



Burgess Hill Town Council

Cultural Provision in Burgess Hill

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

Draft Final Report

December 2016

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Further precedent images - Cornerstone Didcot and Artrix Bromsgrove

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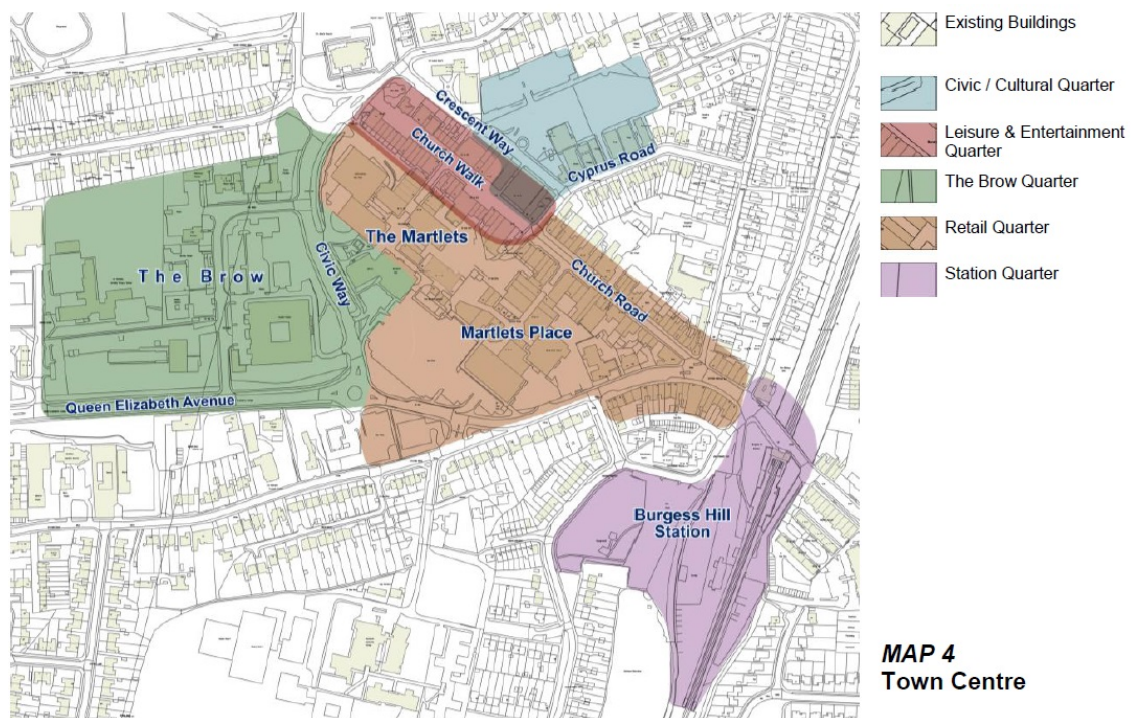
1 Introduction

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 the potential for a new venue/community resource centre.

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 other cultural facilities in the town, some outside of the town centre, including Burgess Hill Academy and the Kings Centre, but all have other main uses and none of them are dedicated to performing arts alone. There are also a number of venues outside 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 for 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.

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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”

One of the key ways foreseen to deliver this ambition is the development of a specific Cultural Quarter. A Cultural Quarter would seek to develop high quality, accessible community resources such as a new library, arts centre, civic offices and police station. Any development proposals will be required to provide public realm space including green areas, seating and outdoor space to create a focus for the community activities.

Other possible developments include:

- New leisure and entertainment activities located on Church Walk. These will include restaurants, cafes and new retail outlets as well as proposals for a new town cinema. There is also potential for hotel provision.
- Redevelopment of Martlets site for open market housing.
- Proposals to improve facilities, accessibility and the public realm around the station.
- New public parking areas and improved accessibility generally for disabled, mobility scooters and wheelchair users.
- The creation of new green spaces and pedestrian routes.

2.2 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 spacious 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 the number of bookings per annum by local community groups:

- In 2013-14, the Martlets Hall attracted nearly 600 bookings per annum 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 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 generally that 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). 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 well used by the community it would be used more if hiring costs were lower and better attended if there were more events offered.

2.3 Other provision in Burgess Hill

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 and larger rooms for 120.

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 that seat 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.



