

St George's Guildhall and Creative Hub

Business Plan

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FINAL**

CONFIDENTIAL





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1. Executive Summary

Organisation and Governance

BCKLWN (the Council), the National Trust (NT) and Norfolk Museums Service are working in partnership with the Town Deal Board to conserve and regenerate St George's Guildhall and Creative Hub in King's Lynn (the Centre). The Council are the accountable body for this partnership, applying for grants to refurbish the Guildhall site. They will be responsible for the redevelopment, ultimately leasing the site to a new charity, with a long-term service level agreement, to operate as a heritage visitor attraction. This specially formed Charitable Incorporated Organisation (CIO) will be led by an independent chair and voluntary board of trustees, supported by a professional management team and a large group of volunteers.

Our Vision:

Transformation of St George's Guildhall, from road to river, into a thriving visitor attraction and cultural hub.

Our Mission:

To conserve and promote King's Lynn's heritage and culture, particularly connections to William Shakespeare, making them accessible and welcoming to all, whilst boosting skills and supporting new business and creative practice.

Aims and Objectives:

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

Activities

The Centre will be a heritage visitor attraction, education resource and creative hub by day, and a theatre and entertainment venue by night, both supported by significant food, beverage and retail offerings. The main activities include:

- The Shakespeare Experience – a ticketed tour telling the story of English Theatre
- 300 seat Guildhall theatre, 90 seat performance space, Fermoy Gallery, studios
- 350 public performances and events a year
- Creative Hub with 1,000m² of lettable space in 27 office and studio units
- Education, skills and training courses
- The Shakespeare café/bar, Riverside destination restaurant, banqueting.

Market Appraisal

A range of B2B and B2C products and services will be promoted by an experienced sales and marketing team. A marketing partnership with the NT will promote the Centre as a NT property to their 5.6m members. The Centre's customers will include local residents, business, heritage and tourist visitors. There are 48k local residents, 150k West Norfolk residents, 2.3m regional residents within a 90-minute drive time, 44k NT members within a 60-minute drive time and 500k overnight tourist visits to West Norfolk. Annual attendance at competitor regional visitor attractions ranges from the 5k Stories of Lynn to 160k Norwich Castle. Attendance at public performances at King's Lynn Corn Exchange pre-pandemic were 108k whilst other regional performance venues are mainly small and attract very local audiences. Local office and meeting room facilities are very limited.

Attendance, Visitors and Users

Over the three full years of this Business Plan attendances at the various activities are as follows:

	2026/27		2027/28		2028/29
Public Events & Performances	42,665		56,887		56,887
Education	5,050		6,733		6,733
Shakespeare Experience	40,000		36,000		32,000
Bars and Restaurants	61,173		81,564		81,564
Total attendances	148,888		181,184		177,184

An individual may attend multiple activities more than once in each year – unique visitors are therefore difficult to estimate but could be expected to be 90,000 a year.

Financial Appraisal

A detailed 3-Year Financial Business Plan based on key assumptions is included. The summary income and expenditure account is as follows:

Financial Years (Apr to March)	2026/27		2027/28		2028/9
	£		£		£
Total Income	1,303,272		1,636,353		1,612,735
Cost of Sales	- 544,730		- 722,640		- 730,640
Contribution	758,542		913,714		882,096
Staff Costs (permanent)	- 443,787		- 474,967		- 474,967
Overheads	- 294,550		- 344,100		- 344,100
Contingency (3% of income)	- 39,098		- 49,091		- 48,382
Net Deficit/Surplus	- 18,893		45,556		14,647

The third full year of operation is considered to be the steady state of the business. £204k of pre-opening start-up costs in 2025/6 will need to be capitalised. A sensitivity analysis of the Shakespeare Experience (the largest single income line) shows a range of Deficit/Surplus outcomes from -£93k to +£72k. A working capital/cash-flow loan of up to £100,000 for three years 2025-2027 will need to be provided and underwritten by BCKLWN.

Risk, Monitoring and Evaluation

A detailed risk register identifies three critical risks: failure to recruit sufficient volunteers, lack of demand for the Shakespeare Experience and poor cashflow. Control measures suggest how these risks can be managed. A range of monthly and annual key performance indicators (KPIs) set by the Board are proposed.

Organisational Impact

The CIO will be expected to operate without ongoing revenue subsidy from the partners. However, the Trustees of the charity will need the support of the partners, and this may mean the Council explicitly underwriting the first years of the Centre.

Ownership of the Centre will remain with the Council, with the charity responsible for ongoing maintenance and building reserves to create a designated sinking fund for capital replacements over time.



2. About the Organisation

The Borough Council of King's Lynn and West Norfolk (BCKLWN or the Borough Council), the National Trust (NT) and Norfolk County Council/Norfolk Museums Service (NMS or the County Council) are working in partnership to deliver the conservation and regeneration of St George's Guildhall and Creative Hub (the project, the Centre). The partners are working hand-in-hand with the King's Lynn Town Deal Board (KLTDDB) to deliver this pivotal part of the £25 million vision for the town.

The Borough Council of King's Lynn and West Norfolk covers an area of approximately 550 square miles and is the second largest district council in the country by area. It serves a population of over 150,000 and functions as a sub-regional centre serving not only west Norfolk but also Lincolnshire and Cambridgeshire. It provides a wide range of statutory and non-statutory services and facilities to the people who visit, work or live in the area including environmental health, planning, property services and provision of leisure and cultural facilities through a wholly owned council company.

The National Trust is a conservation charity founded in 1895. Entirely independent of Government, the National Trust looks after more than 250,000 hectares of countryside, 780 miles of coastline and 500 historic properties, gardens and nature reserves. The National Trust is for everyone – and was founded for the benefit of the whole nation. It receives on average more than 26.9 million visits each year to places with an entry fee, and an estimated 100m visits to the outdoor places that are free of charge. Paying visitors, together with 5.6 million members and more than 53,000 volunteers, support its work to care for nature, beauty, and history.

Norfolk Museums Service is a multi-award-winning service comprising ten museums and a study centre. NMS is now regarded as one of the leaders in the museum sector and in 2017 was successful in its bid for continuing major investment from Arts Council England. From April 2018, NMS has been a National Portfolio Organisation for Arts Council England, one of only 45 out of 845 heritage and arts organisations in England to be awarded the highest level of support. Norfolk Museums Service is a Joint Service partnership between Norfolk County Council and Norfolk's district councils, funded through council tax, earned income and grants.

The Centre is partly owned by BCKLWN and partly owned by the National Trust who have a long term lease arrangement with BCKLWN to maintain and manage the site.

The Borough Council are the lead organisation and accountable body for this partnership, applying to National Lottery Heritage Fund (NLHF), and others, for grants to refurbish the Guildhall site. They will be responsible for the refurbishment and redevelopment, ultimately leasing the site to a new Charitable Incorporated Organisation to operate as a heritage visitor attraction.

3. Governance and Management

A Project Board (the Board) has been set up to oversee and manage the delivery of the comprehensive and sustainable redevelopment and regeneration of the St George's Guildhall and Creative Hub. The Board members represent the King's Lynn



Town Deal Board, Borough Council of King's Lynn & West Norfolk (accountable body), the National Trust and Norfolk County Council. Current members are:

- Cllr Graham Middleton, Deputy Leader, BCKLWN
- Duncan Hall, Assistant Director, Housing Regeneration & Place, and Project Sponsor, BCKLWN
- Russell Clement, General Manager, National Trust
- Dr Robin Hanley, Assistant Head of Museums & Head of Service Delivery, Norfolk Museums Service (NCC)
- Michael Baldwin, Vice – Chair Town Deal Board & Chair of Advisory Group

The Board is also supported by an Advisory Group consisting of:

- Elected ward members
- Borough Council Portfolio Holder
- Nominated representatives of the KLTDB
- Historic England
- National Trust
- Industry experts
- Heritage Champion
- Local Interest Groups
- Existing Tenants of the centre

The Board are in the process of appointing a Project Manager, hosted by the National Trust, to coordinate the refurbishment and a copy of the Project Management Structure is included in the appendix. They have also appointed Tim FitzHigham as Interim Creative Director, cultural business consultants, FEI, and architects Foster Wilson Size as advisors during the pre-development stage of the project.

Creating an organisation to deliver St George's Guildhall and Creative Hub's mission, key priorities, programme and physical hub is going to take significant fundraising and a partnership approach from organisations across the borough. The organisation will need to deliver the partners' priorities and ensure an enterprising and agile response to new commercial and publicly funded opportunities.

The organisation will need to develop strong local, regional, national and international partnerships and model best practice in delivering ambitious and innovative and accessible cultural and heritage programmes of activity. This would include offering opportunities for skills development through volunteering and apprenticeships, and in pioneering sustainable practices and accessible engagement opportunities.

Following a governance options appraisal, a copy of which is included in the appendix, BCKLWN have decided to form a new independent Charitable Incorporated Organisation (CIO) to run the centre once completed.

BCKLWN will enter into a long-term lease for the site with the CIO for a peppercorn rent connected to a Service Level Agreement. It is intended to apply to the Charity Commission to register a Foundation CIO during 2022 with the trustees also acting as the members of the organisation. The Constitution has yet to be determined but it

is likely that the Objects will include *the advancement of the arts, culture, heritage or science*.

The CIO will be an independent organisation with up to twelve trustees including nominees from the current partners. The CIO will set up a separate trading company to manage commercial, non-charitable activity. It is intended to appoint the Founding Chair and initial trustees during 2022 and for the CIO to work closely with the Project Board during the refurbishment, ready to take on operation of the site in due course.

The Centre will become a significant heritage visitor attraction and it is intended to employ a small, agile, yet properly resourced, management team led by an experienced Director to run the centre on a day to day basis, delivering the trustees' Vision and Mission. For Business Planning purposes the senior staff team will consist of the following roles:

1. Chief Executive and Creative Director
2. Finance Manager
3. Marketing, Comms and Development Manager
4. Hospitality and Events Manager
5. Technical and Facilities Manager
6. Front of House and Box Office Manager
7. Education Officer

Further permanent and casual staff positions are set out in the financial business plan section and role descriptions for the senior team are included in the appendix. The staff team will be supported by a considerable number of volunteers from the local community in public facing roles such as tour guides and stewards recruited from the established networks currently supporting the Guildhall.

4. Strategy

In September 2021 the Project Board set out its Manifesto for King's Lynn Guildhall and Creative Hub, a copy of which is included in the appendix, from which is derived:

4.1 Our Vision

Transformation of St George's Guildhall, from road to river, into a thriving visitor attraction and cultural hub.

4.2 Our Mission

To conserve and promote King's Lynn's heritage and culture, particularly connections to William Shakespeare, making them accessible and welcoming to all, whilst boosting skills and supporting new business and creative practice.

4.3 Aims and Objectives

Protecting and celebrating our heritage:

- Protecting the historic fabric of listed buildings, notably St George's Guildhall
- Safeguarding the future of the oldest working theatre in the UK, an historic space which has hosted all phases of drama since the 15th century, a place where Shakespeare's Touring Company has performed, as well as his comedian, and King's Lynn born Robert Armin.

- Refurbishing the historic theatre to create a physically accessible, welcoming, and attractive space that is fit for purpose and open to a wide range of audiences
- Actively promoting inclusivity to attract currently underrepresented members of the community
- Creating inspiring spaces at the heart of the local community, and a beacon for visitors to King's Lynn
- Interpreting the rich story of the site and the lives of people associated with it; telling the story of English theatre from the Guild period to the present day in an interactive working theatre environment.

Supporting enterprise and economic productivity in King's Lynn:

- Creating a financially sustainable operating model for the St George's Guildhall and Creative Hub
- Bringing measurable social and economic benefits to King's Lynn and West Norfolk
- Delivering a viable plan for the St George's Guildhall and Creative Hub – bringing commercial and cultural initiatives together under one 'roof', under the direction of a pioneering partnership
- Establishing co-ordinated site management and operation by a Charitable Incorporated Organisation
- Supporting the creative arts sector by collaborating with other organisations
- Delivering an environmentally responsible project, and a reduction in energy use for the complex.

Creating a hub for arts and culture:

- Creating a sense of identity and place, drawing on the unique significance of the Guildhall
- Creating a nationally significant centre for culture and the arts, which serves its local community, by highlighting the Shakespeare connection
- Creating an accessible and flexible space able to house a changing programme of events and activity, hosting professional and community theatre, dance or musical groups, or a venue for films, talks, comedy and poetry
- Modernising and effectively using buildings to provide spaces for interpretation, exhibitions, formal & informal learning, retail, and catering
- Providing a welcoming point of entry and improved street presence.

4.4 Summary of Activity

Taking the Manifesto as a starting point, in December 2021 the Project Board confirmed the activities to take place on the site in the document *From Vision to Business Plan 21.12.21* which is included in full as an appendix and summarised here.

