



**Regeneration and Development Panel**  
**Thursday, 23rd June, 2022 at 4.30 pm**  
**in the Council Chamber, Town Hall, Saturday Market  
Place, King's Lynn PE30 5DQ**

**Reports marked to follow on the Agenda and/or Supplementary  
Documents**

1. **Appendix 3 to the Guildhall Business Case (Pages 2 - 19)**

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**St George's Guildhall  
and Creative Hub  
King's Lynn**

**From Vision to Business Plan  
confirming activities for the site**

**22<sup>nd</sup> February 2022**

**APPROVED  
CONFIDENTIAL**





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## 1. Introduction

In October 2021 the Project Board partners agreed the vision and manifesto for King's Lynn Guildhall and Creative Hub with aim of:

- Protecting and celebrating our heritage
- Creating a vibrant, sustainable centre for culture and heritage
- Supporting enterprise and economic productivity in King's Lynn
- Creating a hub for arts and culture.

Over the last three months the Interim Creative Director and team have consulted with over 60 users, potential users, and stakeholders to develop an outline plan of the activities that will deliver the Board's Vision and can be used to develop an outline Business Plan for the site. The purpose of the Business Plan is not only to support the NLHF Round 1 funding application but also to give the stakeholders a clear understanding of the site's potential for financial sustainability.

Whilst not a detailed Activity Plan in NLHF terms, this document will also help in the preparation of such a plan required for the NLHF Round 2 application. It will also be helpful in establishing the strategic case for the Towns Fund Round 2 Business Case.

### Key Assumptions

This plan is based on the understanding that a new independent Charitable Incorporated Organisation (CIO) will be set up to deliver the partners' vision. The CIO will operate the entire site from road to river, including all the buildings currently let to third parties, and will determine the activities/leases that take place. This may involve relocation of some current users to different parts of the site or completely offsite.

It is assumed that the entire site will undergo a major renovation and refurbishment, proving a fully equipped facility with all major structural repairs undertaken and services upgraded. It is assumed that the site will become accessible for all and compliant with the Equality Act.

The CIO will engage a Director as chief officer and a full-time professional staff team supported by casual staff, trainees and volunteers in some public facing roles.

The ambition is to create both a significant heritage visitor attraction and a cultural enterprise, which together will build to an annual footfall of between 40-90,000 by the end of the third year of operation. This will be achieved through the mix of a free to access site, a charged interpretation tour, destination retail and catering, ticketed and private events. A marketing partnership with the National Trust, Norfolk Museums Service and Alive West Norfolk is seen to be essential to achieving this level of attendance, supported by Visit West Norfolk and Visit Norfolk Destination Management Organisations

The Centre must aspire to both a financially sustainable business model and provide education and information to everyone.

The activities, and the implications for the business plan, are set out below. Detailed evidence gathering, benchmarking and metrics are included in a confidential appendix along with a list of those consulted.

## 2. Heritage Interpretation

Heritage will be a key driver of footfall. The Centre has unique history in theatrical practice and significant heritage in Guild history and the development of King's Lynn.

Comparable sites in the local area demonstrate top-flight heritage interpretation, bringing visitors to West Norfolk. Curating the 'right offer' will help achieve the visitor numbers required and is crucial to financial sustainability.

Dual purpose of areas on the site is required; by day, a heritage attraction and by night, a theatre and associated functions, both including food and beverage offerings. This interpretation section of the report focusses on day-time usage.

Duality also within the heritage-offering at the Centre:

- Part free visitor attraction accessible to all
- Part ticketed Tour.

The heritage interpretation sequence is set out below in sequential order, starting with the free to enter and ending with the Tour. A schematic is included in the appendix.

### **29 King's Street (Old Shakespeare's Head)**

The public front of the Centre, where people buy tickets and find information - transactional space.

### **The corridor to the Shakespeare's Courtyard**

Interpretation themes:

- The story of an influential women associated with the site - women are underrepresented in heritage sites
- The Guild of St George - open to men and women (1406)
- The Sun public house renamed the Shakespeare's Head (1766).

### **Shakespeare Courtyard**

Interpretation themes:

- Pub yards and their importance in the history of drama
- Archaeological reading of the northern wall of the Guildhall
- St George's Leet - the river that ran down this side of the Guildhall.

