



Museums Worcestershire

Options Appraisal and Feasibility Study
for the future of the Museum and Art Gallery

Final Report

February 2014

Museums Worcestershire

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This report is in two parts, the first an options appraisal for the future of the Museum and Art Gallery and the second a feasibility study for the preferred option.

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Options Appraisal and Feasibility Study for the future of the Museum and Art Gallery

PART 1: Options appraisal for the future of the Museum and Art Gallery

Executive summary - options appraisal

- The MAG is a significant civic and heritage building for the city, much loved and, even after the withdrawal of the library, attracting significant visit numbers.
- For the long term, however, we agree that there needs to be a developmental plan in place if the MAG is to continue to have a public role.
- Cultural and heritage options do exist but, outside the Museums Service, there is relatively little appetite to join with the City Council to redevelop and repurpose the building.
- Although temporary arts uses during the vacancy of the ground floor have been of high quality and attractive, there is no obvious and financially attractive contemporary arts use for the building at this time.
- Any such use would, in any case, need to be carefully articulated alongside other developments in the city such as the Porcelain Works plan.
- The Museums Service has a range of options at its disposal, all of which would be attractive and would respond to aspects of visitors articulated ideas of what might happen in the building.
- At their simplest, these uses range from the extension of collection display to the ground floor of the building, to the commissioning of a new installation for all or part of the ground floor which seeks to tell the Worcester Story - primarily for visitors to the city.
- However, neither of these uses offers to reduce the costs the City Council is incurring in maintaining the building in public ownership and access. Both, in fact, would require an increase in subsidy to curate and support their operation, even after some additional income has been speculated.
- Both would have modest one off costs, for which some small funding contribution might be available from others, but which in main would have to be provided by the Council.
- We do believe that the children's museum/centre concept put forward by Museums Worcestershire at the outset of the study has real potential.
- Our market appraisal and the evidence of other children's centre provision suggests that, while the market catchment is not huge and any offer would need to be carefully planned and positioned, there is scope for the market to support an attractive and busy new small attraction with charged admission.
- Such a use would require quite a bit of redesign of access and public space in the building and would work best if it was accompanied by the renewal of the space and displays of the upper floor of the Museum as it is now.
- Condensing slightly the Regimental Museums and renewing older display areas may well allow a more engaging and up to date experience of the whole of the upper floor, including opportunities to build on the showing of art (which is very popular) and the display of more of the collection.

- Together with the commissioning of an excellent ‘exhibition/attraction’ for the ground floor children’s museum, this project is likely to extend to a total cost in the order of £1.85m and the Council should expect to have to make an investment.
- However, this investment might well be limited by enthusiasm among other funders, who we would expect to be keen to explore with the City these new ways of attracting and engaging young people.
- If significant regional level commitment can be secured from HLF, and possibly from ACE, and with the support we would expect to be forthcoming from Trusts and Foundations, we see that the Council may be able to secure the scheme for a commitment in the order of £350,000.
- Fully realised, we would expect the children’s museum use to generate significant income and to be able to significantly reduce the costs to the Council of operating the building from the current level by between £67,000 and £100,000 per annum.
- Against this we set out in our report the option of closure and disposal. Closure would have significant implications in PR terms but also in costs. Our estimate is that the one off costs of closure and move of the collection and operation from the site might amount to £210,000. In addition, the Council would need to allow for the ongoing costs of storage elsewhere if this was required.
- Disposal seems unlikely at the moment and, if a buyer were to be found in the longer term, the sale price might not far exceed the one off costs of moving out the collections and operations.
- Beyond closure, and ahead of any disposal, the Council would need to be aware of the mothballing costs of maintaining the building closed but in good condition so as to facilitate any future sale or use, and of the significant costs of additional secure and grade ‘A’ environmentally conditioned storage for the collection currently stored and on display in the MAG. In our estimate, this combined cost would be less than the current total cost of operating the building by some £40,000 per annum - but this would still represent an annual real cost of some £241,000 with no public service or access secured in return for this ongoing cost.

Overall, we recommend that further feasibility work on the potential to develop a children’s museum/attraction be carried out - to ascertain the probable costs and test once again the potential incomes of such an attraction.

This we were instructed to carry out and the findings from that feasibility work are in Part 2 of this report.

Museums Worcestershire

Options Appraisal and Feasibility Study for the future of the Museum and Art Gallery

PART 1: Options appraisal for the future of the Museum and Art Gallery

1 Background and strategic context

1.1 Museums Worcestershire and the Museum and Art Gallery

Museums Worcestershire, a shared service between the City and County Councils, was established in 2010; as well as the Museum and Art Gallery Museums Worcestershire manages the County Museum at Hartlebury Castle and the Commandery in Sidbury, Worcester.

The Museum and Art Gallery was opened as part of the Victoria Institute in 1896 and ever since has been a central part of museum provision in the city. The Museum was based on the collections of the Worcestershire Natural History Society and shared its premises from the outset with the City Library on the ground floor, with the MAG on the first floor. Designed by architects Simpson and Milner Allen, the building is Grade 2* listed and the freehold rests with Worcester City Council.

Throughout the twentieth century the building exemplified the spirit of intellectual and artistic inquiry that these great Victorian library and free art galleries brought to cities and towns across the country. Generations of Worcester people read, learnt, explored their heritage and connected with art and creativity in the building.

In July 2012, the City Library moved out of the building, leaving the ground floor and a substantial part of the basement empty, into The Hive, a new purpose built public and University library building.

The first floor provides gallery space for permanent displays from the collections and temporary exhibition space, programmed with a mix of displays from the collections and touring exhibitions. There is also a permanent display, the Worcestershire Soldier, run by the Worcestershire Regiment, featuring collections and objects from the Worcestershire Regiment and the Worcestershire Yeomanry Cavalry, which occupies a substantial proportion of the first floor (approximately 30 %).

The wide range of objects in the collections at the City Museums and Art Gallery have been steadily acquired over the past 150 years and are still being added to. The Natural History and Geology collections are at the heart of the Museum, being based on the collections of the Victorian Worcestershire Natural History Society. Important local material is preserved alongside objects from around the world. There are local associations with many of the objects from around the world in the mainly nineteenth century Ethnology collection. The people and historic environment of the City of Worcester from prehistoric times to the present day are reflected in the collections of Archaeology and Social History objects.

The Museum and Art Gallery holds an impressive and extensive fine and contemporary art collection, the majority of which it is unable to show due to constraints on exhibition space. The Museum and Art Gallery participated in the Contemporary Art Collection Scheme, which ran in the early 2000's, and thereby acquired contemporary works on its chosen theme of landscape.

Since the library vacated the ground floor, Museums Worcestershire has used this space too for temporary programming and showcasing more of their own collections, and to provide opportunities for local artists to display work.

When the library occupied the ground floor, the County Council contributed 50% of the costs of the premises which included cleaning, caretaking and key holding. When the library vacated, this contribution ceased and these outgoings are now all borne by Museums Worcestershire and the City Council. The loss of this income is having a serious impact and, faced with severe restrictions on revenue funding in the foreseeable future, Museums Worcestershire requires a suitable use for the ground floor that will demonstrate a significant contribution towards reducing its subsidy.

The space, which measures approximately 675 square metres, has been marketed by Harris Lamb on the City Council's behalf, but no interested parties have been found. The City Council carried out some soft market testing in 2011 and three options for the space were identified:

- Several arts organisations expressed an interest in relocation, but none was in a position to use the entire space, all however were willing to adopt a consortium approach. Co-location (between a number of arts organisations) was suggested to transform the building into a hub for contemporary visual and performing arts, together with space for studios, available for practising artists in the city to rent. The Museum had previous experience of working with several of the organisations and the prospects of joint marketing and programming appeared strong, as well as presenting the obvious benefits for access to Museum collections and the potential to attract new audiences;
- Museums Worcestershire itself retaining occupation of the ground floor to build on its traditionally strong appeal to families, in particular the early years. A combination of new interpretation and a radically different and exciting offer, combined with a new business model, might be sufficient to offset the loss of rental income and create a viable and high quality attraction and contribute to the regeneration of the north end of the city centre;
- A more radical solution was to move the services to an alternative location in the city centre.

1.2 Worcestershire Local Authorities

Worcestershire has a two-tier system of local government with Worcestershire County Council and the following six District/Borough councils:

- Bromsgrove District
- Malvern Hills District Council
- Redditch Borough Councils
- Wychavon District Council

- Wyre Forest District Council; and
- Worcester City Council

Each Council directly supports the arts in its own district by providing arts funding and advice and through the work of staff with arts development responsibility and is responsible for adapting the priorities within the Arts and Cultural Strategies to their own delivery plans and policies.

1.3 The Worcestershire Partnership

The Worcestershire Partnership was formed in 1998 and is the Local Strategic Partnership for Worcestershire. The Partnership brings together local government, public services (such as health, learning providers, police and probation), voluntary and community organisations and local businesses within the County and accordingly all six local Councils have representation. The role of the Partnership is to deliver a vision for the future of Worcestershire that meets the aspirations of local people and promotes the social, economic and environmental wellbeing of the County. The work of the Partnership is based on a shared common purpose and good will.

1.3.1 The Sustainable Community Strategy for Worcestershire 2008 - 2013

The Sustainable Community Strategy for Worcestershire, produced by the Worcestershire Partnership, sets out the vision for life in Worcestershire up to 2013 and is an overarching document supported and delivered through a whole range of local plans, strategies and delivery agencies.

The strategy is underpinned by three cross cutting themes that act as ‘golden threads’ running throughout the strategy: tackling the challenges of climate change; community engagement; and promoting community cohesion.

The following six objectives have also been identified:

- Communities that are safe and feel safe;
- A better environment for today and tomorrow;
- Economic success that is shared by all;
- Improving health and wellbeing;
- Meeting the needs of children and young people;
- Stronger communities - covering a range of issues including housing, culture and volunteering.

Culture is most clearly referenced within the theme of Stronger Communities, which specifically addresses increasing opportunities for participation in cultural and volunteering opportunities, and is reflected through the priority outcome: ‘to improve the quality of life in Worcestershire by providing vibrant cultural and sporting opportunities for all.’

The Worcestershire Partnership has agreed the following values, which apply to all partners, underpinning all aspects of their work and planning:

- Provide for the needs of all groups in society;

- Treat people with equality and value diversity;
- Build strong, cohesive communities and promote good community relations;
- Remove barriers that prevent individuals from reaching their full potential;
- Intervene early to prevent problems from becoming entrenched;
- Take account of the needs of future generations;
- Actively seeks ways in which to improve people's health and well-being;
- Work in partnership with others;
- Provide high quality and value for money services;
- Involve and listen to local people and local communities - these could be geographical communities or communities of interest;
- Promote Worcestershire on the regional, national, European and international stage and maximise the opportunities available to the county.

1.4 Worcestershire Economic Strategy

Worcestershire Economic Strategy has identified Worcester City as the key area for economic development in the county and nominates it as the sub regional focus for economic growth.

1.5 The City Centre Vision - a Masterplan for Worcester City Centre

The city centre masterplan was developed in 2010 and 2011. The main areas of the city to be targeted are Shrub Hill, City Core, Riverside, Blockhouse, Cathedral Quarter and Sidbury. The overall vision is of a 'Bold Worcester', where 'sustained investment in economic development, aligned with successful advances in sustainable travel, lead to a vibrant and diverse city centre.'

"Worcester will be unrivalled within the West Midlands as a city that combines all of the excitement and bustle visitors would expect to find, with a celebration of the beauty, richness and interest to be found in one of England's most historic cities..."

The arts are a consistent theme throughout the masterplan to promote the city's wellbeing and work is currently underway with local artists to promote more art throughout the city centre - the 'More Art On The High Street' project. Whilst the Museum and Art Gallery falls just beyond the masterplan zone, its position as a gateway and potential anchor for the north of the city and proximity to Foregate Street station does not go unnoticed. A number of independent shops, restaurants, cafés and bars have recently opened along Foregate Street and the Tything beyond, changing the dynamic of the area and increasing footfall.

The masterplan sets out plans for establishing two new quarters: a learning quarter to the North East of the city centre and a cultural quarter to the South. The learning quarter will develop around the Hive, the University City Campus and the Technical College's proposed development to house their Art and Design departments in the former Russell and Dorrell building. Close associations could be forged between a new learning quarter and the Museum and Art Gallery. Central to the cultural quarter will be the proposed development of the Worcester Porcelain Works, it will also take in the Cathedral (with an improved Cathedral Plaza), the Commandery and the proposed riverside gateway between the river and the Cathedral.

The development of these quarters, an improved and cohesive public realm, the recent retail development at St. Martin's Quarter and the proposed retail development at Cornmarket Square, will all challenge the traditional North to South pedestrian thoroughfare and open up an East to West thoroughfare; indeed there has been a recent change in pedestrian flow.

A review of the progress of the city centre's regeneration following the introduction of the masterplan was undertaken in 2013. The review found that Worcester is underperforming as a tourist destination in comparison to similar cities and importance of supporting independent retail, arts and the creative sectors is identified to support tourism as well as to increase city centre economic activity and vibrancy. To this end planning policy states that 'critical to the city's success will be ensuring that the unique and historic fabric can be positively integrated within a modern, dynamic city centre.'

Of particular interest to the Museum and Art Gallery, given its proximity, is the review's recommendation to deliver the proposed Green Skywalk Infrastructure project, which based on the development of the New York High Line Park, can expedite regeneration in adjacent areas and attract increased levels of private sector investment. The project will convert a disused viaduct that runs below but parallel to the existing viaduct into a pedestrian walkway and cycleway with potential to link Foregate Street station to the east with the University of Worcester city centre campus, the racecourse, the riverside and across the river to the Worcester Arena, the Cricket Ground and St Johns to the west. It is hoped that the first phase will be completed in 2015.

The review found that overall the city centre has been successful in leveraging private sector funding, despite the challenging economic environment. To date approximately £70 million of public funding has been invested in city centre regeneration, which has leveraged in excess of £370 million of private sector (including the education sector) since 2007.

1.5.1 Creating the Cultural City (under the Masterplan)

The masterplan identifies that enhancing Worcester's cultural richness and its attractiveness to visitors is vital for Worcester to fulfil its potential and become a first rank Cathedral and University city.

"If Worcester's cultural advancement is to continue, it will be critical to identify and deliver spaces for human interaction."

The vision for the cultural city, as part of the masterplan, prioritises changes to the city's public realm and spaces, with appropriate settings for street based activities which can be introduced without impacting on the current travel needs of the city. It advocates a streetscape strategy to facilitate a cohesive public realm for the city.

The masterplan sets out the need to identify suitable locations for cultural venues and invest in cultural events, with consideration given to proximity to public transport infrastructure and compatibility with neighbouring uses. A broad spectrum that offers diversity and choice for all interests should be ensured.

Music, food, military history, architecture, antiques, ceramics, the visual arts and theatre are all intrinsically woven into Worcester's history and provide excellent themes for cultural activities, which should be used to establish a programme of cultural events that builds on the success of the Christmas Market and the Elgar connections.

Boosting the evening economy is a priority and restaurants, cafes and bars are identified as a significant sector. This will be particularly important if the city centre is to successfully accommodate new homes, including homes for families and the elderly; the city centre should be regarded as a safe place to be in the evening.

The masterplan suggests the introduction of two strategies. The first for the riverside to build on the success of current work to enhance the quality of the riverside walk, introduce performance and market spaces and develop plans for a series of water based activities. The second, a public art strategy delivered by the City Council in partnership with local artists to encourage visual art, sculpture, performance and installation art to flourish throughout the city centre.

"Scope exists to explore the further potential of Foregate Street to the north of Foregate Street Station, which already plays home to an array of cultural activities (for example Worcester City Art Gallery and Museum) and an evening economy. This area benefits from proximity to popular urban residential areas (at the Arboretum and Britannia Square), allowing people to walk to the city centre."

The masterplan also suggests the introduction of a series of city trails that help to showcase, interpret and make accessible the city's rich architectural and cultural heritage. The trails would relate to key points of arrival and departure, perhaps complemented by a 'blue plaque' scheme, and be available as downloads using GPS technology accessible on mobile phones.

The masterplan cites the advantages of and its support for a cluster of cultural and creative activity developing at the Worcester Porcelain Works.

1.6 The arts in Worcestershire

All elements of the arts in Worcestershire are represented on the Partnership, including the four National Portfolio Organisations in the County, which are:

- Malvern Theatres
- Dancefest, the Dance Agency for Worcestershire and Herefordshire
- C & T, a theatre company which delivers work through performance, learning and new media
- Shindig, the live arts touring programme for rural and community venues in Worcestershire.

In addition to the National Portfolio Organisations there are various emerging companies as well as professional artists who work both within and beyond Worcestershire. There are art venues throughout the County, including the Swan Theatre and Huntingdon Hall in Worcester, Malvern Theatres in Malvern (an NPO), the Artrix Arts Centre in Bromsgrove, Number 8 Community Theatre in Pershore, the

Palace Theatre in Redditch and the Rose Theatre in Kidderminster, as well as a number of smaller private gallery spaces.

In addition to its wide range of local amateur theatre and music societies, Worcestershire has a wide ranging and well established programme of arts festivals and community arts events and activities. These include the well established Three Choirs Festival, Autumn in Malvern Festival and the Bewdley festival, as well as some emerging ones, such as the Evesham Arts Festival and the Kidderminster Arts Festival. Additionally there are a number of festivals that take place in non-art venues, such as National Trust properties and County parks.

‘Like Living and Breathing: The Arts Matter’ was commissioned in 2009 by Worcestershire County Council and the Elmley Foundation to investigate the economic and social impact of the arts in the County. Through an examination of six case studies the report found a positive economic and social impact of the arts - for example for every pound spent on the arts a further £32 of value was generated within the Worcestershire economy. The report also demonstrated that the arts sector generated approximately 250 jobs.

1.6.1 The Worcestershire Arts Partnership

The Arts Partnership was established in 2009 with the following six objectives:

- To serve as a network forum - to provide a mechanism for the structured exchange of information and intelligence;
- To ensure the delivery and monitoring of the Worcestershire Arts Strategy’s action plan (see below);
- To contribute on County-wide issues with importance to partner organisations;
- To act as a mechanism to initiate debate and action on issues affecting partner organisations;
- To represent the interests of the arts in Worcestershire;
- To co-ordinate and oversee the development of grant making bids.

Following extensive consultation throughout the County to ascertain the strengths and weaknesses of the arts sector and its priorities, the following four broad priority areas emerged:

- To make the arts in Worcestershire as accessible as possible, to as many people as possible;
- To build capacity in the arts sector in Worcestershire;
- To develop artforms in Worcestershire;
- To develop physical spaces for the arts in Worcestershire.

The overall vision is for the arts to matter for all the people in Worcestershire and Worcestershire Arts Education works to increase participation and achievement, in particular amongst children and young people in schools throughout the County.

1.6.2 Worcestershire Cultural Strategy 2009 - 2013

The Cultural Strategy reports that the majority of Worcestershire's residents feel very positive about the County; 80% think that they enjoy a good lifestyle and 74% believe that the quality of life is good for families. Lower levels of satisfaction were reported amongst people aged 16 - 34 and households without cars - residents in rural areas have fewer cultural opportunities and cited insufficient information, poor transport and high costs as deterrents to their participation.

There is a lack of funding targeted at cultural development and a shortage of activities aimed at young people and families. Whilst the potential for culture to generate revenue is recognised, a balance is required between attracting visitors and ensuring quality of life for residents.

The Cultural Strategy stipulates that 'Worcestershire must do more so that people can take part in arts, sports, heritage and countryside activities.'

The Cultural Strategy calls for innovative ways to increase access to Worcestershire's heritage (museums, archaeology and archives) to enable residents to develop a sense of place and identity and a pride in where they live. The provision of facilities and services to ensure all children and young people have access to quality sport and play opportunities is advocated throughout the strategy.

The strategy also highlights the importance of close partnership working with professional and voluntary arts organisations/individuals in order to ensure a wide range of opportunities, including high quality leisure events that will enable residents to take part in art in all its forms.

The benefits of culture are widely advocated and the opportunity to create more opportunities for people to enjoy and participate in cultural activities is identified within the cultural strategy as a key benefit. People will be enabled to take more active participation in society and benefit from improved confidence, health or education as well as access to the natural environment.

Community cohesion can be enhanced as people are better able to understand others and benefit from better integration. The strategy states that "Tourism is worth £422 million to the county economy, bringing in 10 million visitors per year." As well as the economic benefits that increased tourism and footfall in the city bring, the cultural heritage of the city will be preserved for future generations to enjoy.

The Cultural Strategy identifies the following ways in which culture can make a contribution to the outcome themes that are listed in the Sustainable Community Strategy:

- Climate change - cultural activities can raise awareness of climate change and building confidence through cultural activity can inspire action;
- Economic success - Worcestershire will benefit economically through increased tourism to cultural venues and events;

- Stronger communities - improve quality of life in Worcestershire by providing vibrant cultural and sporting opportunities for all;
- Meeting the needs of children and young people - enable children and young people to access quality sport, play and arts opportunities, to experience learning in creative ways and to develop a pride in their neighbourhood through heritage;
- Community engagement - broaden access to heritage - develop a sense of place, identity and pride;
- Community cohesion - engage adults onto high quality, challenging and inspiring programs. Fund and/ or develop activities that bring communities together;
- Communities that are safe and feel safe - involvement in culture contributes to building confidence in communities;
- Improving health and wellbeing - engagement with culture through participation in activities of volunteering enhances the physical, intellectual and emotional wellbeing of individuals;
- A better environment - increase access to an enjoyment of urban and rural green space. Protect the built heritage environment.

1.7 Worcester City Council Sport, Art and Play Development Team

Worcester City Council's Sport, Art and Play Development Team aims to encourage more people to become active within Worcester through a range of sport, art and play opportunities. The team is responsible for managing and implementing sports, arts and play development activities within the city and as part of this is responsible for attracting considerable income generation into the city to support and develop service delivery.

"We continue to strive to provide a strong, integrated service that identifies and meets the cultural, recreational and sporting needs of local residents... to maintain a high reputation with local and national partners... and work with local institutes to develop capacity where the team have time to be creative, innovative and able to seek and secure external funding to develop all areas of sport, art and play in Worcester."

1.7.1 Worcester Play Council

Worcester Play Council was established in 1987, as an arms length organisation to lead play development and playschemes in the city. Volunteer members have secured funding for play worker posts in disadvantaged areas of the city and play scheme funds as well as raising the profile of play throughout the city. The Play Council works in partnership with the City Council, SureStart and Worcester Community Housing.

The Play Council has the following strategic aims:

To influence through:

- developing and supporting meaningful engagement and consultation;
- representing play at strategic levels; and
- raising awareness of Worcester Play Council and play to citywide organisations.

To connect through:

- networking regularly with a wide range of individuals, groups and organisations;
- supporting and facilitating partnership working to drive the vision; and
- providing support through lobbying partners and challenging policy decisions about play.