The Centre will be a heritage visitor attraction, education resource and creative hub by day, and a theatre and entertainment venue by night, both supported by significant food, beverage and retail offerings. These include:



- Heritage Attraction - part free visitor attraction accessible to all, part ticketed tour telling the Story of English Theatre and focused on the town's connection with William Shakespeare and Robert Armin, called the Shakespeare Experience
- Cultural Programme - consisting of both performing, digital and visual arts, taking place in the redeveloped Guildhall and Fermoy Gallery, along with other multipurpose spaces and outdoors across the site. 350 performances and events a year. Spaces include 297 seat Guildhall, 90 capacity Gunpowder Store, 68m² Fermoy Gallery, smaller meeting rooms, dance/rehearsal studio
- Creative Hub - a series of rental offices and studios with retail outlets for artists and makers as well as designers and other creative businesses. 1,044m² of lettable space in up to 27 individual units
- Education, Skills and Training – including an on-site schools' programme, evening courses and summer schools. Through a lively programme of family friendly events and activities the local community will be able to explore the Shakespeare story and understand the unique heritage of the Guildhall. Learning experiences making use of the new T-Level schemes, in catering, marketing, tourism, stage and technical management
- Catering and Retail - a range of food, beverage and retail outlets on the site and significant event catering capability. A 253m² café/bar with 125 covers and a substantial outdoor terrace, a 198m² destination restaurant with 50 covers and an outside terrace overlooking the river. Banqueting facilities for 130 people.

5. Market Appraisal and Approach

This section sets out the size of the market for services offered in the centre. It is not a detailed marketing strategy, which will need to be developed as the project progresses, rather it broadly identifies the different activities and relevant markets, competitors and comparators, pricing strategy and approach to developing visitors and audiences.

5.1 What are we 'selling'?

St George's Guildhall and Creative Hub is a multifaceted project with a number of 'products and services' targeted at both public and business customers.

Public:

- Heritage Visitor Attraction – free general access to parts of the site for visitors
- The Shakespeare Experience – paid tour of key buildings for visitors
- Performance – ticketed events in the Guildhall, Gunpowder Store, Courtyard
- Destination Catering – visits to Shakespeare Café-bar and Riverside Restaurant

Business:

- Studios and Offices – monthly leases for creative businesses in the Creative Hub
- Meeting and Workshop Rooms – for hire by the hour to groups and businesses
- Private Event Spaces – for hire to individuals and businesses
- Fundraising – sponsorship, funding and donations for all activities across the site

5.2 Market Approach

The CIO will engage an experienced sales and marketing team, responsible for a holistic marketing and communications strategy that promotes the full range of experiences at the Centre, be that selling tickets for events and tours, generating footfall to the site, promoting the food and beverage outlets or selling office space in the Creative Hub.

Part of the service offered to hirers and tenants will include a general marketing umbrella (e.g. brochure and website) with the opportunity to buy additional marketing support as required. The CIO will also work closely with other venues and attractions in the town and further afield to minimise competition and clashes where possible and to realise opportunities for partnership working. The CIO should agree a Memorandum of Understanding with the National Trust to clearly set out a marketing partnership to promote the Centre as a National Trust property (which in-part it is) to their 5.6m members. In return the CIO will offer a range of benefits to NT members. There is also potential to link up and jointly promote with the NMS 'Museums Pass' membership scheme. This partnership approach will be important for the success of the Centre and its ability to achieve the required visitor numbers.

The Centre's customers will include local residents and business for the performance programme and rental spaces, heritage visitors from a wide geographical area and tourist visitors to Norfolk's holiday hot-spots. The scale of these markets is set out below.

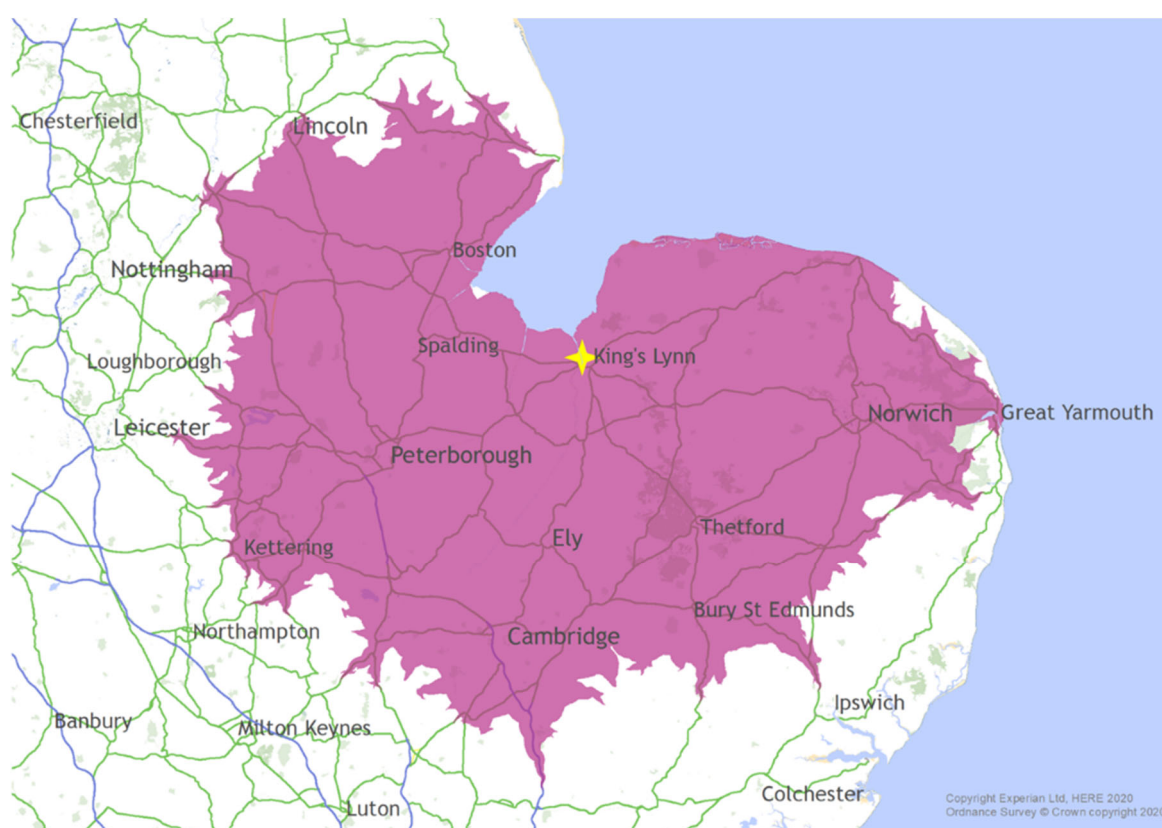
5.3 Market Size

In considering the resident market for the Centre, a 90 minute drive-time is assumed for the heritage visitor attraction and a 60 minute drive-time is assumed for the entertainment programme, both supplemented by tourist visitors to West Norfolk. For the Creative Hub, only businesses in King's Lynn and West Norfolk are considered.

5.3.1 Regional and Local Residents

Regional Residents

An Area Profile Report commissioned from the Audience Agency identifies that the total adult population (15+) of the 90 minutes' drive-time area is 2,361,141.



The Audience Finder report uses two different tools to analyse potential audiences. **Audience Spectrum** is a population profiling tool which describes attendance, participation and engagement with the arts, museums and heritage, as well as behaviours, attitudes and preferences towards such organisations. Individuals are assigned to 10 different audience segments. **Mosaic 6** is a geo-demographic profiling tool which combines a wide range of information from over 400 sources to create a summary of the likely characteristics of each UK household. Households are assigned to a 'group', of which there are 15 in Mosaic (A-O), which describes their socio-economic and cultural behaviour.

Audience Spectrum profile

The most prominent Audience Spectrum segments in the target catchment area are Trips & Treats, Home & Heritage and Dormitory Dependables. 53% of the target population belong to one of these three segments, compared with 40% of the population as a whole:

- Trips & Treats: Suburban households, often with children, whose cultural activities usually are part of a day out or treat (Medium engagement)
- Home & Heritage: Conservative and mature households who have a love of the traditional (Medium engagement)
- Dormitory Dependables: Regular but not frequent cultural attenders living in city suburbs and small towns (Medium engagement).

Mosaic 6 Group profile

The most prominent Mosaic groups in the target catchment area are D - Rural Reality, C - Country Living and H - Aspiring Homemakers. 45% of the target population belong to one of these three groups, compared with 22% of the population as a whole:

- D - Rural Reality: Householders living in inexpensive homes in village communities
- C - Country Living: Well-off owners in rural locations enjoying the benefits of country life
- H - Aspiring Homemakers: Younger households settling down in housing priced within their means

A full copy of the Audience Agency report is included in the appendix. This can be used to develop a detailed marketing strategy in due course.

Local Residents

There are just over 48,500 residents in King's Lynn, 32% of the West Norfolk area total of 151,000. The population of King's Lynn has grown faster than that of the LA over the last 10 years. The change in population is expected to be an increase of around 1,500 people over the next 10 years¹.

Young families, young couples and singles are the largest buyers of new homes and well-connected places with access to cafes, restaurants and convenience retail will be key to attracting this group.

The Borough Council's *Young People's Survey Oct 2020* by Vision King's Lynn found 37% of 16–25-year-olds wanted more evening entertainment, including live music and 41% wanted more events and festivals.

21% of West Norfolk have a disability - disabled people have experienced particularly low social participation and arts engagement since COVID (ONS, 2021).

Parts of King's Lynn fall into the top 10% most deprived areas of England (MHCLG, Indices of Deprivation 2019) with low skills and attainment – 17% in higher education versus 39% nationally (POLAR).

National Trust Members

As the table below shows, there are 44,341 National Trust members living within the 60 minute drive-time area of the Centre. They are a key audience for the Centre and it will be important that the CIO works closely with the National Trust through a marketing partnership to attract these members, offering discounts and incentives as necessary.

¹ Savills: King's Lynn Town Investment Plan Market Research December 2021

St Georges Guildhall Member penetration			
Drive time	Number of memberships	Number of households	Penetration
0-15	2247	34631	6.49%
0-30	7252	97685	7.42%
0-45	17883	208990	8.56%
0-60	44341	468378	9.47%

Whilst repeatability is key to long term sustainability, if the Centre could get just one visit per year for each member within 60mins that would achieve the overall target simply through NT members.

5.3.2 Tourist Visitors

The report *Economic Impact of Tourism – Headline Figures West Norfolk - 2019* suggests that there is a significant holiday and daytrip visitor market looking for things to do during their stay in the area:

- Of the 515,000 overnight visits to West Norfolk in 2019 (of which 29,000 were by overseas visitors), 74% were on holiday and spent £37m during their stay
- Of the nearly 10m daytrips to West Norfolk in 2019, 1.9m visited urban areas like King's Lynn spending £69m.

The Centre will be well placed to attract tourist visitors looking for a cultural, heritage, entertainment and retail experience.

5.3.3 Businesses

Despite the enforced transition to remote working during the pandemic, the office market remains strong in many locations and there is increased demand for co-working and flexible workspace. There will also be demand for specialist space, such as studios and 'third spaces'. Third spaces are smaller, more local, more flexible workspaces that aim to provide a middle ground between commuting to a corporate office and working from home. Workers benefit from greater psychological separation between home and work life, and local areas benefit from higher high street spending².

Total office supply in King's Lynn is 659,000 sq ft and has not changed in over 5 years, although a small amount of new stock is currently under construction (2,000 sq ft). King's Lynn has very low office vacancy rate of 0.6% and this suggests that the area is potentially severely supply constrained. At £10.85 per sq ft market rents are fairly low in Kings Lynn, but growing.

Nesta's Creative Nation³ analysis identifies the borough as one of the fastest growing areas for the creative industries in the East of England. With a 17% increase in the number of creative businesses and 24% increase in creative industries employment, creative industries growth in King's Lynn beats

² Savills Office FiT Survey, 2020

³ Creative Nation, How the creative industries are powering the UK's nations and regions. February 2018 <https://data-viz.nesta.org.uk/creative-nation/>

Norwich and Cambridge. The creative industries already deliver over 1,000 jobs and contribute almost £10 million to the borough's economy.

The Norwich Consortium *Feasibility Study King's Lynn Creative Hub February 2019* undertook an online Market Research Survey between September and December 2018. Key findings were:

- Of the 105 people who took part in the survey – 84 (81%) define themselves as a current or potential creative business or initiative
- 72% of these are arts and cultural sector, 28% Tech sector
- 46% in total (48 businesses) would like the Hub to be the base for their business
- 35% (36 businesses) want their own permanent studio or desk space in the building, 11% are interested in hot-desking or virtual tenancy
- 30 respondents interested in performance space, 44 interested in hiring meeting rooms and 23 looking for training or conference room
- Visual creative industries comprise 47 of the respondents. 81% of this group are interested in gallery space, alongside a further 20 respondents. Just over half of the visual creatives would be interested in having sales opportunities onsite
- Networking and opportunities to connect are the elements of a creative hub respondents are most interested in.

5.4 Competitor Analysis

There are several different markets in which the Centre will operate and therefore a number of competitor groups.

5.4.1 Regional Performance Venues

Audiences for the entertainment programme at the Guildhall are likely to come from within the 60 minute drive-time area, within which there are a number of small and medium sized cultural performance venues that can be considered competitors, excluding Norwich, Cambridge and Peterborough. See location map in the Appendix. Venues within 1 hour drive-time with 120 seats or over include:

Name	Location	Owner/Operator	Capacity
Corn Exchange	King's Lynn PE30 1JW	Alive West Norfolk	700 main hall 2 cinema screens
Princess Theatre	Hunstanton PE36 5AH	Princess Theatre Ltd	464 main hall
Arts @ March Town Hall	March, Cambs PE15 9JF	20Twenty Productions (CIC)	120
The Carnegie Rooms	Thetford IP24 2DS	Thetford Town Council	300 main hall 120 Guildhall
The Maltings	Wells Next the Sea NR23 1AF	Wells Maltings Trust	160 max
Sheringham Little Theatre	Sheringham NR26 8RE	The Little Theatre Society (charity)	160
Cromer Pier	Cromer NR27 9AU	Openwide Coastal Ltd	450
South Holland Centre	Spalding PE11 1SS	Spalding District Council	342
The Maltings	Ely, CB7 4BB	City of Ely Council	242

5.4.2 Regional Visitor Attractions

Visitors for the Shakespeare Experience and general admission to the site are likely to come from a wider 90 minute drive-time area, within which there are a number of visitor attractions that can be considered competitors. The following table shows 2019/20 attendance numbers – for locations see map in the Appendix.