### **Shakespeare Barn**

Catering outlet with marketing opportunity. Interpretation-offering to enhance visitors understanding of the historical importance of the site and encouraging them to the tour. Interpretation themes:

- Guild Parades
- Elizabethan Drama
- 20<sup>th</sup> Century performance events
- Robert Armin.

### **Fermoy Gallery**

#### **Foyer**

Interpretation Themes:

- Lady Fermoy portrait
- Princess Diana (her granddaughter) - born in Borough of West Norfolk.

## Gallery

Changing programme of local and touring exhibitions

## South Courtyard and Riverside Garden

Interpretation Themes:

- Road to River - historical development of site and changes to river
- Guilds dissolution (1546) – use after this - candle making, fish mongering
- Guild and Dragon Processions.

## Old Warehouse

Interpretation Themes:

- Robert Armin and family (USP)
- The Old Warehouse.

## Red Barn (The Tour)

### Gathering and starting point for tours

Interpretation hub (films and models by theatrical historian Richard Southern).

Interpretation themes:

- Films have historical overview of the growth of the site
- Georgian playbills.

## St George's Passage (The Tour)

Interpretation themes:

- King's Lynn (1350) - a thriving port
- Guilds and Guild of St George foundation
- John Brandon - Greatest pirate in Europe and Guild Re-founder (1406)
- Guildhall development - Quay to building
- Dendrochronology of the site (tree-rings to date site (1417) scientifically)
- Water-Gate - development (Gunpowder Store)
- QR codes – links to database capture - email and mailing list.

## Gunpowder Store (The Tour)

Currently Crofters. Interpretation Themes:

- Water Gate history
- Guild's 4 Priests and 4 Feast Days
- King's Lynn in the Civil War
- Gunpowder Store - Charles 1<sup>st</sup>.

Children's interactive activities:

- Drawing
- Build Water Gate
- Interpretation boards, QR codes and projection.

## Guildhall Theatre (The Tour)

Interpretation Themes:

- Guild story recap
- First performance (6<sup>th</sup> January 1445)
- Rare documentary archive material (oldest recorded names of actors in UK)
- Interpretation boards with phases of theatrical history:
  - Guild
  - Elizabethan
  - Jacobian



- Restoration
- Georgian
- Regency
- Victorian
- Modern 20<sup>th</sup> Century
- Robert Armin, Shakespeare's King's Lynn born comedian
- William Shakespeare's link to the building
- Historical royal patronage:
  - Elizabeth I / James I / Alexandra / Mary / Queen-Mother / George V
- Historical theatrical set-makers for Sandringham House (G. M. Bridges and Son).

Side wall projections - evolution of theatre, galleries, boxes, flat floor, benches.  
Potential for Digital XR interpretation (Expanded Realities that includes VR (Virtual Reality), AR (Augmented Reality) and MR (Mixed Reality)).

Immersive experience with costumes and try-out drama excerpts - Guild, Elizabethan, and Regency – VR opportunity (Revenue opportunity: Photobooth etc.).

### **Backstage area (The Tour)**

Currently a storeroom. Interpretation Themes:

Multi-purpose use of Guildhall and theatrical history before the 18<sup>th</sup> century

- Courthouse and Judges (Sessions)
- The French schoolmaster
- The Guilder
- The Sailmaker
- The Button maker.

### **Dressing Rooms (The Tour)**

Interpretation Themes – dressing rooms from the period of:

- Elizabethan Tiring House
- Georgian
- 20<sup>th</sup> Century (late 1950s, early 1960s). Signed photographs of the 20<sup>th</sup> Century performers who played the Guildhall: Menuhin, Ustinov, Grenfell, Gielgud etc.

### **Fermoy Gallery (The Tour)**

**Tour ends here.**

Volunteer guides briefed on new exhibitions.

The Tour proposed operating model:

- Tour lasts for 1 hour
- Charge £10, concessions for Borough residents, families and National Trust members
- 7 days a week (at peak)
- 10.00 – 2.00 pm (Show days) longer on non-show days
- 12 people per tour (max)
- 2 volunteer tour guides operating at ½ hour intervals
- Typical capacity therefore: 9 tours a day, 100 people a day.

It is recommended that a professional museum interpretation specialist is included in the Design Team to develop the site interpretation plan.