Cyprus Hall

The main hall accommodates 170 people and can be used both for sports and with the addition of staging, can be used for concerts and plays. Other facilities include three meeting rooms and two kitchens. As with Burgess Hill School for Girls, consultees said they struggled to book space for regular workshops/ classes as the space is very well used.



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 for events. The drama studio is also available to hire which seats 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. Populations 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 inhibit further 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 a 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 work 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.
- 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.

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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

The data we have sourced is 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.

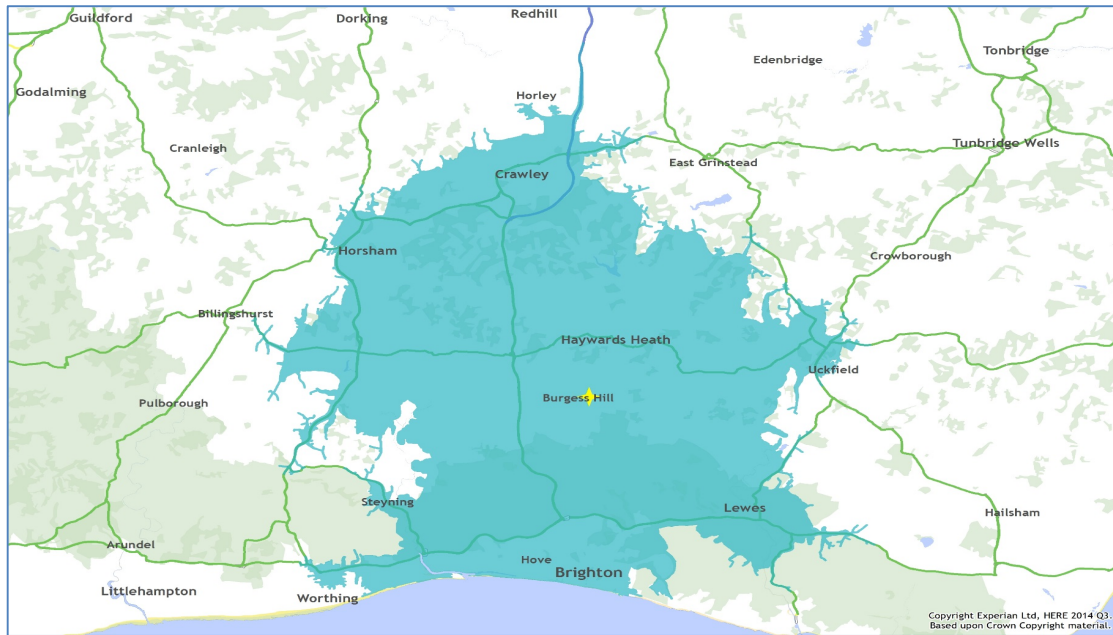
The data is mapped against the AA's digital map of the UK road network to provide audience profiles within drivetimes of destinations, enabling venues and cultural planners to better understand their potential audiences. These drivetime maps based on the centre of Burgess Hill and showing the 15 and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

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).

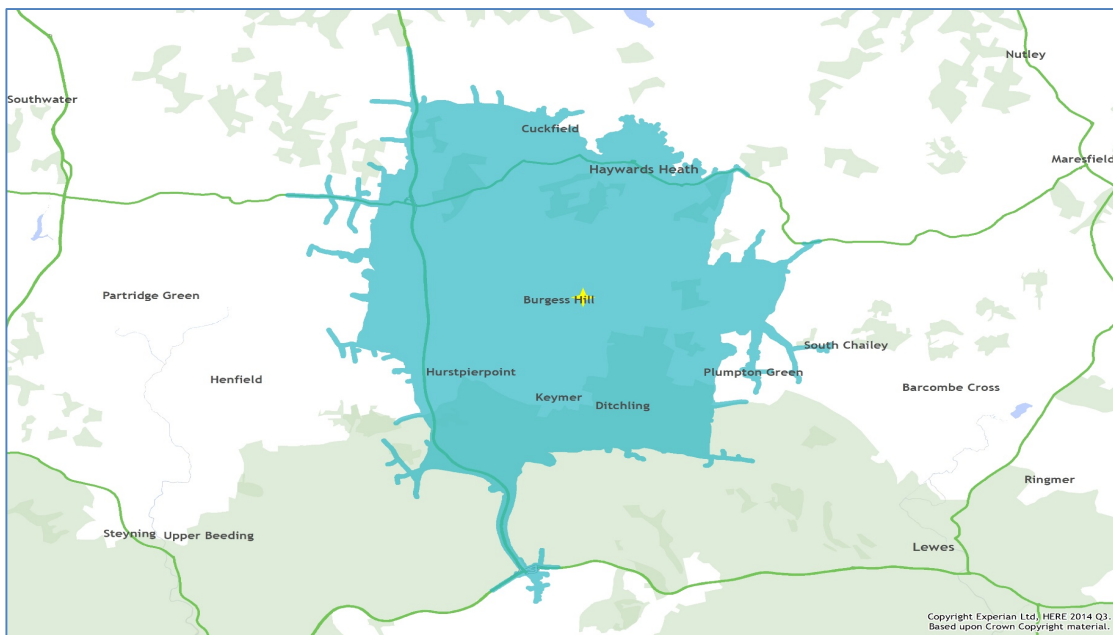
The split between male and female is 49% male and 51% female in all drivetimes.