Name	Location	Op.	Total Attendance	Members	Non-Members	Schools & others	Headline Admission £
Norwich Castle Museum	Norwich NR1 3JU	NMS	160,466			20,096	Pre-restoration?
Felbrigg Hall	Cromer NR11 8PR	NT	129,533	97,437	10,689	21,407	£13.20
Oxburgh Hall	Swaffham PE33 9PS	NT	91,531	71,205	12,100	8,226	£8.80
Gressenhall Farm & Workhouse	Dereham, NR20 4DR	NMS	53,737			10,705	£13.90
GUILDHALL	TARGET		40,000			5,000	£10.00
Time and Tide Museum	Great Yarmouth NR30 3BX	NMS	35,650			10,188	£6.70
Lavenham Guildhall	Sudbury CO10 9QZ	NT	31,634	24,050	5,228	2,356	£9.40
Melford Hall	Sudbury CO10 9AA	NT	30,480	25,109	4,001	1,370	£10.00
Peckover House	Wisbech PE13 1JR	NT	25,890	21,306	2,919	1,665	£10.00
Lynn Museum	King's Lynn PE30 1NL	NMS	17,655			1,488	£5.10 free in winter
Theatre Royal	Bury St.Ed IP33 1QR	NT	1,409	1,409	0	0	£7.50
Stories of Lynn	King's Lynn PE30 5DQ	BCKLWN	5,778			Inc.	£3.95
True's Yard Fisherfolk Museum	King's Lynn PE30 1QW	Charitable Trust					£3.00
Castle Acre Priory	King's Lynn PE32 2XD	English Heritage					£8.70
What a Hoot Gin Distillery Tour	King's Lynn PE30 1ET	Private Company					£15.00

5.4.3 Creative Hub, Local Office and Meeting Room Providers

The Norwich Consortium Report⁴ found that there are no other organisations in King's Lynn offering a similar hub provision. The King's Lynn Innovation Centre contains one or two creative businesses but really caters for a different market and purpose. Nearby places in Cambridge, Norwich and even Wells were found to attract some of the King's Lynn creatives.

The Savills Report⁵ suggest that office rental market in King's Lynn is severely supply constrained.

Apart from the Duke's Head Hotel there are very few meeting spaces in King's Lynn.

⁴ The Norwich Consortium Feasibility Study King's Lynn Creative Hub February 2019

⁵ Savills: King's Lynn Town Investment Plan Market Research December 2021

5.5 Pricing

The working assumptions on pricing are set out in the financial section. The headlines are as follows:

- Average Guildhall Performance Ticket Price: £14.09 incl VAT
- Performance Booking Fee: £2.00 incl VAT
- Guildhall Performance Hire Charge: £700 + VAT
- Guildhall Private Event Hire Charge (wedding etc): £1,500 + VAT
- Meeting and workshop hires: £20 per hour
- The Shakespeare Experience Ticket Price: £10 (£5 discount for NT members and residents)
- Studio and Office Leases: £12.00 plus VAT per sq. ft per annum
- Café/Bar Prices: in line with local outlets
- General Admission to Site: Free
- Admission to Exhibitions: Free

5.6 Estimated Attendances, Visitors and Users

The working assumptions on attendances are set out in the financial section. The headlines are as follows:

		2026/27	2027/28	2028/29
Public Performances				
	Guildhall Auditorium	28,325	37,767	37,767
	Gunpowder Store	4,050	5,400	5,400
	Outdoor theatre	2,790	3,720	3,720
Public Events		7,500	10,000	10,000
Education - school visits		3,750	5,000	5,000
- evening courses		1,300	1,733	1,733
Shakespeare Experience		40,000	36,000	32,000
Bars and Restaurants				
	Riverside	13,545	18,060	18,060
	Shakespeare Barn	47,628	63,504	63,504
Total attendances		148,888	181,184	177,184

For reference attendance at public performances at King's Lynn Corn Exchange in 2018/19 was 108,098.

Attendances are separately estimated for each category. The model does not take account of potential double-counting where for example one individual might visit the Shakespeare Experience, eat in the cafe and attend a performance as part of the same visit. Neither does it take account of visitors who attend multiple times in one year. Unique visitors therefore are particularly difficult to estimate.



In addition there is capacity for up to 43 people to be working in the Creative Hub.

6. Financial Appraisal

A detailed Financial Business Plan, including all relevant assumptions and financial spreadsheets, is included in the appendix. The headline schedule is included here:

Income and Expenditure Account						
Financial Years (Apr to March)				2026/7	2027/8	2028/9
				£	£	£
Income						
Public Performances				314,686	419,582	419,582
Public Events				40,625	54,167	54,167
Shakespeare Experience				265,000	238,500	212,000
Fermoy Gallery/exhibition spaces						
Creative Hub				64,476	85,968	85,968
Education				62,188	82,917	82,917
Catering				385,044	513,392	513,392
Retail				77,500	84,000	85,500
Private/commercial Hires				28,125	37,500	37,500
Fundraising/Sponsorship				65,628	120,328	121,711
Total Income				1,303,272	1,636,353	1,612,735
Cost of sales						
Public Performances				169,235	225,647	225,647
Public Events				1,800	2,400	2,400
Shakespeare Experience				2,500	2,500	2,500
Fermoy Gallery/exhibition spaces				7,500	15,000	22,500
Creative Hub				-	-	-
Education				50,262	67,016	67,016
Catering				277,183	369,577	369,577
Retail				22,500	23,000	23,500
Private/commercial Hires				-	-	-
Fundraising/Sponsorship				13,750	17,500	17,500
Total Cost of Sales				544,730	722,640	730,640
Contribution						
Public Performances				145,451	193,935	193,935
Public Events				38,825	51,767	51,767
Shakespeare Experience				262,500	236,000	209,500
Fermoy Gallery/exhibition spaces				- 7,500	- 15,000	- 22,500
Creative Hub				64,476	85,968	85,968
Education				11,926	15,901	15,901
Catering				107,861	143,815	143,815
Retail				55,000	61,000	62,000
Private/commercial Hires				28,125	37,500	37,500
Fundraising/Sponsorship				51,878	102,828	104,211
Total Contribution				758,542	913,714	882,096
Staff costs (permanent)				443,787	474,967	474,967
Overheads				294,550	344,100	344,100
Contingency (3% Income)				39,098	49,091	48,382
Net Surplus/Deficit				- 18,893	45,556	14,647

By the second full year of operation, this model generates a surplus of £45,000 that does not include any ongoing revenue support from BCKLWN or other public sector funder. It includes a small revenue contingency, there is potential for further improvement as the business develops and a different VAT approach could yield a significant upside. The CIO may well apply for further project grants from organisations such as Arts Council England to deliver some services.

Like all business plans it is based on a series of assumptions (detailed in the appendix), the most notable of which include:

- Capitalisation of £204,000 of pre-opening start-up costs in 2025/6 within the TF/NLHF capital grants
- A working capital/cash-flow loan of up to £100,000 for three years 2025-2027, provided and underwritten by BCKLWN
- 40,000 paying Shakespeare Experience admissions in year 1 reducing to 36,000 in year 2 and 32,000 in year 3, which is considered to be the stable position going forward
- A successful marketing partnership is developed with the National Trust, Norfolk Museum Service and BCKLWN to promote the Centre
- That 14 permanent core staff (not including catering personnel) are capable of running the Centre at the estimated levels of attendance
- That a large group of volunteers continues to be willing to undertake front of house and tour guide duties throughout the year
- That an experienced and dedicated group of unremunerated Trustees, led by a Founding Chair, can be identified to run the CIO with the level of risk identified.

6.1 Sensitivity Analysis

The largest single line of contribution throughout is Shakespeare Experience income, and this deserves special scrutiny and should be foremost for the purposes of strategic planning, monitoring and risk management. The baseline is for 40,000 visitors in the first year, reducing to 36,000 in the second year and 32,000 in the third year. The baseline admission charge is £10 with a reduced price of £5 for local residence, children and NT members.

A sensitivity analysis of Shakespeare Experience income shown below models the effect on the bottom line of visitor volumes reducing (in all years) by 10, 15, 20 and 25% from the baseline for the three years, as well as increasing by 10%:

Sensitivity Analysis				
NB changes to Shakespeare Experience visitor numbers affect both SE and gift shop contribution				
		2026/27	2027/8	2028/29
Net Surplus/Deficit Income and Expenditure Account (Baseline)				
	-	18,893	45,556	14,647
Reduce visitor assumptions by 10%				
	-	48,532	18,881	- 9,065
Reduce visitor assumptions by 15%				
	-	63,352	5,543	- 20,920
Reduce visitor assumptions by 20%				
	-	78,171	- 7,795	- 32,776
Reduce visitor assumptions by 25%				
	-	92,991	- 21,132	- 44,632
Increase visitor assumptions by 10%				
		10,746	72,231	38,358

7. Risk Register

The main risks and mitigations are considered to be as follows:

Risk Register									
Probability					Impact			Risk Rating	
1 - Improbable (10%)					1 - Insignificant			0-5 - Very Low	
2 - Unlikely (30%)					2 - Marginal			6-9 - Low	
3 - As likely as not (50%)					3 - Serious			10-14 - Medium	
4 - Probable (70%)					4 - Critical			15-19 - High	
5 - Highly Probable (90%)					5 - Catastrophic			20-25 - Very High	
Risk					Mitigation				
Item Ref	Risk	Pre Mitigation			Target/Control Measure	Post Mitigation			
		Prob L1-5H	Impact L1-5H	Risk Rating		Prob L1-5H	Impact	Risk Rating	
Governance									
1	Unable to recruit Trustees with requisite skill and experience to oversee and guide the organisation	3	4	12	Define Trustee requirements clearly; consult stakeholders; run thorough recruitment process	2	4	8	
2	Inadequate infrastructure to support trustees (regular MI; meeting routines)	2	3	6	Ensure management understands clearly and prioritises delivery of relevant, timely and accurate information to Trustees, within framework of regular meetings	2	3	6	
Management/staffing									
3	Failure to recruit/retain satisfactory Chief Executive/Creative Director and other key staff	2	4	8	Define role and candidate qualities clearly, referencing/benchmarking to appropriate comparator organisations where helpful. Conduct thorough recruitment process	2	4	8	
4	Management/administration roles insufficient to manage expected workload	3	4	12	Map job descriptions against detailed operational plans. Monitor closely during opening year.	3	4	12	
5	Failure to recruit/retain sufficient volunteers	3	5	15	Plan sufficient lead time for volunteer recruitment and training. Design rolling recruitment process to bolster and replenish volunteer base.	2	5	10	

Probability			Impact			Risk Rating		
1 - Improbable (10%)			1 - Insignificant			0-5 - Very Low		
2 - Unlikely (30%)			2 - Marginal			6-9 - Low		
3 - As likely as not (50%)			3 - Serious			10-14 - Medium		
4 - Probable (70%)			4 - Critical			15-19 - High		
5 - Highly Probable (90%)			5 - Catastrophic			20-25 - Very High		
Risk					Mitigation			
Item Ref	Risk	Pre Mitigation			Target/Control Measure	Post Mitigation		
		Prob L1-5H	Impact L1-5H	Risk Rating		Prob L1-5H	Impact	Risk Rating
	Artistic							
6	Poor quality programme; incoherent artistic policy	2	4	8	Recruit Chief Executive/Creative Director and Trustees with experience of managing/programming relevant/comparable cultural events. Trustees to define guiding principles of artistic policy/aspiration	2	4	8
	Operational							
7	Lack of access to sufficiently qualified/experienced staff for senior management roles	2	4	8	Ensure CEO/CD has strong sector credentials and demonstrates knowledge and capability to identify and secure relevant staff	2	4	8
8	Restrictions relating to Covid 19 and its aftermath curtails ability to engage fully and directly with its audiences	2	4	8	Maintain rolling review of restrictions; flex scale and nature of events accordingly	2	4	8
9	Events poorly managed, giving poor customer/public experience	2	4	8	Recruit experienced senior management team.	2	4	8
	Economic/market							
10	Lack of demand for guided tours	3	5	15	Clarify positioning and content of interpretation tours at earliest stage. Develop marketing partnership with NT. Identify proven expertise for establishing heritage visitor attraction market positioning.	2	5	10
11	Shortage of appropriate 'product' for main theatre - touring shows etc of relevant scale and quality	2	4	8	Prioritise early relationship building through board of trustees and prospective CEO/CD with 'cornerstone' touring companies. Clarify artistic vision at earliest stage from which performing schedule is built.	2	4	8
12	Lack of commercial/private demand for hireable space(s)	2	4	8	Utilise networks (through Trustees as well as other arts organisations; emphasise sales/promotion element to senior roles); maintain regular updates with peer organisations in order to share/divert work overflow.	2	4	8
	PR/public profile							
13	Guildhall and Creative Hub not positively regarded; failing to meet expectations	2	3	6	design strong PR plan for organisation launch and establishment; monitor media profile closely	2	3	6
	Financial							
14	Insufficient cashflow and lack of access to liquid funds	3	5	15	adopt robust cash planning capability and monitor closely. BCKLWN provide back-up financing facility to address short-term cash deficits	2	5	10
15	Risk that target financial result is not achieved	2	5	10	ensure financial management information available regularly and accurately; ensure necessary flexibility in budget planning to allow planning response to underperformance	2	5	10
16	Inadequate regular financial reporting	2	4	8	Define financial reporting needs and assign responsibilities clearly	1	4	4
17	Fraud/misappropriation of funds	2	4	8	design and implement robust control processes for payment authorisation and pre-approval of purchase commitments. Trustees to oversee internal control infrastructure	2	4	8
18	Financial management & planning resource not appropriate or sufficient	2	4	8	ensure alignment between operational/administrative requirements and staff responsibilities	2	4	8
	Statutory							
19	Failure to comply with relevant statutory requirements, risking reputational damage and/or financial penalties e.g. for hygiene standards, safe working practices, employment practices, statutory returns for HMRC, Companies House and Charity Commission purposes	2	4	8	ensure responsibility assigned for all elements of statutory compliance and structure implemented to enable regular review and monitoring at Trustee Board level.	1	4	4

