.

### 2.2.2 Cyprus Hall

The main hall claims to be able to accommodate 170 people for sports and, with the addition of staging, for concerts and plays, but the practicable capacity is lower. Other facilities include three meeting rooms and two kitchens. Consultees said they struggled to book space for regular workshops/classes as the space is well used.



It should be stressed that Martlets Hall and Cyprus Hall are the only spaces of any scale available in the town centre.

### 2.3 Other provision in the wider Burgess Hill area

#### The Kings Centre

Offers a main auditorium with approximately five hundred and fifty seats. The Centre also has smaller spaces, with rooms to suit 10-20 people. Drawbacks mentioned by consultees included the location of the Centre (situated in a business park out of the town centre) and the acoustic quality of the main hall (sound is affected by carpeted floor). St Paul's and St Andrew's Church also have halls seating 300 that are sometimes hired.



#### Burgess Hill School for Girls

The School has a state-of-the-art drama, performance and music academy encompassing a 320-seat tiered auditorium. The original building was refurbished and extended to provide a theatre, which is used by the School and the wider community. Consultees said they often found it hard to book a slot in the space.



### Burgess Hill Academy

Burgess Hill Academy has a large hall and stage that seats 200 when closely seated and up to 120 if seated at tables. There is also a balcony, which will seat 150. Kitchen facilities are available. The drama studio is also available for hire, seating 60 and there are other smaller spaces including classrooms that can be hired for workshops/classes.

## 2.4 Provision in the wider area

### 2.4.1 Brighton

With Brighton only ten miles away from Burgess Hill, it is important to assess the effect that provision in the city might have on the potential success of an arts facility in Burgess Hill.

The drivetime analysis suggests a clear and compact catchment for Burgess Hill. Population growth in Burgess Hill and to the north will increase this market. Interestingly, Brighton is relatively poorly provided at the smaller, generalist arts centre end of the scale and therefore does not provide a direct competitor for what might be suggested in Burgess Hill.

On the Brighton and Hove City Council's website, under music and performing arts venues, there is a listing of 27 venues. Some have very large capacity, the Brighton Centre at 4,500 and Brighton Dome at 1,700, and therefore would not act as competition for the smaller, more community based events that would likely be shown at a space in Burgess Hill. A number are fairly niche, for example Komedia, which focuses predominantly on comedy performances rather than offering a range of performing arts and the Attenborough Centre (situated at the University) that is not available for general outside use.

All consultees expressed the importance of having a space in the town centre. Particularly for events held in the evening, it is important both for the older population and for families to not have to travel for an arts offer. There is also a significant problem with parking in Brighton, which would further inhibit Burgess Hill residents travelling to Brighton to use and attend venues. There is a definite propensity to attend events more locally. Only a small number of consultees mentioned travelling to Brighton to attend events.

A space in Burgess Hill would most likely be used for community group events and would encourage local participation based activities. Experience elsewhere suggests that at the smaller scale local facilities can, and do, compete well with nearby cities (Didcot, 10 miles from Oxford, is a good example of this).

### 2.4.2 Hawth Theatre Crawley

The Hawth Theatre has an 855-seat tiered-level auditorium which can be adapted to a flat-floor configuration. The Chaucer, Shelley and Tennyson rooms provide smaller conference options and The Hawth provides an in house catering service for events.



Some consultees spoke highly of the Hawth Theatre and one theatre company uses the space for performances (the company works with students from many neighbouring towns). However, the space is 14 miles from Burgess Hill, limiting the potential audience from the town and, due to its size, smaller, community-based groups cannot not hire the space due to cost.

## 2.5 Summary

General analysis of other provision both in Burgess Hill and in the surrounding area suggests that:

- Despite Burgess Hill having a number of spaces that might be used as arts and performance venues, their location, facilities and high levels of use mean that, for some groups, they are not suitable for purpose and, for others seeking to use them, booking is difficult.
- Currently, most use of these venues and halls is by community groups rather than professional or dedicated theatre and performing arts organisations.
- There is evidence of demand for most of the existing venues and where there is under-use of capacity, it is often due to high cost of use and/or the particular limitations of venues. We are confident that, as has been seen in other towns where development has taken place, were new, fit for purpose facilities to be provided at reasonable prices, demand would increase significantly over current levels.
- Provision further afield is unlikely to provide significant competition for a smaller, community based space. Consultees all suggested the need for a local, central venue and expressed a loyalty to attending community events over offers further afield.
- The wider planned developments for the centre of the town would complement a cultural centre and vice versa. The new centre would complement the leisure offering throughout the town and make a significant contribution to advancing the ambitions of the Neighbourhood Plan more widely.

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#### 3 Situational analysis and the market for potential development

In this section, we look at the demographics of the Burgess Hill area and the propensity of the population to attend, engage with and participate in arts. We then go on to draw some conclusions about the implications this has for arts facilities for the town.

##### 3.1 Demographic data

We have sourced data to assess potential future demand from the Target Group Index (TGI), the 2011 census, and Audience Spectrum and Mosaic population profiling tools:

- TGI is a widely used source of survey based information about what people buy and how they live, including their attendance at cultural destinations and events.
- Audience Spectrum is a population profiling tool which identifies the differences between attendance, participation and engagement as well as behaviours, attitudes and preferences at arts, museums and heritage organisations.
- Mosaic is a classification system for households, which enables businesses to understand more about their target audiences, or audiences within catchment area. It contains no specifically cultural profiling.

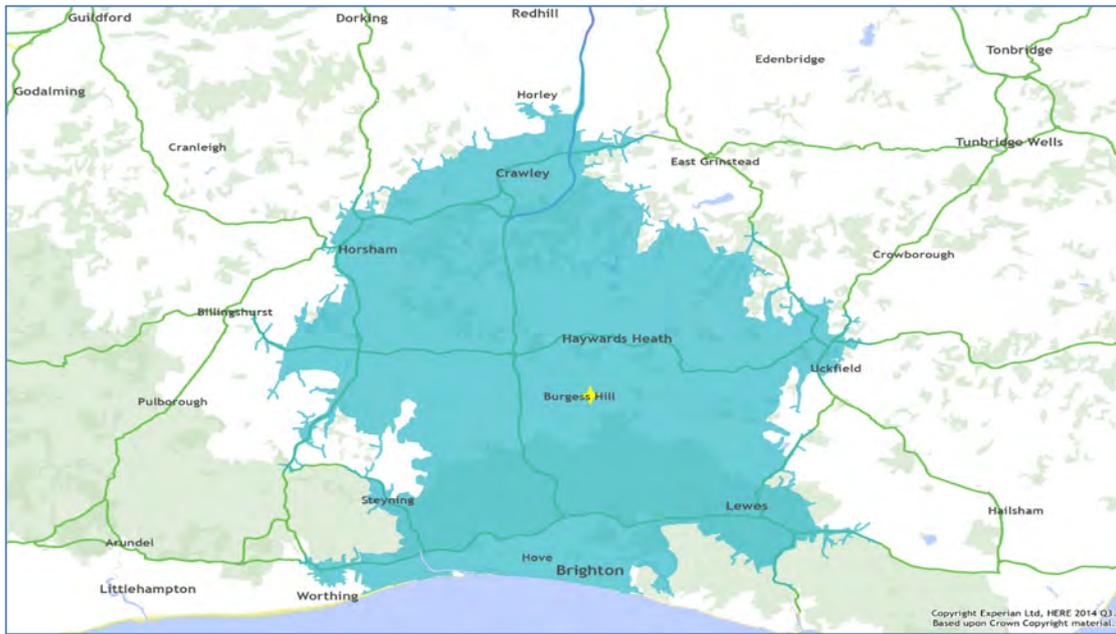
The data is mapped against the AA's digital map of the UK road network to provide audience profiles within drivetimes of destinations, enabling venues and cultural planners to better understand their potential audiences. These drivetime maps based on the centre of Burgess Hill and showing the 15 and 30 minute drivetimes, which are most relevant to our analysis, are set out on the following page.