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+.

30 minute drivetime area



15 minute drivetime area



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%
Total (all families in households)	24,706	100%	189,423	100%	717,865	100%

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%
Total	84,580	100%	694,908	100%	2,537,086	100%	100%

Within the 15, 30 and 60 minute drivetime there is a higher proportion of white people than in the rest of 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.

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%
All residents	84,850	100%	694,908	100%	2,537,086	100%	100%

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%
Total	45,318	100%	376,618	100%	1,323,373	100%	100%

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%
All residents	14,965	100%	137,094	100%	508,067	100%	100%

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%.

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 interesting 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 toward 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 people 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.

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. We provide more details on the consultation that we have carried out on the following pages.

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
- Hollebbon 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:

- Every single person 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 that a space would be very well used, 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 seemed sure that the space would be regularly booked (both for one off events and regularly 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.
- We were told that the current Martlets Café is a very well used space that maintains a steady flow of customers throughout the day (we also observed this, holding a number of our consultations in the café). Therefore, consultees suggested a café space would be an important and well-used feature of a new space. Some consultees thought that the space could be used more generally as a social area (for holding small workshops, displaying art from groups in Burgess Hill and being a small performance space). Wifi and plug sockets would be an important feature in the café.
- 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 the space being centrally located. Burgess Hill has a large elderly population, many of whom do not drive and the minimal evening public transport would otherwise render the space unusable for some of the community.
- 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.”

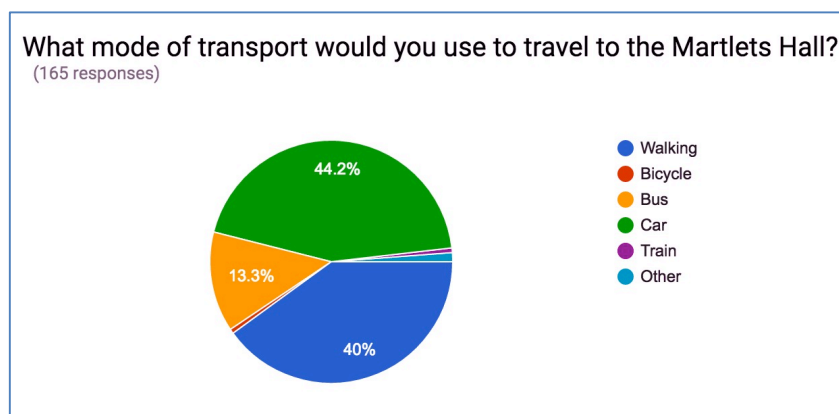
“Burgess Hill is growing, with a very diverse population. Older people in particular appreciate having a space that is local and very accessible and younger people need space where they can showcase music/drama/art activities.”