8. Monitoring and Evaluation

Once the redevelopment has been completed and the building successfully handed over to the CIO, a range of monthly and annual performance indicators (KPIs) should be set by the Board, with input from the partners. Monthly management accounts will be produced from which much of the performance data will be derived. These are likely to include:

KPI	KPI	How Measured	When Measured
Governance			
Diversity of board			Annually
Engagement			Annually
Management/staff			
Diversity			Annually
Staff retention			Annually
Volunteer pool			Monthly
Operational			
Customer Satisfaction			Quarterly
Complaint levels			Quarterly
Mystery shopper			Annually
Market/Financial			
Overall footfall			Daily - Annually
Performance nos.			Monthly
No. of tickets sold			Monthly
% of capacity sold			Monthly
Ticket Yield			Monthly
Tour attendance			Monthly
Schools' attendance			Monthly
No of classes			Monthly
Occupancy of Hub/voids			Monthly
Number of covers sold			Monthly
Catering GP achieved			Monthly

Monthly management reports will be reviewed by the senior management team and then reported to the Board quarterly.

9. Organisational Impact

The CIO will be expected to operate without ongoing revenue subsidy from the partners. This will be challenging but should be achievable if the visitor numbers reach the levels anticipated.

However, the Trustees of the CIO will need the support of the partners, particularly BCKLWN, to establish the organisation and support its cash flow in the early years. This may mean the Council explicitly underwriting the first years of the Centre.

It is assumed that BCKLWN will hand over a fully refurbished and operational asset to the CIO. The asset will remain with the Council and not transfer to the CIO. The CIO will be responsible for ongoing maintenance and will aim to build reserves from

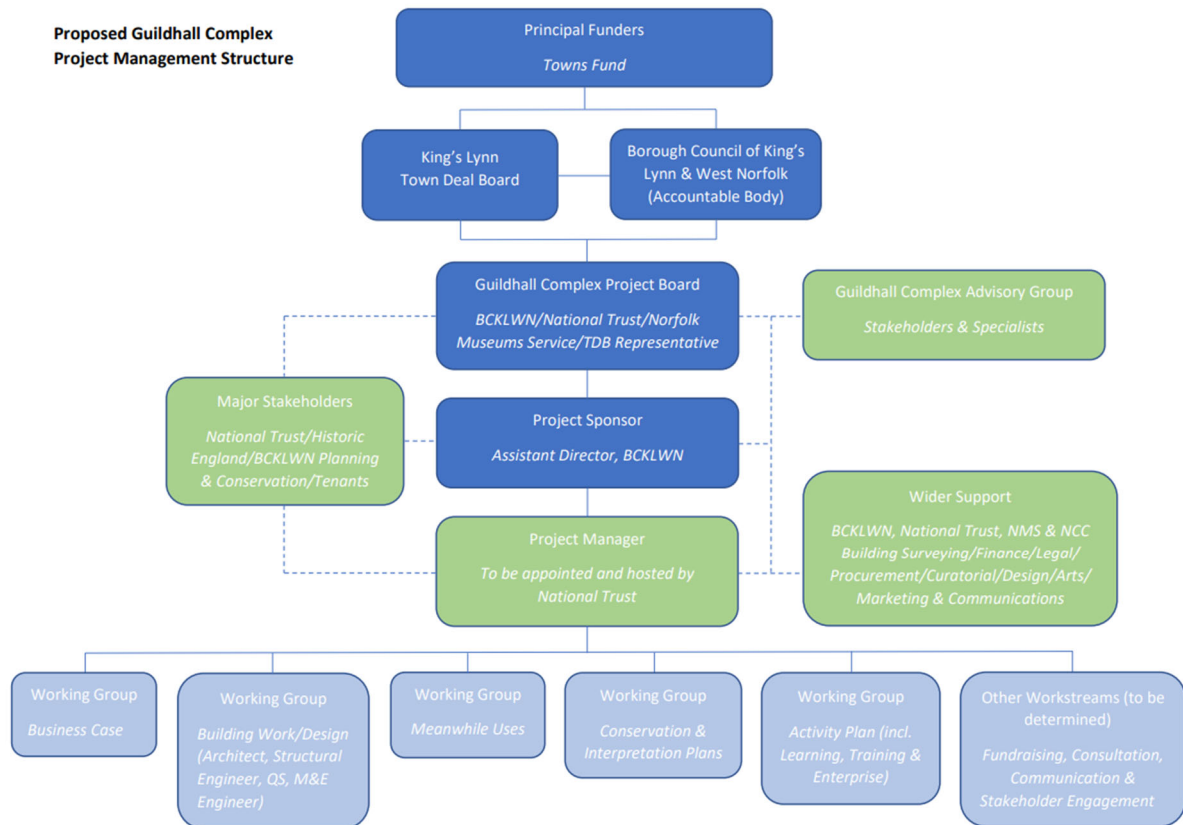


annual operating surpluses over time, which after creating an appropriate operating reserves will be used to create a designated sinking fund for replacement of key items.

The Trustees will need to be vigilant of the pressures on the management and staff team who, if targets are achieved, will be running a very busy operation with a very tight establishment.

End.
23.02.22

Appendix A: Project Management Structure



Appendix B: Governance Options Appraisal

As part of the Governance Report dated 29.09.21, FEI have considered three options for delivery of the Centre:

- Direct operation by the Council
- Operation by Alive West Norfolk
- Setting up a new independent organisation.

A description of each option, its strengths and weaknesses are considered in the main report.

In this appraisal each option is considered against criteria that measure Quality, Deliverability, Value for Money and Risk. At this stage all criteria are weighted equally. The proposed criteria are as follows:

Criteria	Criteria	Weighting %
Quality	Able to deliver innovative cultural programme to attract visitors	100%
	Centre Mission focused	100%
	Towns Fund Mission focused	100%
Deliverability	Credibility to partner with the cultural sector	100%
	Appropriate and flexible operational systems	100%
Financial	Potential to build multiple funding partnerships	100%
	Financial stability from reserves	100%
	Ability to build designated reserves over time	100%
	Benefits from tax advantages	100%
Commercial	Entrepreneurial approach to mixed business model	100%
	Ability to fundraise from multiple sources	100%
Governance and Management	Benefits from experienced trustees	100%
	Existing management structure	100%
	Agile staffing structure using freelance expertise	100%
	Access to specialist advice	100%
	Ability to recruit experienced staff	100%
Risk	Able to support underperformance from own resources	100%
	Flexibility to scale up/down to suit available budget	100%

The three options are appraised against these criteria using a scoring ranging from 1- 5 where 1 does not meet the criteria and 5 fully meets the criteria. The options are then ranked in order of preference. The following appraisal is based on FEI's experience and understanding of the King's Lynn situation, we encourage the Council to undertake their own scoring.

Borough Council of King's Lynn and West Norfolk					
St George's Guildhall and Creative Hub					
Options Appraisal					
#	Criteria	Weighting	Option 1 Council	Option 2 Alive WN	Option 3 New Org
Quality					
1	Able to deliver innovative cultural programme		2	3	5
2	St George's Guildhall and Creative Hub Mission focused		3	3	5
3	Towns Fund Mission focused		5	3	3
Deliverability					
4	Credibility to partner with the heritage/cultural sector		4	3	5
5	Appropriate and flexible operational systems		2	4	5
Financial					
6	Potential to build multiple funding partnerships		4	3	4
7	Financial stability from reserves		5	5	2
8	Ability to build designated reserves over time		2	2	3
9	Benefits from tax advantages		1	1	5
Commercial					
10	Entrepreneurial approach to mixed business model		2	3	5
11	Ability to fundraise from multiple sources		1	2	5
Governance & Management					
12	Benefits from experienced trustees		1	1	4
13	Existing management structure		3	5	1
14	Agile staffing structure using freelance expertise		2	3	5
15	Access to specialist advice		4	4	4
16	Ability to recruit ambitious staff		3	3	4
Risk					
17	Able to support underperformance from own resources		4	4	2
18	Flexibility to scale up/down to suit available budget		3	3	4
Total Score			51	55	71
Ranking			3	2	1
Scoring					
1	does not meet the criteria				
2	meets some of the criteria				
3	partially meets the criteria				
4	mostly meets the criteria				
5	fully meets the criteria				

Appendix C: Manifesto for King's Lynn Guildhall and Creative Hub

King's Lynn Guildhall Complex and Creative Hub – a manifesto

Who Are we?

The Borough Council of King's Lynn and West Norfolk; National Trust; Norfolk Museums Service, and Norfolk Arts Service are working in partnership to deliver a conservation and regeneration project centred around King's Lynn's St George's Guildhall complex.

These partners are joining together to form a Charitable Incorporated Organisation (CIO) which will deliver a transformative cultural project for King's Lynn. The partners are working hand-in-hand with the Town Deal Board to deliver a pivotal part of the £25 million vision for the town. The St George's Guildhall project will promote the town's heritage and connection to Shakespeare, boost skills, and support new businesses and creative practice.

What are we doing?

We are working in partnership.

We are protecting and celebrating our heritage:

- Protecting the historic fabric of listed buildings, notably St George's Guildhall Theatre
- Safeguarding the future of the oldest working theatre in the UK, an historic space which has hosted all phases of drama since the 15th century, a place where Shakespeare's Touring Company has performed, as well as his comedian and King's Lynn born Robert Armin
- Refurbishing the historic theatre to create an accessible, welcoming, and attractive space that's fit for purpose and open to a wide range of audiences
- Creating inspiring spaces at the heart of the local community, and a beacon for visitors to King's Lynn
- Interpreting the rich story of the complex and the lives of people associated with it; telling the story of English theatre from the Guild period to the present day in an interactive working theatre environment

We are supporting enterprise and economic productivity in King's Lynn:

- Creating a financially sustainable operating model for the St George's Guildhall Complex
- Bringing measurable social and economic benefits to King's Lynn and West Norfolk
- Delivering a viable plan for the Guildhall Theatre and Creative Hub complex – bringing commercial and cultural initiatives together under one 'roof', under the direction of a pioneering partnership
- Establishing co-ordinated site management
- Supporting the creative arts sector by collaborating with other organisations
- Delivering an environmentally responsible project, and a reduction in energy use for the complex

We are creating a hub for arts and culture:

- Creating a sense of identity and place, drawing on the unique significance of the Guildhall Theatre
- Creating a nationally significant centre for culture and the arts, which serves its local community
- Creating an accessible and flexible space able to house a changing programme of events and activity; hosting professional and community theatre, dance or musical groups, or a venue for films, talks, comedy and poetry
- Modernising and effectively using buildings to provide spaces for interpretation, exhibitions, formal & informal learning, retail, and catering
- Providing a welcoming point of entry and improved street presence

Why are we doing it?

For **heritage**: To bring life back into the historic complex, giving it a sustainable future

- Because we must conserve our heritage assets and make them accessible to a wide range of audiences
- To attract visitors to the town who are interested in heritage, the arts and culture, supporting wider plans to regenerate the town
- Because culture will drive growth; associated spend by visitors to the town benefits retail and hospitality

For **people**: To elevate a sense of local pride

- Celebrating the unique heritage of King's Lynn and raising the profile of the town
- To improve access and participation for all; developing learning and skills, and to give a voice to the local community
- Using culture to create a sense of well-being
- To boost attainment and achievement in local schools

For **communities**: To maximise the potential of a currently under-utilised site

- To fill a gap for event and meeting space in the town, and spaces for formal and informal learning and enterprise
- A meet point for everyone, with good catering on site, a wide range of visitors will be attracted to the complex
- An offer that evolves according to the needs of the local community

Who are we doing it for?

- The people of King's Lynn and cultural economy of the Borough?
- Local, regional, national and international? audiences
- To be a venue for professional and amateur creatives
- For existing users, and new users
- For under-represented audiences – through audience development, community consultation and dynamic programming the project will represent broadest possible community interests
- For local people to engage in well managed co-production, volunteering and community activities promoting individual wellbeing and building social capital
- The creative arts sector in the East



Appendix D: From Vision to Business Plan Report

See separate document

Appendix E: Audience Agency - Audience Finder Report

See separate document

Appendix F: Financial Business Plan Assumptions and Narrative

See separate document

Appendix G: Financial Business Plan Workbook Spreadsheets

See separate document

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

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

22nd February 2022

FINAL

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
- 20th 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 1st.