The Audience Agency's drivetime data indicates populations of:

<b>Drivetime</b>	<b>Total Population</b>	<b>Number of children (aged under 15)</b>	<b>Number of Adults</b>
15 minutes	71,494	16,538	54,956
30 minutes	588,907	126,244	462,663
60 minutes	2,155,035	470,118	1,684,917

Within the 15-minute drive time, people aged 0- 24 make up 28% of the population, those aged, 48% are 25- 59, and 24% of the population are aged 60- 85+. Within the 30 minute drivetime 0-24 year olds make up 30% of the population, 48% are 25-59 year olds, and 20% are 60- 85+. Within the 60 minute drivetime, 0-24 year olds make up 29% of the population, 48% are 25-59 year olds, and 25% of the population are aged 60-85+.

### 30 minute drivetime area



### 15 minute drivetime area



42% or 43% of families in each of the drivetimes have dependent children. A more detailed analysis by child age and drivetime is included in appendix 1, but the age profile and dependent child analysis suggest that the family market will be significant for appropriate cultural provision. As the population increases, it is likely that alongside general ageing in the population, new generations of families and young people will increase demand for cultural activity to engage, stimulate and meet the aspirations of these younger audiences.

The proportion of the population within all three drivetimes that have long-term health problems or disability is slightly lower than the average for Great Britain.

Employment levels in the town and drivetime areas are broadly in line with national levels, with slightly lower overall employment levels in the larger drivetimes being largely accounted for by larger numbers of students than the national average.

Appendix 1 sets out a more detailed analysis of the various demographic data sourced and analysed, but overall, this analysis suggests a significant immediate catchment in the local area, and particularly taking into account Burgess Hill and Haywards Heath, with positive characteristics in terms of potential support for active and participative cultural facilities in particular.

### 3.2 Propensity to attend the arts

From the Arts Council's Audience Spectrum Analysis data, we can also understand the likelihood that the populations in these drivetimes will attend arts events and other activities were they to be provided in Burgess Hill.

Across all drivetimes, audience propensity to attend the arts is significantly higher than the national average.

Within 30 minute drivetime we can see significant enthusiasm for arts attendance:

- Theatre 57% visiting at least once a year (UK average 48%)
- Classical Concerts 17% (UK average 14%)
- Art Galleries 32% (UK average 27%)

And at the 15 minute level, propensities are even more encouraging:

- Theatre 61% (UK average 48%)
- Classical Concerts 18% (UK average 14%)
- Art Galleries 32% (UK average 27%)

Audiences are therefore likely to be responsive to new and attractive cultural provision.

### 3.3 The potential market overall

These drivetime analyses show graphically the accessibility of Burgess Hill described in section 2.1, but they do also highlight the existence of a discrete local and significant market for provision in the town. The 60 minute drivetime covers a large area of southern England and, whilst it offers substantial populations, it also includes many other venues. Whilst audiences will travel from beyond the 30 minute drivetime for selected events, it would be risky to plan provision in Burgess

Hill that relied regularly on attracting substantial audiences from beyond the 30 minute drivetime.

However, the 30 minute drivetime offers a very significant population and one that we know from the analysis in section 3.2 has a consistently high propensity to attend cultural provision.

The more interesting conclusion to be drawn from the drivetime maps lies in the relationship between the 30 and 15 minute drivetimes. Whilst the 30 minute drivetime extends to the entirety of Brighton and Hove, the 15 minute drivetime is compact and excludes Brighton. Nonetheless, it has a population of at least 71,000 (the drivetime analysis is based on the 2011 census and more recent population estimates illustrate the growth that continues in the local population and which is set to accelerate over coming years).

Whilst populations towards the south of the 15 minute drivetime will have the choice of a relatively short drive into Brighton, as we have suggested above this will be unattractive to many, and particularly to older people and to families.

These drivetime populations are encouraging. Later in the report we illustrate two particular precedent projects which have been developed in recent years in towns similar to Burgess Hill, and which have thrived, but with smaller population catchments. Didcot and Bromsgrove have populations similar to Burgess Hill (25,000 and 29,000 respectively) but smaller populations than Burgess Hill when one adds their surrounding areas (35,000 and 39,000 respectively). The 15 minute drivetime population of 71,000 around Burgess Hill is therefore a potentially very valuable source of both activity and audiences for any provision in the town.

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#### 4 Consultations

Evidence of need and demand, as well as discussions on the sustainability and viability of building a new space in Burgess Hill, have been supported and informed by continued and detailed consultation. We have been focused on developing an analysis with a high level of input from local groups and have developed a dialogue with community and users in a number of ways, with groups that hire the space, audiences and participants and other stakeholders.

Whilst further and wider canvassing of public opinion will be appropriate if the Town Council resolves to further investigate the potential for development, the consultations that we have carried out thus far have demonstrated the enthusiasm and strong support for the building of a new space to replace the Martlets Hall.

Members of the project team have consulted widely with stakeholders and partners on the project's development on a one to one basis throughout the work; these have included:

- Staff at the Martlets Hall
- Burgess Hill Theatre Club
- Burgess Hill Symphony Orchestra
- Snowdrop/ Galanthus Media
- Burgess Hill District Lions Club
- U3A Burgess Hill
- Hollebton School of Dancing
- Ariel Theatre Company
- Burgess Hill Choral Society
- Burgess Hill Bereavement Friendship Group
- Burgess Hill Horticultural Society
- Sussex Chorus
- 4Sight
- Burgess Hill Academy
- Live Wire School of Dance
- Burgess Hill Girls' School.

Here we present the findings of our consultations.

#### 4.1 Community and user consultation

Having consulted with thirteen community groups in Burgess Hill our findings are:

- Everyone we met and consulted claimed that there was a need for a new space to replace the Martlets Hall. All consultees were very keen to express their thoughts and have said that they are willing to help in any way if the project continues.
- Consultees spoke enthusiastically about the events that their groups and others have been able to host at the venue and were able to provide figures

to show that the events were well attended. All consultees said that they often attended events put on by other groups to support the ongoing cultural work of the community.

- All consultees believed from their own experience of the activity they were aware of that there would be significant demand for use of a new space, respondents pointed out that there is no comparable alternative available in Burgess Hill and all other space in Burgess Hill is regularly full and they are unable to book. Consultees believed that there would be demand for both one off events and regular classes/rehearsals.
- Consultees also expressed that being able to host more community events would bring people in from neighbouring areas and encourage more people to engage with the space and its arts offer.
- All consultees saw the benefits of possible education spaces/studio areas and rehearsal/meeting rooms. Some groups made clear that they struggle to find a space to run group activities due to current capacity and number of people using the spaces and would benefit significantly from a new space. Every consultee agreed that the space needed updating and required more appropriate backstage space, better disabled access and more accessible toilets on all floors.
- All consultees stressed the importance of a space being centrally located. For many people of all generations who do not drive peripherally located venues are often inaccessible and central location close to public transport provision is therefore most important.
- Consultees also highlighted the importance of reasonable prices for renting a potential space (to ensure a large number of groups would use it regularly).

### Quotations

“Our town needs a space that local organisations can hire for the benefit of the local community.”

“All towns need cultural activities and proper facilities for these activities...These facilities will be even more important as the town grows.”

“A town the size of Burgess Hill, which is also rapidly growing, must provide such space for residents and visitors now and for the future.”

“Cultural events are essential for a thriving community like Burgess Hill. Removing the capacity for live entertainment diminishes the life of a town.”

“We need a space to accommodate all the groups and activities that are currently undertaken in the Martlets and to facilitate proposed activities.”

“The economy of the town must depend on keeping its residents within the town, not sending them elsewhere. Many people do not have the transport to travel and the bus service is practically non-existent in the evenings.”

“A cultural space brings a community together.”

“Creates cultural cohesion.”

“Local community needs a focal point for all our many creative & social activities.”

“Such a space makes for social cohesion and enables groups and societies of all genders, ethnicities, and aims to learn, perform and pursue leisure activities in a pleasant and safe environment close to transport links and other amenities.”