### 3. Cultural Programming and Hires

Programming cultural activities for the whole site will be a key task for the CIO. The Programme Strategy will be delivered by a mixture of own promotions and hires to trusted partners. The Centre will primarily be a receiving venue, presenting work made by others, but it may on occasions produce its own education and outreach productions, particularly those focused on Shakespeare. It will engage with existing community groups and develop new ones.

The cultural programme will consist of both performing, digital, musical, and visual arts, taking place in the redeveloped Guildhall, Fermoy Galley, along with other multipurpose spaces to be created, and outdoors across the site.

Sitting alongside the cultural programme will be a commercial hires programme, vital to maximise both community use and financial sustainability of the Centre. Responsibility for balancing the usage of the site across these different activities, by controlling the Centre's diary, will fall to the Director working with other members of the senior management team.

#### **The Guildhall**

The ambition for the redeveloped Guildhall is to be as both an Elizabethan theatre and a flexible multipurpose performance space - a place where both Shakespeare's plays can be presented, in close to their original setting, and where a local 'Battle of the Bands' night can feel at home. See FWS' *Screen Illustrations Report* in the Appendix. The capacity of the Guildhall will be 297 seated, 400 standing and 100 banqueting. A seating balcony at the east end of the hall will give access to a single block of bleacher seating which, when retracted, will enable a flat-floor auditorium. This will allow for a stage to be positioned anywhere, for in-the-round productions, for standing music gigs, for catered banquets and receptions, conferences and meetings, weddings, and parties, and for markets and fairs. Catered events will be serviced by the kitchen in the Shakespeare Barn requiring lift access and final preparation area near the hall.

The Guildhall will present a busy performing arts programme consisting of drama, music, dance, film, talks and comedy. The plays of Shakespeare will be a natural focus. The Guildhall will continue to be home of the community performance companies, a key venue for the King's Lynn Festival, a showcase for local performing arts schools, and the CIO's own education programme. The CIO will be both a promotor of its own events and a hall for hire for trusted partners. The initial target is for the auditorium to be in use 200 days a year for cultural programme and hires – a utilisation of 55%.

With the Guildhall at the heart of both the performing arts and hires programme, along with heritage interpretation for the Centre, careful programme and operational planning will be required by the management team.

#### **The Gunpowder Room**

The aim is to extend and turn the Undercroft, currently used as Crofter's café, into a second performance and catering space with a capacity of 60 covers. This will be open during every performance in the Guildhall as the main bar. It will also operate as a comedy and music club at certain times/days. Entrance will be by a small cover charge and a bar menu will be serviced by the main kitchen in the Shakespeare Barn.



### **The Fermoy Gallery**

The ambition is for the Fermoy to be home of a continuous, yet ever changing, exhibition of local artists work, programmed by the CIO. Local artists work will be for sale with a commission paid to the CIO. Invigilation of the exhibition will be by volunteers. Entrance to the Gallery will be free and also included as part of the Tour.

This year-round exhibition will be supplemented by exhibitions presented by King's Lynn Festival, Norfolk Museum Service and other professional visual arts organisations. The Gallery will also be used as a hire space for catered events such as receptions, book launches etc. The programming of the Fermoy will require careful operational planning by the management team.

### **Temporary Exhibitions**

The Fermoy will be refurbished to a standard suitable to accept loans from partner institutions under the Government Indemnity Insurance scheme. However it will always have limited access for larger pieces and this is likely to have cost implications.

### **Outside Spaces**

The site lends itself to outdoor performance and permanent/temporary visual arts installations, designed to deliver both the CIO's cultural objectives and increase its potential as a visitor attraction. Outdoor performances of Shakespeare plays in the Shakespeare Courtyard, or the Riverside Terrace can easily be gated as charged events. The design team will consider how certain areas of the site can be covered against the weather. Buskers and walkabouts can be engaged at key times.

### **New Offerings**

Weddings and private event hires. Location filming.

Activities that work well commercially in other sites (e.g. NMS):

- Sleep-overs
- Ghost Tours
- Escape Rooms
- Dragon Processions.

The Old Warehouse may make a good location for these activities.

### **Enhancing Town Wide Events**

King's Lynn and the region has several live events that the Centre can enhance to the benefit of its visibility and CIO profitability. Currently these include:

- King's Lynn Festival
- The Mart (February)
- Festival Too
- Heritage Open Day
- Collusion Light Show
- Hanse Festival.