To develop by:

- expert, current information and advice/ guidance for play development;
- training, mentoring and sign-posting to enhance play opportunities;
- grants for high quality play;
- resources;
- support with additional funding opportunities;
- volunteering; and
- professional development.

Museums Worcestershire

Options Appraisal and Feasibility Study for the future of the Museum and Art Gallery

PART 1: Options appraisal for the future of the Museum and Art Gallery

2 Market appraisal

2.1 Current audiences

Records of visitor numbers to the Museum & Art Gallery going back to 1996/7 show that visits to the MAG have varied between under 56,000 and nearly 75,000 with a generally improving trend. Until recently variability depended in the main on the relative popularity of the temporary exhibition programme.

However, the MAG saw a significant fall in visitor numbers after the library moved out in July 2012 and regular footfall driven by the library fell. Over July and the following months visitor numbers were down by between 22% and 40%. But over the next four months, November 2012 to February 2013), visits recovered and latterly exceeded the previous year's figures. This was due to the popularity of the Laura Knight exhibition a 'destination' exhibition supported by well targeted marketing. However, visitor numbers slumped again after the exhibition finished. Overall visits were 12% down as compared to the previous year, after four years of consistently strong performance. Visits this year to date (April to October) total over 35,000, somewhat lower than for the same period last year.

In common with most free entry attractions, the MAG does not collect demographic data about their visitors, but staff have observed that the library's departure has impacted on the demographic of visitors to the MAG, with families coming less. The MAG is working to recover its family audience through particular initiatives, for example family friendly trails and the recent Secret Egypt exhibition, the second of their destination exhibitions, which was on from late June to the end of August this year.

Museums Worcestershire carried out some exit survey work in 2012 and again this year. In both years, surveys were conducted over three days in August at the MAG; 28 questionnaires were completed in 2012 and 32 in 2013. In view of these small totals, only very tentative conclusions should be drawn from the evidence, but the indications are that MAG visitors tend to be local (over half live in Worcestershire), visit fairly frequently and on impulse and around half had children or grandchildren with them with an average age around seven. The most regular disappointment expressed by visitors was that they would have liked there to be more to see.

2.2 Schools audiences

Across the three Museums Worcestershire sites, 7,433 children visited in school groups in 2012 -2013, of which 860 visited the MAG (Museums Worcestershire's annual report), 9.5% of the total. School visits accounted for just 1.3% of visits to the MAG (visitor numbers for 2012-13 were 64,684). This was a difficult year for the MAG, with the

library's departure to the Hive, which led to a general drop in footfall and provided an exciting new venue for school visits.

In any event there is clearly scope to increase school visits, which in turn would generate revenue and encourage family visits, an audience that MAG is working hard to attract. However, attracting schools to the MAG is currently to an extent dependent on the type of temporary exhibition on at any time. The figures for school visits for Secret Egypt were encouraging; the exhibition was well timed as it enabled schools to attend towards the end of their summer terms, which is always a popular time, and families to attend during the school holidays. The success of the exhibition with schools has since led to increased numbers of school booking. These figures will be included in the visitor numbers for 2013-14.

We understand that the typical charge for schools is £35 per half-day session for a class, which amounts to around £1 a child. This rate is significantly lower than average and there should be scope to increase it. A higher rate is charged to schools for special activity based sessions that require additional staff or freelancers, which was the case with Secret Egypt where there were three activities that classes rotated through; two members of the MAG's core staff were deployed to deliver activities.

Typically the MAG can only host one class at a time, due to space constraints. There is one activity room located on the first floor adjacent to the galleries, which is available for use by families at other times. There is no additional space to accommodate large school groups and provision of toilets and washing facilities (for use after messy activities) are also limited. An exception was made for the Secret Egypt exhibition, where two classes were accommodated at the same time by rotating through activities, using both the activity room and meeting room downstairs and allocating two slots for lunch.

With more toilet and washing facilities and an additional work/activity room space, two classes could be accommodated together, which would make the MAG a more viable option for many more schools. Additional workshop space would provide valuable accommodation for activities outside school hours and could be used for meetings, talks and special events as well.

Arts Award is becoming increasingly popular amongst schools as it can contribute to Artsmark status, a nationally recognised accreditation demonstrating excellence in arts and cultural provision administered by the Arts Council England. Arts Award is delivered at five levels: discover; explore; bronze; silver; and gold and inspires young people (from 5 to 25) to grow their arts and leadership talents; a certificate is awarded on completion.

Arts Award Discover and Explore are suitable for primary school children (aged five and seven upwards respectively); Discover requires participants to find out about artists and their work and share their experiences with others and Explore requires participants to log their arts experiences, recording what they experience and enjoy. The awards typically take up to 20 and 25 hours to complete and can be delivered through both on site and classroom learning. Arts Award for families is also becoming increasingly popular and museums and art galleries can offer a self led accreditation for families to complete, typically in one day.

Becoming accredited to deliver Arts Award accredited activities is one way in which the MAG could increase its appeal to school groups and families alike, and be justified in increasing its charges for schools; all Museums Worcestershire sites are now registered for Arts Award. A more permanent offer with appeal to children and young people would provide a platform from which to build relationships with schools.

2.3 Potential audiences

To help establish audience potential for any cultural venue, Arts Council Area Profile Reports provide some guidance. These are based on drivetimes from the venue and provide information about the population in the drivetime areas.

The data is derived from the Target Group Index (TGI), the 2001 census (still not updated to 2011), CACI's ACORN geo-demographic classification system and the AA's digital map of the UK road network. 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. ACORN geo-demographic data categorises postcodes into types based on census and TGI data, thereby dividing the population into types (categories and groups, details of which are in appendix 1).

Arts Council's arts-based segmentation is arts specific geo-demographic data, based on 13 arts consumer segments (details of which are in appendix 2). The model used to produce the reports is based on the probabilities of people living in different postcodes to belong to the 13 segments. It asks: 'given what we know about the demographic and lifestyle characteristics of the people living in that postcode, what segment are they likely to belong to?' A segment profile for a particular area is calculated by aggregating the probabilities calculated for each constituent postcode.

The information in the reports is presented both as an overview of the population in the area as a whole and by each postal sector within that area. An index shows how the proportion of the population with a particular characteristic compares to the average for a wider area, typically (as here) for Great Britain as a whole.

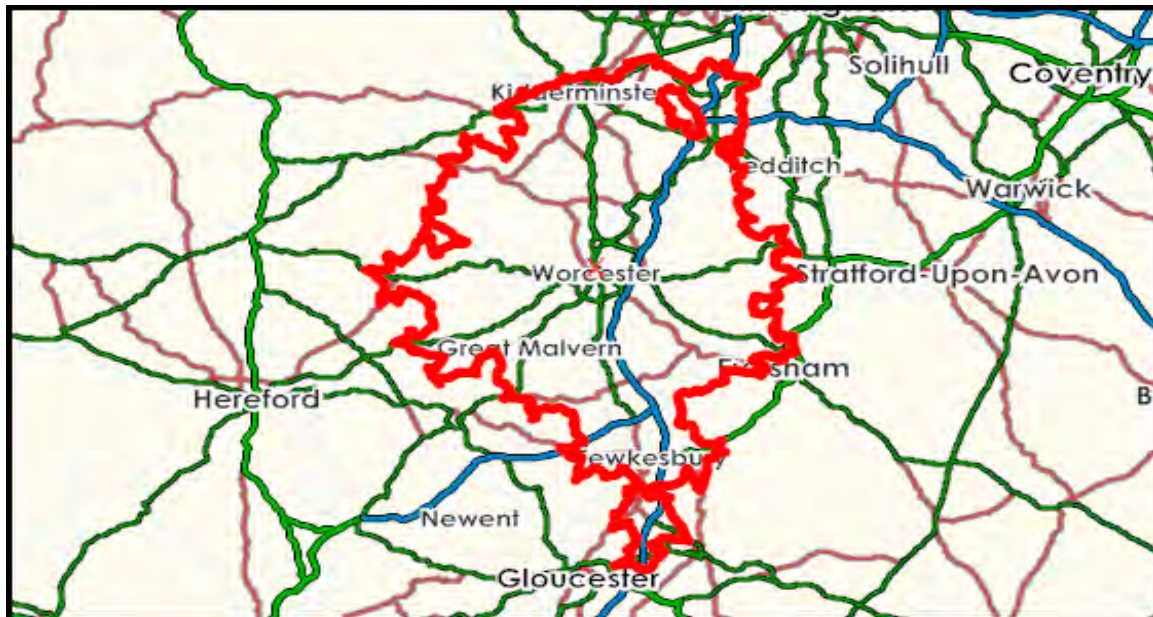
For the purposes of this study, we have obtained the 15, 30 and 60 minute drivetime data from the Museum and Art Gallery. Maps showing the area covered by each drivetime and notes on the size and characteristics of the population in each of them are shown on the next three pages.

15 minute drivetime:



- Population 121,000, adults 15+ 98,500, under 15s 22,500 (2001 data).
- Arts/museum attenders (TGI): generally around or slightly below average attendance in the drivetime; around 26,000 visited a museum and 29,000 attended an art gallery/exhibition in the previous 12 months.
- ACORN categories: high proportion of 'wealthy achievers' and 'comfortably off'; low proportions of 'urban prosperity' and 'moderate means'; average proportion of 'hard pressed'.
- Arts-based segmentation: of the 'highly engaged' segments, there are around average proportions of Urban Arts Eclectics and Traditional Culture Vultures, together accounting for 8% of adults in the catchment. Proportions of the segments with 'some engagement' are mostly above average, accounting in total for 69% of the catchment. Proportions of segments 'currently not engaged' are below average and together account for 20% of the catchment.

30 minute drivetime:



- Population 408,000, adults 15+ 333,500, under 15s 74,500 (2001 data).
- Arts/museum attenders (TGI): generally around or slightly below average attendance in the drivetime; around 94,000 visited a museum and 103,000 attended an art gallery/exhibition in the previous 12 months.
- ACORN categories: high proportion of 'wealthy achievers'; low proportion of 'urban prosperity'; above average proportion of 'comfortably off'; below average proportions of 'moderate means' and 'hard pressed'.
- Arts-based segmentation: of the 'highly engaged' segments, a low proportion of Urban Arts Eclectics and a high proportion of Traditional Culture Vultures, together accounting for over 8.5% of adults in the catchment. Proportions of the segments with 'some engagement' are mostly above average, accounting in total for 72% of the catchment. Proportions of segments 'currently not engaged' are below average and together account for 19.5% of the catchment.

60 minute drivetime:



- Population 4,037,000, adults 15+ 3,245,000, under 15s 792,000 (2001 data).
- Arts/museum attenders (TGI): generally below average attendance in the drivetime; around 865,000 visited a museum and 911,000 attended an art gallery/exhibition in the previous 12 months.
- ACORN categories: around average proportion of 'wealthy achievers'; low proportion of 'urban prosperity'; above average proportions of 'comfortably off', 'moderate means' and 'hard pressed'.
- Arts-based segmentation: of the 'highly engaged' segments, below average proportions of Urban Arts Eclectics and Traditional Culture Vultures, together accounting for over 7.6% of adults in the catchment. Proportions of the segments with 'some engagement' are around average, accounting in total for 68% of the catchment. Proportions of segments 'currently not engaged' are above average and together account for 24.4% of the catchment.

What this tells us

- The 2001 census data tells us that the population in the 15 minute and 30 minute drivetimes is quite small. There were only 408,000 people living in the 30 minute drivetime of whom 30% (121,000) live in the 15 minute drivetime. By contrast the population in the 60 minute drivetime is large, over 4 million, so the population grows nearly tenfold between the 30 and 60 minute drivetimes.
- Arts consumption, specifically arts attenders of museums and art galleries, in the two shorter drivetimes is around the Great Britain average, but in the 60 minute drivetime it is appreciably lower than that average. However, because the population grows so significantly between the 30 and 60 minute drivetimes, the pool of these attenders grows very significantly. So in the 15 minute drivetime there are under 30,000 attenders, in the 30 minute drivetime there

are around 100,000 and in the 60 minute drivetime there are around 900,000 attenders.

- The same pattern emerges with Arts Council segmentation: numbers of highly engaged arts consumers are around 8,000 in the 15 minute drivetime, 29,000 in the 30 minute and 255,000 in the 60 minute drivetime; segments with some engagement, over two thirds of the population, grow from 72,000 in the 15 minute drivetime, to 248,000 in the 30 minute and to 2,270,000 in the 60 minute drivetime.
- In other words, the real win for Worcester will be in developing an attraction that has regional as well as local reach. Although, increased travel time is a disincentive to visiting, offers with sufficient distinctiveness can attract visitors from a wide area. For example, around two thirds of visitors to Thinktank come from further afield than Birmingham.

2.4 2011 census data

Although the drivetime data above is based on the 2001 census, we do of course have the results of the 2011 census. These tell us that the population of Worcester rose by 5.8% to 98,800 and the population of Worcestershire by 4.4% to 566,100. The population of the West Midlands rose by 6.1% to 5,601,800.

In view of the options being appraised (see section 3) the age breakdown of the relevant populations is significant. Below we set out in bands numbers of children (under 15) for Worcester City, Worcestershire and the West Midlands.

2011 census data

	Worcester		Worcestershire		West Midlands	
	Numbers	%	Numbers	%	Numbers	%
Aged 0-4	6359	6.44%	31106	5.49%	354801	6.33%
Aged 5-9	5572	5.64%	30013	5.30%	327060	5.84%
Aged 10-14	5445	5.51%	32513	5.74%	340758	6.08%
Totals	17376	17.59%	93632	16.54%	1022619	18.26%

2.5 Schools data (sourced from Worcestershire School Census Return 2013)

We have sourced the numbers of pupils enrolled at primary schools in Worcester City and Worcestershire, which we have disaggregated into year groups. We have calculated the total number of children enrolled in Keystage 1 (Years 1 and 2) and Keystage 2 (Years 3, 4, 5 and 6); pupils in Reception fall within the Early Years Foundation Stage, which also includes pre school children. These figures do not account for children that are home or privately educated.

	Worcester		Worcestershire	
	Numbers	%	Numbers	%
Reception (EY)	1,116	15%	6,065	14.8%
Year 1 (KS1)	1,094	14.8%	6,152	15%
Year 2 (KS1)	1,083	14.6%	5,934	14.6%
Total KS1	2,177	29.4%	12,086	29.6%
Year 3 (KS2)	1,066	14.4%	5,928	14.5%
Year 4 (KS2)	1,047	14.1%	5,840	14.3%
Year 5 (KS2)	1,021	13.8%	5,586	13.7%
Year 6 (KS2)	990	13.3%	5,371	13.1%
Total KS2	4,124	55.6%	22,725	55.6%
Total (Reception, KS1 & KS2)	7,417	100%	40,876	100%

2.6 Tourism

The following data provide some indication of the size of Worcester's current tourism market. Recent work on tourism in Worcestershire, some of which was produced by Worcester Research for the Worcestershire Local Economic Partnership this year, summarises some useful indications, sourced from Visit England, of the extent of this market:

- The 2012 Great Britain Day Visits Survey, measured participation in Tourism Day Visits in the UK by the residents of England, Scotland and Wales. The average annual figures for Worcester 2011/12 were: 2.84 million visits and £55.64m of spend.
- Annual averages for the three years 2009/11 indicate that there were a total of 183,000 domestic overnight tourism visits to Worcester City with an annual average of 505,000 overnights. This amounts to an average stay of 2.8 nights. Of these overnights two thirds (67%) were Visiting Friends and Relations (VFRs), 19% were holiday visits and 14% were business visits. The annual average domestic spend of overnight visitors to Worcester City was £18m over the period 2008/10.
- In addition to domestic visitors, the annual average of international visitors to Worcester City over the period 2009-11 was 38,333, 38% of all international visits to Worcestershire.

PART 1: Options appraisal for the future of the Museum and Art Gallery

3 The options

The brief set out the options to be appraised as follows:

1. Occupation of the ground floor by new tenants through commercial letting;
2. Occupation of the ground floor by new tenants from the arts sector;
3. Occupation of the ground floor by the Museum and/or a visitor attraction;
4. Relocation of the Museum and disposal of the building. In the course of our work this option has been extended to include closure of the museum (rather than relocation) and disposal of the building.

Before embarking on a discussion of the various options, below we set out particular constraints imposed by the building itself, which whilst not ruling out any of the options, need to be borne in mind as each option is considered:

- The Museum and Art Gallery is listed Grade II* and a landmark Victorian building in the city;
- It houses the main part of the City's collections, including the significant art collection, distinguished by excellence both in historic art and collection since the 1960s;
- The Regimental Museums are separately governed and were subject of an HLF grant some ten years ago which carries a 25 year contractual commitment.

3.1 Occupation of the ground floor by new tenants through commercial letting

From July 2012 when the library vacated the ground floor, Worcester City Council has marketed the property through Harris Lamb for a variety of purposes including office, restaurant, retail, leisure and conference. We understand that various issues, particularly with the listing and DDA access, have made the building generally unsuitable for commercial occupation and that no interest has progressed beyond the preliminary.

Now, well over a year on, it seems reasonable to conclude that commercial letting of the ground floor is unlikely to provide a viable solution for its use. We consider whether disposal of the building as a whole might prove to be more viable when we consider the potential to relocate the Museum to a new site in section 3.4.

3.2 Occupation of the ground floor by new tenants from the arts sector

In the course of developing this options appraisal we have met with visual and performance artists and companies in Worcester to gain an understanding of the cultural and creative sector and the sector's views about how the ground floor of the MAG might add to the vibrancy of the contemporary arts in Worcester. We have also met with the County Arts Officer and Chair of the Worcestershire Arts Partnership and

attended a meeting of the Worcestershire Arts Partnership to share our findings and canvass views.

There is a general perception that the visual arts sector in Worcester City is relatively small and fragile and dependent on the energy and talent of a few key individuals. The perceived needs, as described by the artists we have met, include exhibition/showcasing space and creative workspace.

Visual arts networks are emerging, two in particular are contributing to the development of the visual arts in Worcester, Turning Point West Midlands and Worcester Contemporary Artists (see appendix 3). Worcester currently lacks workspace for visual artists and a recent initiative led by artists, I Space, to develop studio spaces in the City proved not to be financially viable and did not last. Galleries include: Pitt Studio, where artist Nathaniel Pitt stages exhibitions and hosts an artist's residency; and Movement Gallery, run by Yoke and Zoom, which is a contemporary gallery on platform two at Worcester Foregate Street station.

Key players in the performing arts are Dancefest, dance development for Herefordshire and Worcestershire and the only Worcester based Arts Council National Portfolio Organisation, Worcester Live, Vamos Theatre and C&T (see appendix 3 for details). Worcester Live manages the Swan Theatre (professional and amateur theatre, dance and music) and Huntingdon Hall (music and spoken word). There is a limited space suitable for dance and small scale, informal theatre; there is no small to medium sized venue with capacity for 100 - 300 people.

Worcester Arts Workshop delivers community arts activities and provides support for young creative practitioners. Currently WAW has a building near the MAG on a long lease at a peppercorn rent from the County Council, which is bigger than they need and expensive to run and maintain.

At the invitation of the City Council, in 2011 Worcester Contemporary Artists submitted an Expression of Interest outlining their plans for the ground floor of MAG - a Contemporary Visual Arts Centre to provide a highly flexible space for contemporary artwork, exhibitions, debates, discussions and lectures with associated offices, workshops, studio space and a variety of drop in services for artists and the wider public. Their business plan was based on two scenarios, one more ambitious than the other. Both required start up investment and revenue subsidy, activity generated income contributing around a fifth of turnover in the first year, rising to two fifths by the fifth year. WCA expressed a willingness to collaborate with other arts organisations to occupy the space, including performing arts organisations and in this scenario proposed to share rehearsal and exhibition/project space.

In addition to the WCA proposal, Division of Labour (a gallery, based in Malvern and run by an artist and co-founder of WCA) proposed to occupy the mezzanine space on the ground floor of the MAG, currently used for storage by the County Music Service.

The proposal identified a range of potential funders, including the County and City Councils. The proposal was taken no further because of its revenue dependency; the City Council's priority being to find an option that could cover the increased premises costs that would result with the library's departure.

Dancefest and Vamos Theatre Group also submitted a joint Expression of Interest to use the ground floor space, not at the level of detail of the one submitted by WCA, but again it failed to meet the City Council's requirements for contributions to building costs. Vamos Theatre continues to rent office and storage space at WAW and, while Dancefest aspires to find more suitable premises, currently remains where it was based in 2011.

While we have met with contemporary visual artists and performance companies, designer makers were not amongst the people with whom we have been asked to consult. The ground floor of the MAG has the potential to provide space for designer makers to showcase and retail their products and, indeed, the shops at the MAG and Hartlebury already offer designer makers (the Guild of Craftsmen) a retail outlet. Further, we understand that the Hop Market, further along Foregate Street, provides small scale retail units that are well suited for designer makers to produce, showcase and sell work.

Since 2011, new possibilities for cultural organisations and creative practitioners and companies have emerged as part of proposals for the redevelopment of the Worcester Porcelain Works. The extensive site was purchased in 2011 by the Branford Trust, which has a track record of supporting the arts, particularly music, in Worcester and beyond. Architects have drawn up plans for the restoration and development of the site.

Use plans for the site are focused on arts and heritage and some initial feasibility work has been undertaken to test the potential sustainability of a cultural hub/quarter for Worcester. The site has the potential to provide creative workspace and retail and flexible multi-purpose exhibition/showcasing, performance and events space. We understand that, premised on some more commercial activity alongside effectively cross subsidising arts uses, the preliminary conclusions from the feasibility work were reasonably positive about the project's potential sustainability.

There are other ideas and uses being considered which focus on the industrial heritage of the site. Alongside telling the story of Worcester porcelain and the related social and industrial history, there could be some small scale manufacturing and designer maker craft activity, together with opportunities for the public to participate eg Paint a Plate. The adjacency of the Porcelain Museum is clearly an asset.

Accordingly, it is not yet clear how the Porcelain Works project will develop or the extent to which it will address the needs of cultural and creative sector in Worcester and the surrounding area. However, in our assessment, the Porcelain works site is much more suited to providing creative workspace, including rehearsal space, than the ground floor of the MAG and if there were to be any arts use of the ground floor, it should focus on exhibition, showcasing and retail, which might draw the public to the site.

It is clear that there is not currently any proposal forthcoming from the cultural and creative sector that has the potential to meet the requirements of Museums Worcestershire in terms of contribution to the sustainability of the MAG as a whole.

3.3 Occupation of the ground floor by the museum and/or a visitor attraction

3.3.1 Museums Worcestershire extending its current offer to the ground floor

We have already made brief reference to Museums Worcestershire's initiatives to populate the ground floor since the library vacated. For example, from April this year 'From Fertile Ground' has involved a changing programme of displays, projects and events exploring themes from the natural world. More generally, Museums Worcestershire has extensive collections that it has limited opportunity to display because space in the MAG is restricted. Museums Worcestershire also has a good track record of bringing well attended temporary exhibitions to the MAG and could readily extend this programme were more space available.