“It raises the profile of Burgess Hill and if the events are good enough, attracts visitors from 'beyond' who will use cafes/bars etc.”

“Burgess Hill is growing, with a very diverse population. Older people in particular appreciate having a space that is local and very accessible and younger people need space where they can showcase music/drama/art activities.”

#### 4.2 Quantitative Consultation

In addition to this qualitative consultation, we also carried out an initial quantitative consultation with potential users, via questionnaires. We created a Google questionnaire which was distributed via active groups and societies.

There were 167 responses to the questionnaire. It is common at this initial stage of project investigation to limit public consultation to this distribution of questionnaires via interested groups, so as to control public expectation and debate in a stage in which the Town Council will not yet have made any decision to support or advance a project. Where wider ‘polling’ has taken place, there has been evidence of support (such as in the 6,000 signatory petition to ‘save’ the Martlets Hall) but to be meaningful such mass polling must be appropriately timed, informed and managed.

One of the logical next steps for the Council would be to canvass public opinion more widely, which can take the form of polls or response mechanisms in partnership with the local press, wider distribution of questionnaires via, for instance libraries and Council mailings, and, potentially (though this is an expensive solution) on-street canvassing.

Most of these very public and larger scale consultation exercises will need to be sponsored by the Town Council to establish their status, and in preparation for them, the Town Council will need to be clear on its public position on the potential for development. Preparation for such large scale exercises involves being ready to answer a wide range of potential public questions over the development, location and financing and misunderstandings can arise and be spread without careful public relations management.

As the long term sustainability of ventures such as this depends so heavily on their use by groups and those active in the community, primary questionnaire research is conventionally undertaken with these groups before polling the wider enthusiasm of the population at large. We summarise our findings from this more restricted research here:

52.1% of respondents were aged between 65 and 74, 32.7% were 75 or older, 12.7% were 55 to 64, 1.8% were between 45 and 54 and only one respondent was between

35 and 44. No respondents were aged 18 to 24. 95.2% of respondents had no dependents under the age of 18 living in their household, 4.8% had 1-2.

The majority of the people we consulted with live locally, 86.1% live with 0-5 miles from the Martlets Hall, 11.5% live within 5- 10 miles, 1.8% live 10-15 miles and only 0.6% live over 15 miles away. This follows the pattern established by our analysis of the 15 minute drivetime in section 3.3.

When asked how long respondents had lived in Burgess Hill, 74.8% answered over 15 years, 9.3% were between 0- 5 years, 8.6% were between 10- 15 years and 7.3% had lived in Burgess Hill for 5- 10 years.

This shows the longevity of residency in the town and the likelihood of feelings of loyalty and community associated with this.

81.8% of respondents were part of an organisation, group or charity that uses the Martlets for performances/events etc. whilst 18.2% were not.

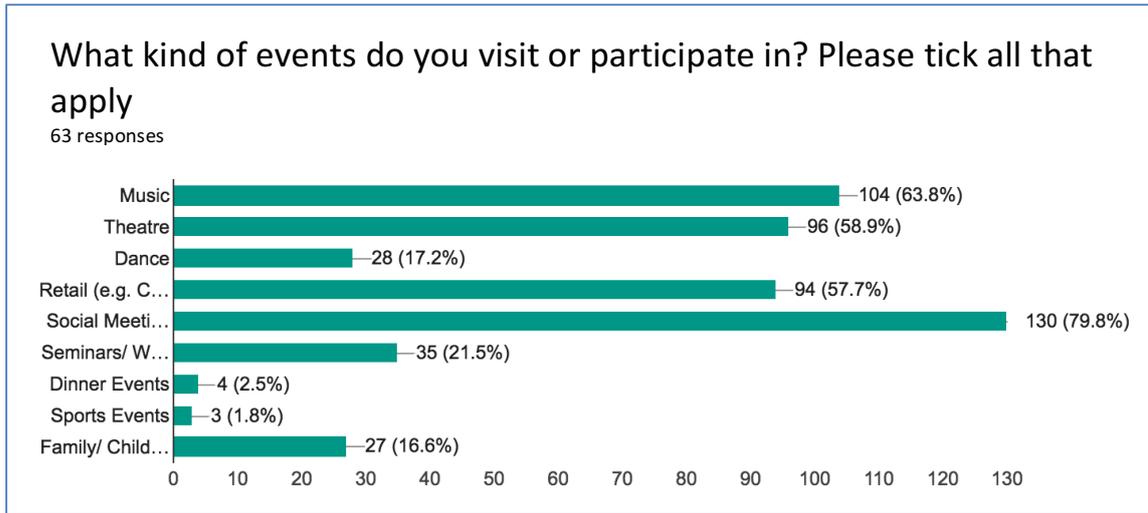
Among respondents, there was a high level of participation and attendance in and at activities already. 64.8% of respondents visit the Martlets Hall once/twice a month, 24.2% visit once every six months, 9.1% visit once a week and only a combined 1.8% of respondents visit once a year or less.

This pattern extended beyond the Martlets Hall. When asked where else respondents go to enjoy or take part in arts, performances and similar activities, a number said Cyprus Hall, King's Church, Burgess Hill's Theatre, Burgess Hill Football Club and the Orion Cinema. A few mentioned venues outside of Burgess Hill, including the Hawth Theatre, Clair Hall (Haywards Heath) and venues in Brighton. A number of respondents expressed their dissatisfaction with having to travel for a cultural offer.

During qualitative consultations, a consultee stated, "We regularly go to events run by other groups in Burgess Hill to support community events and keep up with what's going on the town. We are loyal to Burgess Hill and its cultural offer!"

There is a wide spread of interest in both the arts and wider community activity, but with a clear emphasis on the performing arts.

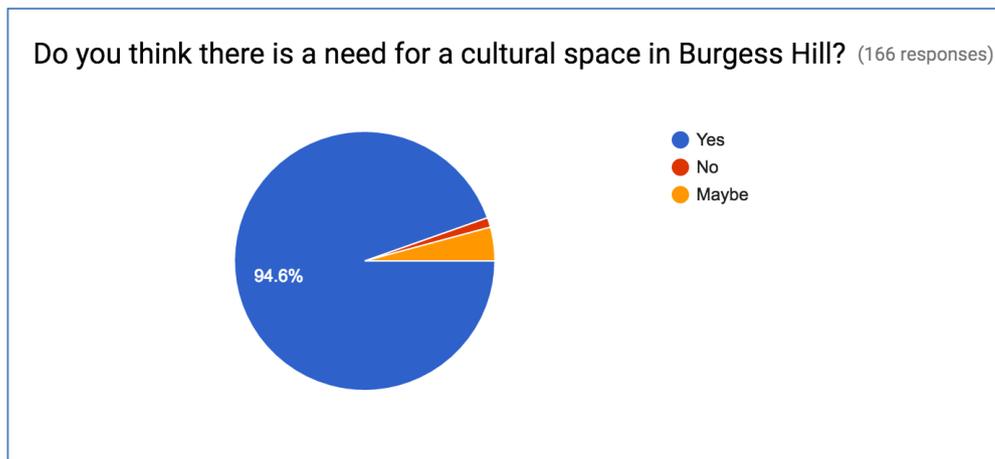
The chart below indicates the category of event most visited among respondents. 130 of respondents said they attend social meetings (including meetings, support group gatherings etc.), 104 said they attend music events, 96 and 94 for theatre and retail respectively. 35 respondents said they attend seminars, 28 attend dance performances and workshops and 27 engage with family/child events. Four respondents have attended dinner events and three have attended sports events.



When asked how much respondents would generally be willing to pay for a ticket, 47.4% said between £10 and £15, 26.9% said more than £15, 19.9% would pay between £5 and £10 and 5.8% would pay less than £5.