The Centre will offer themed happenings to enhance these wider events and many others (Pride KL, GEAR 10K etc) draw people attending them into the Centre.



#### 4. Creative Hub

We have consulted widely to see what form of Creative Hub will work best for King's Lynn, provide a sustainable future for the site as a whole, and be consistent with the wishes of the Partners and consultees. A series of rental spaces for Artists and Makers as well as Designers and other creative businesses is recommended.

The Creative Hub will be situated in the White Barn and White Barn Annex, with additional opportunities in the current Players Workshop. Consultation suggests that a flexible design approach should be taken as demand is currently difficult to forecast due to COVID. We recommend both studios and offices. Ground floor studios will be prioritised for businesses and Makers with a public facing outlet. First-floor units will be small offices prioritised for less public facing businesses. We are mindful of another Town's Fund Project *The Multi-User Community Hub* which may offer hot desks for start-up businesses at no cost. Our offering would complement that: supporting new businesses from start-up to fully fledged, by offering small offices and studios, conference and meeting facilities and some co-working spaces. Existing business on site would be offered space in the Creative Hub (e.g. YLP or KL Festival).

[Number 10 Church Street, Framlingham](#) offers a glimpse of how this can work well, as does [The Great Western Studios](#) in Paddington on a larger scale. The makers, businesses and operators consulted suggested simple studio spaces that can be personalised by the tenant are preferable with the added opportunity, for some, to retail their products on site. Sustainability of the build and building were seen as significant drivers for tenants. There is ambition for the Creative Hub to have a considerable retail element and [Snape Maltings](#) in Suffolk offers a good example.

The number of studios and office spaces to let has yet to be identified by the Design Team - a priority in preparation for the Business Plan. To ensure the western end of the site has sufficient attention, we propose opening up the access point from Ferry Lane to encourage people using the ferry to walk through that part of the site. This also opens up the White Barn Garden making use of a previously un-used publicly owned space.

Selecting the Makers and businesses to ensure the right mix will be the key to success. Rather than having a specific business support worker it is suggested that this role becomes a letting agent to ensure the tenant mix is carefully chosen and managed. It is also suggested that this person can be part of the marketing department of the overall site as there are similar skills and responsibilities required.

The King's Lynn Players (Players) and King's Lynn Operatic and Dramatic Society (KLODS) currently have stage set storage and building workshops on site, utilising key revenue generating spaces. To help achieve financial sustainability the Players and KLODS workshops will need to relocate off-site, or alternatively KLODS may wish to relocate to their owned building adjacent to the site.

The existing Players workshop would be repurposed as a flexible space. The ground floor would work as additional rental studios or Maker-retail or could expand the Riverside Restaurant in a later phase. A first floor could form a flexible space that could be hired out for yoga/dance studios and meeting rooms. The link between the Players, KLODS and the new Centre is vital, so these changes will need to be carefully managed.

## 5. Education and Outreach

A key charitable objective for the CIO will be to deliver education and wellbeing outcomes, although these have a limited financial return.

A full-time education officer will be required to directly deliver courses and potentially co-ordinate freelance specialists, supported by appropriately trained volunteers and trainees from College of West Anglia (CWA) via the new, technical based, learn on the job, T-Level scheme.

The activities outlined below show the full range of education and outreach that could take place at the Centre. They should augment existing offerings in King's Lynn, with groups that already fill these niches encouraged to use the Centre rather than replicate provision. Potential overlap with the Workshop by the Garage Trust, new to King's Lynn, will need to be carefully considered.

### On and off-site school programme

Shakespeare is on the National Curriculum and is the Centre's USP. For all ages (KS 1 to A-level) there will be two main focuses for schools:

- Heritage based learning experiences around Shakespeare, theatre and performance
- Performances – Special school performances / attendance at 'open rehearsals' of Shakespearean productions
- In school performer and writer talks.

Charges for school visits are low but may just be sufficient to pay for the full-time education officer.

### Out of school programme for all ages

The Centre could offer the following education out-reach programmes:

- Youth Theatre company
- Youth Dance company
- Youth Music - taking a cue from the highly successful [Amplifier](#) project in Suffolk this will aim to give space and time to those wishing to develop music from rock to baroque. An exciting response to a third of young people in King's Lynn stating this was lacking.
- Youth Paints - this project will deliver at least one exhibition a year at the Fermoy
- Youth Writes - creative writing leading to poetry, plays and comedy. It will be showcased in writing festivals held at the site throughout the year
- Youth Films - giving an opportunity/support to those who want to make films.