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 (6th 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 20th 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 18th 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
- 20th Century (late 1950s, early 1960s). Signed photographs of the 20th 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*¹ 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.

¹ 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.

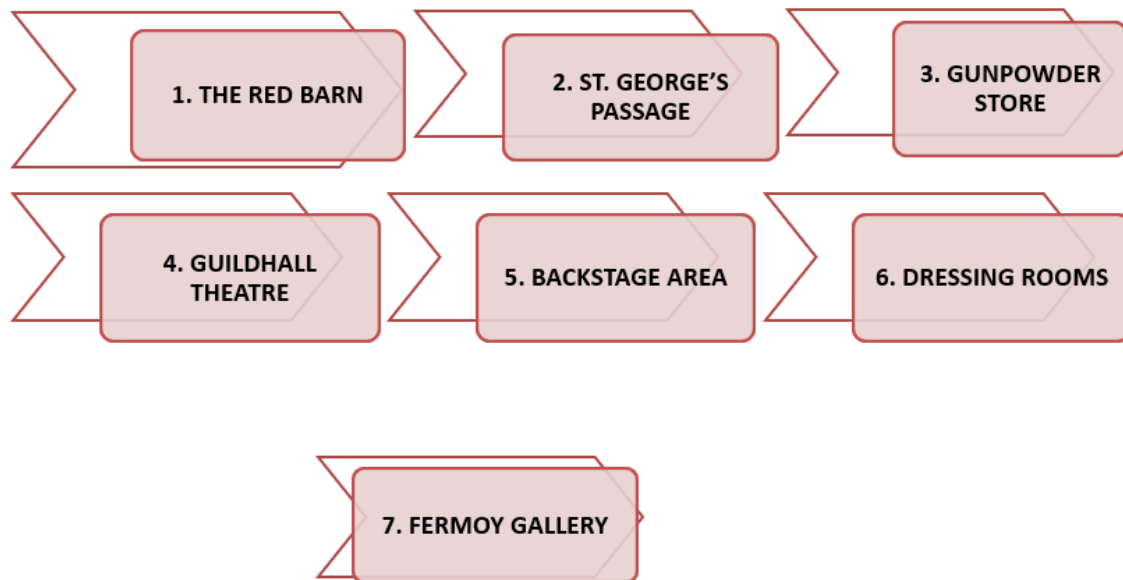
Appendix B: List of Spaces and Activities

Current Area	Current Use(r)	New Name	New Use
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

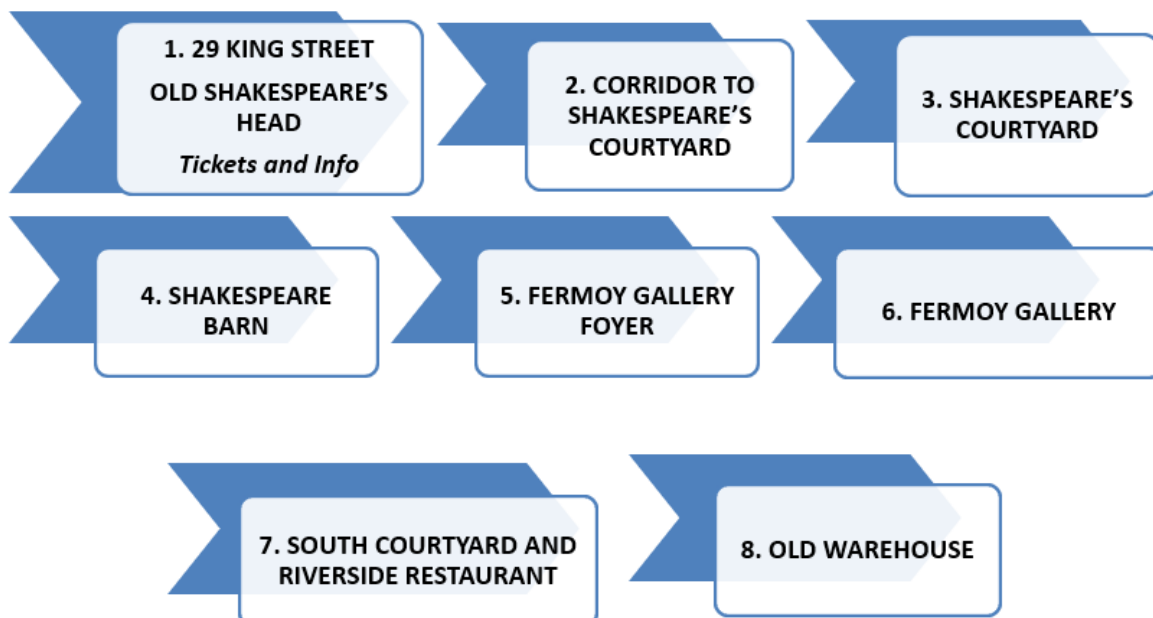
	poss. also KL Festival archive.		Escape Room Spooky events Lease office if possible
White Barn	Storage BCKLWN	Armin Centre Creative Hub	Lease: Studios Offices Retail Access to and from Ferry Lane Space for eating
White Barn Annex	Store/workshop KLODS		
White Barn Garden	Not used		
South Courtyard	Unauthorised Parking	Dragon Yard	Pop up: Food Trucks Retail Buskers Sculpture Display Interpretation
Riverside Garden	Used in Summer for overspill catering and ice creams		Outdoor performance Overspill catering as required.
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



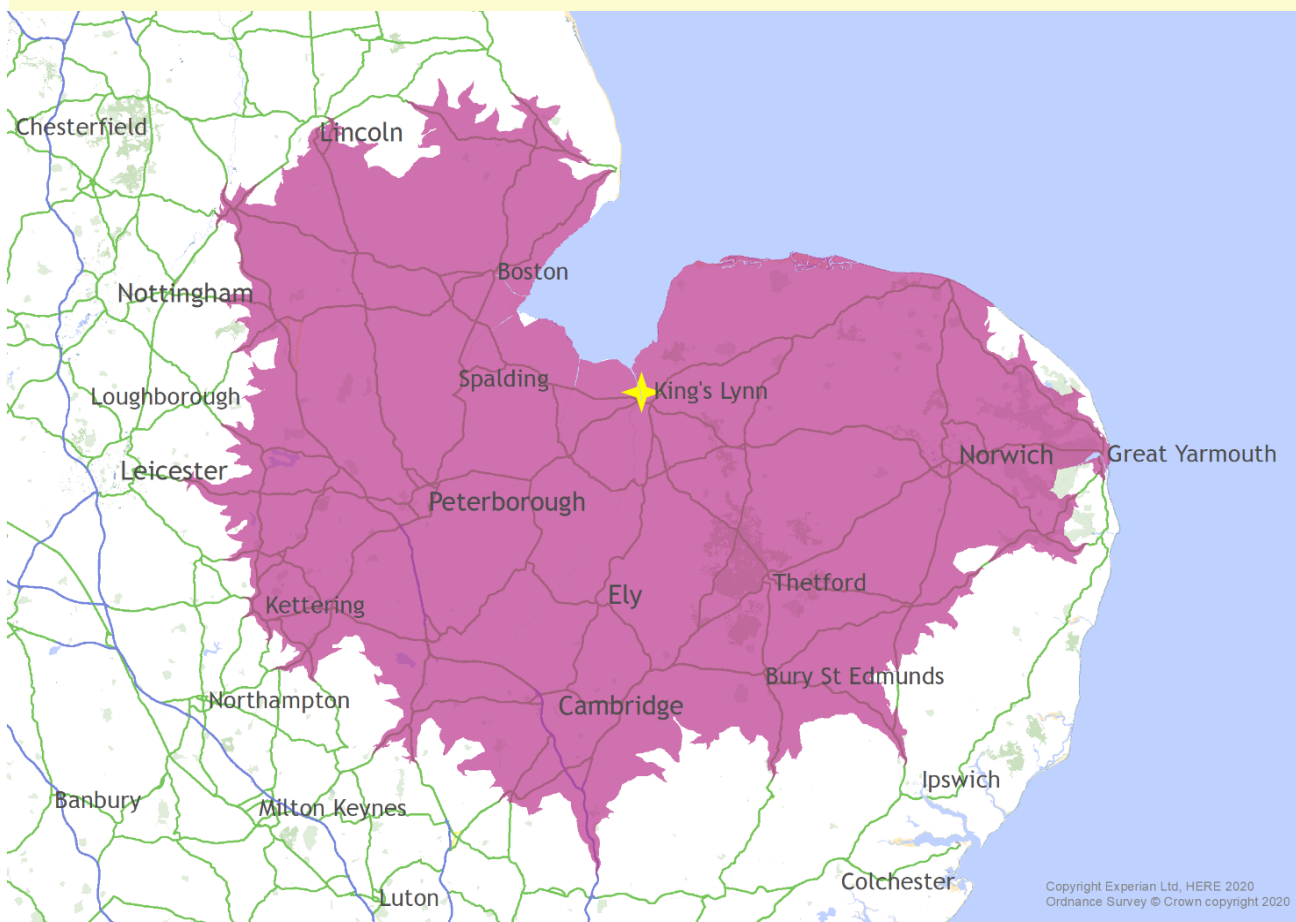
Area Profile Report

90 minutes drive time from PE30 1HA

The area profile report contains data about the population within your target area (90 minutes drive time from PE30 1HA), compared with the population of your base area (England). The extent of your target area is shown in the map below.

Total population

The total adult population (15+) of your target area (90 minutes drive time from PE30 1HA) is 2,361,141, and the population of your base area (England) is 46,606,578 (adults 15+ estimate 2019).



How to read the tables

The tables show the size of each category within the target area, compared to the size of that category within the base population.

The index figures show whether each category is over or under represented in the target area compared to the base population.

- An index of 100 occurs when the proportion of a category in the target area exactly matches the size of that category within the base population.
- An index over 100 indicates that this category is over-represented in the target area compared to the base population.
 - Indices of 110 or over are highlighted, with the index appearing in **red**.
- An index under 100 indicates that this category is under-represented in the target area compared to the base population.
 - Indices of 90 or less are highlighted, with the index appearing in **blue**.
- Indices with a shaded background indicate significant difference between the target area and base population.

Audience Spectrum and Mosaic segmentation

Audience Spectrum profile

Audience Spectrum is a population profiling tool which describes attendance, participation and engagement with the arts, museums and heritage, as well as behaviours, attitudes and preferences towards such organisations. It has been built to meet the needs of small and large scale, ticketed and non-ticketed organisations from across the cultural sector.

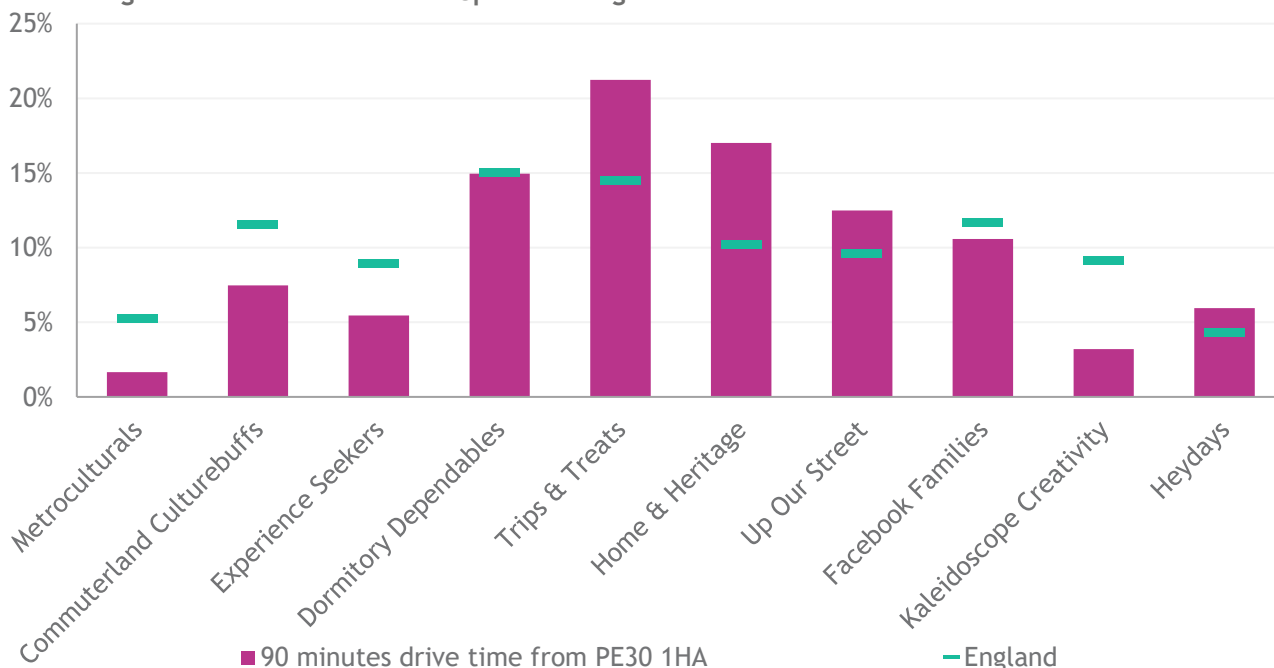
To find out more and to view the pen portraits for each segment visit:

www.theaudienceagency.org/audience-spectrum

The most prominent Audience Spectrum segments in your target catchment area are Trips & Treats, Home & Heritage and Dormitory Dependables. 53% of the target population belong to one of these three segments, compared with 40% of the base population as a whole.