Generally, respondents were positive in their comments specifically about current provision in the Martlets Hall, though this may be a reflection of the hard work that the user companies put into making shows there attractive for audiences. When asked what about the Martlets Hall respondents liked, key points all reinforced the general importance of location, accessibility and customer service which would equally be priorities in defining the development of any new venue.

Comments included; 'brings local people together', 'centre of town, convenient to shop and attend meetings' and 'it is easy to get to and doesn't take long to get home. Always guaranteed to see a friendly face.'

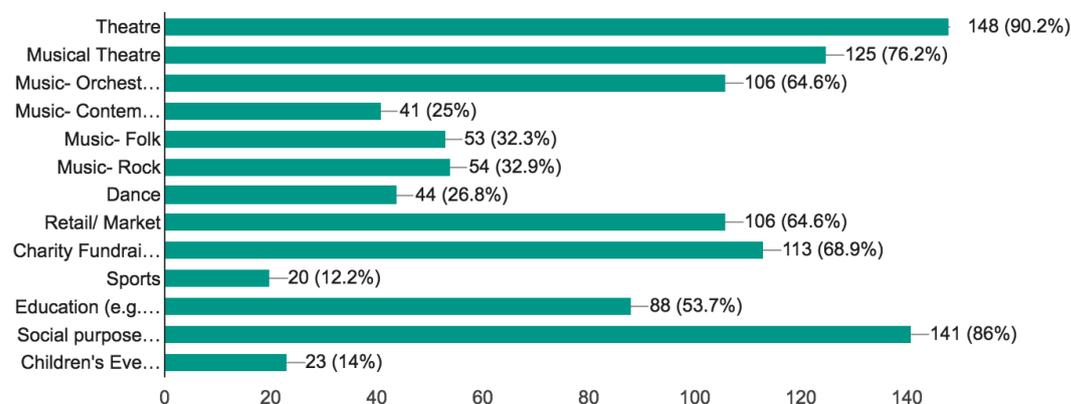


When asked whether or not respondents thought there was a need for a cultural space in Burgess Hill, 94.6% said yes. 67.9% said that if there were a cultural space with a greater variety of events, they would go more often and 24.1% said that they might go often.

Respondents said they would like to see tiered seating, a good back stage area, better bar and café spaces and a large dividable main hall that could be used simultaneously.

## Please select all event types you might attend if there were a new space in Burgess Hill.

(164 responses)



There was a strong emphasis on theatre attendance if there were to be a new space in Burgess Hill, 90.2% said that they would attend theatre and 76.2% said that they would attend musical theatre performances.

### 4.3 Conclusion

Overall, population analysis, propensity to participate in culture, qualitative and quantitative consultation has indicated a strong level of support for the provision of cultural space in Burgess Hill, and that if the Martlets Hall is to be decommissioned, there will be a strong case for a new venue, building on the Martlet's strengths and addressing some of its weaknesses.

It is clear from our preliminary research that among the groups and societies active in the cultural life of the community, there is evidence of enthusiasm and probable demand for new and improved facilities.

While at these sample sizes, this would not be sufficient to justify a major investment decision, it does show that among the key future user groups and their supporters, who will in turn be key to the animation and success of any development, there is significant support.

## Cultural Provision in Burgess Hill

### Feasibility Study to show whether there is an appropriate viable model/s of a cultural and community facility

#### 5 Options for development

##### 5.1 Our findings

From the research we have carried out, we have been able to identify that were a new facility to be developed, it should:

- Be central to the town, on land easily accessible to all.
- Have adequate parking (including disabled) and good disabled access.
- Have a main space (multi-use) that would seat 250 with tiered seating that could be pushed back to provide ample floor space for conferences and cabaret style events.
- Include a set of smaller spaces that could be used for workshops, rehearsals, meetings and lessons.
- Have good backstage facilities, including adequate changing rooms for all genders, storage for sets, costumes and music equipment and a kitchen area to prepare refreshments for events.
- Have a new café and bar area.

During the study, there has been discussion of the appropriate capacity of the main auditorium. Although at first sight, it might be thought that larger capacities will increase income generating capacity, and thus improve the bottom line cost of operation, no such simple formula exists in the industry, rather, venues at different scales can thrive where they are appropriate to the demographic and competitive context, meet local needs and are managed most efficiently. In fact, larger venues of, say, 300-500 seats or even larger can be more expensive to operate:

- Building operation and overhead costs rise in line with building scale and more income is required simply to cover these lifecycle costs.
- If the larger hall is not filled quite close to capacity on very many occasions in a year, these costs will not be covered by regularly increased incomes. Building additional capacity for a limited number of occasions generally leads to poor financial efficiency.
- This is exacerbated by the increased costs of staffing the operation of larger auditoria, including when they are not full. Larger auditoria require more technicians to set up and run, and more front of house staff.
- Larger auditoria tend to be more complex to operate, their systems more technical and the loads involved in set up and change around greater - which all militate against volunteer operation. Larger houses will tend toward more fully professional technical and house teams, and consequently increased cost.
- Because of their larger cost base, larger houses tend to be more expensive to hire and use for community groups, particularly for activities with fewer participants or smaller audiences. This can militate against access for smaller groups and in turn reduce viability.

Given our research and consultation, and the existence currently of a number of larger halls (see section 2), we therefore recommend that any development in Burgess Hill does not exceed 300 capacity in its main house.

Bearing these criteria in mind, we have identified a range of projects and arts centres that offer some perspectives on of the type of operation that we consider would meet needs in Burgess Hill.

Identifying appropriate comparators for new arts and cultural development is always quite tricky because:

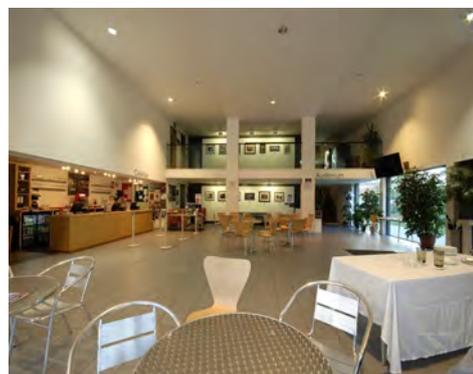
- The nature of centres varies so that no two are like - from heritage to new buildings, in cities, towns and rural locations and with widely differing offers.
- Many centres receive subsidy from either local authorities or from arts funders not in respect of their core costs and underlying viability, but because they perform professional arts development services for the funder and employ teams of staff to do so.
- The balance of paid and volunteer staffing varies widely across centres otherwise operating in quite similar ways - from wholly volunteer run operations with minimal turnover to full complements of professional paid staff at all levels.
- Centres operating within, or transferred out from, local government often run a considerably greater expense due to higher numbers of paid staff.
- New models of operation, particularly the advent of Community Interest Companies operating these centres (usually without subsidy) are less well documented because of the lesser obligations on CICs for financial filing.

The following do suggest some of the range of activity and business model apparent in the sector and at the end of the section we suggest some of the lessons to be learnt.

## 5.2 Comparators

Although no one of the following venues exactly reflects the particular facilities that are indicated for Burgess Hill, the following centres are indicative of the potential to operate community and arts facilities sustainably without subsidy.

### 5.2.1 Artrix, Bromsgrove, Worcestershire



Artrix, in Bromsgrove, Worcestershire, a town with a population of around 30,000, was completed in 2005 at a cost of £2.6m. When first built, it had a single auditorium with 301 seats and extended over 1,794sqm. More recently Artrix added The Studio, a second performance space for smaller groups of 10 - 90 for workshops, meetings, acoustic music and performances by newer artists. Visits now exceed 100,000 annually from the town, the district and beyond.

Artrix serves all sections of the community with an eclectic programme of theatre, dance, cinema, live music, comedy and arts skills workshops as well as an outreach and learning programme. Artrix welcomes everyone, especially those who may find it hard to access the arts. For example, our programme includes matinee film screenings, which are particularly popular with older audiences, as well as easy access screenings and workshops for people with disabilities and young people in care, their friends, families and carers.