The above six initiatives will be broken down into age-appropriate groups:

- Toddler fun times - taking the form of rhythm, music, and movement
- Youth Retraining Pledge Project. Working with another Town's Fund project, the youth retraining pledge to deliver confidence and skills in the form of improv workshops and basic acting skills workshops
- East look East – an initiative to engage with the (currently underrepresented) eastern European communities of King's Lynn.

A wide range of evening workshops could also be offered for those not in full-time education from screenwriting to yoga. It is envisaged that these courses would be run



in partnership with the wealth of community groups available in Lynn, supported by the Centre staff and visiting professionals.

Summer Schools - three types of summer school could be offered:

- Non-residential theatre, fun and comedy for young people. This is an expansion of the three-day summer school which was piloted on the site in 2019
- Non-residential Shakespeare themed fun for young people: a course for the more committed, designed to make Shakespeare accessible to all and give a deeper proficiency. This would be based on recent King's Lynn Young Players pilot. It is hoped that this course may lead to a recognised qualification in partnership with CWA
- Non-residential international Shakespeare Heritage: this is aimed at bringing people from out of the Borough and Internationally into King's Lynn to see the oldest working theatre in the UK. The Centre would aim to work with a recognised cultural tour operator to maximise revenue.

There is ambition for the Centre to become a global hub for Robert Armin studies. Initially, this will need to be in partnership, hopefully with the Shakespeare Institute in Stratford-Upon-Avon (University of Birmingham). He is our greatest Shakespearian asset and will set this business apart from other Shakespearian sites.

## 6. Skills and Training

As with Education and Outreach this is an important area for the Centre to offer opportunity, open horizons and reach untapped potential. However it is unlikely to produce any financial return on investment and delivery may well add to the Centres' overhead staff cost, so how this is funded requires further consideration.

Mindful to offer something complementary to the other Town's Fund project *The Multi-User Community Hub*, we have identified several areas where the new Centre could offer skills and training. Consultations with CWA appear to suggest the training offerings outlined below, would be complementary to the work already being undertaken in the town.

The Centre will work with the evolved iteration of the other Town's Fund project *The Youth Retraining Pledge*<sup>1</sup> to identify interested members through the Education and Outreach outlined above and offer them targeted support and further appropriate skills and training opportunities.

The Centre could offer training and learning experiences, making use of the new T-Level schemes, in Catering, Marketing, Tourism, Stage Management and Technical Management. The Shakespeare Barn could become a catering training centre but it is unclear how this might be funded.

The Centre is a natural home for English Literature and History students of these disciplines who could become volunteer tour guides or lead sessions at appropriate evening workshops. Potentially they could become specialist guides in Robert Armin tours partnering with the KL Tour Guides.

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<sup>1</sup> Although this is currently only a 2 year plan running from 2022-2024 it is hoped there will be a successor to this, or continuation of it, that the centre can work with.

## 7. Catering

Catering will be the key commercial driver for the Centre which will have two main catering operations plus a number of satellites.

### **Shakespeare Bar(n)**

The Shakespeare café/bar will be run in house by the CIO operating the site, so as to maximise profitability and ensure service appropriate to the diverse themes of the Centre. Broadly, it will be doing simple things very well. The daytime offer will be a National Trust style of sandwiches, cakes, jacket potatoes, pizza, cream teas, and coffees. The night-time offer will be a stylish bar offering a fun place to meet up in town, whether you're going to the theatre or not, sometimes with live music and with a simple pre-theatre supper menu.

A mezzanine level will be added to increase capacity and the Shakespeare Courtyard will offer extra covers outside when the weather allows and outdoor performance in the summer.

The Shakespeare Bar will form one of the two possible bars to enhance the experience of patrons enjoying the shows at the Guildhall Theatre. The current fire escape from this courtyard into the theatre will be upgraded and enhanced to allow patrons to pass from the courtyard and bar up to the theatre and from the theatre to the bar in the interval.

All the CIO operated catering on site will be run from the Shakespeare Barn, including the Guildhall banqueting, and a significant catering kitchen will be required.