However, high quality programming requires resources, money and people, and were MAG to extend its programming of the building to the ground floor on a permanent basis its revenue funding would have to increase and/or it would have to generate income from its core and ancillary activities sufficient to cover the costs. There is little or no prospect of an increase in revenue funding from the County and City Councils in the short to medium term and, indeed, the City Council is concerned about the increase in the overheads it has had to bear since the library vacated. We understand that it is a priority for the Councils that any new use of the ground floor not only generates an income sufficient to relieve the City of these additional costs, but has the potential to generate income in excess of these costs to help with the Museum costs more generally.

Museums Worcestershire has received funds through Arts Council England towards its development and this funding relationship may prove to provide some support towards its future programming and activities and some capital funding to help realise any investment required to improve its sustainability. However, at this stage it is perhaps too early to build this into its forward business planning beyond the short term.

While more to see at the MAG would no doubt encourage more and more frequent visitors, unless exhibitions are charged, the only additional income generated by increased visitor numbers is secondary spend in the cafe and shop. Increased numbers of school visits to those exhibitions with relevance to the national curriculum would also have the potential to generate some additional income.

Many museums and art galleries charge for temporary/special exhibitions. We are all familiar with being charged for temporary/special exhibitions at the nationals, like the British Museum, the V&A, Tate Britain and Tate Modern. Charging is not confined to the London museums and galleries, for example, Birmingham Museum and Art Gallery has charged for temporary exhibitions in the Gas Hall since it opened and, we are told, audiences have accommodated themselves to this policy and numbers are robust. The scale of Birmingham, let alone London, gives it a substantial advantage, both in terms of audiences and exhibition space. Tourism in both cities, particularly London, is also a significant market for arts and heritage.

In Birmingham, BMAG reports annual total visits of around 650,000, around ten times the total at MAG. Birmingham's population is nearly eleven times the size of Worcester's, 1,073,000 as compared to 98,800 (2011 census), so Worcester is doing at

least as well as Birmingham on that analysis. However, the basic fact remains, Birmingham has a much larger population to draw on and the proportion of those willing and able to pay to visit an exhibition will be commensurately larger. The cost of an exhibition is also relatively fixed; if you anticipate smaller audiences you can only afford smaller less high profile shows and charges will be commensurately lower.

Worcester has done well with its destination exhibitions, Laura Knight and Secret Egypt. There were over 16,000 visits to the MAG during the period of Secret Egypt which ran from 22 June to 31 August 2013 (ten weeks). Over a similar period (20 July to the first week in October) BMAG had around 20,000 visits to 'A Squash and a Squeeze', their charged exhibition this year in the Gas Hall; ticket prices were £6.50 for adults and £5.50 for children (3-16). The Secret Egypt exhibition was considerably smaller than the one at the Gas Hall so appropriate charging would have been lower.

From this data and the comparative sizes of Birmingham and Worcester audiences, one could speculate that visits to Secret Egypt would have shrunk very considerably had the exhibition been charged. With a suitably lower charge than at the Gas Hall, one might have anticipated audiences in the region of 2,000-5,000, say, generating income of, say, £4,500 to 11,500 (adults paying an average of £3 and children £2, assuming a ratio of one adult to every two children).

Only at the top end would it have come close to covering the direct costs of the exhibition, staffing and all other costs remaining to be covered through core funds. The exhibition was, in fact, fully funded through Renaissance, so charging would not have been appropriate in this instance, but we understand that this is rare and the principle pertains.

In other words, charging for exhibitions would generate a modest contribution towards the costs of those exhibitions but it would be very unlikely to relieve any core costs/overheads and many would be deterred from coming at all.

Moreover, there's always risk attached - however sound your curatorial choices and effective your marketing, audiences remain to an extent unpredictable.

Some take the view that the revenue generated from a policy of actively encouraging donations generate as much or more income from charging for special exhibitions and, of course, promoting giving does not exclude anyone from visiting the exhibition who could not afford to pay to visit. So, for example, there was £3,000 of giving during the Laura Knight exhibition. However, it is generally easier for independent trusts to develop an assertive approach to philanthropic giving than museum services that are still part of local authorities.

All in all the prospect of Museums Worcestershire developing a high quality changing programme for the ground floor without a substantial increase in its level of subsidy is unrealistic. Accordingly, we have looked at a range of other Museums Worcestershire operated uses for the ground floor.

3.3.2 The Worcester Story

It is generally accepted that there is a need to join up Worcester's heritage assets/offers and to interpret Worcester's heritage more widely and there are various commissions underway to establish the best approach. There may well be a need for an orientation exhibition that introduces the visitor to all Worcester's heritage and sets them off on their voyage around the city and this could occupy part of the ground floor of the MAG.

While local residents might well find any such exhibition informative and enlightening, the main target market for this type of display would be visitors to Worcester and, therefore, there is a strong case for co-locating it with the Tourist Information Centre. Given that the TIC is already very well located in the Guildhall, one of Worcester's best heritage buildings and very centrally placed in the city, our recommendation is that developing this type of exhibition as an adjunct to the TIC would be the optimum solution. However, this would require extending the space currently occupied by the TIC within the Guildhall, so it is not necessarily achievable. Nonetheless, we consider that this option should be fully explored as a priority. We understand that other consultancy projects are considering this issue in greater depth.

A further consideration is that the views of Worcester from the top of the MAG are striking and, during our consultations, it has been suggested that providing public access for this purpose could be an attractive offer. If this were to prove feasible in access and cost terms, one might consider whether the orientation exhibition might best be told at the MAG after all, though perhaps higher up the building depending on where the lift access was sited.

3.3.3 A visitor attraction for the ground floor

The type of visitor attraction that Museums Worcestershire was most interested in testing as an option was one that was focused on children, combining education and engagement with heritage and play. There is general consensus that there are few facilities for young children in Worcester, though the Children's Library at the Hive is a fantastic new resource. Other facilities are limited to parks, suitable only in fine weather, and two softplay offers, Little Acorns and Cheeky Monkeys.

The children's museum movement is extensive but mainly in the United States. From our perspective, children's museums seem to fall into five broad types:

1. Exhibiting and promoting activity around particular collections and the heritage for a child audience;
2. Focusing on science and technology (this is well represented in the UK in discovery centres);
3. Providing what amount to play centres with a more or less minimal heritage/cultural theme;
4. The spectacular/immersive environment;
5. Focusing on art and creative learning/play.

In the first and second categories there are some examples in the UK. In the first, examples include the Bethnal Green Museum of Childhood, the Museum of Childhood

in Edinburgh, the Roald Dahl Centre at Buckinghamshire County Museum, Aylesbury and Mudlarks at the Museum of London, Docklands. In the second category, examples include Eureka, Halifax, and Thinktank, Birmingham.

Focus on play is rare in the UK, but more evident in the US and Canada, where examples include the New Children's Museum, San Diego, and the Canadian Children's Museum. The Children's Museum of the Arts in Manhattan, is an good example where the focus is on art and creative activity.

One example here where the focus is on play is the Kids' Zone at the National Army Museum, Chelsea, essentially an interactive play area that explores aspects of army life, including camping and clothing. Targeted at children aged 0 to 8 it also includes dedicated soft play space for babies and small children as well as arts and craft, dressing-up costumes, books, interactive toys and panels.

This reflects a move toward more developed children's activity areas in larger museums. Good examples include the Mudlarks children's area at the Museum of London which shows an approach to play based children's provision around a theme drawn from the Museum's wider story.

The spectacular/immersive approach again is to be found mainly in the US, a spectacular example being in St Louis.

Images of a selection of these examples are set out in the appendices.

The advantages of an approach focused on children has the following advantages:

1. It has the potential to bring families back to the MAG; reversing the decline in family audiences observed since the library left. This has the additional benefit of helping to build audiences for the future.
2. A children's attraction could be a charged attraction, offering the potential to meet income generation aspirations.
 - a. The Roald Dahl Centre charges £6.60 per adult, £4.40 per child (aged 5-18) and £21 for families (2 adults and up to 3 children).
 - b. Thinktank charges £12.25 per adult, £8.40 per child (aged 3-15) and £35 for a family of four.
 - c. The National Army Museum charges £2.50 per child (under six months go free). There are also children's party packages.
3. Given the lack of attractions of this type in the UK, it would have the potential to attract regional audiences. The only other example in the West Midlands is Thinktank, a science museum, from which the Worcester offer would be distinct. As the data in section 2 show, the regional audience is large. In view of the limited offers for children in Worcester, one would also expect strong repeat visits from more local audiences for whom a preferential charging system would be an important consideration.
4. This approach would provide an opportunity for creative use of the collections. To date we have had only preliminary conversations with Museums Worcestershire about the potential offered by the collections to create a children's attraction, but it is already clear that various elements in the

- collections lend themselves to an approach that combines education, engagement and play.
5. This approach also offers an opportunity for expansion of the catering and retail offers, particularly targeted at keeping parents and carers content while the children engage with all that is on offer and providing something for children to buy at the end of their stay.
 6. In our view an approach to engage children in heritage, which is fun and memorable, has strong potential for a Heritage Lottery support.

3.4 Relocation of the Museum and disposal of the building

This option might be realised in the following different ways:

- Relocation of all of the collections currently displayed in the MAG to a different site;
- Splitting the collections currently displayed in the MAG and relocating them to different sites, in particular separating the collections from the Worcestershire Regiment and the Worcestershire Yeomanry Cavalry from the City's collections;
- In the case of the City's collections, rather than relocation, closure of the Museum and putting the City's collections into storage.

3.4.1 Relocation of all collections to a different site

We have considered relocation of all the collections currently displayed at the MAG to a different site. The MAG building in total amounts to some 2,300 square metres in area, of this the Museum and Art Gallery occupies just under 1,000sqm of dedicated functional space and approximately 300sqm is given over to the regimental displays. Taken together with circulation, access and service spaces, replacing the Museum and Art Gallery element like for like would require a minimum of 1,300sqm of replacement space.

We have not identified a single existing building that could accommodate all this in a space appropriate to museum and exhibition activities.

The Guildhall has been raised as a possibility and we recognise that its location and significance mean it has potential as a heritage and visitor hub for the city. However, there are significant constraints and costs associated with any such development. The Guildhall is a Grade 1 Scheduled Ancient Monument and will present challenges in conversion to display/exhibition; many of the rooms are highly decorated, fenestrated and with limited structural and floor loading capacity and the historic fabric of the building presents significant access challenges. In use terms, the building is extensively used for a wide range of purposes already. However, given the space and less precious buildings to the rear and rear/side of the Guildhall, the City might consider a landmark project through extension of the Guildhall.

There are comparator examples, where precious historic buildings have had museums added by extension or where historic museum buildings have been extended. Some examples of comparable projects, where extensions have provided new museum space equivalent to that currently provided in the MAG include Holborne Museum Bath, the Beaney Canterbury, the Wilson, Cheltenham, and Towner Eastbourne.

In our view, given the nature and degree of protection of the Guildhall, almost all of the 1,300sqm required would need to be by way of extension. Taken together with site works, linking and consequential works to the Guildhall and costs of moving and museum fit out, we would expect a project cost in the range £6-10m.

This estimate is based on no increase in MAG area over the current and additional area to ensure the success of a landmark project and to generate new incomes would be likely to be required.

The timescale for the planning and realisation of such a relocation might be in the order of five to eight years to vacation of the current building and completion and the Council would therefore want to consider this as a more long term landmark project.

3.4.2 Splitting the collections between different sites

The Worcestershire Solider is separately governed and received an HLF grant for redisplay some ten years ago, which carries a 25 year contractual commitment. While the contract recognises that the collections might be re-sited during the 25 year term, the City would have to bear the cost of any such relocation.

In the course of our consultations, the possibility of moving the Worcestershire Soldier to the Guildhall has been raised and, during our discussions with representatives from the two Regiments, we have ascertained that this alternative site could be acceptable. The space currently occupied by the Worcestershire Soldier amounts to around 300 square metres and we understand that there is extensive space at the Guildhall that is under-utilised. Whether any of that space might be made suitable for the displays, either as they are now or with some revision to the displays, would have to be fully tested. This exercise is not part of our current options appraisal work.

We have also been told that there is space in the basement of the Guildhall that might be improved to provide space for some collections storage either in place of, or in addition to, the MAG basement and/or other current storage. Again the feasibility and cost implications of this option would need testing and are not included in this options appraisal.

Relocation options for some or all of the City's collections might include Hartlebury, but we understand that a preliminary stage to determining whether this option would merit further investigation is discussion with the Hartlebury Trust, which has not hitherto taken place. Accordingly exploration of this option has not been part of this options appraisal.

3.4.3 Closure of the Museum

If the Museum is closed, there will be the following consequences to consider:

- Decanting and storing/disposing of the City's own collections. We have discussed above some storage options that would need further testing. Preliminary estimates for moving the collections out of the Museum and into

- storage suggest that costs would be in the order of £210,000 for the work and professional collections removal services involved in the move itself.
- In addition the Council would face the additional costs incurred annually in storage of the collections in new/additional secure and grade 'A' environmentally conditioned stores, with appropriate gun and other licences currently held in respect of the MAG premises if the Regimental collections were to be put into store. We believe from the costs of current storage of other collection elements that this might cost as much as £80,000 per annum assuming the right location and fit out costs could be found. This figure will be variable depending on the nature and length of any lease to be negotiated.
 - To fulfil contractual commitments, finding somewhere suitable to display the Worcestershire Soldier (possibly the Guildhall) and funding the costs of relocation and redisplay.
 - Disposal of the building, including bearing ongoing costs pending disposal. These annual costs of the mothballed building include the minimum maintenance, security, utilities and continued liabilities for rates which will be unavoidable if the building lies empty and we estimate them at around £160,000 per annum if the Council is to ensure that the building remains in good condition so as to best enable disposal.
 - We believe that significant negative PR would be associated with closure and a level of public dissatisfaction with the loss of a significant public building.

3.4.4 Disposal of the MAG

Consequent upon all options 3.4.1 - 3.4.3 is disposal of the MAG.

The listed and highly distinctive nature of the building severely restricts potential uses. Its highly restrictive architecture, including large high ceilinged spaces, large and heavy fenestration in some spaces and top lighting to others, makes it difficult to sub-divide effectively and to introduce modern services infrastructure and disabled access. These issues make for relatively high costs of conversion and fit out for most commercial uses. Moreover, its position just outside the main retail/food and beverage zone narrow its potential market still further.

We have been advised by Harris Lamb that the sale of the MAG might be expected to raise in the order of £250,000. However, the range of potential purchasers seems narrow. Given the particularities of the building it could take an extended period to secure a sale, even at this low value.

It seems likely that the costs of clearing the building of the City's own collections and operations would be something equivalent to the amount that might be secured by a disposal, on top of which the Council will need to factor in the annual cost of the mothballed building suggested under section 3.4.3 above.

PART 1: Options appraisal for the future of the Museum and Art Gallery

4 Architectural approach

Work with Purcell, the architects who we included at tender stage to undertake some preliminary design work, has proceeded far enough to show that any of the four principal options for the future use could be realised by a similar scheme.

The plans on the following page show the overall approach to a reanimated ground floor, though it is marked up to show operation as a children's museum/centre. The space is an excellent opportunity for this use, with a large open area but also capable of zoning into different areas with minimal structural intervention.

The main library's doors off the foyer present a logical 'pay perimeter' and the zone around the current side entrance can be extended and improved to provide better access for those with additional mobility needs, pushchairs, etc and ground floor toilets accessible from within the pay perimeter.

A new circular and substantial welcome desk in the left hand rear corner of the foyer, and running through the attraction areas as well as the foyer, offers an opportunity for one staff/volunteer team to supervise the main entrance, the shop in the foyer, the sale of tickets to the children's centre, access through the pay perimeter doors, operations within the attraction and to sell tea/coffee, cakes and sandwiches in the attraction for families, including to a café style seating area down the left hand side of the attraction area. This also presents a natural opportunity to lay up tables for children's party hires.

The architects have also produced drawings that present options for improvements to the first floor, including some adjustment of the space occupied the Regimental Museum, releasing more space for arts and heritage programming, extending the cafe and reinstating the central area currently occupied by an under-used staff room, so that it again becomes part of the Museum. These drawing (options A and B) are on subsequent pages.

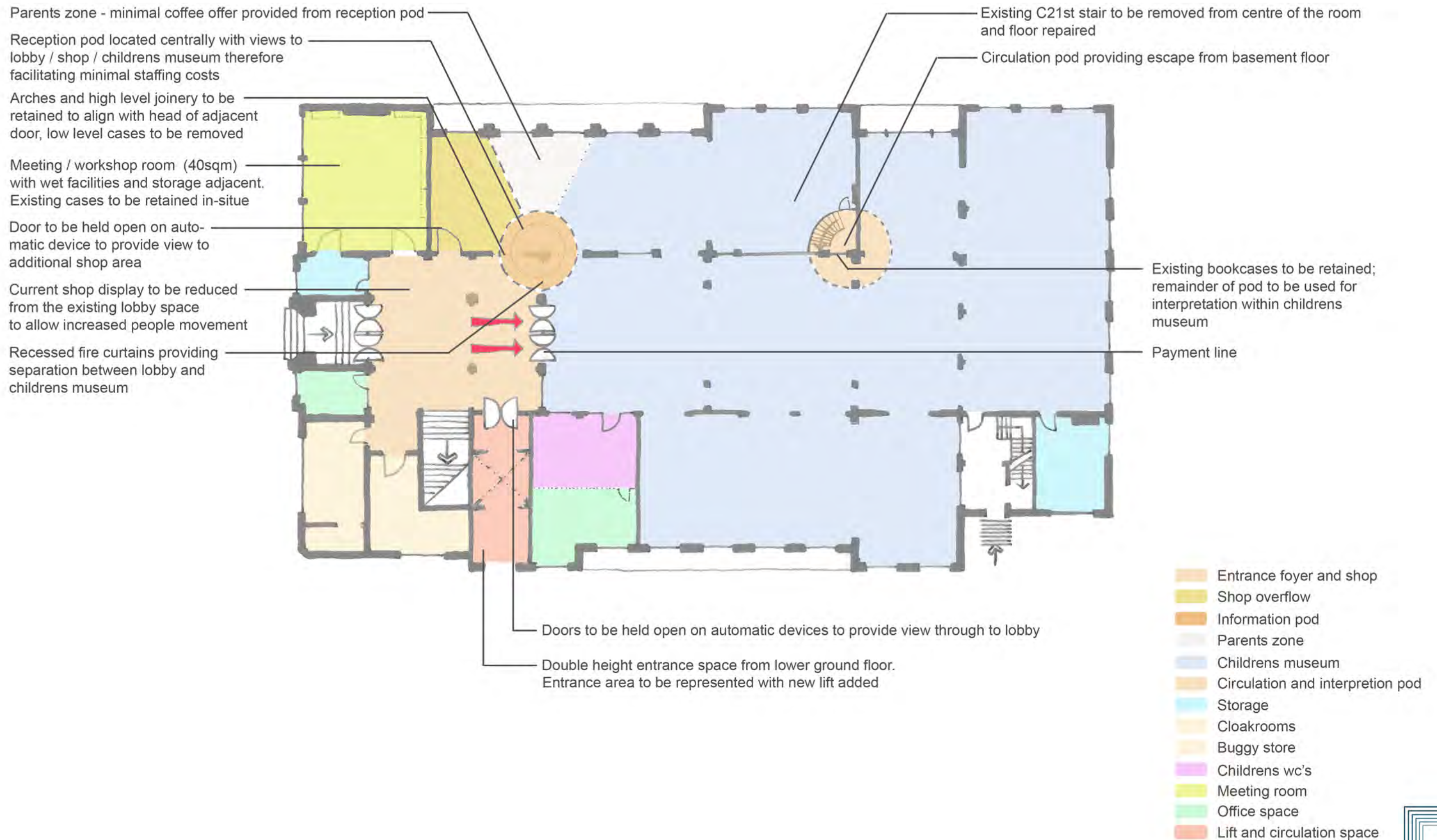
An additional option has emerged more recently - the potential addition of a viewing point across the city, which Purcell will return to site shortly to assess and present as an option in the feasibility study stage of the work if commissioned.

In the meantime, our quantity surveyor is reviewing the drawings and we will shortly be able to estimate the capital cost for this (or similar) schemes.

If the Council proceed to the feasibility stage, we will prepare a more detailed annotation of the drawings to show how a reanimation of the ground floor might work within this architectural approach.