Artrix was built in partnership with North East Worcestershire (NEW) College and for ten years Artrix was home to the College's Performing Arts courses. The college has now merged with those of Redditch and Worcester to form the Heart of Worcestershire College and Artrix remains a key resource for performing arts students of the merged college. Artrix also provides a performance space for schools, clubs and groups.

Artrix is run by 3 full time and 12 part-time paid staff with the support of a team of around 75 volunteers who staff the bar and café, usher, help with marketing and maintenance and keeping the centre running smoothly.

With a turnover of over £900,000, Artrix generates around 83% of its income from its artistic and commercial activities. For the first ten years of its operation, Artrix was supported with an annual grant from Bromsgrove District Council which reduced gradually to £60,000 in 2015. It is anticipated that the venue will become self-financing in the next two years.

Although no one of the following venues exactly reflects the particular facilities that are indicated for Burgess Hill, the following centres are indicative of the potential to operate community and arts facilities sustainably without subsidy.

### 5.2.2 Otley Courthouse

Over the last eleven years our clients, The Courthouse Project in Otley in West Yorkshire, have masterminded and delivered the conversion and then sustainable operation of a complex of heritage and new buildings to provide a wide range of arts and community facilities.

The Courthouse is a unique development, run by local people, with a small staff team of three and over 100 volunteers. The Courthouse provides a thriving arts and resource centre comprising a theatre space with a seated capacity of 140, a café, six arts class and meeting rooms and a small number of artists' studios.

The whole complex is open day and evening seven days a week and offers a wide range of classes and workshops, rehearsal and practice sessions in a wide range of artforms and a regular programme of both amateur and high quality professional entertainment. This can be seen at <http://otleycourthouse.org.uk/>

In 2015/16, the Centre had turnover of £270,000. Of this, Leeds City Council provided a core revenue grant of £4,400. No other core cost revenue grants are received, though the site is provided rent free by the Council and the Trust continues to be successful in raising donations and small grants for specific additional activities. It is anticipated that this grant could cease and the Trust has clear plans to cope without it.

The project demonstrates how it is possible to operate at financial break-even or better with an auditorium as small as 120 seats.

The Courthouse Project has operated throughout to minimise risks, financial and otherwise, and has at all times taken advice from experts in the relevant field. A comprehensive financial system with safeguards has been established, and the organisation's finances are monitored against targets on a monthly basis and any necessary changes and adjustments made to ensure the organisation's financial security.

Energetic fundraising has enabled the Trust not only to maintain underlying viable operation but to invest in many festivals and learning programmes. Significant level of support from the local community, as well as from organisations, groups and businesses which use the Courthouse on a regular basis, green and craft fairs, stalls at Otley events, collections, raffles, money squares at Courthouse events, sales of books, plants, fundraising films and talks, a benefit concert by Otley Chamber Orchestra who rehearse in the building - have all contributed a significant contribution to the Courthouse's finances.

The Trustees have felt from the outset that the limited capacity of the main performance space constrains their long term financial earning power, and now have plans to develop an additional, 200 seat, multipurpose auditorium on adjoining land. These plans have been well received locally and by the Council.





### 5.2.3 Plough Arts Centre Torrington

The Plough Arts Centre in Torrington has had a long and honourable history of arts provision in the Devon town. The Plough provides a wide range of opportunities for all people to experience a wide and vibrant range of high quality arts events both as audience and participants.

Through creative partnerships the Plough Arts Centre is a welcoming and dynamic venue for artistic expression and education, responsive to the needs of the local community and a beacon for the arts across North Devon.

The Centre aims to entertain, inspire, educate and challenge and has an extensive programme including film, live events, exhibitions, workshops and educational outreach for people of all ages, interests and abilities. The Trust describes itself as ‘the largest arts centre in the smallest town’ and its impact has long been acknowledged regionally and nationally.

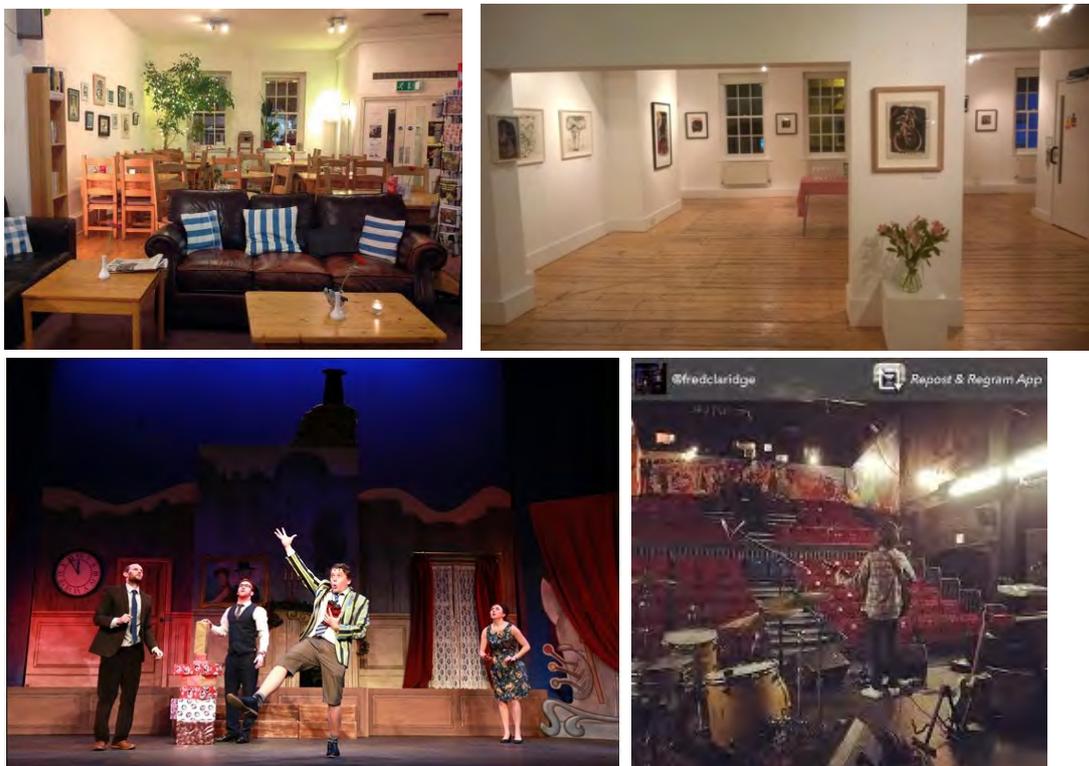
The Centre prides itself on its flexible facilities:

- A versatile studio theatre space with 132 fixed raked seats, plus additional rows up to 240.
- Seating downstairs can be packed away to provide a large open space, suitable for functions and catered events, accommodating up to 130 seated, if the side rooms are included, or 240 standing.
- Other spaces include a gallery, wet and dry learning and activity spaces, café and meeting rooms.

In 2015 over 70,000 people entered The Plough for all purposes. Operation is led by a small staff team but made possible by a team of more than 50 volunteers providing more than 250 hours service a month.

Although through the late years of the last century, the organisation was significantly revenue funded, public funding has been replaced by new lines of income generated from supporters, business supporters, fundraising events, individual donations, legacies, gift aid and successful funding bids for additional and discrete arts projects.

Turnover, including catering, increased from £85,000 in 2001/2 to £460,000 in 2008/9 and £600,000 in 2013/14 with less than 5% of the turnover now coming from core public funding. Thus, the trend of dramatically increased audience numbers, turnover, new revenue streams and arts activities has compensated for this overall decline in public core funding. Small grants, totaling less than £30,000 combined are now received from Devon County, Torrington Town Council and a local charitable settlement.



#### 5.2.4 Seven Arts, Leeds

Financial viability is not necessarily a function of scale. Seven Arts in Leeds was purpose-developed ten years ago as a community arts facility in an outlying suburb of the city.

The main space is small but versatile, providing a 100 seat venue for film, theatre, dance, music, words and comedy, together with an attractive and welcoming café bar. The core of programmes are daily programmes of classes, workshops and hires by local organisations.