### **Riverside Restaurant**

This will be marketed as the premier dining experience on the site and run as a 50-cover destination restaurant offering lunch and dinner service. The site will be leased by the CIO to an experienced operator on a turnover-based lease. By opening up the site, the restaurant will be able to take full advantage of the increased footfall associated with the heritage visitor attraction and cultural centre. There is also potential to extend the restaurant into the Players workshop (see above).

As well as these two main food and beverage operations there will also be satellite opportunities for other catering offerings on site.

### **Gunpowder Bar**

This second performance space will double as both the additional bar for theatre performances in the Guildhall and as the location of the comedy club and music bar. Serviced from the Shakespeare Barn it will offer a simple snack menu, day and evening. Design of this space will be carefully considered to allow transformation from daytime use to night as flexibly as possible.

### **Event Catering**

It is envisaged that the CIO will have an in-house offer for the highly profitable catering events in the Guildhall such as weddings and themed banquets.

### **Food in the Courtyard**

The newly rebranded Dragon Yard offers the opportunity for temporary food service, either run in-house or by local vendors. At certain times of the year there will be



festivals in the courtyard that could include charged pitches for mobile food trucks, street food and appropriate pop-ups.

A successful catering operation is key to the success of the site. An experienced food and beverage manager will be an essential part of the senior management team and a key target for the Centre's marketing department.

## 8. Retail

There will be a number of retail opportunities at the Centre, focussed on the Dragon Yard where independent retailers and Makers can rent small units (in the Creative Hub) or mobile pitches at busy times. The number of units available has yet to be identified by the design team. This is a priority for the business plan in January

In addition, the Centre will have a National Trust style retail-outlet in the 29 King Street box office/reception area and potential to sell gifts at other pay-points in the Centre.

The CIO aims to run a Bring a Book scheme based on the NT operation at Oxburgh Hall. People give their book in exchange for another book and donate a small amount of money. Highly profitable, it requires one volunteer to restock and organise the stock. It reminds the visitors that the CIO is a charity which they can support with donations.

## 9. Branding

The King's Lynn Guildhall and Creative Hub requires a new public facing brand name to replace this long working title. The ongoing branding workstream has identified three possible names for the Centre:

- Shakespeare Centre for the Arts
- Shakespeare Arts Centre
- Armin Shakespeare Centre

With the potential for *Guildhall* and *King's Lynn* to appear in any associated strap-line, rather than in the main name.

Shakespeare is a strong national and international brand and Robert Armin has potential to become a strong local and regional brand. However there are a number of Shakespeare Centres in the UK and around the world, so achieving cut-through for a new one will be challenging. The Arts Centre nomenclature may also be misleading and unhelpfully associated with a previous organisation. There has been negativity in consultation around the 'politics' associated with previous incarnations of the site. A new, distinctly different brand offers a clear break with this. It would be preferable, although not essential, for the new CIO take the same name as the Centre. Other areas of the site will be rebranded as sub-brands.

It is recommended that advice is sought from a national brand design company, experienced in the arts and heritage sector, before making any final decision on the brand name. A working title should suffice for the NLHF Round 1 application.



## Appendix A: Consultees

Name	organisation	workstream
Alison Croose	King's Lynn Festival	Programming
Ema Holman	King's Lynn Festival	Programming
Wendy Fisher	King's Lynn Players	Programming
Rosy Gray	Norfolk Museums Service	Programming
Rosalind Palmer	Norfolk Museums Service	Programming
Philip Miles	Norfolk Museums Service	Programming
David Nash	KLODS (KL Operatic and Dramatic Society)	Programming
Natalie Jode	Creative Arts East	Programming
Andrew Jarvis	KL Shakespeare Festival	Programming
Jeff Hoyle	KL Cinema Club	Programming
Ivor Rowlands	Shakespeare's Guildhall Trust	Programming
Amanda Arterton	Shakespeare's Guildhall Trust and KL Gilbert and Sullivan Society	Programming
Anne Roberts	Shakespeare's Guildhall Trust and West Norfolk Artists Association	Programming
Tim Rock	Lavender Hill Mob	Programming
Karen Waite	King's Lynn Academy of Dance	Programming
Veronica Sekules	Groundworks Gallery	Programming
Phillip Bayfield	Alive West Norfolk	Programming
Russell Clement	National Trust	Catering
Michael Baldwin	Hospitality business owner	Catering
Robin Hanley	Norfolk Museums Service	Catering
Russell Clement	National Trust	Retail
Alistair Cox	Vancouver Quarter manager	Retail
Robin Hanley	Norfolk Museums Service	Retail
Vicky Etheridge	King's Lynn BID	Retail
Hannah Wooler	Norwich Consortium	Creative Hub
Marion Catlin	Norwich Consortium	Creative Hub
Mary Muir	Norfolk Arts Forum	Creative Hub
Rachel Drury	Collusion	Creative Hub
Edmund Wilson	Foster Wilson Size Architects	Creative Hub
Jesse Quin	Old Jet	Creative Hub
Darren Stevens	Norfolk Museums Service	Interpretation
Angela Downing	National Trust	Interpretation
Dayna Woolbright	Norfolk Museums Service	Interpretation
Edmund Wilson	Foster Wilson Size Architects	Interpretation
Rachel Williams	Norfolk Museums Service	Training and skills
David Pomfret	College of West Anglia	Training and skills
Paul Gibson	College of West Anglia	Training and skills
Thomas Humphries	Norfolk County Council	Training and skills
Colin Clifton	Shakespeare's Guildhall Trust	Training and skills