4.2 Quantitative Consultation

In addition to this qualitative consultation, we also carried out quantitative consultation with users, via questionnaires. We created a Google questionnaire to which we had 167 responses. We summarise our findings 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. As can be seen in the chart below, the majority of respondents would use a car to travel to the Martlets Hall (44.2%)



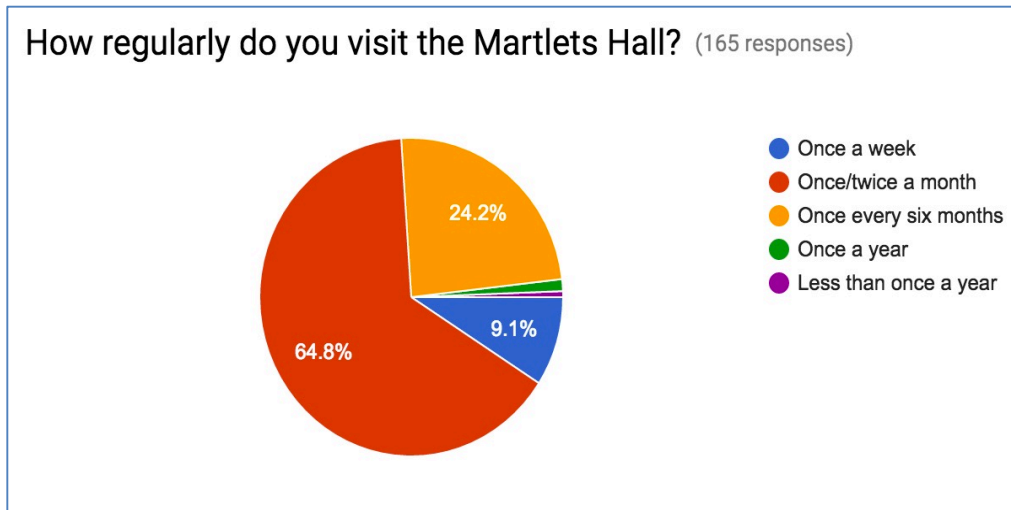
When asked how long respondents had lived in Burgess Hill, 74.8% answered over 15 years, 9.3% were between 0- 5 years, 8.6% were between 10- 15 years and 7.3% had lived in Burgess Hill for 5- 10 years.

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

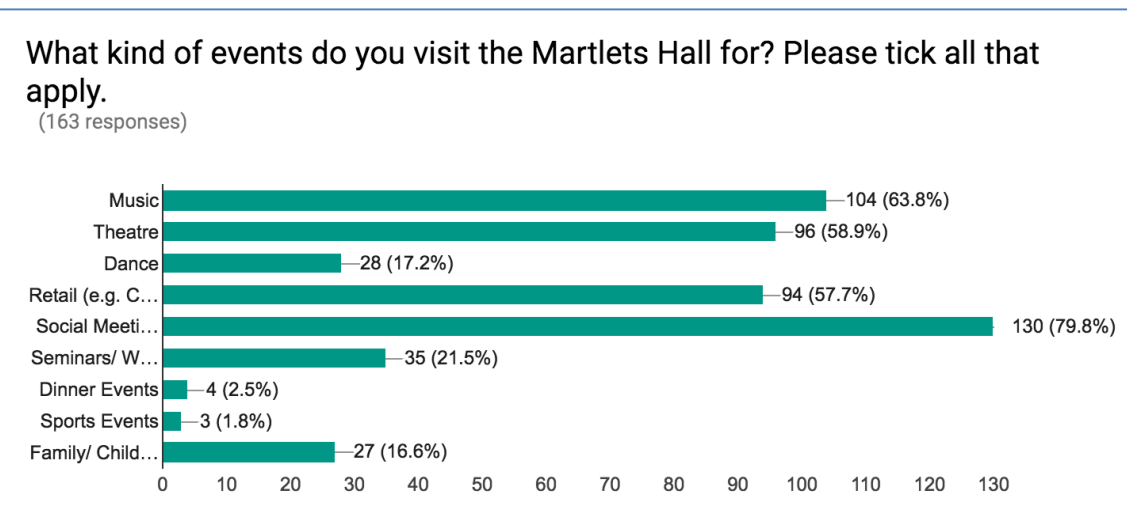
81.8% of respondents were part of an organisation, group or charity that uses the Martlets for performances/events etc. whilst 18.2% were not.

As shown in the chart below, 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. These figures indicate that events at the Martlets Hall are likely to be well attended.

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!”