The building of Seven Arts was the culmination of 10 years of effort by a group of local residents who first got together to find ways to improve community spirit through involvement in the arts. An exhibition of ideas and possibilities led to Chapel Allerton Arts Festival and the determination to create a place for arts activity. It is accessible to a wide range of people, through its good location, well thought-out physical design and varied artistic programme.

Seven is a not-for-profit Community Interest Company. As a CIC, it sets out a social mission and provides an annual transparent account of how it delivers on this work. It is governed by a small board of Directors.

The day to day operation is led by a staff team, with significant volunteer support. Seven is not in receipt of core funding from Arts Council England or any public source and must therefore stand on its own feet. Over the ten years of operation it has successfully built a subsidy-free community business model.



### 5.3 A new space for Burgess Hill

Given our research and findings, we have suggested that a new space for Burgess Hill be at the smaller end of these precedents. As we have said, generally at the smaller end of the arts centre range, less subsidy is required to support facilities, they can be operated with a higher proportion of volunteers, and hire charges to user groups can be kept down. As capacities increase, so generally do costs and in general one sees increased rather than reduced subsidy required.

In Burgess Hill we suggest that there is a strong case for a new venue based on the evidence of need and demand we have identified. We believe that there is a supportable case, which would be popular with local groups and audiences, for the development of a smaller, performance-focused centre:

- Concentrating on participation and hires to local groups.
- Meeting needs for participation, rehearsal and smaller shows.
- With a limited promoted programme of theatre and music.

And such new venue should be based on a 250 seat auditorium and include:

- A flexible, flat floor with raked seating and without fixed proscenium or flying but with a theatrical character.

- Seating in cabaret format for jazz, weddings, training, conferences.
- A range of multi-disciplinary rooms for hire for classes, activities, meetings.
- A modest café and social facilities to support shows and trade week-round.

Overall then, we suggest a specification for a new development of the following general order:

<b>Potential build up of areas of a new venue for Burgess Hill</b>		
		<u>Sq Metres</u>
1	Lobby	25
2	Café/bar/foyers	60
3	Exhibition and display	60
4	Kitchen	25
5	Multipurpose space	45
6	Multipurpose space	60
7	Multipurpose space	35
8	Offices	60
9	Front of house office/staff change	15
10	FOH Building control and plant	10
11	Female WCs	40
12	Male WCs	30
13	Acc WC and Baby Change	5
14	Cleaner/chair store	5
15	Cloakroom/Lockers	10
16	Auditorium and stage house	220
17	Green Room	40
18	Dressing Room 1 - 6 persons	25
19	Dressing Room 2 - 6 persons	25
20	Get in/Scenery Dock/technical	60
21	Storage	25
22	Dimmers/Audio Racks	25
23	Control Room	15
24	Auditorium Balconies	15
	Sub total	935
	General circulation	327
	Plant	125
	Grossing	192
	<b>Total</b>	<b>1,579</b>

Although this model is based on a relatively small auditorium, most of the groups and promoters we spoke to were attracting participant and audience numbers which would fit well at this scale. Where, for instance with the Theatre Club's Pantomime, greater audience numbers are attracted, there was a general willingness to consider accommodating audiences through additional performances.

There would, without doubt, be occasions when a promoter might attract an event that could bring in audiences well in excess of this number. However, as capacity rises so do costs of management and upkeep - and in larger venues management tends to be more fully professionalised and costly - and if the full capacity is not exploited very regularly, the over-capacity becomes a costly liability requiring ongoing subsidy to maintain. Larger auditoria do also tend to be priced more assertively for hire and often see community and amateur arts organisations priced out of their use by both higher hire charges and greater additional charges for technical and front of house services required for operation.

There is, of course, some flexibility in these specifications. If the geometry of the site or design approach suggested an auditorium slightly larger (for instance with a

capacity up to 305 at Artrix in Bromsgrove) and additional capital cost was bearable and not passed on in financing repayments, then we would welcome the additional seats without worrying that the overall capacity had exceeded the manageable and useable scale of provision we set out here.

## Cultural Provision in Burgess Hill

### Feasibility Study to show whether there is an appropriate viable model/s of a cultural and community facility

#### 6 Finance

##### 6.1 Capital costs

From the specification set out above and our database of costs of arts building construction and fit out, we can provide a provisional estimate of the cost of realisation of a new facility of this type for Burgess Hill.

This is set out in the following table:

Potential build up of areas of a new venue for Burgess Hill	Potential costs		
	Based on 250 seats		
	area sqm	rate £	cost forecast £
Demolitions, clearance and site set up			150,000
New build premises	1,579	2,000	3,158,000
Equipment and fit out			325,000
Highways or other consequent works			200,000
External works			100,000
Build cost sub total	1,579		3,933,000
Fees			471,960
Clients costs			200,000
Total project cost			4,604,960
Exclusions: irrecoverable VAT, land costs, Section 106 payments, site decontamination or archeology			

As set out in the note at the foot of the table, this excludes any land acquisition costs, assumes full recovery of VAT, and excludes any out of the ordinary development costs such as decontamination, archaeology and significant delays on site. Prices are based on estimates of likely construction costs in 2017. Significant delay in years may increase construction prices, though long term forecasts are difficult to make at the moment because of uncertainty caused by the nature and timing of Brexit.

Any increase in numbers or capacities of rooms will increase area by a factor of greater than one, as additional public areas, toilets and social facilities are required for larger audience capacities. Increase in scale of the development may also result in increased requirements for car parking and other external works.

## 6.2 Capital funding

Unfortunately, this is a challenging time for project sponsors seeking to raise funds for developments of this kind. The climate for funding for new arts facilities is a tough one.

The traditional funder of arts centres, Arts Council England, has reduced capital funds and is tending to focus them on maintenance and improvement of its existing funded organisation portfolio. Although smaller amounts (up to £500,000) may be secured from its small capital grants scheme, major grants are harder to secure.

A significant funder of arts facilities when they are delivered as new uses for heritage buildings is Heritage Lottery Fund, but it seems unlikely that a new development in Burgess Hill would be realised in this way.

Nonetheless, there remain possibilities for the funding of the new facility. In order to secure the resources to develop such a new centre, a collective and community led effort is almost always the key to success.

The Council and partners in the community do have some options for a funding campaign for the realisation of the project:

- Remain vigilant for local authority capital investment at County or District level, perhaps in relation to the need to invest in community facilities as population grows;
- Seek funds within the framework of LEP and regeneration funding partnerships.
- Arts Council England smaller capital grant may be available up to £500,000;
- Big Lottery, potentially People and Places funding up to £1m, but other schemes may come on stream;
- A campaign of support from local people, trusts and foundations and specialist arts supporters.

With projects of this kind, there is often no clear single route to funding at this stage of the project. Nevertheless, projects can be made to succeed through:

- Clarity and ambition over the need and benefit of a new facility for the town, especially as it grows;
- Wholehearted support and enthusiasm from local people and organisations for the proposition;
- Early identification of appropriate sites so as to galvanise the sense that the project is real and ready to proceed.
- A community led campaign to seek and secure over time the investments required to deliver the project.

There do sometimes open up opportunities to secure finance from either or both land transfers and development of town centres and from central government and related agencies' investments in infrastructure for areas of high population growth. Given the influential local MP for Mid Sussex, an approach to establish Government interest and awareness of the potential project might be advised.

It seems likely that, alongside the Town Council, a firm partnership of the Steering Group and local organisations, and with widespread community support will be required to 'go get' the investments the town needs to meet its cultural needs.

### 6.3 Revenue operation

Arts centres are among the most financially effective cultural provision, regularly requiring much lower levels of subsidy than other arts and heritage buildings. However, this does not mean that they can always be sustained without subsidy in the long term.

In fact, most arts centres do secure modest subsidy from either, or both, local authorities and Arts Council England.

Because this funding is often in return for arts development services and activities beyond the strict cost of managing the arts centre, it can be difficult to ascertain in all cases what the underlying deficit of the simple daily operation would be.