Michael Baldwin	Hospitality business owner	Training and skills
Rachel Williams	Norfolk Museums Service	Education
Jan Pitman	Norfolk Museums Service	Education
Russell Clement	National Trust	Education
Colin Clifton	Shakespeare's Guildhall Trust	Education
David Pomfret	College of West Anglia	Education
Paul Gibson	College of West Anglia	Education
Jemma Finch	National Trust	Branding
Harry Seaton	Influential	Branding
Phillip Eke	Borough Council of King's Lynn and West Norfolk	Branding
Tim Baldwin	Borough Council of King's Lynn and West Norfolk	Branding
Michelle Gant	Engaging people (BCKLWN)	Branding

**Further consultation has taken place with:**

Snape Maltings, The Britten Pears Foundation, The Hat Project (Luton), Number 10 Church Street, Framlingham, The Theatre Royal, Bury St Edmunds, Independent Theatrical Producers and Production Companies, Shakespeare's Globe, Shakespeare's Birthplace Trust, The Shakespeare Institute (Stratford Upon Avon), IT Specialists, The Pleasance Theatre's Trust (Edinburgh and London), The Theatre's Trust and The King's Lynn Ferry.

This report is mindful of the work undertaken in 2018 by the Borough Council Working Group on the Guildhall, of which the Interim Creative Director was a part, and thanks go to the Borough Councillors, officers, consultees and views collated then which have assisted the thinking contained here.

As well as the consultation and consultees listed above, there is extensive prior consultation which has informed the vision for the Guildhall Centre. This includes but is not limited to:

- Creative Hub Feasibility Report by the Norwich Consortium: FEB 2019 (Updated JAN 2022). This included face to face consultation with 38 people and online survey of 105 and café consultation with 40 people. This study established a need for a creative hub in King's Lynn.
- Vision King's Lynn Survey: June 2020. 72 businesses surveyed, 276 consumers. Recorded the effect of COVID on business.
- Vision King's Lynn Survey: October 2020. 212 respondents aged 16-25 established a desire for 'somewhere to go' and in particular to take part in cultural and performance activities, some with a view to a career.
- West Norfolk Disability Access Forum Access Report March 2019. Detailed access audit of the site was made by Jonathan Toye and recommendations made for improvement.