- Trips & Treats: Suburban households, often with children, whose cultural activities usually are part of a day out or treat (Medium engagement)
- Home & Heritage: Conservative and mature households who have a love of the traditional (Medium engagement)
- Dormitory Dependables: Regular but not frequent cultural attenders living in city suburbs and small towns (Medium engagement)

Percentage breakdown of Audience Spectrum segments



Audience Spectrum segment	90 minutes drive time from PE30 1HA		England		Index	
	Count	%	Count	%		
Metroculturals	39,192	2%	2,421,714	5%	32	
Commuterland Culturebuffs	175,616	7%	5,344,822	12%	65	
Experience Seekers	128,198	5%	4,133,771	9%	61	
Dormitory Dependables	351,245	15%	6,961,968	15%	100	
Trips & Treats	499,248	21%	6,729,586	14%	147	
Home & Heritage	400,068	17%	4,735,227	10%	167	
Up Our Street	293,335	12%	4,461,547	10%	130	
Facebook Families	248,469	11%	5,415,461	12%	91	
Kaleidoscope Creativity	75,292	3%	4,219,383	9%	35	
Heydays	139,879	6%	1,997,804	4%	138	
Unclassified	-		-			
Adults 15+ estimate 2019	2,350,542		46,421,283			

Base totals and percentages do not include unclassified postcodes.

Mosaic group profile

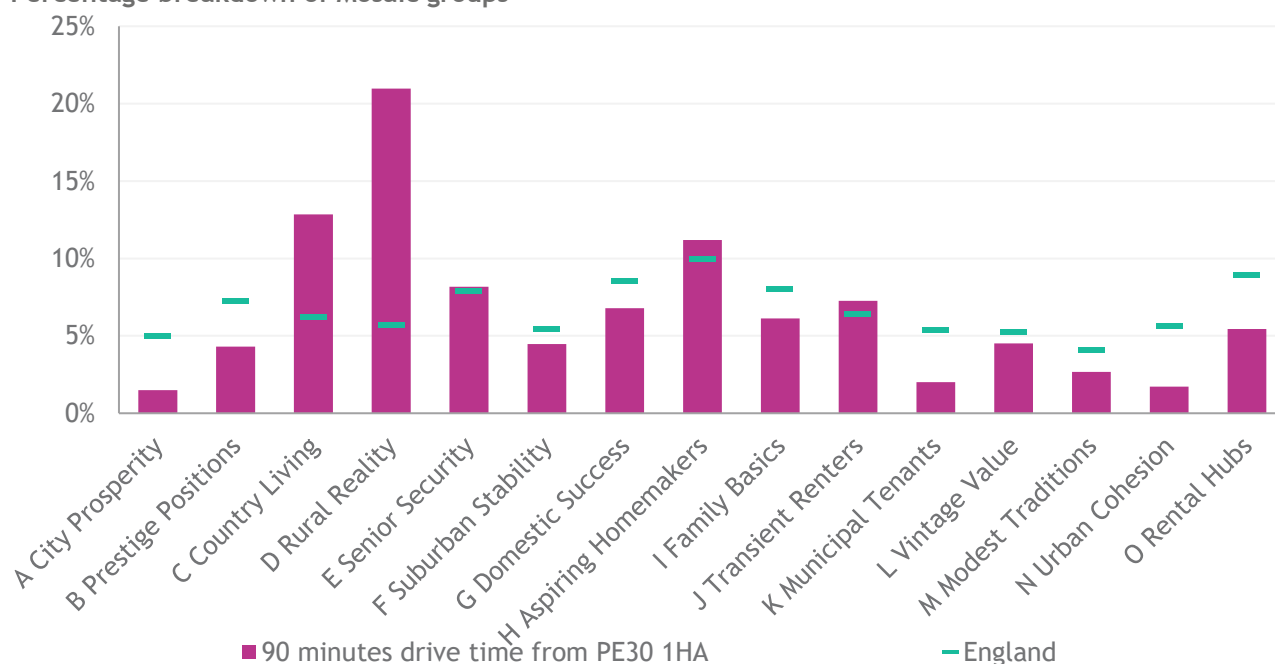
Mosaic combines a wide range of information from over 400 sources to create a summary of the likely characteristics of each UK household.

Households are assigned to a 'group', of which there are 15 in Mosaic, which describes their socio-economic and cultural behaviour.

The most prominent Mosaic groups in your target catchment area are D Rural Reality, C Country Living and H Aspiring Homemakers. 45% of the target population belong to one of these three groups, compared with 22% of the base population as a whole.

- Rural Reality: Householders living in inexpensive homes in village communities
- Country Living: Well-off owners in rural locations enjoying the benefits of country life
- Aspiring Homemakers: Younger households settling down in housing priced within their means

Percentage breakdown of Mosaic groups



Mosaic group	90 minutes drive time from PE30 1HA		England		Index
	Count	%	Count	%	
A City Prosperity	35,468	2%	2,340,133	5%	30
B Prestige Positions	101,878	4%	3,396,120	7%	59
C Country Living	303,277	13%	2,898,070	6%	207
D Rural Reality	495,323	21%	2,674,383	6%	366
E Senior Security	193,175	8%	3,697,347	8%	103
F Suburban Stability	105,420	4%	2,552,237	5%	82
G Domestic Success	160,025	7%	3,980,949	9%	79
H Aspiring Homemakers	264,123	11%	4,650,661	10%	112
I Family Basics	144,655	6%	3,765,388	8%	76
J Transient Renters	171,596	7%	2,991,167	6%	113
K Municipal Tenants	47,474	2%	2,504,090	5%	37
L Vintage Value	106,290	5%	2,444,310	5%	86
M Modest Traditions	63,028	3%	1,921,510	4%	65
N Urban Cohesion	40,824	2%	2,622,341	6%	31
O Rental Hubs	128,584	5%	4,167,227	9%	61
U Unclassified	0		645		
Adults 15+ estimate 2019	2,361,140		46,605,933		

Base totals and percentages do not include unclassified postcodes.

2020 Experian Ltd

2020 Experian Ltd, Sources: 2011 Census Data: England and Wales - ONS, Scotland - NRS, N.Ireland - NISRA. Licenced under the Open Government Licence v2.0. Crown Copyright

Cultural engagement

Overall, the target population has lower levels of cultural engagement than the base population.

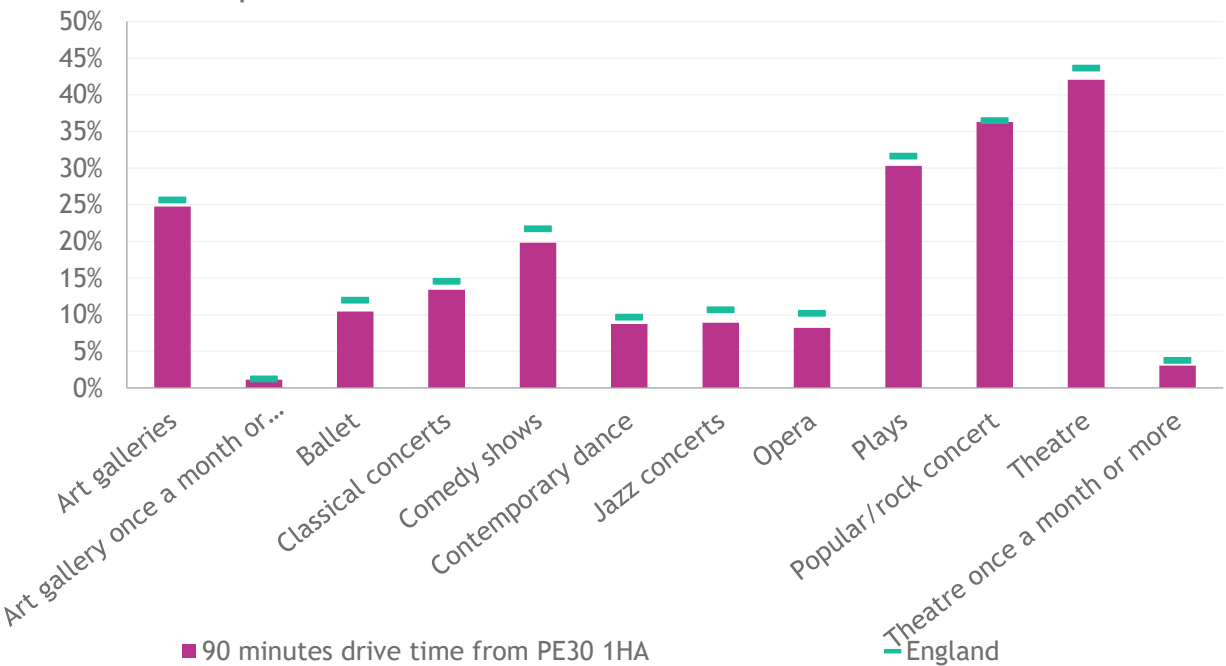
Arts attendance: amongst the target population, the arts activities with the highest levels of engagement are:

- Theatre: 42% attendance amongst the target population
- Popular/rock concert: 36% attendance amongst the target population
- Plays: 30% attendance amongst the target population

Museums and heritage attendance: In the last 12 months, the target population is more likely to have visited museums than stately homes/castles or archaeological sites.

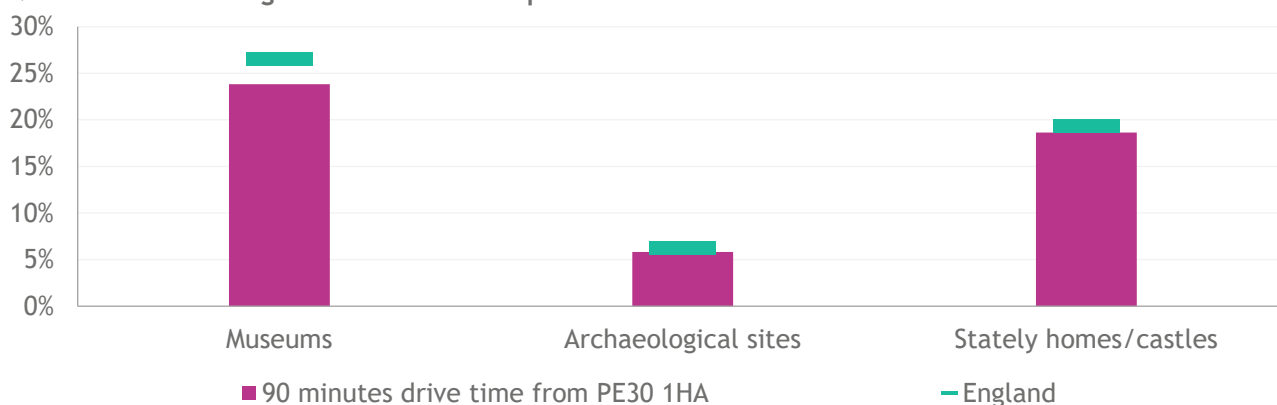
Cinema visits: 74% of the target population visit the cinema compared to 77% of the base population.

Arts attendance in the past 12 months



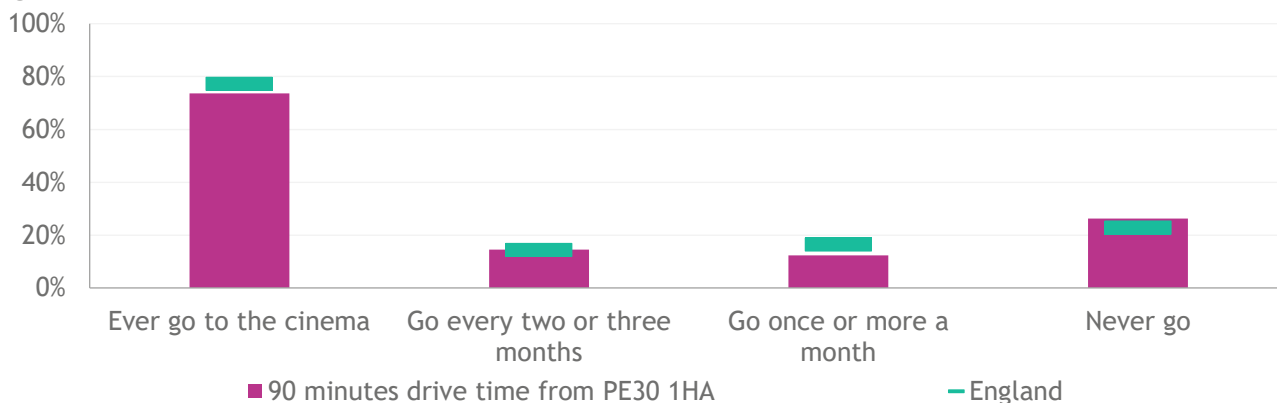
Attended in past 12 months	90 minutes drive time from PE30 1HA		England		Index
	Count	%	Count	%	
Art galleries	584,949	25%	11,965,623	26%	96
Art gallery once a month or more	25,975	1%	590,619	1%	87
Ballet	245,897	10%	5,591,113	12%	87
Classical concerts	315,897	13%	6,794,179	15%	92
Comedy shows	467,707	20%	10,133,158	22%	91
Contemporary dance	205,893	9%	4,504,937	10%	90
Jazz concerts	209,869	9%	4,971,909	11%	83
Opera	193,552	8%	4,751,664	10%	80
Plays	715,329	30%	14,753,241	32%	96
Popular/rock concert	856,430	36%	17,023,501	37%	99
Theatre	992,912	42%	20,358,454	44%	96
Theatre once a month or more	72,035	3%	1,757,016	4%	81
<i>Adults 15+ estimate 2019</i>	2,361,141		46,606,578		

Museums and heritage attendance in the past 12 months



Visited in past 12 months	90 minutes drive time from PE30 1HA		England		Index
	Count	%	Count	%	
Museums	562,811	24%	12,385,270	27%	90
Archaeological sites	137,786	6%	2,891,794	6%	94
Stately homes/castles	440,090	19%	9,009,793	19%	96
<i>Adults 15+ estimate 2019</i>	2,361,141		46,606,578		

Cinema visits



Cinema visits	90 minutes drive time from PE30 1HA		England		Index
	Count	%	Count	%	
Ever go to the cinema	1,739,963	74%	35,997,045	77%	95
Go every two or three months	342,137	14%	6,673,735	14%	101
Go once or more a month	290,365	12%	7,633,239	16%	75
Never go	621,178	26%	10,609,533	23%	116
Adults 15+ estimate 2019	2,361,141		46,606,578		

Note: The figures in this section of the report are based on the Target Group Index survey. This is a nationally representative sample which is then modelled to describe the likely characteristics of smaller populations. As such, it should be used as a broad indication of likely behaviour within your target area rather than providing 'actual' figures.