Certainly, there are arts centres which do operate without recurrent subsidy, although some will still target and secure project grants (for instance from the Arts Council's 'Grants For The Arts' scheme) to mount activity and engagement programmes.

Given the research set out in this report and the specification and orientation we have discussed above, we have developed an estimate, on the following pages, of the potential income and costs of operation of a new centre in Burgess Hill.

This is based on a classic model of small arts centre operation combining paid and volunteer staff, with the following paid roles assumed:

Staffing Assumptions	Estimated Salary	Number of Posts
Centre Manager	39,000	1.00
Administrative Assistant	17,000	0.50
Marketing/Development Officer	22,000	0.50
Technician	18,000	1.00
Duty Manager	18,000	1.00
Receptionists/Box Office	16,500	2.00
Cleaners/casual staff	16,000	1.00
<b>Total FTE</b>		<b>7.00</b>

All salaries exclusive of on costs which are separately allowed

### 6.4 Overall sustainability

As shown on the following pages, the income and expenditure profile we have estimated for the new facility do not quite balance at this stage.

On this basis one would see an ongoing requirement for financial support in the order of £40,000 to £45,000. As we have seen in the case of the precedent projects (Artrix is directly comparable in this respect), this is not unusual.

There do exist, however, some potential means to reduce or cover this underlying requirement, which the Town Council and its partners might consider in further development stages of the project if it chooses to proceed:

- Sharing the costs of reception, customer service and TIC with the Town Council or others;
- Securing District Council support consequent on closure of Martlets or as part of a deal to provide arts development services;
- Increasing the number of volunteers/reducing paid staff;
- Increasing hire charges back to Martlets Hall levels from the somewhat lower levels assumed in this forecast.
- Vesting the management of the venue in a charitable operation, consequently reducing or removing the obligation to pay rates and offering some fiscal advantages.

In conclusion, we cannot be sure at this stage that any facility developed could with certainty be operated without any subsidy. What one designs affects long term operating cost, as do the relationships with user groups and the willingness of the wider community to support the venue through volunteering and patronage.

However, as our precedents have shown, there are many examples of venues at this scale which are financially viable and sustained without subsidy.

It will clearly be a key element in any and all future development work to ensure that the design, facilities, business model, support from the community and user groups is directed to ensure at all stages that the venue can be operated sustainably.

Burgess Hill Town Council						
Revenue Plan	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Expenditure						
Staffing (including on costs)	171,283	172,139	174,709	178,203	181,767	185,402
Recruitment/training	1,626	1,652	1,686	1,720	1,754	1,790
Premises						
Repair/maintenance	13,038	13,349	13,618	13,892	14,172	14,458
IT systems costs	3,259	3,321	3,388	3,456	3,526	3,597
Renewals/purchases	16,297	16,523	16,856	17,195	17,542	17,895
Service Contracts	2,716	2,768	2,823	2,880	2,938	2,997
Heat, light, power	27,162	27,675	28,233	28,802	29,382	29,974
Consumables/hygiene	2,716	2,768	2,823	2,880	2,938	2,997
Business Rates/water	13,038	13,284	13,552	13,825	14,104	14,388
Licenses	3,259	3,321	3,388	3,456	3,526	3,597
Insurance	4,346	4,428	4,517	4,608	4,701	4,796
Supplies and services						
Equipment hire, repair	2,716	2,768	2,823	2,880	2,938	2,997
Fees, finance charges	4,346	4,428	4,517	4,608	4,701	4,796
Printing, Stationery, etc.	3,259	3,321	3,388	3,456	3,526	3,597
Postage	2,173	2,214	2,259	2,304	2,351	2,398
Telephones, data lines	6,519	6,642	6,776	6,912	7,052	7,194
Travel & Subsistence	1,630	1,661	1,694	1,728	1,763	1,798
Social media and data	2,716	2,768	2,823	2,880	2,938	2,997
Marketing	9,306	9,864	10,063	10,266	10,473	10,684
Total Expenditure	291,408	294,893	299,936	305,954	312,092	318,353

Burgess Hill Town Council						
Revenue Plan						
	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Income						
Local authority grant support	0	0	0	0	0	0
Fundraising and donations	10,824	10,824	11,041	11,262	11,487	11,717
Event and show hires	161,932	165,170	168,474	171,843	175,280	178,786
Classes and workshops	28,576	29,148	29,731	30,325	30,932	31,550
Promoted programmes - net surplus	25,172	25,675	25,804	25,933	26,062	26,193
Catering Income (net income)	18,943	19,321	19,418	19,515	19,613	19,711
Merchandising and other sales and income	5,412	5,520	5,548	5,576	5,604	5,632
Total Income	250,859	255,660	260,015	264,454	268,978	273,588
Expenditure	291,408	294,893	299,936	305,954	312,092	318,353
Balance	-40,549	-39,233	-39,921	-41,500	-43,114	-44,765

This can be summarised as follows:

Burgess Hill Council						
Revenue Plan						
	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Income	250,859	255,660	260,015	264,454	268,978	273,588
Expenditure	291,408	294,893	299,936	305,954	312,092	318,353
Profit/(loss)	(40,549)	(39,233)	(39,921)	(41,500)	(43,114)	(44,765)

## Cultural Provision in Burgess Hill

### Feasibility Study to show whether there is an appropriate viable model/s of a cultural and community facility

#### 7 Next steps

##### 7.1 Further consultation and site/design options appraisal

Were the Council to decide that there was merit in further considering the scheme, a series of more formal stakeholder consultations would be advised with partner Local Authorities and providers and users in the town.

As we have discussed previously in this report, the Council is unlikely to develop a new venue alone and without the full engagement of the steering committee of local groups already in existence and of the wider community.

More specifically, the Council may wish to develop a dialogue with the Management Trust of the Cyprus Hall. The success of the Cyprus is encouraging for the development set out in this report, and we see no reason why the two should not operate in tandem, or be combined into one management and, potentially, into the one new building. The Cyprus Hall Community Association may offer a partner for long term operation.

Following these consultations, the Council will continue to ask the three key questions discussed in the summary of this report:

- Do we need it?
- Can we finance its development?
- Can we sustain it in operation?

#### Do we need it?

This report has established at a preliminary level that there is considerable enthusiasm and willingness to support a development among local groups already involved in the arts and community activity.

We would expect from the existing and growing demographic characteristics of the town and area that, at the scale we have described, there would be sustained demand sufficient to support the business model.

However, further work will certainly be required to:

- Canvass wider community support and engage larger numbers of people locally.
- Ensure the continued commitment of arts and community groups, and to develop with their support a hire/use ratecard which they will support.
- Develop an outline of the market planning which will be required to grow audiences and ensure future business.

### Can we finance its development?

In order to begin to establish the feasibility of fundraising the costs of development, the Council will rely on broad support and engagement in the community.

Further development of the specification, form and potential shape of development will be necessary to establish both the 'selling proposition' for fundraising and to be confident of development costs.

We would recommend a limited design study that develops from our specification above, a footprint for the centre and considers how it might be constructed on, perhaps, a number of option sites.

This study would also consider the ownership, potential for acquisition, planning and viability of the different locations on which the site might be developed. The Council might decide to ask the design consultant to go a little further and to produce some indicative images of the potential centre in the preferred location or locations so that public interest can be further encouraged.

These stages of work can proceed for relatively modest outlay and generate momentum for the scheme while protecting the Council and its partners from larger expenditures until such time as a clearer route to funding and realisation has been identified. To which end, the Council and its partner groups may wish to open up exploratory discussions with potential funders.

### Can we sustain it in operation?

As the specification and design of the potential development become clearer, it will be necessary to continue to review and develop the detail of the operating costs and incomes to be generated.

More detailed discussions with user groups, canvassing the willingness of local people to volunteer to support the operation, and the development of a more detailed programme of potential use, will enable more detailed confidence in long term viability ahead of the commitment of substantial sums to technical design and construction.