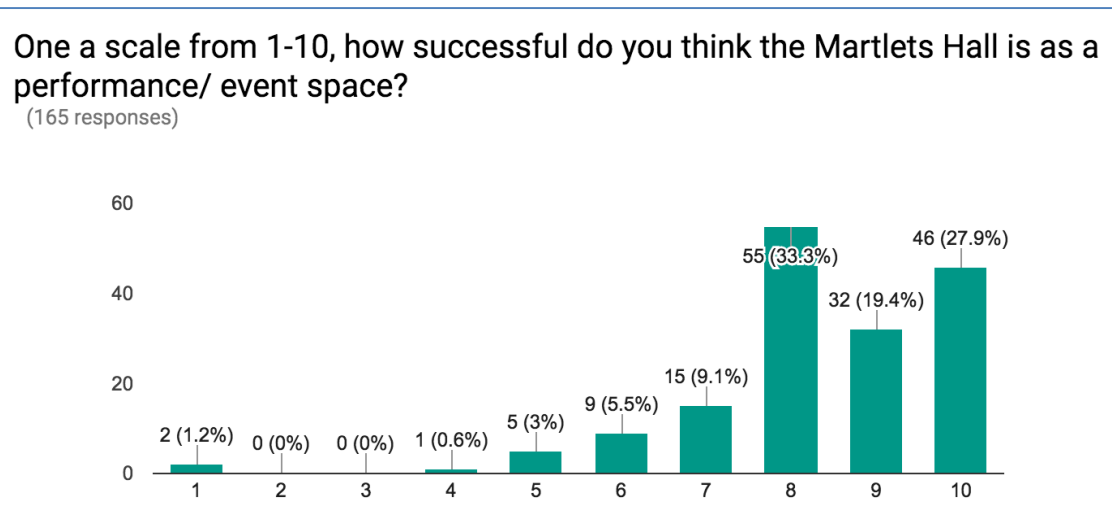
When asked where else respondents go to enjoy or take part in arts, performances and similar activities, a number said Cyprus Hall, King’s Church, Burgess Hill’s Theatre, Burgess Hill Football Club and the Orion Cinema. A few mentioned venues outside of Burgess Hill, including the Hawth Theatre, Clair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



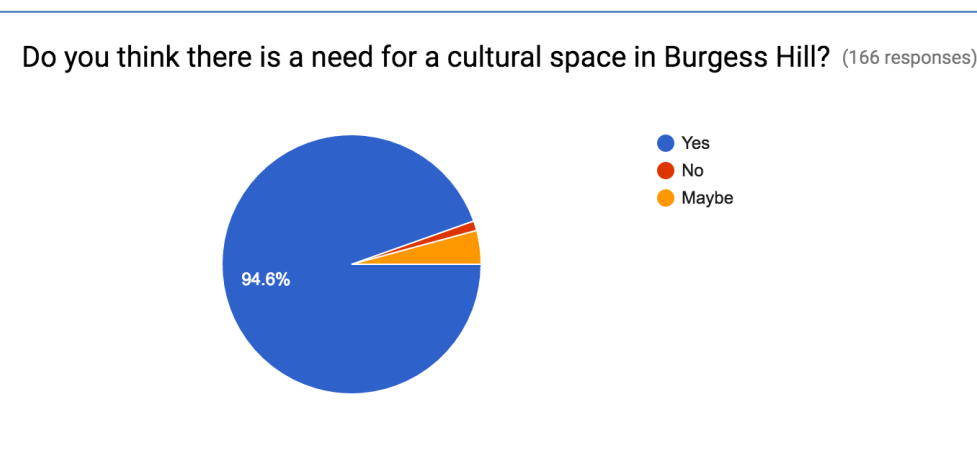
The chart above indicates the category of event most visited at the Martlets Hall. 130 of respondents said they attend social meetings (including meetings, support group gatherings etc.), 104 said they attend music events, 96 and 94 for theatre and retail respectively. 35 respondents said they attend 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 to a Martlets Hall event, 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.

When asked how often respondents visit the Martlets Café, 33.5% said less than once a year, 31% said once every six months, 13.3% said once a year and 6.3% said once/more than once a week. In a subsequent question, respondents said that when visiting the Martlets Café, 57.6% would usually spend between £5 and £10, 28.8% would spend less than £5, 11.4% would spend between £10 and £15 and 2.3% would spend more than £15.