**Appendix B: List of Spaces and Activities**

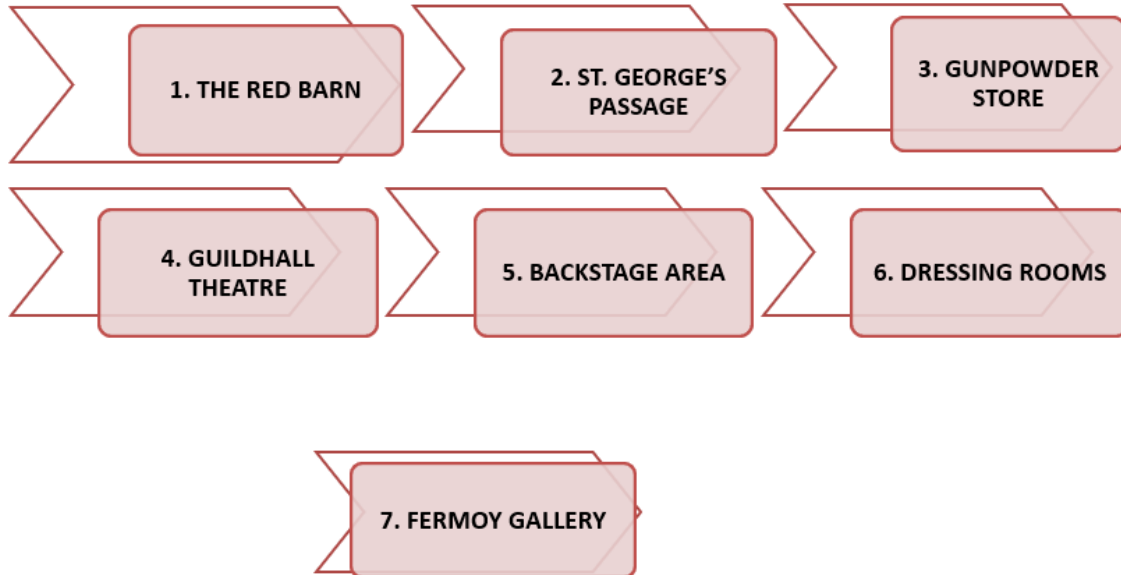
<b>Current Area</b>	<b>Current Use(r)</b>	<b>New Name</b>	<b>New Use</b>
29 King Street	Lease Your Local Paper	29 King Street	Welcome Box Office Reception Gift Shop CIO Offices
29c King Street	Lease Michael Baldwin	29c King's Street	CIO Offices or Security or Lease
Shakespeare Alley	Access	Shakespeare Alley	Interpretation Further welcome space.
Shakespeare Barn	Flexible Vaccination Centre	The Shakespeare	Café Bar Catering Training Kitchen Banqueting kitchen Toilets Storage Plant
North Courtyard	Access	The Shakespeare Yard	Outdoor Café Bar Outdoor performance Access to Guildhall Interpretation
Guildhall Auditorium	Performance	Guildhall	Performance Private event hire Tour
Backstage Area	Plant Piano Store	Backstage	Production Tour
Dressing Rooms	Dressing rooms Green Room	Dressing Rooms	Dressing rooms Tour
Guildhall Foyer	Box office	Guildhall Foyer	Small performance box office/ bar – interval drinks
Crofters Cafe	Café	Gunpowder Store	Night: 60 cover bar Performance space Comedy/music club Daytime: Tour
St George's Passage	Access and Information Toilets	The Guild Corridor or leave as St George's Passage	Tour Interpretation Information
Red Barn	Flexible	Red Barn	Tour start Tour film Richard Southern Theatre Models
Old Warehouse	Storage Arts Centre Archive and	Old Warehouse	Storage Plant Sleepovers



	poss. also KL Festival archive.		Escape Room Spooky events Lease office if possible
White Barn	Storage BCKLWN	Armin Centre Creative Hub	Lease: Studios Offices Retail  Access to and from Ferry Lane Space for eating
White Barn Annex	Store/workshop KLODS		
White Barn Garden	Not used		
South Courtyard	Unauthorised Parking	Dragon Yard	Pop up: Food Trucks Retail Buskers Sculpture Display Interpretation
Riverside Garden	Used in Summer for overspill catering and ice creams		
Riverside Terrace	Lease Rest. Operator	Tied to the name of the Restaurant	Lease: Destination Restaurant
Riverside Restaurant	Lease Rest. Operator		
Players Workshop	Store/workshop KLP	Part of Armin Centre Creative Hub Named after the historic usage: sailmakers, candlemakers etc	Lease: Studio Office Retail Flexible space Yoga/Dance/further catering Bring a Book
Fermoy Gallery	Gallery KL Festival	Fermoy Gallery	Gallery Hire: Functions Tour
KL Festival Office	Lease KL Festival	Name for the Lease holder	Lease: Office Space
Fermoy Foyer	Foyer	Fermoy Foyer	Interpretation Welcome/overspill space Possible merchandise space Site of Lady Fermoy Portrait.

## Appendix C: Heritage Tour Schematic

### Heritage Interpretation: The Tour



### Heritage Interpretation – Free Access