Burgess Hill Town Council

Cultural Provision in Burgess Hill

Feasibility Study to show whether there is an appropriate  
viable model/s of a cultural and community facility

Appendices

## Appendix 1

### Demographic data

This appendix sets out in more detail the commissioned data underpinning our analysis of the demographics of the Burgess Hill area as set out in section 3.

#### 3.1 Demographic data

The data sourced was derived from the Target Group Index (TGI), the 2011 census, and Audience Spectrum and Mosaic population profiling tools:

- TGI is a widely used source of survey based information about what people buy and how they live, including their attendance at cultural destinations and events.
- Audience Spectrum is a population profiling tool which identifies the differences between attendance, participation and engagement as well as behaviours, attitudes and preferences at arts, museums and heritage organisations. It uses new and expanded data sets to target and profile audiences effectively at postcode level. It provides a detailed analysis of the broader arts and heritage market by using the geo location aspects of Experian's Mosaic classification system.
- Mosaic is a classification system for households, which enables businesses to understand more about their target audiences, or audiences within catchment area. It contains no specifically cultural profiling.

The data is mapped against the AA's digital map of the UK road network to provide audience profiles within drivetimes of destinations, enabling venues and cultural planners to better understand their potential audiences. These drivetime maps based on the centre of Burgess Hill and showing the 15 and 30 minute drivetimes, which are most relevant to our analysis, are set out in section 3.

The Audience Agency's drivetime data indicates a population of 71,494 (16,538 of whom are children aged 15 and under) within the 15 minute drivetime, 588,907 (126,244 of which are children aged 15 and under) within a 30 minute drivetime and within a 60 minute drivetime, data indicates a population of 2,155,035 (470,118 of which are children aged 15 and under).

The split between male and female is 49% male and 51% female in all drivetimes.

Within the 15 minute drive time, people aged 0- 24 make up 28% of the population, those aged, 48% are 25- 59, and 24% of the population are aged 60- 85+. Within the 30 minute drivetime 0-24 year olds make up 30% of the population, 48% are 25-59 year olds, and 20% are 60- 85+. Within the 60 minute drivetime, 0-24 year olds make up 29% of the population, 48% are 25-59 year olds, and 25% of the population are aged 60-85+.

This can be tabulated as follows:

Drivetime	Total Population	Number of children (aged under 15)	Number of Adults
15 minutes	71,494	16,538	54,956
30 minutes	588,907	126,244	462,663
60 minutes	2,155,035	470,118	1,684,917

### Families with dependent children:

The proportion of households within a 15 minute drivetime that have dependent children is 42%, 43% within the 30 minute drivetime and 42% within a 60 minute drivetime, compared to a 43% average for Great Britain. Within the 15 minute drivetime, dependent families with the youngest child between 0 to 4 make up 16%, 5-11 make up 14%, and 12-18 12%. Within the 30 minute drivetime families with a youngest dependent child between 0-4 is 17%, 5-11 is 14% and 12-18 is 12%. Within the 60 minute drivetime families with a youngest dependent child between 0-4 is 17%, 5-11 is 14%, and 12-18 is 12%.

Household family status (all families in households)	15 minute drivetime		30 minute drivetime		60 minute drivetime	
	Count	%	Count	%	Count	%
No dependent children	14,255	58%	107,602	57%	415,279	58%
Any dependent children	10,451	42%	81,821	43%	302,547	42%
Dependent children aged 0 to 4	4,056	16%	32,592	17%	118,479	17%
Dependent children aged 5 to 11	3,439	14%	26,679	14%	98,038	14%
Dependent children aged 12 to 18	2,956	12%	22,550	12%	86,070	12%
<b>Total (all families in households)</b>	<b>24,706</b>	<b>100%</b>	<b>189,423</b>	<b>100%</b>	<b>717,865</b>	<b>100%</b>

### Ethnicity

The following table sets out the ethnic groups within each drivetime:

Ethnic Group	15 minute drivetime		30 minute drivetime		60 minute drivetime		GB average
	Count	%	Count	%	Count	%	%
White	80,038	95%	630,264	91%	2,272,791	90%	87%
Mixed/multiple ethnic group	1,237	1%	17,894	3%	59,799	2%	2%
Asian/Asian British	2,582	3%	31,798	5%	133,229	5%	7%
Black/Black British	505	1%	9,192	1%	53,183	2%	3%
Other	218	0%	5,761	1%	18,085	1%	1%
<b>Total</b>	<b>84,580</b>	<b>100%</b>	<b>694,908</b>	<b>100%</b>	<b>2,537,086</b>	<b>100%</b>	<b>100%</b>

Within the 15, 30 and 60 minute drivetime there are higher proportions of white people than in Great Britain on average, and a smaller proportion of Mixed/Multiple ethnic group, Asian/Asian British, Black/Black British and Other compared to the rest of Great Britain.

### Health and disability

The proportion of the population within all three drivetimes that have long-term health problems or disability is slightly lower than the average for Great Britain.

Health: Day to Day activities	15 minute drivetime		30 minute drivetime		60 minute drivetime		GB average
	Count	%	Count	%	Count	%	%
Limited a lot	5,129	6%	48,407	7%	179,314	7%	9%
Limited a little	7,199	9%	61,465	9%	230,009	9%	9%
Not limited	72,252	85%	585,036	84%	2,127,764	84%	82%
<b>All residents</b>	<b>84,850</b>	<b>100%</b>	<b>694,908</b>	<b>100%</b>	<b>2,537,086</b>	<b>100%</b>	<b>100%</b>

### Employment

Employment levels in the 15 minute drivetime are lower than the average for Great Britain (81% as compared to 89%). Similarly within the 30 minute drivetime employment is lower than the average (86% as compared to 89%). Unemployment is slightly higher in both, 8% for both drivetimes compared to a 6% average in Great Britain. Student levels are higher than the average for Great Britain (5%) at 11% within the 15 minute drivetime and 6% in 30 minute.

Economically active	15 minute drivetime		30 minute drivetime		60 minute drivetime		GB average
	Count	%	Count	%	Count	%	%
Employed or self employed: all	42,254	93%	338,312	90%	1,204,372	91%	89%
Employee: part time	9,195	20%	73,042	19%	255,620	19%	20%
Employee: full time	25,689	57%	203,380	54%	721,986	55%	55%
Self employed with employees: part time	247	1%	2,056	1%	7,902	1%	1%
Self employed with employees: full time	1,267	2%	9,978	3%	39,031	3%	3%
Unemployed	1,454	8%	17,570	5%	60,552	5%	6%
Full time Student	1,610	11%	20,736	6%	58,448	4%	5%
<b>Total</b>	<b>45,318</b>	<b>100%</b>	<b>376,618</b>	<b>100%</b>	<b>1,323,373</b>	<b>100%</b>	<b>100%</b>

Economically inactive	15 minute drivetime		30 minute drivetime		60 minute drivetime		GB average
	Count	%	Count	%	Count	%	%
Retired	8,382	56%	60,186	44%	285,186	50%	46%
Student	2,101	14%	30,948	23%	87,057	17%	19%
Looking after home or family	2,397	16%	20,265	15%	79,008	16%	14%
Long term sick or disabled	1,307	9%	17,041	12%	54,465	11%	14%
Other	778	5%	8,665	6%	32,350	6%	7%
<b>All residents</b>	<b>14,965</b>	<b>100%</b>	<b>137,094</b>	<b>100%</b>	<b>508,067</b>	<b>100%</b>	<b>100%</b>

The data of those economically inactive within a 15 minute drivetime suggests that a percentage of 37% are students, which is considerably higher than the average of Great Britain at 19%. Within a 30-minute drivetime, the percentage of students is also higher than the average at 22%. The percentage of those retired is considerably lower than the average for Great Britain in the 15 minute drivetime, at 29% as compared to 46%. Data from the 30 minute drivetime also indicates a lower percentage of retired individuals than the average although the difference is less considerable at 41% compared to 46%.