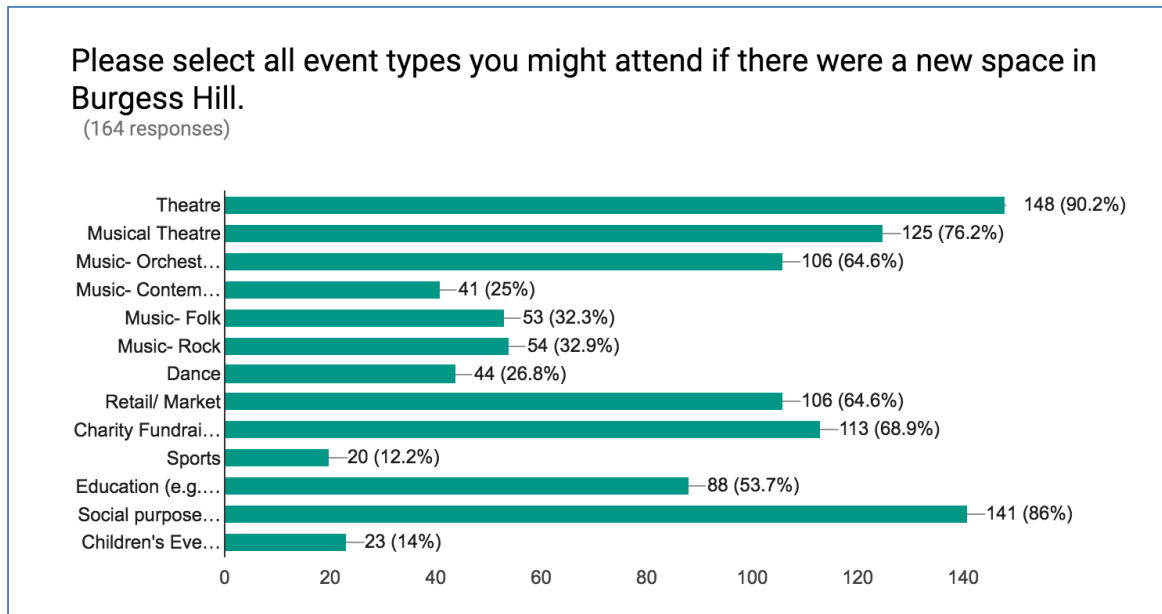


The graph above indicates that generally people see the Martlets Hall as a successful performance space, 80.6% of respondents marked the space an 8 or above. When asked what about the Martlets Hall respondents liked, key points were, ‘brings local people together’, ‘centre of town, convenient to shop 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.



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 replacement venue, building on the Martlet's strengths and addressing some of its weaknesses.

It is clear from our research that the community feel a sense of loyalty towards a community offer and would be committed to using it.

Cultural Provision in Burgess Hill

Feasibility Study to show whether there is an appropriate viable model/s for 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 220- 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.

Bearing these criteria in mind, we have identified two projects that DCA have worked on which match aspects of the type of space we consider would meet needs in Burgess Hill.

5.2 Comparators

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.

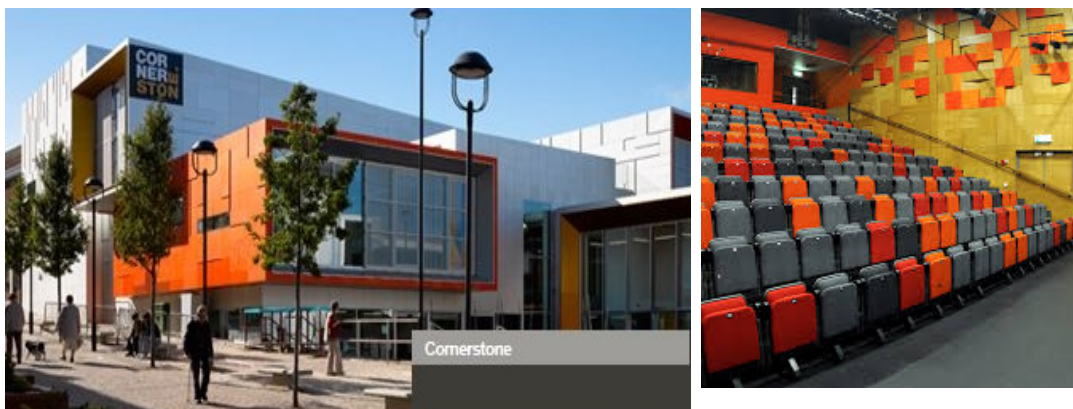
Artrix serves all sections of the community with an eclectic programme of theatre, dance, cinema, live music, comedy and arts skills workshops as well as an outreach and learning programme. Artrix welcomes everyone, especially those who may find it hard to access the arts. For example, our programme 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 of £120,000 from Bromsgrove District Council. This was reduced to £60,000 from 2015. The long term aim remains to move to a self-sustaining model. In the most recent set of accounts (year ending March 2015) spend on activities was just under 50% of outgoings and staff costs were 23% of outgoings.