Worcester City Art Gallery and Museum

GROUND FLOOR PLAN



Worcester City Art Gallery and Museum

MEZZANINE AND FIRST FLOOR PLAN - OPTION A

Existing chemist shelves lining the walls to be retained. Were possible displays/ content of shelves to be retained and cafe seating added

Glazed doors to be retained and remain locked to provide view to museum space

New opening in existing wall to sit within existing archway and match size and scale of opening into museum space

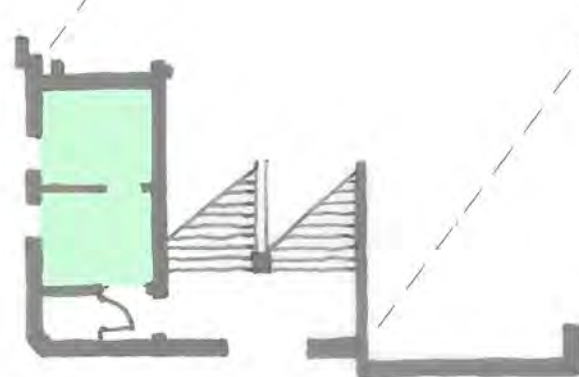
Existing opening increased and level threshold provided through to new military gallery space

New opening through existing wall to match opening on southern side of the balcony area

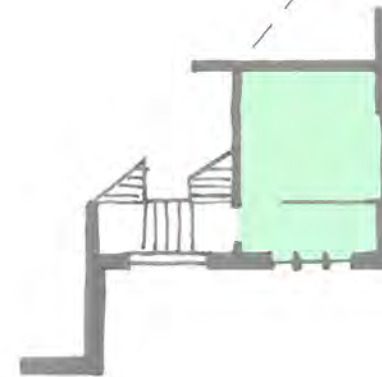
Existing higher level floor area (shown hatched) to be removed. Area to be used as military exhibition; existing staff facilities relocated to basement

Relocating the military gallery offers this space for temporary exhibitions or additional gallery space. Top lit gallery use to be reinstated, lighting and heating to be overhauled

FIRST FLOOR PLAN



MEZZANINE PLAN



- Art gallery
- Cafe
- Cafe kitchen
- Museum
- Activity room
- Existing wc's overhauled
- Military gallery
- Office space
- Lift and circulation space

Worcester City Art Gallery and Museum

MEZZANINE AND FIRST FLOOR PLAN - OPTION B

Existing chemist shelves lining the walls to be retained. Were possible displays/ content of shelves to be retained

Glazed doors to be opened to allow circulation through space

Existing opening increased and level threshold provided through to additional cafe seating area

New opening through existing wall to match opening on southern side of the balcony area

New atrium cafe space - existing higher level floor area (shown hatched) to be removed. Existing staff facilities relocated to basement

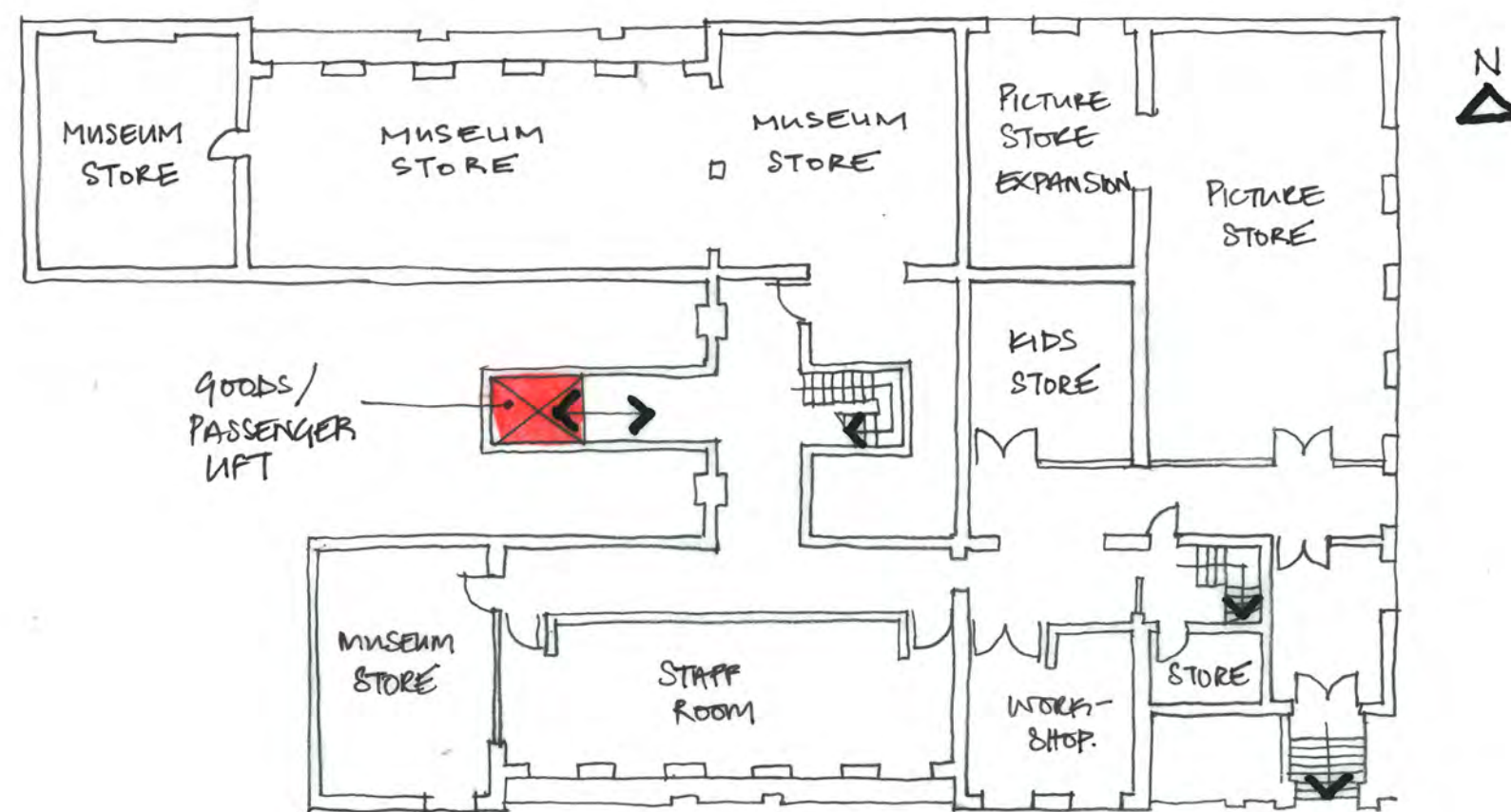
Condensing the military gallery offers this space for temporary exhibitions or additional gallery space. Top lit gallery use to be reinstated, lighting and heating to be overhauled

Glazed partition providing view through to exhibition space

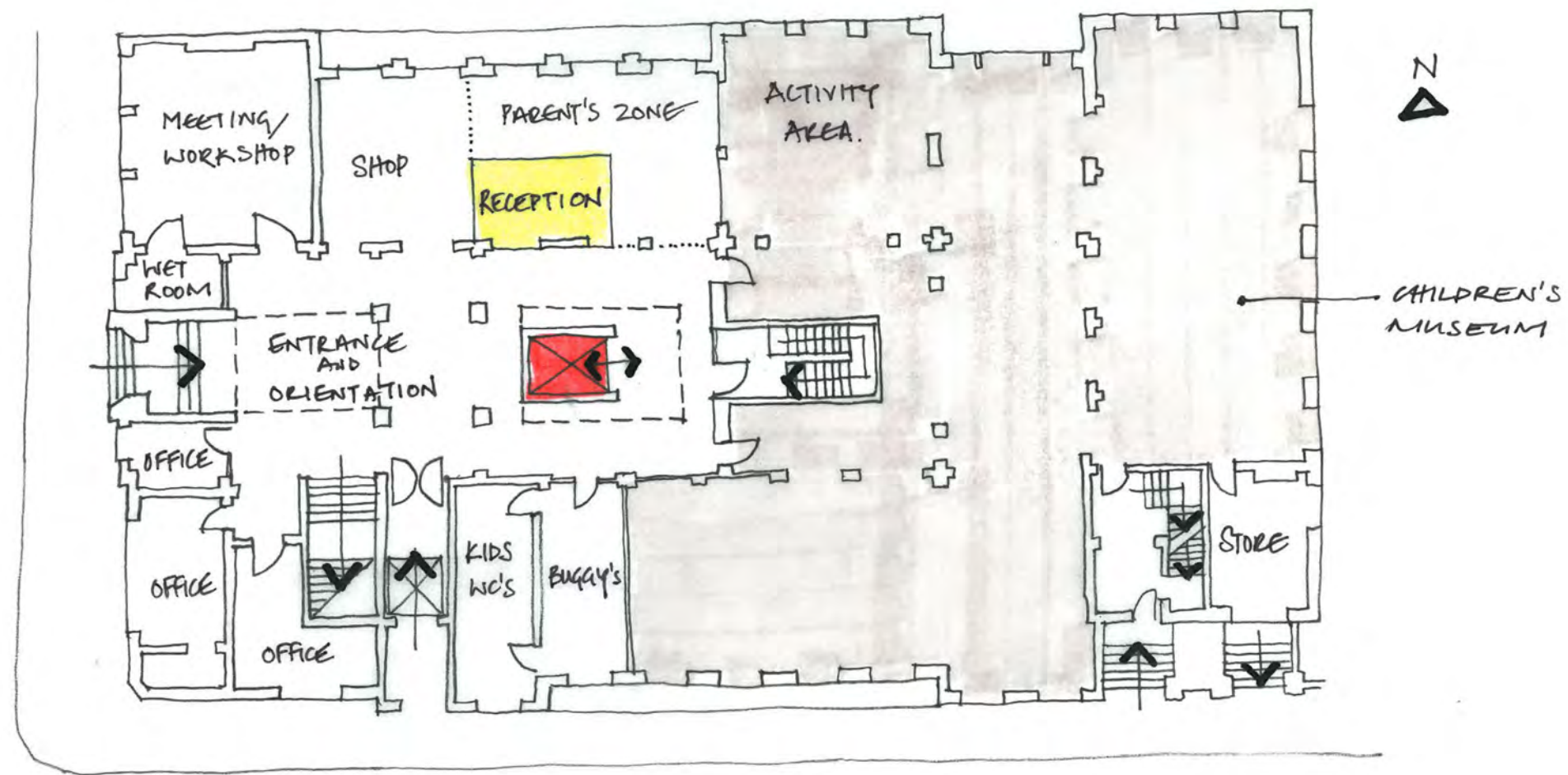
FIRST FLOOR PLAN

- Chemist (or potential alternative use)
- Art gallery
- Cafe
- Cafe kitchen
- Museum
- Activity room
- Existing wc's overhauled
- Military gallery
- Office space
- Lift and circulation space

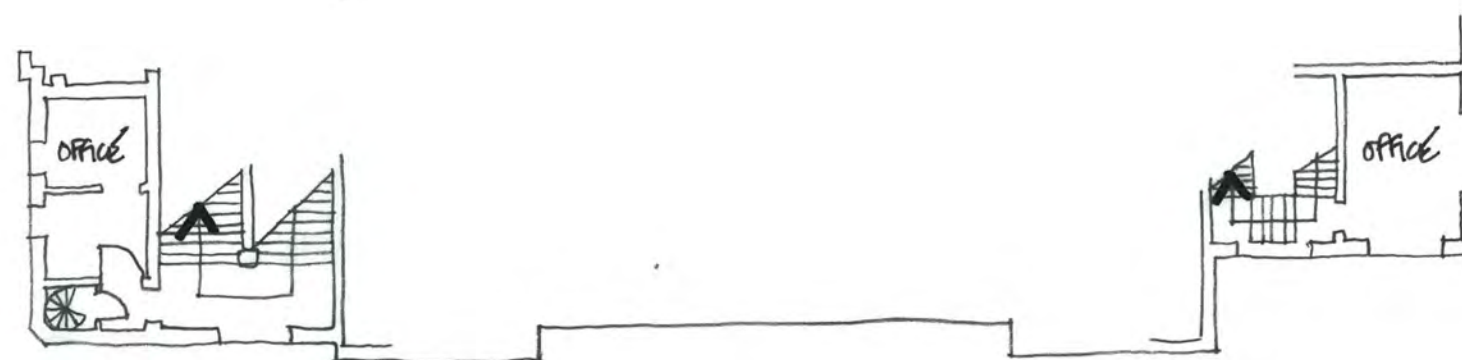
MEZZANINE PLAN



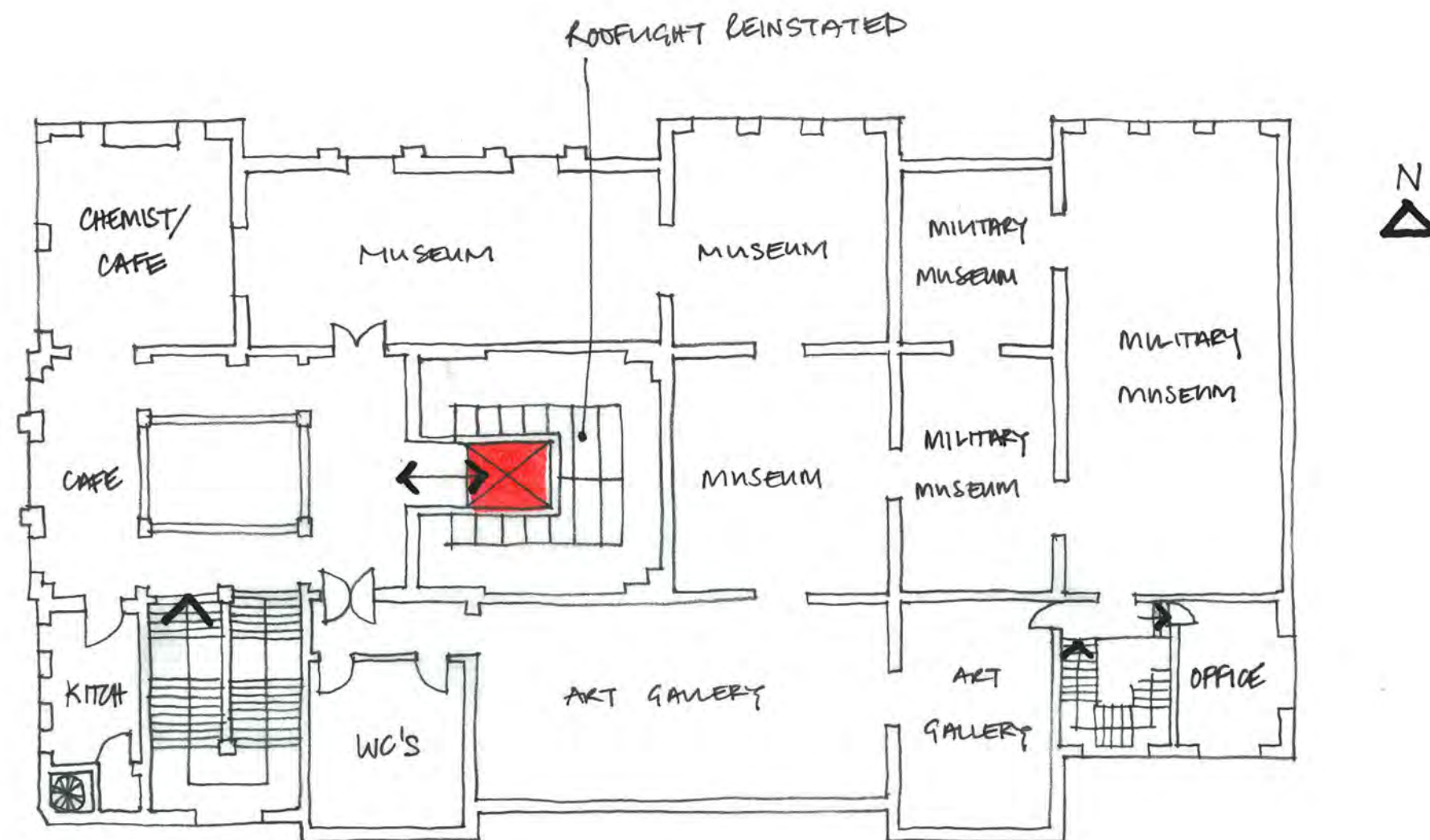
BASEMENT
OPTION 'C'



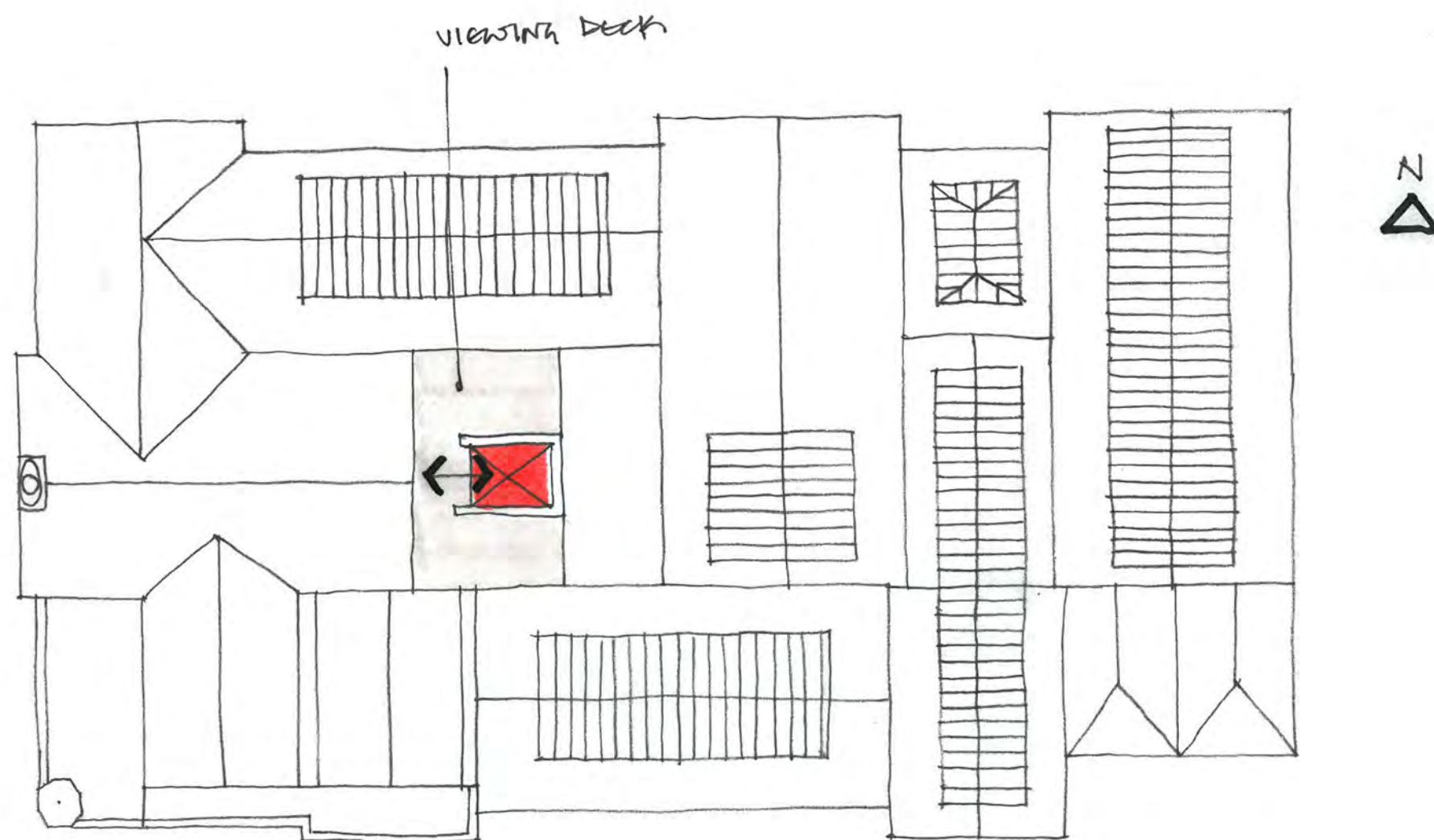
GROUND
OPTION 'e'



MEZZANINE
OPTION 'c'



FIRST
OPTION 'C'



ROOF
OPTION 'C'

PART 1: Options appraisal for the future of the Museum and Art Gallery

5 Financial modelling of the options

We have modelled the financial implications of the options in some detail, from which the relative merits of the options can be understood:

- The option in which MAG extends collection display to the ground floor is financially disadvantageous;
- The Worcester Story option might be incorporated into other options;
- The contemporary arts use option is unlikely to be financially sustainable;
- The Children's museum/heritage centre has potential to generate a valuable visitor, financial and service outcome, subject to final feasibility;
- Closure and decant of the collection will depend on the strategy for distribution of collection, but will be complex and will have significant costs. These costs are considered in section 3.4.3 above.

Our financial analysis of each of these options is summarised in the table on the following page and can be understood as follows:

5.1 Extended collection display to the ground floor

The extension of collections to the ground floor would involve additional operating and staffing costs on this floor.

Additional staffing costs may be variable, but in addition to invigilation costs the Council would face cleaning and janitorial costs and would wish, we think, also to offer learning and other engagement activities in the space to support the collection display.

Overall we see costs rising by over £100,000 per annum from current levels. This could be offset by additional income - from retail sales, an extended café offer and from admissions to one or perhaps two major touring shows per annum on this floor. Overall, we estimate that additional income might be in the order of £56,000 over the current level of c£86,000 per annum from the current operation.

Overall then, we forecast that in order to extend the collection display, plus perhaps one or two charged exhibitions per annum, into the ground floor, the Council would need to find a further net subsidy of £61,000 per annum.

5.2 The Worcester Story

This is a similar scale and type of use to the collection display option discussed under 5.1, but we fear that income would be significantly lower across all income sources, in particular in the potential to charge admission.

Museum & Art Gallery		Proposed redevelopment		Options Appraisal		Estimated financial implications			
		Current arrangements	Future arrangements Children's Centre Option	Occupation of Ground Floor by new tenants from the arts sector	Museums Worcestershire extending its current offer to the ground floor (1)	Museums Worcestershire extending its current offer to the ground floor (2)	Decant collection and mothball site pending disposal or commercial let		
		Combined Museum Worcestershire operation with City Council costs	Modelled on development of a charged admission heritage/art/play attraction in the ground floor	Modelled on a assumed pattern of operation in which some space is let, other space/activity programmed with shows by MAG and others	Modelled on the assumption that MW curates a programme combining free exhibition of material from the collections, free and charged temporary exhibitions	Modelled on the assumption that MW curates a new exhibition and display telling THE WORCESTER STORY			
Staffing Sub Total		164,086	250,665	205,399	219,399	198,696	33,562		
Other Costs Sub Total		67,800	112,620	88,970	107,870	85,295	113,600		
Premises costs Sub Total		107,956	129,930	129,930	129,930	129,930	93,880		
Total Income		(59,500.00)	(279,900.00)	(93,925.00)	(115,425.00)	(75,840.00)	-		
Total net Cost (Surplus) per annum		280,342.00	213,314.79	330,373.68	341,773.68	338,080.97	241,042.30		
Cost (surplus) over current		-	(67,027.21)	50,031.68	61,431.68	57,738.97	(39,299.70)		
Note that we are still testing and refining price point and take up calculations for the Chidren's Centre approach - the forecast positive of £ 67,027 Could rise to £ 99,777 per annum at the other end of our projection range									