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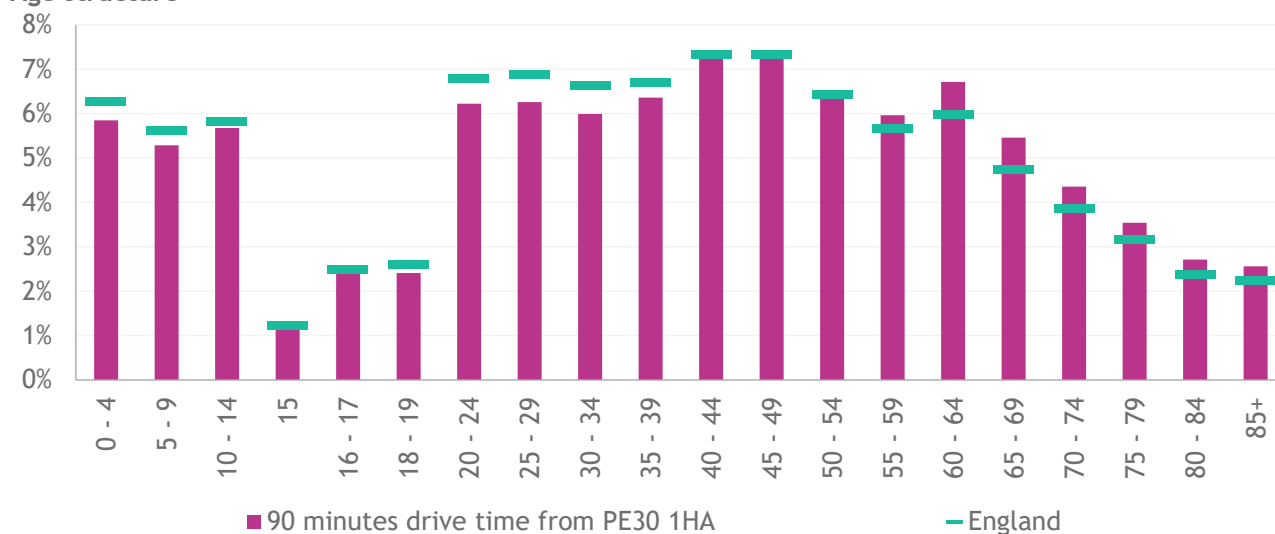
Demographics

Unless otherwise specified, the following demographics describe all usual residents within the target population.

- Age profile: the dominant adult age group is 45 - 49.
- Ethnic origin: 5% are from a Black, Asian or mixed ethnic group, compared with 15% of the base population.
- Health: 82% are not limited in their day-to-day activities by ill health or disability.
- Family structure: 39% of all families in households have dependent children in their family.
- Social grade (based on households with a least one 16-64 year old): A/B/C1 households make up 51% of all households in the target area, compared with 54% of households in the base area. C2/D/E households make up 49% of households in the target area, compared with 46% of households in the base area.
- Employment: 91% of those who are economically active are in full/part time work or self-employed, compared with 89% of the base population. Of those who are economically inactive, 53% are retired, compared with 45% of the base population.
- Education: 25% of those aged 16+ have achieved Level 4 qualifications and above (e.g. Higher Education/Higher diploma), compared with 27% of the base population.
- Newspaper readership: the most read daily newspaper amongst the target population (adults 15+) is The Daily Mail.

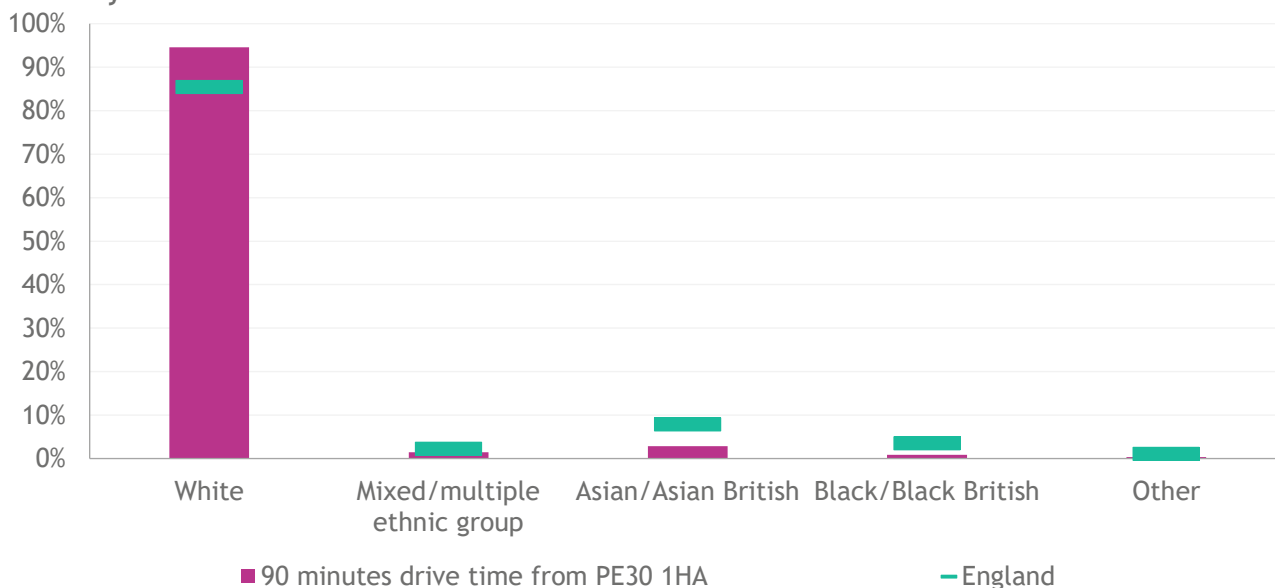
Population and Households

Age structure



Age group	90 minutes drive time from PE30 1HA		England		Index
	Count	%	Count	%	
0 - 4	153,512	6%	3,318,449	6%	93
5 - 9	138,682	5%	2,972,632	6%	94
10 - 14	148,963	6%	3,080,929	6%	98
15	32,473	1%	650,826	1%	101
16 - 17	64,138	2%	1,314,124	2%	99
18 - 19	63,130	2%	1,375,315	3%	93
20 - 24	163,203	6%	3,595,321	7%	92
25 - 29	164,196	6%	3,650,881	7%	91
30 - 34	157,311	6%	3,509,221	7%	91
35 - 39	166,856	6%	3,549,116	7%	95
40 - 44	189,669	7%	3,885,934	7%	99
45 - 49	191,633	7%	3,879,815	7%	100
50 - 54	168,988	6%	3,400,095	6%	100
55 - 59	156,400	6%	2,996,992	6%	105
60 - 64	176,195	7%	3,172,277	6%	112
65 - 69	143,179	5%	2,508,154	5%	115
70 - 74	114,272	4%	2,044,129	4%	113
75 - 79	92,967	4%	1,669,345	3%	113
80 - 84	71,175	3%	1,258,773	2%	114
85+	67,172	3%	1,180,128	2%	115
All usual residents	2,624,114		53,012,456		

Ethnicity

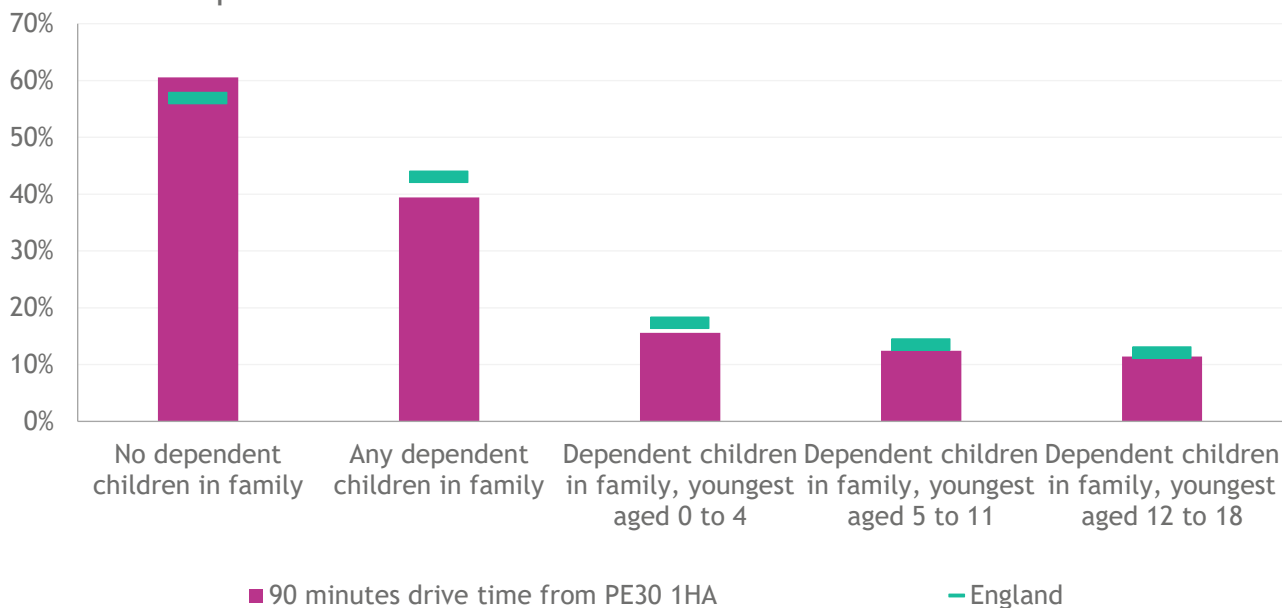


Ethnicity	90 minutes drive time from PE30 1HA		England		Index
	Count	%	Count	%	
White	2,481,203	95%	45,281,142	85%	111
Mixed/multiple ethnic group	37,761	1%	1,192,879	2%	64
Asian/Asian British	73,988	3%	4,143,403	8%	36
Black/Black British	21,661	1%	1,846,614	3%	24
Other	9,500	0%	548,418	1%	35
All usual residents	2,624,114		53,012,456		

Health

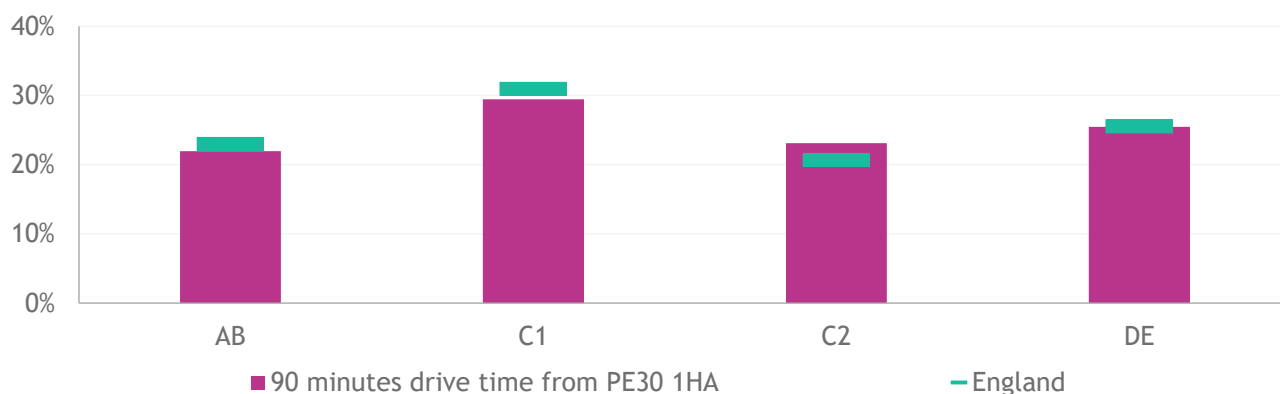
Long-term health problem or disability	90 minutes drive time from PE30 1HA		England		Index
	Count	%	Count	%	
Day-to-day activities limited a lot	207,328	8%	4,405,394	8%	95
Day-to-day activities limited a little	259,383	10%	4,947,192	9%	106
Day-to-day activities not limited	2,157,404	82%	43,659,870	82%	100
All usual residents	2,624,114		53,012,456		