5.2.2 Cornerstone, Didcot



Cornerstone is a larger Arts Centre than Artrix, owned by South Oxfordshire District Council and located in the centre of Didcot. Designed by Ellis Williams Architects, it opened in 2008 and contains a main auditorium used for theatre, shows, gigs and performances, a visual art gallery, a dance studio, café/bar and three multi purpose spaces which are used for classes and workshops and are also available for hire. In total the centre extends over 2,200square metres and complements a five screen commercially operated cinema which was developed on the opposite side of the new town square at the same time.

The centre cost in the order of £6m to develop and was financed from receipts from land sale and development consequent on the renewal of the town centre.

A fully accessible programme of high quality arts, culture and entertainment through live performance, participatory activities, exhibitions and outreach work.

As well as the performances in the main auditorium Cornerstone runs free live events in the bar area including regular Music Fridays and café talks and discussions. It also offers professionally run arts based classes for adults and children including a varied range of weekly classes from life drawing and creative writing to dance classes together with one off full day courses and holiday courses.

The main auditorium has a maximum capacity of 350 standing and 234 seated. Other rooms vary in capacity from 19 to 60 people. Attendances exceed 100,000 per annum.

Turnover in 2012/13 is forecast to be £753,000, of which £337,000 comes from earned income. The remainder is provided as subsidy by the district council, partly in reflection of the fact that the Centre provides all arts development services on an outreach as well as an onsite basis for the Council and the arts development team were transferred into the Centre on opening. This level of subsidy is reducing and it is anticipated that it will reduce further over a period of years as the Centre continues to build audiences and funded project activity.

5.3 A new space for Burgess Hill

Given our research and findings, we would suggest that a new space for Burgess Hill be at the smaller end of these precedents. 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 replacing the Martlets when it is decommissioned. 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.

Ant such replacement venue should be based on a 200-220 seat main auditorium and include:

- A flexible, flat floor with raked seating and without fixed proscenium or flying but with a theatrical character.
- Seating for c120 in cabaret format for, e.g., jazz, weddings, training and mini-conferences.
- A range of supporting multi-disciplinary rooms for hire for classes, activities, meetings.
- A modest café and social facilities to support shows, activity and trade week-round.

Were one to compare this with the Bromsgrove and Didcot models, in overall scale we suggest that a facility in Burgess Hill should reflect the smaller Bromsgrove footprint but with a smaller auditorium more akin to the 234 seat space at Cornerstone.

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

Potential build up of areas of a new venue for Burgess Hill		
		<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
	Total	1,579

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 250 or even the 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.

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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 200 seats		
	area sqm	rate £	cost forecast £
Demolitions, clearance and site set up			75,000
New build premises	1,579	2,000	3,158,500
Equipment and fit out			325,000
Highways or other consequent works			200,000
External works			100,000
Build cost sub total	1,579		3,858,500
Fees			463,020
Clients costs			200,000
Total project cost			4,521,520
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 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. The Town Council may be able to develop a partnership that:

- Sees the new facility realised as part of the Martlets development in addition/partially instead of cinema;
- Remains vigilant for local authority capital investment at County or District level (e.g. S106/CIL) perhaps in relation to the need to invest in community facilities as population grows;
- Seeks funds within the framework of LEP and regeneration funding partnerships.

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

- 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, once the scheme has some core support.

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.

In particular, as with both Artrix and Cornerstone described above, 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.

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 (as at Didcot) for arts development services and activities beyond the strict cost of managing the arts centre, it is 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
Total FTE		7.00
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, and 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 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.

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

Cultural Provision in Burgess Hill

Feasibility Study to show whether there is an appropriate viable model/s for 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 required with partner Local Authorities and providers and users in the town.

In particular, 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 wish to decide whether to open up exploratory discussions with potential funders, and whether to carry out further development work to understand not only the more detailed potential pattern of operation of such a centre but also its potential 'fit' to possible sites in the town.

For this latter work, 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. 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.



Burgess Hill Town Council

Cultural Provision in Burgess Hill

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

Further precedent images - Cornerstone Didcot and Artrix Bromsgrove