Museum & Art Gallery	Proposed redevelopment		Options Appraisal		Estimated financial implications							
	Current arrangements		Future arrangements Children's Centre Option		Occupation of Ground Floor by new tenants from the arts sector		Museums Worcestershire extending its current offer to the ground floor (1)		Museums Worcestershire extending its current offer to the ground floor (2)		Decant collection and mothball site pending disposal or commercial let	
	Combined Museum Worcestershire operation with City Council costs		Modelled on development of a charged admission heritage/play attraction in the ground floor		Modelled on a assumed pattern of operation in which some space is let, other space/activity programmed with shows by MAG and others		Modelled on the assumption that MW curates a programme combining free exhibition of material from the collections and free and charged temporary exhibitions		Modelled on the assumption that MW curates a new exhibition and display telling THE WORCESTER STORY			
MAG cost centre												
Staffing	Pay including on costs	Hrs per week or factor	Pay including on costs	Hrs per week or factor	Pay including on costs	Hrs per week or factor	Pay including on costs	Hrs per week or factor	Pay including on costs	Hrs per week or factor	Pay including on costs	Hrs per week or factor
Senior Facilities Officer	21,260	37.00	21,260	37.00	21,260	37.00	21,260	37.00	21,260	37.00	21,260	37.00
Museum Facilities Assistant	17,090	30.00	17,090	30.00	17,090	30.00	17,090	30.00	17,090	30.00	-	-
Museum Retail Assistant	12,651	25.00	18,723	37.00	12,651	25.00	12,651	25.00	12,651	25.00	-	-
Senior Retail Assistant	16,198	28.00	21,405	37.00	16,198	28.00	16,198	28.00	16,198	28.00	-	-
Senior Art Gallery Assistant / Craftcase Coordinator	17,805	27.00	17,805	27.00	17,805	27.00	17,805	27.00	17,805	27.00	-	-
Museum Assistant (Regiment Desk)	7,923	17.00	7,923	17.00	7,923	17.00	7,923	17.00	7,923	17.00	-	-
Art Gallery Assistant	7,520	15.00	7,520	15.00	7,520	15.00	7,520	15.00	7,520	15.00	-	-
Cleaner	6,151	12.50	12,302	25.00	12,302	25.00	12,302	25.00	12,302	25.00	6,151	12.50
Cleaner	6,151	12.50	12,302	25.00	6,151	12.50	6,151	12.50	6,151	12.50	6,151	12.50
Vacant Cleaner post	6,151	12.50	6,151	12.50	6,151	12.50	6,151	12.50	6,151	12.50	-	-
Overtime Budget	7,000	1.00	7,000	1.00	7,000	1.00	7,000	1.00	7,000	1.00	-	-
Casuals Budget	16,000	1.00	16,000	1.00	16,000	1.00	16,000	1.00	16,000	1.00	-	-
Enhanced Pay Budget	6,200	1.00	6,200	1.00	6,200	1.00	6,200	1.00	6,200	1.00	-	-
Agency Cleaners	500	1.00	500	1.00	500	1.00	500	1.00	500	1.00	-	-
Visitor assistants	-	-	25,946	60.00	12,973	30.00	12,973	30.00	12,973	30.00	-	-
Technician/Facilities Assistant	-	-	10,539	18.50	-	-	-	-	-	-	-	-
STAFFING sub total	148,600		208,668		167,724		167,724		167,724		33,562	
Other Cost Centres - Museums Worcestershire												
Access & Learning Officer	15,406	18.50	30,972	37.00	30,972	37.00	30,972	37.00	30,972	37.00	-	-
Exhibitions assistant	-	-	-	-	-	-	14,000	18.50	-	-	-	-
Marketing staffing additional to current	-	-	7,135	12.00	4,757	8.00	4,757	8.00	-	-	-	-
Finance and admin staffing additional to current	-	-	3,892	8.00	1,946	4.00	1,946	4.00	-	-	-	-
Staffing Sub Total	164,006		250,668		205,399		219,399		198,696		33,562	
	Current arrangements		Future arrangements Children's Centre Option		Occupation of Ground Floor by new tenants from the arts sector		Museums Worcestershire extending its current offer to the ground floor (1)		Museums Worcestershire extending its current offer to the ground floor (2)		Decant collection and mothball site pending disposal or commercial let	
Other costs												
Premises (Museums Worcestershire)												
Window Cleaning	1,300	1.00	1,300	1.00	1,300	1.00	1,300	1.00	1,300	1.00	1,300	1.00
Cleaning Materials	2,300	2.00	4,600	2.00	4,600	2.00	4,600	2.00	4,600	2.00	2,300	1.00
Transport	-	-	-	-	-	-	-	-	-	-	-	-
Public Transport Fares	-	-	1,000	1.00	1,000	1.00	1,000	1.00	1,000	1.00	-	0.00
Car Mile Mileage	200	1.00	200	1.00	200	1.00	200	1.00	200	1.00	-	0.00
Supplies and Services												
Office supplies/furniture	700	1.00	700	1.00	700	1.00	700	1.00	700	1.00	-	0.00
Educational Equip.	10,000	10.00	10,000	10.00	2,000	2.00	2,000	2.00	2,000	2.00	-	0.00
Purchases for Resale	20,000	2.00	40,000	2.00	25,000	1.25	25,000	1.25	25,000	1.25	-	0.00
Exhibitions	13,500	1.00	13,500	1.00	20,250	1.50	27,000	2.00	13,500	1.00	-	0.00
Misc. Supplies	800	1.00	800	1.00	800	1.00	800	1.00	800	1.00	-	0.00
Protective Clothing	400	2.00	400	2.00	400	1.00	400	1.00	400	1.00	-	0.00
Photocopier lease and costs	1,000	1.00	1,000	1.00	1,000	1.00	1,000	1.00	1,000	1.00	-	0.00
Stationery	1,000	1.00	1,000	1.00	1,000	1.00	1,000	1.00	1,000	1.00	-	0.00
External Printing	1,200	1.00	1,200	1.00	1,200	1.00	1,200	1.00	1,200	1.00	-	0.00
Security Services	1,000	2.00	2,000	2.00	1,000	1.00	1,000	1.00	1,000	1.00	30,000	0.00
Postage	3,000	1.00	7,800	2.00	3,550	1.50	3,900	1.00	3,900	1.00	-	0.00
Telephones	2,800	1.00	4,200	1.50	3,500	1.25	2,800	1.00	2,800	1.00	-	0.00
Substance	100	1.00	100	1.00	100	1.00	100	1.00	100	1.00	-	0.00
Bank Charges	800	1.00	800	1.00	800	1.00	800	1.00	800	1.00	-	0.00
Promotion Expenses	6,700	2.00	13,400	2.00	10,050	1.50	10,050	1.50	8,375	1.25	-	0.00
Lease Combined Lab	900	1.00	900	1.00	900	1.00	900	1.00	900	1.00	-	0.00
Born Museum Displays	6,400	1.00	6,400	1.00	6,400	1.00	19,200	2.00	12,800	2.00	-	0.00
Museum Workshops	1,000	1.00	1,000	1.00	1,000	1.00	3,000	3.00	2,000	2.00	-	0.00
See over grade A refuse collection storage	-	-	0.00	0.00	-	-	0.00	0.00	-	-	80,000	0.00
Other Costs Sub Total	67,800		112,620		88,970		107,870		85,295		113,600	
	Current arrangements		Future arrangements Children's Centre Option		Occupation of Ground Floor by new tenants from the arts sector		Museums Worcestershire extending its current offer to the ground floor (1)		Museums Worcestershire extending its current offer to the ground floor (2)		Decant collection and mothball site pending disposal or commercial let	
Premises (City Council not recharged)												
Electricity	20,100		30,285	1.50	30,285	1.50	30,285	1.50	30,285	1.50	6,048	0.25
Gas	6,750		6,750	1.00	6,750	1.00	6,750	1.00	6,750	1.00	6,750	1.00
Business rates	35,990		36,990	1.00	36,990	1.00	36,990	1.00	36,990	1.00	35,990	1.00
Water Charges	3,210		3,210	1.00	3,210	1.00	3,210	1.00	3,210	1.00	3,210	1.00
Waste Recycling	1,500		3,800	2.00	3,800	2.00	3,800	2.00	3,800	2.00	650	0.50
Maintenance	39,916		49,895	1.25	49,895	1.25	49,895	1.25	49,895	1.25	31,933	0.80
Additional off site share	-		-	-	-	-	-	-	-	-	10,000	-
One off costs of decommissioning spread over five years	-		0.00	0.00	-	0.00	-	0.00	-	0.00	-	0.00
Premises costs Sub Total	107,956		129,930		129,930		129,930		129,930		83,860	
	Current arrangements		Future arrangements Children's Centre Option		Occupation of Ground Floor by new tenants from the arts sector		Museums Worcestershire extending its current offer to the ground floor (1)		Museums Worcestershire extending its current offer to the ground floor (2)		Decant collection and mothball site pending disposal or commercial let	
Income												
Sales Retail	(83,700.00)		(87,400.00)	2.00	(84,625.00)	1.25	(84,625.00)	1.25	(89,070.00)	1.10	-	0.00
Other Sales	(200.00)		(600.00)	2.00	(250.00)	1.25	(250.00)	1.25	(220.00)	1.10	-	0.00
Special Ticket Sales	(1,000.00)		(1,000.00)	1.00	(1,000.00)	1.00	(1,000.00)	1.00	(1,000.00)	1.00	-	0.00
Admissions	(14,000.00)		(14,000.00)	2.00	(14,000.00)	2.00	(22,000.00)	2.00	(14,000.00)	2.00	-	0.00
Casual Lettings (and children's parties)	(2,000.00)		(17,500.00)	1.00	(4,000.00)	2.00	(4,000.00)	2.00	(4,000.00)	2.00	-	0.00
Educational Visits	(600.00)		(16,000.00)	1.00	(2,500.00)	1.00	(5,000.00)	1.00	(2,500.00)	1.00	-	0.00
Services Other Dm	(6,500.00)		(13,000.00)	2.00	(8,500.00)	1.00	(13,000.00)	2.00	(6,500.00)	1.00	-	0.00
Consp Art Exhib	(600.00)		(900.00)	1.00	(1,800.00)	2.00	(3,600.00)	4.00	(900.00)	1.00	-	0.00
Other Fees	(200.00)		(200.00)	1.00	(200.00)	1.00	(200.00)	1.00	(200.00)	1.00	-	0.00
Banks Cash	(4,500.00)		(13,500.00)	3.00	(8,750.00)	1.50	(8,750.00)	1.50	(4,950.00)	1.10	-	0.00
Banks Advance	-		-	-	(8,800.00)	-	-	-	-	-	-	0.00
Donations	-		(5,000.00)	-	(7,500.00)	-	(5,000.00)	-	(7,500.00)	-	-	0.00
Premise Cost Rech In	-		-	1.00	-	1.00	-	1.00	-	1.00	-	0.00
Total Income	(59,500.00)		(279,900.00)		(93,925.00)		(115,425.00)		(75,840.00)		-	
Total net Cost (Surplus) per annum	280,342.00		213,314.78		330,373.68		341,773.68		338,089.97		241,042.30	
Cost (surplus) over current	-		(67,027.21)		59,031.68		61,431.68		57,738.97		(39,299.70)	

Note that we are still testing and refining price point and take up calculations for the Children's Centre approach - the forecast positive of £ 67,027 Could rise to £ 99,777 per annum at the other end of our projection range

Although costs would be somewhat less than in 5.1, overall we suggest that the Council would still need to find additional annual subsidy over the current level in the order of £57,000.

As discussed in section 3, there are, we think, alternative approaches to the telling of the Worcester story - either elsewhere in the museums portfolio, other sites or as part of the reordering of the first floor of the Museum in conjunction with other ground floor options.

5.3 Contemporary Arts Use

The financial analysis above shows that whilst costs would be significantly less than in some of the other alternate uses, income would be significantly lower. The capacity of the contemporary/applied arts sector to pay rent is low and the shared nature of the open space in the ground floor places a limit on the rents that might be achieved.

Overall, this use would require net additional annual subsidy from the Council in the order of £50,000 over and above current levels.

5.4 Children's Museum/attraction

This use presents the financial profile most radically different from the current picture, but potentially the most promising.

Staffing costs increase as a result of both increased operational/invigilation staff provided by additional hours for current ground floor retail roles and new staff, though we also believe that it should be possible to secure volunteer commitment to the operation, additional cleaning and part time technical support, additional learning staff and allowances for additional marketing and finance staffing.

Other costs also rise higher than in other alternate use options as a result of the need to refresh and maintain the attraction and publicise it.

Against this, income rises potentially very significantly from current levels, both for admissions and for retail, café and group/schools use.

Conventionally in the children's attraction market one charges for the admission of the child and not for the adult. We will return to the issue of price shortly.

In this financial analysis we have worked from the market appraisal above to identify the potential for the following paid visit numbers annually:

Term time weekday visits (usually under 5s)	14,000 visits per annum
School holiday visits (all ages)	11,250 visits per annum
Saturdays (all ages)	7,500 visits per annum

This totals 32,750 visits per annum. Setting a price involves a judgement about the market and how one would position the attraction in it. The other two children's play centres in Worcester charge £5.00 per child - a fairly standard admission price in the industry. One view suggests that in order to be sure to secure the admissions targeted

for the Museum attraction (and to a degree to offset the fact that most users who travel by car or bus will face an additional parking/fare cost), the price might be set as low as £4.00 per child.

This is the basis on which we have built the figures in the above analysis, and which, after other admissions from schools, party hire charges, retail and catering income are taken into account, lead to a potential net reduction in current net cost of the overall building of £67,000 per annum.

On the other hand, we feel that if the offer is sufficiently strong, the decision might be taken to price admission at or approaching the £5 per child that the market obviously bears elsewhere. On this basis, the net reduction in current cost of the overall building over the current level would be almost £100,000.

5.5 The Museum and Art Gallery's retail offer

As a specific element in our work, we agreed to look in some detail at the retail offer in the Museum and Art Gallery both as it is now and in terms of its contribution to the above options in the event of remodelling of the provision.

The MAG's retail net sales (including VAT) and gross profit have declined over the last ten years, from approximately £86,000 (£35,000 gross profit) in 2006/7 to £54,000 (£22,000 gross profit) in 2012/13; it is unclear the extent to which this is a result of the library having moved out, but it seems likely that this factor would at least in part account for the decline. In recent months, however, visitor numbers have increased and retail sales were up 50% in July compared to July 2012.

Spend per visitor at MAG for 2012-13 was recorded as 83 pence, which is on a par with other regional and city centre museums and art galleries. The following two factors have a bearing on this figure which, if factored into spend per visitor, may provide a more typical figure, closer to 50 pence:

- greeting card sales represent a disproportionately high percentage of total sales (accounting for 60% of total sales, which increases to almost 80% if the one off sales of the Laura Knight catalogues are excluded); and
- turnover for 2012-13 included a one-off sale of exhibition catalogues for the Laura Knight exhibition.

Typically card sales represent 20 - 30% of total sales in a museum gift shop, which indicates that the MAG is either receiving a high proportion of non-museum (local shoppers) or there is a very poor take up of the remainder of the merchandise on offer; the net result is that currently the MAG gift shop is in effect a card shop. It is likely that local shoppers are purchasing cards, but not being accounted for in visitor numbers.

We have identified the following considerations for the MAG's retail offer:

- The location of the shop should be in, or adjacent to, the main entrance allowing it to benefit from external access so that non-visitors and locals can continue to use the shop, building on its reputation as an outstanding card shop;

- Ideally it would be located next to the café and public toilets, there is mutual benefit to these visitor services being situated together as they increase footfall, dwell time and usage by non visitors;
- An integrated café and retail space, which will enable locals and visitors to shop, relax, meet friends, work (wifi and power sockets are important considerations) and children can play;
- The welcome desk and pay point can be incorporated, provided that there is sufficient room and resources to operate both with integrity;
- There is opportunity to maximise revenue by displaying merchandise in a neutral unfussy environment (e.g. cards should be displayed on wall footage, face on, in clear acrylic risers for maximum impact) and merchandise should have clearly defined themes that connect with the collections in the Museum, for example on the theme of natural history children's toys, novelties and books, could be sold.
- A shared EPOS system between the three sites would be beneficial, allowing for sharing of sales and stock data and efficiencies in buying and stock management.

5.6 Capital costs

Although the Council will be primarily motivated by the annual revenue costs of continuing to operate, or of mothballing, MAG, there is of course a capital finance aspect to these options.

In the case of closure and mothballing, we have estimated the potential one off cost to the Council as £210,000 as set out in section 3.4.3.

It is unlikely that the Council could secure any external funding toward to this cost, though if it were preparatory to a major investment in another site and could be portrayed as a step forward in provision rather than a step backward, then some of these costs might conceivably be included in that larger positive project.

The one-off costs of telling the Worcester story in the ground floor, or of extending the display of collections to that area, will depend a good deal on the commissioning budget which was made available for the Worcester story semi-permanent exhibition on the one hand, or the improvement of the space for collection display and security on the other.

From experience of other projects, we would expect both to cost a minimum of some hundreds of thousands of pounds - perhaps £400,000 in the case of the Worcester story and £200,000 in the case of the works to enable better display of the extended collection in the ground floor. These costs rest upon there being no architectural improvement, structural or services engineering costs or provision of additional facilities other than some reordering of the retail offer.

It is possible that both of these options might command some small support from HLF, ACE or from charitable sources.

The Children's Museum involves a greater degree of capital cost and this is currently being developed by the quantity surveyor on the basis of the drawings in section 4.

Overall, the cost will be more significant than for the alternative options, but a great deal of the work is still fit out and non-structural. The exhibition development will be more expensive than the alternatives but there is generally a move away in the sector from extremely expensive electronic interactives toward simpler technologies for play and engagement.

We would expect a budget of £750,000 to be more than adequate to provide an intense and highly attractive environment and experience with a two hour dwell time for visitors.

The overall cost of the scheme would also depend on the extent to which the brief was extended to rework the first floor, as shown as options on the drawing prepared by Purcell, and of course on any proposal to build a viewing platform at or above roof level.

Overall, we would expect that the project would command a very significant regional committee commitment from HLF, in line with their commitment to new ways of engaging new audiences, and especially young people, with the heritage. It is possible that ACE might also be a contributor, though future capital project funds are not yet clear. There would also be excellent potential to approach Trusts and Foundations. As an example, the Clore Duffield Foundation has taken a particular interest in children's museums, funding Eureka in Halifax following the founder's observation of the potential of such places to engage young people in the United States.

Subject to the quantity surveyors costings of the construction works, we might expect a total project budget, including five years commitment to activity and initial staffing for launch, to be something approaching £1.75m, and including funds to renew the first floor as well as the ground.

Were HLF (and possibly ACE) to contribute something in the order of £1.2m with a further £200,000 coming from Trusts, Foundations and fundraising, the Council might need to identify ways in which it could commit, raise or generate borrowing in respect of, say, £350,000.

Museums Worcestershire

Options Appraisal and Feasibility Study for the future of the Museum and Art Gallery

PART 2: Assessing the feasibility of charged Children's Gallery

1 Introduction

Having established with the Foregate Street Group, the joint Authority steering group for the project, that the preferred option for the future of the ground floor of the MAG is a Children's Gallery, we involved a visitor attractions specialist with whom we regularly work.

This specialist visited the Museum with ourselves, interviewed Museum staff and drew upon the market information available from MAG and the secondary data we had already sourced when working on the options appraisal. Section 2 summarises our specialist's views and conclusions.

In section 3 we recap on the size of the local and regional market for a child focused attraction and look at the experience of various existing child focused museum offers, enabling us to make some visitor projections for an offer in Worcester.

In section 4 we go on to discuss pricing, including schools and approaches to making the offer attractive to the local market, thereby encouraging regular repeat visits from Worcester residents.

Since concluding the options appraisal, we have also instructed a quantity surveyor to cost the architects design proposals for the ground floor, essential to realising the Children's Gallery, and the revisions to the first floor to extend and improve the gallery space upstairs. We summarise the quantity surveyor's findings in section 5.

In section 6 we make a preliminary assessment of the project's funding prospects with particular focus on the Heritage Lottery Fund.

In section 7 we draw conclusions from our work to date and set out suggested next steps.

PART 2: Assessing the feasibility of charged Children's Gallery

2 Observations on the viability of a charged Children's Gallery

2.1 MAG as a venue for the proposed experience

- **Location**
 - It is well understood that the location of MAG is not ideal, being some 100m north of the railway station and main visitor/retail hub.
 - MAG's street presence is also weak with the building set back from the road and at a point where the road bends slightly to the right.
 - Given the challenges of augmenting street presence on a listed building we would suggest getting the ball rolling immediately on enhanced cross street/banner presence.
- **Pattern of opening**
 - At the moment the Museum is closed on a Sunday. This is not appropriate for a visitor attraction. The majority of visits by members of the general public are at weekends, ie when children are off school and the majority of parents are off work. Sunday is generally the second busiest day of the week after Saturday.
 - The table below shows the proportion of visits that benchmarks achieve on Sundays:

Benchmark	% of visitors that come on a Sunday
Major regional art gallery	16%
Major regional museum	15%
Major Outdoor Adult Attraction	21%
Major London attraction	19%
Regional hands on science centre	15% (but can go as high as 27% some months)

- Opening Sundays should bring an immediate uplift in visitors for even the current visitor proposition. With the right visitor experience it could be as high as a 15% increase, but even conservatively a 10% uplift should be achievable.

2.2 Key considerations

- **Target Audience**
 - The core audience for this type of visitor attraction is families with children under 10.

- Specific activities can be delivered to older siblings, e.g. art/craft activities and exhibitions, but these will be on top of the core proposition
- **Balanced experience**
 - In order to deliver repeatable visitor numbers, the children's play/activity aspect of the experience will need to be strong and substantial.
 - In order to appeal to potential funders, the educational/informal learning and broader engagement aspects will need to be equally important.
 - The generous space available means that both should easily be deliverable within the footprint allowed.
- **Delivering income**
 - Paid entry is the primary source of income for this type of experience and, with the right visitor proposition, family passes and season tickets will help to maximise income streams - repeat visitors in this sector are expected to visit between 14-17 times a year. See further section 5 on pricing.
 - A key part of the mix will be to offer birthday party experiences. Planning facilities to allow at least 1-2 parties to take place simultaneously enhances the opportunity to predict and deliver a strong income stream. Party income in the order of £12-15 per head should be achievable.
 - Café facilities are an essential part of the mix - both to anchor the visit for the associated adults and to extend the dwell time of the visit. Secondary spend per head in the order of £1.50 - £2.00 should be achievable.
- **Space is not a problem**
 - The building is a large and substantial building which has an excellent space on the ground floor in terms of footprint and, importantly, headroom, easily large enough to host a strong Children's Gallery proposition with associated supporting facilities.
 - This is a rare opportunity to blend the commercial needs of a viable visitor attraction with the requirements essential to engage funders, the Council, and other partners, e.g. the College, in order to deliver the goodwill and capital investment required to succeed.
- **Car parking**
 - Car parking in Worcester is challenging at present; if a gallery aimed at children were to be introduced then at minimum some kind of relationship should be built with local car park owners for weekend usage.
- **Essentials**
 - WCs and baby changing will be needed in immediate proximity to the facility, preferably with no outside access for security reasons.

PART 2: Assessing the feasibility of charged Children's Gallery

3 The size of the market

As described in the options appraisal, the 'local' catchments are modest in size but the 'regional' catchment is large. Worcester's population is around 98,800 and 12,000 (12%) of these are children under 10 (2011 census data). Looking at drivetime data based on the 2001 census (see section 2), there were 121,000 in the 15 minute catchment, 14,500 under tens, and 408,000 in the 30 minute drivetime, 49,000 under tens. This expands almost tenfold in the 60 minute drivetime to over four million, around 500,000 of whom are under 10.

The preliminary financial analysis carried out for the options appraisal was based on projected charged admissions of 32,750 a year and a ticket price of £4 (children only being charged). Projected school visits are additional and estimated at between 2,500 to 4,000. For the purposes of the feasibility study we have undertaken some further comparator work to test these visitor projections.

3.1 Comparators

As described in the options appraisal, comparators in this country are few and far between. For the purposes of this feasibility study we have focused on attractions which have some degree of comparability with the proposals, in that they are focused on children and are charged, but their scale, content and location are all different from each other and from the proposed attraction in Worcester.

Buckinghamshire County Museum - Aylesbury

Buckinghamshire County Museum is a local Museum with a regional role and a collection of national significance. It is at heart a traditional county museum, displaying and celebrating the history and heritage of Buckinghamshire, and providing a valuable amenity to the local population and visitors alike.

The Roald Dahl Children's Gallery provides "hands-on fun and Roald Dahl magic" where children can "imagine, discover, explore and dream". The Gallery is a much loved and visited activity centre for both schools in term time and families in the school holidays. The gallery, in its own stand alone building, is a hands on interactive experience, with discovery and imagination galleries designed to engage and educate children as well as to entertain them. Staff provide activities and self-guided activity materials to support visits by both school children and members of the public.

The Museum operates across two sites. The County Museum and Art Gallery and the Roald Dahl Children's Gallery in Aylesbury provide a range of public services including showcasing the County's heritage, changing exhibitions, learning events and schools' workshops, a shop and cafe. The Museum Resource Centre in Halton provides public access to the collections.

Entrance to the Museum and Art Gallery is free, entrance to the Roald Dahl Children's Gallery is charged.

Visitor data for 2012-13 totalled just under 92,000 visits and participations, of these:

- 12,816 were paying visits to the Roald Dahl Children's Gallery of which 6,874 were children;
- 6,846 were school visits to the Roald Dahl Children's Gallery;
- 63,964 were public visits to the Museum/participants in Museum activities;
- 7,442 were school visits to the Museum;
- Under 1,000 were visits to the Collection Centre at Halton.

So, visits to the Roald Dahl Children's Gallery were 19,662 in total of which 13,720 were children.

Potential audiences for the Aylesbury Museum are smaller than those for Worcester. Population data from two Arts Council Area Reports (again based on the 2001 census), covering the 30 and 60 minute drivetimes from Buckinghamshire County Museum, provide the following figures:

- 30 minutes 315,200, as compared to 408,000 for Worcester.
- 60 minutes 2,791,000, as compared to 4,037,000 for Worcester.

Thinktank - Birmingham

This is how Thinktank describes itself:

Thinktank is....

Everything you thought you knew about the world - but didn't! Find out about your world and yourself in our ten themed, hands-on galleries. Surprising! Hard to believe! And sometimes downright disgusting!! The perfect family day out.

Though part of Birmingham Museums Trust, Thinktank is a stand alone charged attraction and it is big scale, offering ten galleries across four floors. It attracts around 250,000 visitors annually of whom over 70% are children (around 25% of these children visit in school groups).

Thinktank clearly has the advantage of being in the middle of a large urban conurbation and around 40% of Thinktank visitors come from Birmingham, suggesting a 'local' penetration level of around 10% (adults and children combined). This leaves 60% of visitors coming from further afield of whom around 20% come from other parts of the West Midlands, the remaining 40% are national and international visitors.

This places around 60%, 150,000, visitors in the 45 minute drivetime catchment of Thinktank. Of these around 70% are children, 105,000. While the Worcester attraction would be considerably smaller and less well positioned within the West Midlands region in terms of local catchment and transport networks, these findings are encouraging.

London - Kids' Zone at the National Army Museum

We have identified two attractions in London with some comparability to that proposed here - the Kids' Zone at the National Army Museum and Mudlarks Children's Gallery at the Museum of London Docklands. The Kids' Zone is charged even though it's only a small area, in part to limit demand, whereas Mudlarks is free. As we are looking at charging in Worcester, NAM is the better comparator here.

Charged child visitors to the Kids' Zone at NAM are in the region of 65,000 a year. Given its London location, populations in the various catchments are much higher: 663,000 in the 15 minute drivetime (5.5 times higher than Worcester) and 2.8 million in the 30 minute drivetime (nearly seven times higher than Worcester).

Simple comparability might suggest that Worcester could achieve in the order of 9,000 to 12,000 visits per year. However, there are important distinctions to be made:

- Competition in London is fierce whereas comparable experiences in Worcester and the surrounding area are few and far between.
- The proposal for MAG is of a significant scale as well as being highly distinctive and, we consider, would have regional significance and reach an audience beyond the 30 minute drivetime.
- Outside London, and possibly other major urban areas, there is a lower expectation of finding exciting things to do on the doorstep and therefore a greater willingness to travel to find things to do.

Were one instead to compare the 15 minute London drivetime with the 30 minute Worcester drivetime and the 30 minute London drivetime with the 60 minute Worcester drivetime one might anticipate matching the National Army Museum figures. However, this would, we think, be to overstate the potential and realistic projections should be significantly below this figure.

3.2 Conclusions on visitor projections to be drawn from the comparator data

Taken together, we consider that the comparator evidence would suggest that the right offer in Worcester at the right price could attract child visits in a range of 25,000 to 40,000 (see further section 5 on pricing). A further 2,500 to 4,000 visits can be expected from schools each year. We suggest that the MAG is marketed to schools as a whole day attraction, offering a morning's activity with the MAG's learning team along the lines of the current provision, followed by lunch and a session (of between 60 and 90 minutes) in the Children's Museum.

PART 2: Assessing the feasibility of charged Children's Gallery

4 Pricing

There is, of course, a trade off between price and levels of demand and there is the added complexity of designing the most appropriate charging system for Worcester residents who are likely to be the most frequent visitors if the price is right and the most reliable source of children's party bookings.

First, the comparators charging regimes:

- Charges for the Roald Dahl Children's Gallery are £6.60 for adults, £4.40 for children, 5-17, £21 for families (2 adults and up to 3 children).
- Charges at Thinktank are £12.25 for adults, £8.40 for children (3-15) and £35 for a family of four.
- Charges for the Kids' Zone at the National Army Museum are £2.50 for children (over six months) for an hour.

Of these we consider that the charges at the Roald Dahl Children's Gallery are the most relevant comparison; the scale, location and offer have more comparability than the others.

The other relevant data here is the sums charged by Little Acorns and Cheeky Monkeys, which is £5 for children, adults are free of charge.

The financial modelling we did at options appraisal stage was based on charging for children only, ie more comparable with the Kids' Zone and regular softplay offers than the stand alone museum offers like Thinktank and Roald Dahl (where part of the County Museum site is in a separate building). The proposed Worcester offer is rather different from any of the comparators in this respect in that, while not in a separate building, it is proposed that it should occupy a very substantial part of MAG, which makes it quite different from the Kids' Zone at NAM, which occupies only a small area. The proposed Worcester model is effectively a hybrid of the various others we have looked at here.

Ideally we suggest that charging at Worcester should be confined to children, but this policy might be moderated in one of a number of ways. For example, there could be a nominal charge for adults or the 'concession' for Worcester residents might be that adults were FOC, whereas adult visitors from further afield paid an entrance charge.

Here we discuss a number of options, which demonstrate how we anticipate different charging policies would impact on visitor numbers and income streams.

Given the history of free access to the Museum and Art Gallery, we can see that there might be a desire on the part of the City Council to offer free admission to local residents. In the models discussed here admission to the Museum and exhibitions

upstairs would in any case remain free. It is theoretically possible to offer free admission for local residents to otherwise charged attractions. There is dispute about this, with some arguing that the practice is in contravention of European regulations. However, there is precedent in the way in which Bath & North East Somerset Council admits local residents in possession of a residents' card free of charge to its charged attractions (principally the Roman Baths).

However, the Roman Baths is primarily attracting visitors from beyond Bath, and the cost of the free admission is therefore a small amount and sustainable given the flow of income from 1m paid admissions annually. In the case of the Childrens' Gallery, the predominant number of visitors will be relatively local as discussed in sections 3 and 4 above.

Not charging local residents would therefore be to effectively decide to support most of the costs of operation from subsidy.

The second area we have discussed is the possibility of free admission for schools in the City boundary. Practice varies from place to place as to whether museums charge for schools activities, but by and large most now do charge. Generally, we find that schools are willing and able to pay modest charges for good quality and well-supported activity, as indeed they do with Museums Worcestershire's offer now. We do think that the current rate of £1 per child is below the market rate, which we generally observe being between £2 and £4, but occasionally higher, and for the new attraction, we suggest that this should be the basis of the schools charge.

We have observed recently a move to a selective approach to school admission, at the Holburne Gallery in Bath, and prospectively at Compton Verney, in which school visits are charged, but the Museum agrees a set of target schools facing more severe deprivation with the Council and admits them free and supports them with additional learning project design and support.

This would be an option for the Children's Gallery, and for the Museum generally and would be controllable in cost of lost admissions - especially as these may be the schools least likely otherwise to attend.

And as we said in section 2 above, charges for children's parties should be in the range of £12 to £15 a head.

So, in summary, we recommend a pricing and income structure as set out in the options appraisal based on charging for children and not adults, but for all children, at a price of between £4 and £5 per head, depending on the precise state of the market when the attraction is nearing launch with charges for learning visits and for the party market.

This generates the overall financial profile in appendix 4, based on the following assumptions:

Staffing costs increase as a result of both increased operational/invigilation staff provided by additional hours for current ground floor retail roles and new staff, though we also believe that it should be possible to secure volunteer commitment

to the operation, additional cleaning and part time technical support, additional learning staff and allowances for additional marketing and finance staffing.

Other costs also rise higher than in other alternate use options as a result of the need to refresh and maintain the attraction and publicise it.

Against this, income rises potentially very significantly from current levels, both for admissions and for retail, café and group/schools use.

On the basis of the visit numbers and price assumptions discussed above, and after other admissions from schools, party hire charges, retail and catering income are taken into account, we suggest that the new attraction would lead to a potential net reduction in current net cost of the overall building of £67,000 per annum.

On the other hand, we feel that if the offer is sufficiently strong, the decision might be taken to price admission at, or approaching, the £5 per child discussed above. On this basis, the net reduction in current cost of the overall building over the current level would be almost £100,000.

PART 2: Assessing the feasibility of charged Children's Gallery

5 Architecture and associated costs

5.1 Architecture

In section 4 of the options appraisal we present the design work undertaken by Purcell, the architects who we included at tender stage, during the options appraisal stage. These plans show the overall approach to a reanimated ground floor, marked up to show operation as a children's museum/centre. As we say there, the combination space of a large open area which can readily be zoned with minimal structural intervention, means that the space is well suited to this use.

Further, the main Library's doors off the foyer present a logical 'pay perimeter' and a new circular and substantial welcome desk in the left hand rear corner of the foyer, running through the attraction areas as well, offers an opportunity for one staff/volunteer team to supervise in both directions i.e. the main entrance, the shop in the foyer, the sale of tickets to the children's centre, access through the pay perimeter doors, operations within the attraction and to sell tea/coffee, cakes and sandwiches in the attraction for families, including to a café style seating area down the left hand side of the attraction area. This also presents a natural opportunity to lay up tables for children's party hires.

The zone around the current side entrance can be extended and improved to provide better access for those with additional mobility needs, pushchairs, etc and ground floor toilets accessible from within the pay perimeter.

The architects also produced drawings presenting options for improvements to the first floor, including some adjustment of the space occupied by the Regimental Museum, releasing more space for arts and heritage programming, extending the cafe and reinstating the central area currently occupied by an under-used staff room, so that it again becomes part of the Museum. The drawings are included in section 4.

We now have costings for these improvements and alterations. All works together are costed at just under £1m, option A for the first floor being slightly cheaper than option B. All costs are net of VAT and fees. In more detail:

- Costs for the ground floor are estimated at £325,810. Largely consequential works to the basement are costed at £43,100.
- Option A for the first floor is £148,875 and option B is £157,675.
- A new lift from ground to first floor has also been costed at £160,000.
- Additional sums for preliminaries, builder's costs for specialist installations, contingency and escalation (18 months) are a further £292,215.

The Quantity Surveyor's costings are included in appendix 5.

Towards the end of the options appraisal work an additional option emerged - the potential addition of a viewing point across the city. Purcell returned to site to assess the feasibility of such an installation. Their view is that it could be achieved by putting a lift through the rear atrium (currently infilled at first floor).

Their sketches are on the following pages and show a new passenger/goods lift which serves the Museum stores and ground and first floor, but also has the potential to extend to serve the proposed roof viewing deck. The additional costs of the viewing deck option and extension of the lift and other access have not at this stage been costed by the QS.

5.2 Other costs

To these construction costs, at just under £1m, need to be added the following costs to understand the potential gross scheme cost of the project:

Construction costs	980,500
Fees	137,270
Costs of fit out/interpretation	650,000
Costs of decant/reinstallation	75,000
Total	1,842,770

This includes slightly higher construction costs than at the options appraisal stage but this has resulted from inclusion in that scheme of items we had previously included in fit out and that heading has been slightly reduced.

As at options appraisal stage, we have included a significant sum for interpretation and the fit out of the children's gallery to enable the making of a very special experience.

Museums Worcestershire

Options Appraisal and Feasibility Study for the future of the Museum and Art Gallery

PART 2: Assessing the feasibility of charged Children's Gallery

6 Funding

Overall, we would expect that the project would command a very significant regional committee commitment from HLF, in line with their commitment to new ways of engaging new audiences, and especially young people, with the heritage. It is possible that ACE might also be a contributor, though future capital project funds are not yet clear. There would also be excellent potential to approach Trusts and Foundations. As an example, the Clore Duffield Foundation has taken a particular interest in children's museums, funding Eureka in Halifax following the founder's observation of the potential of such places to engage young people in the United States.

The maximum that can be approved by HLF at regional level is £2 million and, generally, it is advisable to keep applications well below that maximum, otherwise the one application may absorb the majority of the funds available in the round making it difficult for committee to approve others in the same round.

Based on the costs detailed above (combined architecture and fit out), an approach to HLF for no more than £1.3m would keep the project at around the level we consider regional committee would be minded to approve, subject as always to the competitive nature of HLF funds at present.

This would leave a funding gap of £550,000 to be found through Local Authority and other funding support. We consider that a figure in the region of £200,000 might be secured from trusts and foundations as discussed above, leaving the Council to provide a balance of £350,000.

The timetable for fundraising the capital costs would, in our view, be a minimum of eighteen months, with a further nine months required to tender and realise the work. On this analysis the new attraction could be open by the summer of 2016.

Museums Worcestershire

Options Appraisal and Feasibility Study for the future of the Museum and Art Gallery

PART 2: Assessing the feasibility of charged Children's Gallery

7 Conclusions

As discussed at options appraisal stage, we believe that there is a highly attractive, viable and noteworthy scheme in the development of a children's gallery in the ground floor of the Museum and Art Gallery, coupled with a refurbishment and refresh of the Museum and Art Gallery upstairs.

For the Council and the service, this would place Worcester at the forefront of a movement in this country to make special provision for children and families and to engage schools in heritage through creativity.

With capital investment in the main part provided by others, the Council would secure a viable and positive use for the currently underused building, generating economic and social benefits for the City and at the same time reduce the net cost of the current building by between £67,000 and £97,000 per annum.

The next steps, if the Council chose to pursue the scheme, would be to report to and secure the support of Arts Council England who have part funded the work in options appraisal and feasibility study, and to approach Heritage Lottery Fund for first discussion of the project with the West Midlands regional office.



Museums Worcestershire

Options Appraisal and Feasibility Study
for the future of the Museum and Art Gallery

APPENDICES

ACORN CATEGORIES AND GROUPS

ACORN Categories 1 - 5

Category 1 - Wealthy Achievers

These are some of the most successful and affluent people in the UK. They live in wealthy, high status rural, semi-rural and suburban areas of the country. Middle aged or older people predominate, with many empty nesters and wealthy retired. Some neighbourhoods contain large numbers of well off families with school age children, particularly in the more suburban locations.

These people live in large houses, which are usually detached with four or more bedrooms. Almost 90% are owner occupiers, with half of those owning their home outright. They are very well educated and most are employed in managerial and professional occupations. Many own their own business.

Car ownership is high, with many households running 2 or more cars. Incomes are high, as are levels of savings and investments.

These people are well established at the top of the social ladder. They enjoy all the advantages of being healthy, wealthy and confident consumers.

Category 2 - Urban Prosperity

These are well educated and mostly prosperous people living in our major towns and cities. They include both older wealthy people living in the most exclusive parts of London and other cities, and highly educated younger professionals moving up the corporate ladder. This category also includes some well educated but less affluent individuals, such as students and graduates in their first jobs.

The wealthier people tend to be in senior managerial or professional careers, and often live in large terraced or detached houses with four or more bedrooms. Some of the younger professionals may be buying or renting flats. The less affluent will be privately renting.

These people have a cosmopolitan outlook and enjoy their urban lifestyle. They like to eat out in restaurants, go to the theatre and cinema and make the most of the culture and nightlife of the big city.

Category 3 - Comfortably Off

This category contains much of 'middle-of-the-road' Britain. Most people are comfortably off. They may not be wealthy, but they have few major financial worries.

All lifestages are represented in this category. Younger singles and couples, just starting out on their careers, are the dominant group in some areas. Other areas have mostly stable families and empty nesters, especially in suburban or semi-rural

locations. Comfortably off pensioners, living in retirement areas around the coast or in the countryside, form the other main group in this category.

Most people own their own home, with owner occupation exceeding 80%. Most houses are semi-detached or detached. Employment is in a mix of professional and managerial, clerical and skilled occupations. Educational qualifications tend to be in line with the national average.

This category incorporates the home-owning, stable and fairly comfortable backbone of modern Britain.

Category 4 - Moderate Means

This category contains much of what used to be the country's industrial heartlands. Many people are still employed in traditional, blue collar occupations. Others have become employed in service and retail jobs as the employment landscape has changed.

In the better off areas, incomes are in line with the national average and people have reasonable standards of living. However, in other areas, where levels of qualifications are low, incomes can fall below the national average. There are also some isolated pockets of unemployment and long term illness.

This category also includes some neighbourhoods with very high concentrations of Asian families on low incomes.

Most housing is terraced, with two or three bedrooms, and largely owner occupied. It includes many former council houses, bought by their tenants in the 1980s.

Overall, the people in this category have modest lifestyles, but are able to get by.

Category 5 - Hard Pressed

This category contains the poorest areas of the UK. Unemployment is well above the national average. Levels of qualifications are low and those in work are likely to be employed in unskilled occupations. Household incomes are low and there are high levels of long term illness in some areas.

Housing is a mix of low rise estates, with terraced or semi detached houses, and purpose built flats, including high rise blocks. Properties tend to be small and there is much overcrowding. Over 50% of the housing is rented from the local council or a housing association.

There are a large number of single adult households, including many single pensioners and lone parents. In some neighbourhoods, there are high numbers of black and Asian residents.

These people are experiencing the most difficult social and economic conditions in the whole country, and there appears to be little chance of any improvement at all.

ACORN Groups A - Q

Group A - Wealthy Achievers

These are some of the most affluent people in the UK. They live in wealthy high status suburban, rural and semi-rural areas of the country. Houses tend to be large and detached with four or more bedrooms. Many are owned outright.

Households are a mix of middle-aged families, empty nesters and wealthy retired. They are very well-educated individuals with high levels of academic qualifications. Most are employed in senior managerial and professional occupations or are running their own businesses.

Car ownership is very high with most households having two or more cars, one of which is likely to be a high value company car.

Unsurprisingly given their education and occupations, incomes are high as are levels of savings and investments. These consumers are financially sophisticated and purchase a wide range of financial products. They read the quality broadsheets and are likely to take two or more holidays a year.

In short, these are consumers with the money and the space to enjoy very comfortable lifestyles.

Group B - Affluent Greys

These people tend to be older empty nesters and retired couples. Many live in rural towns and villages, often in areas where tourism is important. Others live in the countryside where the economy is underpinned by agriculture.

The Affluent Greys are prosperous, live in detached homes and many have two cars. Employment is typically in managerial and professional roles. Given the rural locations, there are also a significant number of farmers.

These are high income households and even those that have retired have good incomes. The majority own their homes outright, and with no mortgage to pay are able to invest their money in a wide range of financial products.

In their leisure time they enjoy gardening and golf. They appreciate good food and wine, and will go on regular holidays.

These older, affluent people have the money and the time to enjoy life.

Group C - Flourishing Families

These are wealthy families with mortgages. They live in established suburbs, new housing developments around commuter towns, and villages and rural areas. Houses tend to be detached or larger semi-detached properties often with four bedrooms. While these are generally family areas, there are also some empty nesters and better-off retired couples.

Flourishing Families are younger than other affluent groups, so most households are still likely to be making mortgage repayments. Incomes are good since many have managerial and professional occupations. Many will have cars, pensions and health cover provided by their employer. Car ownership is high and many of these families will have two or more cars. These families are usually financially secure with a variety of savings and investments.

They take regular holidays, including long haul, skiing and summer sun. Some people are quite active, enjoying sports, playing golf or going to the gym. A number enjoy the countryside through activities such as walking or birdwatching. Taking the family to the cinema is also a favourite pastime. PC ownership is common and they are comfortable with new technology.

These are high income achievers, successfully juggling both jobs and families.

Group D - Prosperous Professionals

These are the most prosperous people living in our main cities. They are very well educated and tend to be employed in senior managerial and professional occupations. Households are a mix of families, couples, singles and some retired. Given the urban nature of these areas, property is a mix of terraced and detached houses, and converted and purpose built flats. The houses tend to be large, with four or more bedrooms. Some of the flats are occupied by young professionals sharing. Over 80% of the housing is owner occupied.

These are affluent neighbourhoods so car ownership is high, even if travel to work is often by public transport. Incomes are high and these individuals have high levels of savings and investments. Technologically sophisticated, they regularly use the Internet for financial services, as well as buying other products and services.

They read the major broadsheets and have a cosmopolitan outlook, being interested in theatre, the arts, classical music and eating out in good restaurants.

Having chosen an urban lifestyle, these consumers have the money and education to make the most of what our big cities have to offer.

Group E - Educated Urbanites

These young people are highly qualified. The majority live in flats in our major cities. Most are in professional and managerial roles and many are working hard to further their careers. They have high incomes, and those that have been working for some time will be buying their flats and making other financial investments. The others are renting and have high disposable incomes.

The one significant purchase they may make is an expensive car. However, many prefer to use public transport, particularly for travelling to work.

Educated Urbanites take full advantage of living in the city and go out regularly. They enjoy restaurants and bars and are interested in the theatre and the arts. They

are well informed about current affairs and are keen readers of the Guardian, Financial Times and Independent.

This Group will spend significant amounts on travel and take frequent holidays. They are very likely to go on long haul trips and will either ski or seek the sun in the winter.

These young people have the world at their feet and plenty of money to enjoy it.

Group F - Aspiring Singles

Aspiring Singles are young and live in urban or suburban locations, frequently around London. There are large numbers of both students and well qualified young people who have recently finished their studies and started working.

Many live in rented flats, both purpose built and converted. The flats tend to be small, typically one or two bedrooms, and be located in basements or above shops. While many single people live alone, there are also people sharing larger properties such as terraced houses. These are quite mobile populations with a high turnover of residents.

People lead urban lifestyles. They are active, participating in sports and going to the gym. Like most young people, they enjoy going out with friends to pubs and clubs in the evenings, or to coffee shops during the day.

Cars are relatively rare so transport is by bus, train, tube, or walking. They are highly confident with new technology, and are likely to be regular users of the Internet for a wide range of purposes.

Readership of liberal broadsheet newspapers such as The Guardian, Independent and Observer is high.

Many of these active young people are likely to develop well-paid careers in the future.

Group G - Starting Out

These are young adults, many just starting out on their careers. They are in their twenties and early thirties. There are a lot of students and young singles in their first jobs, as well as young couples and some young families with children under five. Housing is a mix of smaller terraced houses, with two or three bedrooms, and converted and purpose built flats. Many of the houses are being bought on a first mortgage but renting from private landlords is also common. Many of the students and young single professionals in this group will be house or flat sharers. Most of the individuals are well educated to A-level and degree standard. They will often be employed in lower managerial, professional and clerical occupations, and are on the first rungs of the corporate ladder. Most of the women in this group work full time.

Most households have a car, with some having two. Incomes tend to be good and

levels of savings and investments above the national average.

They enjoy sport and exercise and are likely to visit the gym regularly. Leisure time is also spent watching cable TV, going to pubs and restaurants and listening to music. The Guardian, Independent and Observer are popular newspapers. These young people are just starting out but have the education and ambition to succeed in life.

Group H - Secure Families

This group comprises home-owning families living comfortably in stable areas in suburban and semi-rural locations. They mainly live in three bedroom semi-detached homes. Families might include young children, teenagers or even young adults who have not yet left home. These areas will also include some empty nesters. Within this group, there are also some neighbourhoods with high numbers of comfortably off Asian families.

People are employed in a range of occupations, including middle management and clerical roles. There are also reasonable numbers of shopworkers and skilled manual workers. Incomes are at least of average levels and many earn well above the national average.

Most people in this group have some savings and would consider themselves financially prudent. The more affluent will have good company cars and will have built up somewhat greater levels of savings and investments.

These are the stable suburban families that make up much of middle Britain.

Group I - Settled Suburbia

These established communities are made up of empty nesters and retired older couples. Property tends to be two and three bedroom semi-detached houses and bungalows. Many own their homes outright.

The working population are in a mix of lower management, supervisory, manufacturing and retail jobs. They earn modest salaries and significant numbers of women work part-time to boost the overall household income.

Given that their children tend to have left home and they have very little mortgage to pay, many will have a reasonable disposable income. They may also have some investments for security in their old age.

They like to go on holiday and will typically enjoy UK and European holidays, in both winter and summer. For many gardening is their most important activity. While most people get their news from TV, the Daily Mail is the most popular newspaper.

These people have managed their incomes well, and have adequate financial resources to feel confident and secure about the future.

Group J - Prudent Pensioners

These are comfortably-off retired people found in many seaside towns and elsewhere around the country. There are many over 75s as well as younger retired. A lot of the households are pensioner couples or singles. Retirement homes are also common.

Much of the housing in these areas is flats, either converted or low rise purpose built. Many are owner occupied and often of high value; others are privately rented. Holiday homes are also common.

Residents tend to be well educated, and employment for those who are not retired tends to be in managerial and professional occupations.

Most of the people in this group have a comfortable standard of living having provided for their old age with above average levels of savings and investments. Although predominantly of retirement age, householders are far from inactive. They are prepared to take on charity and voluntary work and show a marked propensity to be members of bodies such as the National Trust. Many have an interest in fine art and antiques.

These sophisticated senior citizens are both financially smart and socially active. They have ensured that they will enjoy a relaxed and refined retirement.

Group K - Asian Communities

These are urban areas where the concentration of Asian families is a key characteristic. These young families live in the terraced streets of many major cities, including Birmingham, Bradford and London.

There are lots of children in these families, which also feature the highest levels of children under the age of five.

Qualification levels tend to be low and unemployment levels are high. People typically work in routine manual roles or in the retail sector. However most women tend to be at home bringing up their young families.

With low incomes and large families to support there is little discretionary spend. They rarely go on holiday and rely on home-based entertainment, perhaps subscribing to cable TV to extend their viewing choice. For many, religion is very important and plays a major role in their social and family lives.

Like all young families, these Asian Communities are striving to create a bright future for their children.

Group L - Post-Industrial Families

Twenty years ago, these would have been traditional blue-collar areas. Now, with the decline of heavy industry, people are quite likely to work in office or clerical jobs and in shops.

Most households are traditional families with school age children. They generally live in three bedroom terraced houses, which tend to be at the cheaper end of the housing market. Most families are owner occupiers, but a number rent their houses from the local council.

Incomes are more likely to be around the national average. Spending on credit cards is low and people are careful with their money. Mortgages are often covered by a mortgage protection policy and levels of remortgaging are high. Many will also switching utility provider in order to get the best deal.

Most families can afford to run a car and to take a holiday every year, often a package holiday to the Mediterranean. Cable and satellite TV is popular as are sports like football and rugby.

These are cautious consumers who are successfully adapting to the changing nature of employment in the UK.

Group M - Blue Collar Roots

These are communities where most employment is in traditional blue collar occupations. Families and retired people predominate with some young singles and single parents.

Most property is 2 or 3 bedroomed terraced houses. Many are being bought on a mortgage although renting from private landlords, local authorities and housing associations is common in some areas.

Levels of educational qualifications tend to be low. Most employment is in factory and other manual occupations. There are many shopworkers as well. Incomes range from moderate to low and unemployment is higher than the national average, as is long term illness. There are pockets of deprivation in this group.

Car ownership is below the national average, and cars tend to be lower value and often bought second hand. Some of the better off areas within this group have modest levels of savings and investments but many find it hard to save regularly from modest incomes. There are some households with high levels of debt.

The tabloid press is favoured reading and other interests include camping, angling, bingo and horseracing, as well as watching cable TV and going to the pub.

These people have a modest lifestyle but most are able to get by.

Group N - Struggling Families

These are low income families living on traditional low-rise estates. Some have bought their council houses but most continue to rent.

Estates will be usually be either terraced or semi-detached. Two bedroom properties are more typical but the larger families may be housed in three bedroom properties.

Either way there may be an element of overcrowding. On some estates there are high numbers of single parents while on others there are more elderly people, some with long term illness.

Incomes are low and unemployment relatively high. Jobs reflect the general lack of educational qualifications and are in factories, shops and other manual occupations. There are fewer cars than most other areas. Money is tight and shopping tends to focus on cheaper stores and catalogues.

Visiting the pub, betting, football pools, bingo and the lottery are the principal leisure activities.

These families share the twin disadvantages of educational under achievement and consequent lack of opportunity. They are struggling to get by in an otherwise affluent Britain.

Group 0 - Burdened Singles

This urban group is characterised by high numbers of single adults. These include single pensioners, young singles and lone parents.

They tend to live in a purpose built flats or small terraced houses, the majority of which are rented from the council or a housing association.

The working population is employed in routine, manual and retail occupations. However, with high numbers of pensioners and single parents, many people are not working and the overall level of household incomes is very low. Unemployment levels are above average and long term illness levels are high, which reflects the relatively high numbers of older people.

With such low incomes, these households have little, if any, discretionary spend. They are unlikely to have cars and rely on public transport. Leisure activities are very limited and will include going for the occasional drink, playing bingo and placing a bet at the bookies.

Life for this group is undoubtedly difficult, with restricted finances and employment opportunities. For most, there is little realistic chance of immediate improvement.

Group P - High Rise Hardship

These communities have very high numbers of older residents, especially over 65s. There are very few traditional families and middle aged people. There are also fewer children in this group overall, although some areas contain high numbers of single parents with children under 5. Over 60% of households contain only one adult. These can be single people, single pensioners or lone parents.

Over 75% of households live in purpose built flats, mostly rented from the local authority or housing associations. Flats are small, usually one or two bedrooms, and often in high rise blocks. There are very low levels of owner occupation.

These are relatively deprived neighbourhoods, containing some of the UK's highest levels of unemployment and long term illness. Those in work are likely to be employed in manual and factory jobs or work in shops. Educational qualifications, incomes and car ownership are all low.

Leisure interests include football, horse racing, bingo and going to the pub. The tabloids are favoured reading.

These people are enduring hardship and for them, life is a struggle.

Group Q - Inner City Adversity

These are densely populated urban areas with a young multi-ethnic population, primarily in and around London. 25% of the population is black and 14% is Asian. Households are typically young singles and young families, often single parent. They live in small flats in purpose built blocks, normally rented from the council or housing association.

Unemployment levels are almost double the national average, and the working population is employed in routine, manual occupations. There is also a significant student population. Household incomes are very low with many earning less than £10,000 per annum. There is little money left for discretionary spending, particularly for those with young families. Car ownership is very low and everyone is dependent on public transport.

Like other young people they are interested in music, football and fashion. For many their religion is also very important. They are interested in current affairs, and whilst the Sun and the Mirror are popular, significant numbers read The Guardian and Independent.

These young multi-ethnic communities maintain a sense of vibrancy despite obvious hardship.

Arts Council Segments

The 13 segment profiles are intended to provide a broad indication of some of the likely patterns among different types of arts consumers. The segments are as follows :

Highly engaged

- Urban Arts eclectic
- Traditional culture vultures

Some engagement

- Fun, fashion and friends
- Mature explorers
- Dinner and a show
- Family and community focused
- Bedroom DJs
- Mid-life hobbyists
- Retired arts and crafts

Not currently engaged

- Time-poor dreamers
- A quiet pint with the match
- Older and home-bound
- Limited means, nothing fancy

These can be summarised as follows :

Urban arts eclectic

Highly qualified, affluent, and in the early stages of their career, Urban arts eclectic are dynamic and believe in seizing life's opportunities. They seek new experiences through travel and food and have an interest in other cultures. They describe themselves as optimistic, creative and open-minded.

They are already highly engaged. The main challenges will be competing for their time, given their wide variety of interests, and the chance that they perceive arts attendance as a badge - their desire for novelty may be a greater driver than artistic merit. This could mean that they only try something once, and are not a loyal audience base.

They are highly connected socially and once engaged could be used to engage others. In particular, they could be arts advocates online through reviews and tweets to tell others what is up and coming. The right kind of message is crucial: positioning the arts offer as something cutting edge, as an opportunity for self expression, a way to explore other cultures or to socialise, will attract this group. In-venue marketing and advertising in listings are most effective in reaching them. However, they are also keen internet and mobile phone users so these channels should also be considered to engage with this group.

Traditional culture vultures

At a later stage in life and having attained a high standard of living, Traditional culture vultures have time to devote to their many leisure interests. Art and culture takes up the majority of their time, alongside travelling and spending time with family

Traditional culture vultures are already highly engaged with the arts and have the time and the financial means to attend regularly. They also already see themselves as part of the arts, although they sometimes show a potential for a 'purist' attitude towards artistic content. The challenge is getting them to try out something new. Positioning the opportunity as high-quality, creative and intellectually stimulating may prove most compelling for this group.

Having an activity or event endorsed by those whom they hold in high regard is critical. These could be experts and critics in traditional arts genres or it could be those outside of the arts such as high-profile political or business figures. In-venue marketing will help to create the link to the traditional arts that is needed to satisfy this group that an activity is artistic, and allow them to identify themselves with it.

Fun, fashion and friends

These are developing their careers or just starting families. In their leisure time, they like to indulge in their interests of fashion and food. They are ambitious, optimistic and relish seeking out new experiences with friends and family.

Arts opportunities positioned as 'contemporary', 'trendy', 'fun' and as an opportunity to spend time with friends and family are likely to be attractive to this group. Keen followers of media and celebrity news, they might also respond to endorsements from high-profile media campaigns and celebrities. As this group are online everyday - using the internet as a source of information and keeping in touch with their friends via social networking sites - an online campaign is an effective way to interact with this group. A Facebook page or Twitter feed is a way of keeping this group updated with arts events on an ongoing basis.

In general, this group is already engaged with and has a positive attitude towards the arts - the challenge is not convincing them to engage, but finding appropriate communications channels to encourage them to increase their frequency and creating more arts opportunities that correlate with their interests and fit in with their lifestyle.

Mature explorers

Balanced and practical, Mature explorers keep up to date with current affairs and the news and seek to develop informed opinions, displaying their ethical concerns through their lifestyle choices. Neither faddish nor brand or image conscious, they are more practical in their spending habits and tend to opt for the 'tried and tested' approach. They use art as a way to bring a new perspective to their lives.

They engage mainly through arts exhibitions, and this defines what art is to them.

Strategies to engage them need to be through providing other opportunities in the context of their lives and broadening their thinking. Displaying sculpture outdoors in gardens or heritage sites, holding performances in castles and stately homes and creating promotional tie-ins with other 'big day out' events could all prove fruitful.

Positioning the arts as an opportunity to learn something new or explore different cultures is a good way to appeal to this segment and their interest in current affairs and thirst for knowledge could be catered for by the provision of well prepared, information-rich background and accompanying materials, perhaps drawing on the historical, conceptual or environmental context of the artwork.

Dinner and a show

Dinner and show are a mainstream group consisting of a significant proportion of young and middle-aged people. With two-thirds employed and a third comfortably off, this group has disposable income to spend on leisure activities. Young or young at heart they enjoy life - eating well, socialising and going on outings related to music.

Infrequent attendees at a limited number of arts events, the challenge with this group is to provide opportunities that fit their lifestyle. Overall, they are likely to respond to offers that position the arts as entertaining, relaxing and sociable. Given their high propensity to be online, using this as a tool to engage with them initially or to follow up with them to encourage repeat attendance may be helpful.

Targeted multi-ticket offers might encourage this group to attend more often. Bundle offers (eg '4 for 3') combining mainstream events with more adventurous ones could also reduce the financial risk of trying out something different. Marketing activities at large-scale venues where they are currently attending events is another potential route for reaching this group.

Family and community focused

Typically in their 30s and 40s, Family and community focused have built a comfortable nest with their moderate financial means and their priorities lie with their children, connecting with the local community and holding on to their cultural roots. Their interests lie squarely with their immediate surroundings and understanding people like themselves.

Their attendance is currently infrequent - this may be due to a lack of opportunity (eg carnivals only being held once a year) or as a result of their busy lives. Strategies for engaging with this segment need to tackle both issues. They could tap into their key drivers of family and community or their curiosity about other people's lives - particularly those in their locality or from similar backgrounds. More frequent staging of festivals and carnivals may also draw in this group.

Positioning arts opportunities as fun for all, an educational opportunity for children or a chance to socialise with others in their local area may be the most successful strategy.

Participatory arts for the family might also appeal. Keeping activities free of charge or low cost would help to reduce the perceived financial risk of getting involved, and incorporating games or competitions into the marketing of events and activities could stimulate interest from this group.

Communicating about opportunities through local networks, for example by distributing information through community associations and displaying materials in community venues, could be effective. The language used to describe the opportunities should be approachable, with the tone of communications inclusive - for all ages and all walks of life.

Bedroom DJs

In their late teens or 20s, still living with their parents or having just flown the nest, Bedroom DJs are starting out in life. They are motivated and aspire to do well in their careers. With few commitments, they tend to live for the moment and spend impulsively even though they are financially constrained. Appearance conscious and sociable, they spend much of their time and money on shopping, socialising and entertainment.

The concept of 'the arts' does not resonate well with this group. Arts opportunities positioned as entertainment or as an opportunity for self-expression are more likely to be successful. They might also be more likely to pay attention to opportunities related to furthering their career or to their existing areas of interest - for example cinema, fashion, contemporary popular music and the latest technology.

Opportunities to actively participate or interact might appeal to them, as could including an element that gives them something to talk about afterwards - either in person or online. Using locations they frequent already - for example shopping malls, cinemas, bars and clubs - could be effective.

Communications should be informal in tone and use language that this group are more likely to respond to (eg 'creative', 'entertainment', 'social'). Key media to consider include cinema, mobile and online channels.

Mid-life hobbyists

In their 30s, 40s and 50s, Mid-life hobbyists are family-focused and spend most of their leisure time at home. They do not currently attend any arts events, mostly citing cost and lack of time as the main reasons.

While people in this group clearly have a creative streak, the challenge is to entice them out of the home and encourage them to explore their creative side through attendance as well as participation. With pressure on their time, and a focus on home and family, this group are most likely to respond to events and activities that are family-friendly and informal and don't require too much planning or advanced booking.

Affordability is also very important, and events and activities targeted at this group should be low-cost and good value for money. Family group deals may appeal to this group. There are also opportunities to build on this group's current participatory activity, and events that include interactive elements and the ability for self-expression might appeal.

Retired arts and crafts

Home-loving and down to earth, Retired arts and crafts favour a regular routine and a slower pace of life. This group have a passion for nature and are keen gardeners. They are happy with life but may be limited in their ability to get out and about due to their age, disability or illness.

While this group is already engaged with arts and crafts activities within the home, they are not currently attending arts events due to physical limitations or the perception that nothing is available nearby. Organised trips to events, including transportation to and from the venues, might be effective in appealing to this group, for example partnering with transport providers like coach owners or tour companies. Another potential route may be to offer arts events at garden shows, in public parks or gardens to tie in with their interest in gardening.

Supporting home-based crafts activities and ensuring there are opportunities to continue or expand these interests through local groups and networks might also prove effective. Positioning activities as a way to be creative, be mentally stimulated and be entertained may be most engaging to this group.

Time-poor dreamers

Early or mid-career, often juggling work and family commitments, Time-poor dreamers are busy, and short-term orientated, living in the moment. They engage with popular culture and the arts are not a priority for them.

They may respond to a family-focused arts offer that provides a fun activity for the kids while allowing the parents to have a break and relax. Using competitions or prize draws to attract this group might be useful tools. Talent shows, linking activities to fashion and style, involving celebrities or linking to relevant brand names might also be good ways of engaging with this group.

Positioning the arts as something 'fun' or as 'entertainment' is likely to be more effective than emphasising, for example, the intellectual or educational aspects of artistic experiences. Other considerations could include: location - use local venues or locations they already frequent (eg shopping malls); format - keep the activity informal, perhaps allowing people to drop-in or to try doing something for a short time only; cost - to lower the financial risk to engage, consider making activities free or affordable.

A quiet pint with the match

A quiet pint with the match are content with life and are not seeking change. They spend much of their leisure time at home, or you might find them having a drink with friends at the local pub.

'The arts' are an unfamiliar, and overlooked, concept for this group and need to be positioned as part of a broader leisure opportunity. Strategies that position arts engagement as a chance to make use of their skills (eg manual or craft skills), learn new skills to aid employment or tell their story are likely to be more effective. Arts activities or experiences could also be offered as support in difficult times, such as periods of poor health or unemployment - partnerships with other providers could be valuable in reaching this group.

When communicating with this segment it is important to keep the tone informal and down to earth. Reaching out to this audience in pubs or community venues (such as sports clubs), and using existing local media and community networks are also likely to be effective ways to engage with them.

Older and home-bound

In their senior years, the Older and home-bound group are generally content and have a practical outlook on life. They enjoy a slower pace of life and like spending a lot of their free time at home. Some of them report poor levels of health, which restricts their activities in general.

Consider activities that can be home-based or arrange transportation to and from the venue. Partnerships with voluntary groups and those working in the health sector could be key in reaching this group.

To appeal to their current lifestyle, arts opportunities could be positioned as a chance to socialise, as an enjoyable pastime and distraction, or as a way to promote mental alertness and general wellbeing.

Limited means, nothing fancy

Limited means, nothing fancy are information seekers who tend to spend their disposable income cautiously. Non-judgmental and dutiful, they value family and friendships - for them leisure time is all about having a break and chilling out, within their limited means.

'The arts' are an unfamiliar concept for this group and will need to be positioned as part of a broader leisure opportunity as well as an exciting opportunity for which it is worth making the time. Alternatively, positioning the activities as a way for groups to contribute to the community or building work-related skills may be effective given their sense of duty, need to socialise and low levels of employment.

Limited means, nothing fancy, although financially constrained, are information-seekers so educating and informing them of the availability of activities through TV and press would be helpful. Also, working in partnership with local networks and community groups that engage with those who are on lower incomes or out of work may be effective.

Making activities free of charge or low-cost and ensuring that there are arts opportunities available in, or in close proximity to, less affluent residential areas could also contribute to tackling some of the practical barriers related to cost and access.

Arts in Worcester

Visual Arts

1 Current activity in Worcester

Whilst Worcester has an established visual arts scene, it is still evolving and is consequently small, sporadic and centred around the work and activities of a few key individuals; networks are emerging, but the current provision for contemporary visual art in the city is limited. There are two key networks contributing to the development of the visual arts in Worcester, Turning Point West Midlands and Worcester Contemporary Artists and we provide an overview of these here.

Turning Point West Midlands

Although Turning Point is an Arts Council initiative it functions as an independent visual arts network for the West Midlands region. It is not in receipt of core funding, but does receive Grants for the Arts funding and consequently projects are based on the priorities and projects identified by its members. An example is the New Art initiative, which identifies, and gives opportunities, to emerging artists by showcasing talent from the five art schools in the region.

Turning Point is an umbrella network for the visual arts and provides an overview of the whole West Midlands region, in an effort to encourage and support activity beyond Birmingham. Their focus is to:

- galvanise the debate;
- identify opportunities for artists; and
- raise the profiles of artists and creativity in the region.

Worcester Contemporary Artists

Worcester Contemporary Artists (WCA), an artist led organisation, was formed in 2008 and is a membership and associate based organisation; associate memberships are available to all, but in order to become a full member the artist must work with WCA and organise an event or collaboration; WCA currently has approximately ten members.

WCA's first project, in 2008, invited twenty artists to respond to three empty shop spaces. The project ran for four months in total and each artist programmed the space for two weeks. Funding was awarded from the Elmley Foundation, the Arts Council England and Worcestershire County Council. In 2009 WCA ran part of Worcester Arts Workshop as a contemporary arts space and hosted eight exhibitions in eight months; the project was called Annexe 21.

The Worcester Open, showcasing work by Worcestershire based artists was held in 2011 across three different spaces and in 2013 in the ground floor space at the Worcester Art Gallery and Museum. In 2013 the show was held for two weeks and received an estimated 1,000 visitors, although it is unclear how many of these visitors were in the Museum anyway; it is also likely that visitor numbers would have been higher as the show coincided with the Museum and Art Gallery's exhibition of Secret Egypt. WCA did not hold a show in 2012, as there was no suitable space available.

WCA is currently programming partitioned space on the ground floor of the Museum and Art Gallery, which it has use of until the end of 2013. This space hosted the Worcester Open in July 2013 and a series of exhibitions and events have been programmed for the duration by WCA.

2 Provision for the visual arts in Worcester

Worcester currently does not have any dedicated work space for visual artists. Whilst our consultations have indicated that there is demand for such provision, it has been evidenced by I space, an artist led organisation, who in 2012 acquired and managed a disused building and let units to artists for use as studios. Despite five artists taking studios and there being a further six on the waiting list (including artists from further afield, such as Herefordshire and Birmingham) I space closed at the end of 2012; it was no longer possible for I space to occupy more space within the building, as had been the initial agreement and the space was not economically viable with just five artists.

Museum and Art Gallery

The Museum and Art Gallery holds an impressive and extensive fine and contemporary art collection; the majority of which it is unable to show due to constraints on exhibition space. Indeed the Museum and Art Gallery took part in the Contemporary Art Collection Scheme, which ran in the early 2000's, and own work on their chosen theme of landscape. The collection is rarely shown, which is dissatisfying for the visual arts community; Worcester Contemporary Artists worked with the Museum and Art Gallery's team, to curate an exhibition in 2011.

Our consultations have told us that there is a great deal of affection for the Museum and Art Gallery building amongst the city's arts community.

Movement Gallery

In 2006 Yoke and Zoom submitted an application in response to Network Rail's call for not for profit organisations to take a peppercorn lease on the former men's toilets on Foregate Street station. They applied to use the space as a contemporary art gallery and as a studio space in between shows. Capital funding was awarded by Arts Council England and Movement Gallery opened in 2010. Confirmation of a second round of Grants for the Arts funding, with a 20% increase on their previous award, was received in May 2013; consequently Movement Gallery will increase their marketing and advertising activity.

In 2011 Yoke and Zoom were invited to submit an Expression of Interest to use the ground floor space at the Museum and Art Gallery, but declined, as they have sufficient space at Movement Gallery. They have however expressed their support for a contemporary arts use for the ground floor and would collaborate with organisations to programme space and deliver activities, such as workshops and artists' talks.

Pitt Studio

Pitt Studio is located in a converted coach house at the back of a practising artist's house and opened in 2006, originally for the artist's own practice. Since opening the space has been used to host exhibitions, and is now used to house a residency scheme; the space is available for artists' use, typically for a month at a time. Pitt

Studio has received a £38,000 Grants for the Arts award this year to deliver a two-year programme that will explore the possibility of developing the contemporary arts market outside London.

Division of Labour

Division of Labour, a commercial gallery for contemporary art in Malvern, is also run by the artist owner of Pitt Studios, on a not for profit enterprise.

Worcester Arts Workshop

Worcester Arts Workshop is a small, mainly volunteer run, charitable organisation that delivers a range of arts based activities targeted at and accessible for the community. Key to its mission is encouraging and nurturing artists (visual and performance) and assisting them in their introduction to the arts.

Worcester Arts Workshop had its funding (Arts Council England and Worcestershire County Council) cut in 2009 and has since been reviewing its operations in order to achieve financial sustainability. The organisation's core objectives and activities are currently under scrutiny, with a view to scaling them down and taking a more focused approach.

Consequently smaller, more flexible premises will be considered and in this scenario a multi-functional room would be required, in which all of the current activities could be delivered. These include film screenings, workshops for children, families, young people and adults; classes for adults (these typically run for six to eight weeks); music/theatre performances; children's parties and room hire. All of which are delivered in their current premises, which have an abundance of space, but a number of structural issues that make the upkeep of the building challenging. Worcester Arts Workshop is around 25 years into a 99-year peppercorn lease from the City Council.

In addition to the activities outlined above the children's facilitators have recently started undertaking outreach work in local schools and Worcester Arts Workshop is identifying ways to develop this and further complement the curriculum. Worcester Arts Workshop is keen to develop its activities to reflect the Museum and Art Gallery's programme, which would allow for collaboration in the delivery of artists' talks and themed workshops.

3 How the visual arts sector and its stakeholders propose to use the building

In 2011 WCA submitted an Expression of Interest outlining their plans to create a Contemporary Visual Arts Centre that would provide a highly flexible space for new and existing contemporary artwork, exhibitions, debates, discussions and lectures. The ground floor would also accommodate associated offices, workshops, studio space and a variety of drop in services for artists and the wider public.

The vision for the Contemporary Visual Arts Centre was to:

'...support new and emerging artists from across Worcestershire and encourage artistic talent to stay in the area, supporting the cultural scene in Worcestershire. It would promote Worcester as a place to live, work and expand the mind. It would attract visitors and improve the perception of Worcester as a centre for visual arts and critical thinking.'

The Contemporary Visual Arts Centre had the objective to develop a hub for ideas, surrounded by an inspirational programme of events and exhibitions. The following requirements/ activities were identified:

- flexible exhibition/ project space for a year round programme of exhibitions from invited artists or group shows;
- a programme of debates to provide a critical arena;
- an annual open exhibition to generate income and provide local artists with an opportunity to exhibit work in a high profile gallery;
- technical and professional development support for emerging artists via a hot desk resource and workshops with technicians;
- office space for visual artists/ creative practitioners in media and web based industries;
- a reading room with resources for visual artists; and
- retail of artist materials.

WCA proposed to deliver artists' residencies and bursaries for local emerging artists, which required revenue funding and studio space for allocation to individual artists, groups and individual art projects.

WCA submitted a business plan based on two five year cost based scenarios: Plan A and Plan B. Plan A was a higher cost based model requiring a greater level of subsidy, and represented WCA's ideal model. Plan B was an adapted version that resulted in a lower cost based model, but still required subsidy.

Plan A required an initial capital investment of £310,000 to cover setup costs, marketing, salaries, operational costs, maintenance and overheads for the first year and a further annual subsidy of £300,000. Plan B (representing the base level of investment) required an annual subsidy of £131,000 with development injections of £54,000 in year three and £24,000 in years four and five, as well as reduced rent and contributions towards maintenance costs to the City Council.

Potential funders were identified as the Arts Council England, the Elmley Foundation, the Paul Hamlyn Fund as well as the County and City Councils. Income generation from WCA's activities and resources was expected to contribute 22% of turnover in the first year, rising in stages to 40% in the fifth year. Sources of expected income generation were identified as:

- Members, friends and supporters subscription system
- Gallery/ exhibition space hire
- Annual open exhibition(s)
- Sponsorship - local and national business partners
- Lecturing, debate and open discussion entry fees
- Artist 'hot desking' and resource services
- Artist workshop and workspace resources services
- Artist studios, annual and monthly rental options
- Office space rental - art related small businesses
- Art book sales
- Artwork sales (commission)
- Artist materials sales, specialist requirement etc
- Artist residencies
- Advertising in our publications and catalogues

WCA expressed a willingness to collaborate with other arts organisations to occupy the space, including performing arts organisations and in this scenario proposed to share rehearsal and exhibition/ project space.

In addition to this proposal made by WCA, Division of Labour (a commercial, not for profit gallery, based in Malvern and run by an artist and co-founder of WCA) proposed to occupy the mezzanine space on the ground floor of the Museum and Library, which is currently used for storage by the County Music Service. In addition to rent for the space, a percentage of all work sold was to be contributed to the Museum and Art Gallery's revenue costs. This proposal was turned down by the Museum and Art Gallery.

In order to prepare the Expression of Interest WCA consulted a working group of artists and designers to ascertain the interest in and demand for studio spaces. However no formal needs assessment has been carried out, or business case made to support a development of this nature.

Income from studio rental is unlikely to generate sufficient (and suitably reliable) income to make a significant contribution to the revenue gap that Museums Worcestershire must fill. In order to be desirable to artists studios must be affordable and it is unlikely that this would be the case in this scenario given the overheads involved.

We understand from our consultations that provision for studios for use by artists/ creative practitioners is planned, as well as exhibition/ project space in the potential development at Worcester Porcelain Works. It is also our understanding that the business model for the Porcelain Works will be commercial and whilst this means that there will be no subsidy available for the arts use, tenants and studios holders will not be required to contribute to the overall revenue costs of a wider building, which would be the case at the Museum and Art Gallery. This could mean that the model for studio provision at the Porcelain Works could be more cost effective for individual artists and creative practitioners than a similar provision would be at the Museum and Art Gallery.

The question as to whether contemporary art is best suited to the building also needs to be addressed; it seems likely that exhibition and project will be made available at the Porcelain Works, which is likely to be better suited. Furthermore any potential use for the ground floor of the Museum and Art Gallery will need to be considered in the context of the planned development at the Porcelain Works; it is important that activities at each site complement each other. We are mindful that a duplication of the offer at the two sites could further reinforce a north to south split of cultural activity, and as the city centre vision is working to overcome this through the establishment of an east to west pedestrian thoroughfare across the city it is important that this is avoided.

4. Opportunities and provision for visual artists in Worcester

It is clear that there is a lack of, but demand for, suitable exhibition and making space for the contemporary visual arts in Worcester. Our consultations have told us that there is no creative base in the city for emerging artists and as such networks are at a nascent stage; there are few links in place for arts students at Worcester University with the city's wider arts scene and almost all graduates leave without a space in which to make work; consequently graduate retention of arts students and the attraction of talent (a priority in the city centre vision) are very low. Artists

rent studios in Birmingham, where they find that there are more networks and opportunities; however it is frustrating that this necessitates a trip of 40 miles.

There is demand for the exchange of ideas and emerging networks to be developed, but a physical, dedicated space may not be essential for this element of provision, indeed not in the realm of the entire ground floor of the Museum and Art Gallery. It is also clear that there is demand for contemporary artists to have access to space for exhibition and making work in the city, however how this would be funded over the long-term is less clear. There is of course the planned provision of studio spaces at the Porcelain Works that we have outlined above.

We understand that disused buildings are prevalent throughout the city centre, and it maybe that if suitable studio facilities cannot be offered, either as part of a use of the Museum and Art Gallery's ground floor, or the development at the Porcelain Works, support could be allocated to identify suitable premises and develop a business model for artists' studios elsewhere in the city centre. Alongside this empty buildings could be used as pop up art spots, which would have the dual benefit of assisting the delivery of the city centre vision by enhancing the cultural vibrancy of the city centre and providing artists with exhibition space. Worcester Contemporary Artists delivered a similar project in Malvern, where they used empty shops to show contemporary art on a short-term basis.

We recognise that more support could be provided for the contemporary visual arts sector in Worcester and the benefits that such support could bring. City centres with vibrant cultural and arts scenes attract visitors and inward migration, as well as assisting with graduate retention. The city centre vision for Worcester recognises the importance of cultural vibrancy to the wellbeing and attractiveness of a city, and sets out plans to achieve this by making improvements to the city's public realm and cultural provision.

The Performance Arts

There is a thriving and emerging performing arts scene in the city, with a number of independent, artist led theatre organisations active in Worcester and further afield, both throughout the UK and internationally; there are several performance venues in the city centre of varying sizes that support this activity.

1. Current performance arts activity

Dancefest

Dancefest is the dance development organisation for Herefordshire and Worcestershire and as such runs classes and delivers projects and performances throughout the two counties. Primarily an outreach organisation, much of its activity is delivered in community venues and work is undertaken for schools both within the curriculum and after school as well as for community groups that include the elderly, people with disabilities and children and young people.

As well as having National Portfolio status Dancefest also receives regular funding from Worcestershire and Herefordshire County Councils and the Municipal Trust for Children's Workshops. Dancefest is currently undergoing a comprehensive review of its organisation, identifying relevant fundraising opportunities and business planning for the future; this process has been funded by the Arts Council England and is a Catalyst project.

Currently based at the Angel Centre, which is in a central location, Dancefest have the option of renting affordable and suitable space (with a sprung floor) by the hour. Dancefest were invited to submit an Expression of Interest, together with Vamos Theatre, for use of the ground floor at the Museum and Art Gallery, but the cost implications made it unviable. Dancefest has since been consulted on the plans for the potential development at the Porcelain Works, with a view to occupying space there, but having reviewed architect's drawings it is unclear whether the space would be suitable for their needs.

Dancefest aspires to be based in a building with café facilities, as its current provision does not have any social/ public space. It would also like the opportunity to deliver small-scale professional work, in a venue with capacity of 100 - 150.

Worcester Live

Worcester Live, a charitable organisation, runs a diverse programme of arts activity at multiple venues throughout the city, which includes the Swan Theatre and Huntingdon Hall (both of which are managed by Worcester Live) the Worcester Festival (delivered at venues and in open spaces throughout the city), Shakespeare at the Commandery, Shakespeare at the Cathedral and the Ghost Walks.

Worcester Live were invited to submit a proposal for use of the ground floor, which included:

- a 120 - 150 seat performance space, a size of venue that Worcester currently lacks;
- office/ rehearsal space to accommodate Dancefest and Vamos Theatre;
- a County Costume hire (which would be established, as Worcestershire currently does not have this facility);
- two rehearsal studios (one of which would accommodate the Swan Youth Theatres);
- Worcester Live's dancer in resident;
- some storage space; and
- a bar.

Worcester Live proposed to undertake joint programming with the Museum and Art Gallery, to ensure a complimentary use for the ground floor.

It is likely that Worcester Live will have some provision and involvement in the delivery of the Worcester Porcelain Works and if they have an additional venue there, it is unlikely that they would have the capacity to be able to make any commitments to another venue.

Vamos Theatre

Established in 2006 Vamos Theatre, a full mask theatre company, tours nationally and internationally, delivers workshop programmes and educational training and has worked collaboratively with many regional theatre companies. Vamos Theatre currently rent office and storage space at Worcester Arts Workshops' premises in the city centre. Vamos collaborated with Dancefest to submit an expression of interest for using the Museum and Art Gallery's ground floor space in 2011, which was promptly discounted as the income required by the Museum and Art Gallery made the proposal economically unviable.

C&T

C&T was formed in 1988 and in the twenty-five years since has developed its educational work with young people to develop new ideas and place digital technologies at the heart of drama. C&T develop digital learning resources to engage students and mix creativity and technology. C&T work to achieve their ambition of stimulating long term, systemic change in the way young people learn and how teachers teach through their work with the education sector.

The Worcester Festival

The Worcester Festival, delivered by Worcester Live, was established in 2003 and since has grown year on year (in terms of the number of events, venues and audiences). The festival's events are delivered at venues and in open spaces throughout the city and are aimed at families. The festival gives local people the opportunity to attend and participate in a wide range of professional and community events and activities.

2 Current provision for the performing arts in Worcester

There is a limited provision of suitable spaces for dance and small scale, informal theatre performances, with sufficient storage in Worcester; there is no small to medium sized venue with capacity for 100 - 300 people.

The Swan Theatre

Worcester Live took over the management of the Swan Theatre in 2004, following which the Swan became a venue for receiving touring theatre, as well as providing a base for amateur groups and making facilities available for hire. Following its refurbishment in 2009 the Swan offers a varied programme of activity that includes professional theatre, dance, amateur theatre, live music, spoken word events and comedy. The main theatre auditorium has a capacity of 353, in addition there is a studio with a capacity of 55.

Huntingdon Hall

Huntingdon Hall, an eighteenth century former Methodist chapel, reopened as a concert venue in 1987. The venue has been managed and programmed by Worcester Live since 1995 and hosts a programme of entertainment that includes classical music, folk, jazz and blues as well as spoken words events.

In addition to these established and large-scale city centre venues both the Cathedral and the Commandery host performances, as part of festivals and events.

3 How the performing arts sector and its stakeholders propose to use the building

Dancefest and Vamos Theatre Group submitted an Expression of Interest to use the ground floor space, which was promptly discounted due to the contributions to the buildings' overheads that are required by Worcester City Council. Although Dancefest aspires to move to premises that can accommodate its core activities and better reflect its mission it has remained in its current premises; Vamos has continued to rent office and storage space at Worcester Arts Workshop.

Dancefest remain interested in the possibility of using space (for rehearsals, classes and informal performances) at the Museum and Art Gallery, either in collaboration with other arts organisations/ uses, or using flexible space were it to be available.

4 Opportunities and provision for performance artists in Worcester

It is clear from our consultations that there is a vibrant and established performing arts scene in the city, with organisations such as Dancefest leading the way across Herefordshire and Worcestershire for dance development and community dance. Two well established, city centre venues provide a wide ranging programme of entertainment and there is also a well established family festival that is accessible and well attended.

It is clear from our consultations that Worcester lacks, and there is demand for, a smaller, flexible performance space, with capacity of 100 - 300; however with the potential development at the Porcelain Works starting to take shape, and the possibility of performance space of this type being provided there we would not want to duplicate any offer made available there in the Museum and Art Gallery.

Museum & Art Gallery	Proposed redevelopment	Children's Centre Feasibility study
	Current arrangements	Children's Centre
	Combined Museum Worcestershire operation with City Council costs	Modelled on development of a charged admission heritage/art/play attraction in the ground floor
MAG cost centre		
Staffing	Pay including on costs	Pay including on costs
Senior Facilities Officer	21,260	21,260
Museum Facilities Assistant	17,090	17,090
Museum Retail Assistant	12,651	18,723
Senior Retail Assistant	16,198	21,405
Senior Art Gallery Assistant / Craftcase Coordinator	17,805	17,805
Museum Assistant (Regiment Desk)	7,923	7,923
Art Gallery Assistant	7,520	7,520
Cleaner	6,151	12,302
Cleaner	6,151	12,302
Vacant Cleaner post	6,151	6,151
Overtime Budget	7,000	7,000
Casuals Budget	16,000	16,000
Enhanced Pay Budget	6,200	6,200
Agency Cleaners	500	500
Visitor assistants		25,946
Technician/Facilities Assistant		10,539
STAFFING sub total	148,600	208,666
Other Cost Centres - Museums Worcestershire		
Access & Learning Officer	15,486	30,972
Exhibitions assistant		-
Marketing staffing additional to current		7,135
Finance and admin staffing additional to current		3,892
Staffing Sub Total	164,086	250,665
Other costs		
Premises (Museums Worcestershire)		
Window Cleaning	1,300	1,300
Cleaning Materials	2,300	4,600
Transport		
Public Transpt Fares	-	-
Car Alls Mileage	200	200
Supplies and Services		
Office supplies/furniture	700	700
Educational Equip	1,000	10,000
Purchases for Resale	20,000	40,000
Exhibitions	13,500	13,500
Misc Supplies	800	800
Protective Clothing	400	800
Photocopier lease and costs	1,000	1,000
Stationery	1,900	1,900
External Printing	1,200	1,200
Securicor Services	1,000	2,000
Postage	3,900	7,800
Telephones	2,800	4,200
Subsistence	100	100
Bank Charges	800	800
Promotion Expenses	6,700	13,400
Insur Combined Liab	800	920
Perm Museum Displays	6,400	6,400
Museum Workshops	1,000	1,000
Other Costs Sub Total	67,800	112,620

Museum & Art Gallery	Proposed redevelopment	Children's Centre Feasibility study
	Current arrangements	Children's Centre
	Combined Museum Worcestershire operation with City Council costs	Modelled on development of a charged admission heritage/art/play attraction in the ground floor
Premises (City Council not recharged)		
Electricity	20,190	30,285
Gas	6,750	6,750
Business rates	35,990	35,990
Water Charges	3,210	3,210
Waste Recharges	1,900	3,800
Maintenance	39,916	49,895
Premises costs Sub Total	107,956	129,930
Income		
Sales Retail	43,700.00	87,400.00
Other Sales	200.00	400.00
Special Ticket Sales	1,000.00	1,000.00
Admissions	-	131,000.00
Casual Lettings (and children's parties)	2,000.00	17,500.00
Educational Visits	500.00	10,000.00
Services-Other Org	6,500.00	13,000.00
Com'sion Art Exhibit	900.00	900.00
Other Fees	200.00	200.00
Rents Café	4,500.00	13,500.00
Donations	-	5,000.00
Total Income	59,500.00	279,900.00
Total net Cost (Surplus) per annum	280,342.00	213,314.79
Surplus/(Cost) over current	-	67,027.21

**PROPOSED ALTERATIONS AND ADDITIONS AT
WORCESTER MUSEUM AND ART GALLERY**

ESTIMATE OF COST (JANUARY 2014)

MAIN SUMMARY (OPTION A)

	£	£
Basement		
Demolitions	5,000.00	
New partitions and doors	13,000.00	
Redecoration and finishings	17,600.00	
New works	5,000.00	
Temporary screens	2,500.00	
	<hr/>	43,100.00
Ground Floor		
Demolitions	6,710.00	
Reception pod and ancillary works	29,000.00	
Children's toilet facilities and new office space	12,500.00	
New circular stair access to basement and glazed balustrading	25,000.00	
Sink bench to Children's area	1,500.00	
New floor coverings	47,200.00	
Making good existing mosaic floor finish	2,500.00	
Redecoration to walls and ceilings etc.	31,700.00	
Roller blinds	7,200.00	
Lighting systems and upgrading existing	58,500.00	
CCTV installation	17,500.00	
Public address system	17,500.00	
Fire detection and protection	31,500.00	
	<hr/>	<hr/>
Carried forward	£288,310.00	£43,100.00

MAIN SUMMARY (OPTION A) (CONT'D.)

	£	£
Ground Floor (Cont'd.)		
Brought forward	£288,310.00	£43,100.00
Refurbish/upgrade existing ironmongery and hardware to doors	5,000.00	
Heating and ventilation system	25,000.00	
Temporary Screens	7,500.00	
		325,810.00
First Floor		
Chemist shop alterations and additions including new false ceiling	13,325.00	
Existing raised floor area demolitions	7,250.00	
Form new openings etc.	4,500.00	
New infill flooring to existing atrium opening	15,500.00	
New carpet floor coverings including removing existing	35,800.00	
Redecoration to walls and ceilings	15,000.00	
Lighting systems and upgrading existing	15,000.00	
Fire detection and protection	10,000.00	
Heating and ventilation	25,000.00	
Temporary screens	7,500.00	
		148,875.00
New lift installation		160,000.00
		£677,785.00
Builders work in connection with Specialist installations, etc.		33,890.00
Contingency Sum		71,165.00
Preliminaries and generally		119,640.00
Escalation (18 months)		67,520.00
ESTIMATE OF COST (OPTION A)		£970,000.00

MAIN SUMMARY (OPTION B)

	£	£
Basement		
Demolitions	5,000.00	
New partitions and doors	13,000.00	
Redecoration and finishings	17,600.00	
New works	5,000.00	
Temporary screens	2,500.00	
	<hr/>	43,100.00
Ground Floor		
All as for Option A		325,810.00
First Floor		
Chemist shop alterations and additions including new false ceiling	10,925.00	
Existing raised floor area demolitions	7,250.00	
Form new openings etc.	4,500.00	
New carpet floor coverings including removing existing	35,800.00	
Redecoration to floors and ceilings	15,000.00	
Lighting systems and upgrading existing	15,000.00	
Fire detection and protection	10,000.00	
Heating and ventilation	25,000.00	
Glass balustrading to existing atrium opening including making good reveals, cornices around exposed opening	22,500.00	
Service and refurbish existing glass double doors to Chemist shop	1,200.00	
Glass infill panel in existing wall opening between atrium and military museum	3,000.00	
Temporary screens	7,500.00	
	<hr/>	157,675.00
New lift installation		160,000.00
		<hr/>
Carried forward		£686,585.00

MAIN SUMMARY (OPTION B)

	£	£
First Floor (Cont'd.)		
Brought forward		686,585.00
Builders work in connection with Specialist installations, etc.		34,330.00
Contingency Sum		72,100.00
Preliminaries and generally		118,955.00
Escalation (18 months)		68,530.00
	ESTIMATE OF COST (OPTION B)	£980,500.00

Exclusions, Etc.

Value Added Tax

Professional Fees

Furnishings

Interest during construction

Planning, building control or other Statutory Fees

Upgrading thermal insulation values

Moving existing museum and gallery exhibitions

External decoration/refurbishment

Upgrading existing services and supplies - assumed existing services are adequate for new works

Assumed building will be occupied during works period

Assumed normal builders working hours permitted