Families with dependent children



Household family status	90 minutes drive time from PE30 1HA		England		Index
	Count	%	Count	%	
No dependent children in family	467,671	61%	8,476,581	57%	106
Any dependent children in family	304,310	39%	6,408,564	43%	92
Dependent children in family, youngest aged 0 to 4	120,112	16%	2,587,660	17%	90
Dependent children in family, youngest aged 5 to 11	96,028	12%	2,015,175	14%	92
Dependent children in family, youngest aged 12 to 18	88,170	11%	1,805,729	12%	94
<i>All families in households</i>	771,982		14,885,145		

Approximated social grade



Approximated social grade	90 minutes drive time from PE30 1HA		England		Index
	Count	%	Count	%	
AB	171,947	22%	3,751,684	23%	96
C1	230,908	29%	5,051,687	31%	95
C2	181,244	23%	3,372,058	21%	112
DE	199,708	25%	4,164,424	25%	100
All Household Reference Persons aged 16 to 64	783,806		16,339,853		

Employment and qualifications

Economic activity

Economically active	90 minutes drive time from PE30 1HA		England		Index
	Count	%	Count	%	
Employed or self-employed: all	1,234,291	91%	24,143,464	89%	102
Employee: Part-time	275,465	20%	5,333,268	20%	103
Employee: Full-time	770,470	57%	15,016,564	55%	103
Self-employed with employees: Part-time	6,907	1%	148,074	1%	93
Self-employed with employees: Full-time	36,007	3%	715,271	3%	101
Self-employed without employees: Part-time	49,408	4%	990,573	4%	100
Self-employed without employees: Full-time	96,034	7%	1,939,714	7%	99
Unemployed	68,384	5%	1,702,847	6%	80
Full-time student	54,259	4%	1,336,823	5%	81
Economically active: Total	1,356,933		27,183,134		

Occupation

Occupation type	90 minutes drive time from PE30 1HA		England		Index
	Count	%	Count	%	
Managers, directors and senior officials	138,295	11%	2,734,900	11%	100
Professional occupations	203,678	16%	4,400,375	17%	91
Associate professional and technical occupations	150,071	12%	3,219,067	13%	92
Administrative and secretarial occupations	134,175	11%	2,883,230	11%	92
Skilled trades occupations	160,521	13%	2,858,680	11%	111
Caring, leisure and other service occupations	122,632	10%	2,348,650	9%	103
Sales and customer service occupations	100,973	8%	2,117,477	8%	94
Process, plant and machine operatives	112,850	9%	1,808,024	7%	123
Elementary occupations	154,574	12%	2,792,318	11%	109
<i>All usual residents aged 16 to 74 in employment</i>	1,277,768		25,162,721		

Economically inactive

Economically inactive	90 minutes drive time from PE30 1HA		England		Index
	Count	%	Count	%	
Retired	296,028	53%	5,320,691	45%	116
Student (including full-time students)	89,856	16%	2,255,831	19%	83
Looking after home or family	77,250	14%	1,695,134	14%	95
Long-term sick or disabled	64,277	11%	1,574,134	13%	85
Other	34,826	6%	852,450	7%	85
<i>Economically inactive: Total</i>	562,237		11,698,240		

Highest qualification level

Highest qualification achieved	90 minutes drive time from PE30 1HA		England		Index
	Count	%	Count	%	
No qualifications	506,380	24%	9,656,810	22%	105
Level 1 (e.g. GCSEs graded D-G, Foundation diploma)	298,551	14%	5,714,441	13%	104
Level 2 (e.g. GCSEs graded A*-C, Higher diploma)	343,434	16%	6,544,614	15%	105
Apprenticeship	83,772	4%	1,532,934	4%	109
Level 3 (e.g. AS and A Levels, Advanced and Progression diploma)	258,280	12%	5,309,631	12%	97
Level 4 and above (e.g. Higher Education and Higher diplomas)	534,481	25%	11,769,361	27%	91
Other qualifications	125,586	6%	2,461,829	6%	102
All usual residents aged 16 and over	2,150,484		42,989,620		

Please note: Apprenticeship data is not counted as a separate variable for areas within Scotland

For more information about the classifications given above, please see the Ofqual website: <http://ofqual.gov.uk/qualifications-and-assessments/qualification-frameworks/levels-of-qualifications/>

TGI Media

National newspapers looked at yesterday (dailies)

Daily newspapers read	90 minutes drive time from PE30 1HA		England		Index
	Count	%	Count	%	
Daily Express	30,429	1%	473,742	1%	127
Daily Mail	113,462	5%	2,073,941	4%	108
Daily Mirror	37,932	2%	848,965	2%	88
Daily Record	2,344	0%	75,936	0%	61
Daily Star	11,237	0%	431,701	1%	51
Daily Telegraph	50,669	2%	718,920	2%	139
Financial Times	20,772	1%	194,947	0%	210
The Guardian	20,902	1%	334,878	1%	123
i (newspaper)	15,120	1%	535,030	1%	56
The Sun	88,164	4%	2,159,311	5%	81
The Times	41,910	2%	773,720	2%	107
Adults 15+ estimate 2019	2,361,141		46,606,578		

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King's Lynn Guildhall and Creative Hub Financial Business Plan Assumptions and Narrative

DRAFT

February 2022





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1. Overview/Approach

FEI has been commissioned by the Borough Council of King's Lynn and West Norfolk (BCKLWN) to produce a financial business plan (as part of an application for funding from the National Lottery Heritage Fund) for the first three years of operation (covering the year of opening and two full operational years) of the King's Lynn Guildhall and Creative Hub (KLGCH), based on the latest available specifications. FEI have had access to a wide range of information supplied by BCKLWN, which has been combined with FEI's knowledge of comparable venues and cultural organisations and supplemented where necessary by additional research in order to build an integrated financial business plan.

Bottom-up financial schedules for all areas of activity, plus permanent staff and overheads are based on a standard year of operation, considered to be 2027/28. It is assumed KLGCH will re-open in April 2026 but that this first financial year (2026/7) will be at a lower level of activity – in terms of theatre performances, public events and occupation of the Creative Hub - than the following years. Financials for 2026/27 broadly represent a 25% lower level of activity compared to 2027/28 as the new organisation builds its performance schedule and associated activities. There are appropriate adjustments to overheads and permanent staffing to reflect the reduced level of activity in this opening year. In terms of the 'Shakespeare Experience' guided tours, however, experience of other visitor attractions is that the first year of opening sees higher attendances, and the financial business plan for KLGCH reflects this (with 2027/28 and 2028/29 assuming 90% and 80% respectively of the first year's attendances).

Costs relating to setup and planning in 2025/26 are included in the spreadsheet model on a memorandum basis but are assumed to be funded by the BCKLWN capital budget and not by the KLGCH CIO.

2. High Level assumptions

- The financial business plan is expressed in 2022 values; no inflation factor has been applied.
- KLGCH is expected to open in April 2026. The permanent staff team will be built up over the preceding 12 months with a CEO/Creative Director in post from April 2025.
- Setup revenue costs (staff and overheads) incurred prior to April 2026 are provided by the BCKLWN capital budget in turn funded by the Towns Fund and National Lottery Heritage Fund grants.
- KLGCH is a multi-purpose site incorporating a 300-seat theatre, a second 90 capacity performance space, a courtyard area for outdoor performances, a substantial Creative Hub (embracing artist/maker studios, offices and retail units), multiple catering outlets, an art gallery and several spaces supporting a guided tour of the heritage site ('Shakespeare Experience'), including a gift shop.



- The organisation managing and operating KLGCH is a Charitable Incorporated Organisation with a board of non-remunerated trustees. The CIO has a subsidiary trading company. This structure enables the group to locate its non-primary charitable purpose commercial activities in the trading company, which is then permitted to donate its profits to the charitable parent company under Gift Aid rules. When properly administered, this structure mitigates any corporation tax charge on non-charitable trading profits. Profits on charitable activities are already exempt from Corporation Tax.
- Works will be sufficiently complete during the pre-opening 2025/26 year to allow accommodation of the CIO and then key members of the team in the 4 months prior to re-opening. All permanent staff members will be in place at least one month before re-opening.
- The CIO will lease the site from BCKLWN for a peppercorn. The redeveloped property asset (and all accounting for capital works) sits with BCKLWN.
- The organisation is registered for VAT and charges VAT on ticket sales and other supplies. The potential implications of meeting the criteria for VAT cultural exemption are considered under section 4.2.3 below.
- At full capacity KLGCH employs a permanent staff of 14 FTEs plus an estimated 8 FTEs for the catering operations and casual staff for additional stage technical duties (equivalent to 0.4 FTE) as well as delivery of the education programme (equivalent to 1.1 FTEs). Front of House (FOH) stewards, tour guides, retail assistant, and some education support roles are covered by volunteers.
- KLGCH runs its own box office, and charges a per ticket booking fee.
- KLGCH hosts a programme of education activities, initially focused on schools' visits, evening courses and a summer school plus a free to access outreach programme subject to securing funding. It seeks to expand the outreach programme over time.
- Led by a Marketing, Communications and Development Manager (with the support of a Sponsorship and Development Assistant), KLGCH actively solicits funding from individuals, corporate entities, public sector bodies, trusts and foundations, and operates a membership scheme.
- KLGCH presents a mix of performance events, hosting plays, dance performances, pop/rock/jazz/world music ensembles, film, and comedy/spoken word events. It is also a distinguished venue for conferences and corporate events as well as weddings and other private events.



- KLGCH is open 7 days a week, 52 weeks a year apart from Christmas Day. There is a schedule of 330 public performances in a full year (based on 2027/28), a further 15 public events and an array of private/commercial hire events.
- Covid-19: at the time of writing it cannot be known whether the Covid-19 pandemic and its aftermath will have a medium to long term effect on audience behaviour and the way in which performance venues are permitted to operate. Accordingly, it is important to understand that the financial business plan has been prepared on the basis of pre-Covid audience patterns and modes of operation. This factor will require ongoing scrutiny and oversight within the wider strategic risk management framework.

3. Detailed assumptions

3.1 Public Performances

Financial contribution is derived from public performances in three spaces – the main Guildhall auditorium, the Gunpowder Store, and outdoor courtyard performances in the summer months. Financial contribution from events in these spaces arises from three broad event/deal types:

Performance Hires

The Guildhall is hired for a flat fee to a promoter/producer/performing arts organisation. The hire fee includes provision of a duty manager, volunteer FOH staff and one technician for each performance, and a basic marketing and ticket sales service (including absorbing credit card charges). Additional marketing services and further staff if required would be charged to the hirer in addition.

KLGCH handles box office sales for the full inventory on which it charges customers a per-ticket booking fee of £2 incl VAT.

Own promotions/box office share

Box office income is shared with the third party promoter/performing arts organisation. The third party takes the larger share of box office (typically 70%) as well as all artist and production costs. Credit card charges are recharged to the third party partner at the same proportion as the box office share. Technical casual costs are recharged to the third party in full.

100% Own promotions

For the Children's Christmas Show in the Guildhall, as well as outdoor performances, KLGCH takes full responsibility for artist and production costs and promotion.

Performance/Event Calendar

The 2027/28 calendar assumes 200 public performances in the Guildhall auditorium in a year, across a range of performing art forms (plays, dance, music, comedy/spoken word/talks, film). The



Guildhall also hosts five Craft Fair/market events as well as 13 commercial private hires. After allowing for two annual maintenance weeks, utilisation is at 64% leaving 132 days of spare auditorium capacity, representing potential additional upside in the model.

The Gunpowder Store sees 100 performances split between music and comedy, and there are 30 outdoor courtyard performances.

Detailed income and cost assumptions:

Seating capacity: the Guildhall auditorium has seating capacity of 300 and standing (for some music performances) of 400. The Gunpowder Store has capacity of 90 and the outdoor performance space 200.

Occupancy: a capacity assumption of 60% has been used throughout, with the exception of the Children's Christmas Show which would reasonably be expected to perform more strongly. 60% is higher than the UK Theatre average for 200-500 presenting theatres (51%) but is lower than the 68% achieved at King's Lynn Corn Exchange and is considered realistic.

Hire Fee: the fee of £700 for the Guildhall auditorium is for an 8 hour call and includes provision of a Technician and FOH staff. The fee level is higher than the current charges and takes into account the anticipated high standard of refurbishment and technical infrastructure. A lower fee of £350 is charged for film hires on the basis of the shorter time requirement.

Ticket Pricing: Guildhall auditorium pricing is based on the UK Theatre 2018 average ticket price for the equivalent scale and nature of venue (£14.31 inc VAT). This compares with £12.95 achieved in the 2019/20 (mostly amateur) Guildhall programme and £18 achieved at King's Lynn Corn Exchange and is considered realistic. Gunpowder Store and Outdoor performances are set at lower price points to differentiate from the Guildhall auditorium shows.

BO income split: for co-promotions it is assumed that box office income is split 30%/70% (KLGCH/third party).

Booking fees: a per ticket fee (£2.00 incl VAT) is applied to all performances and reflects a typical charge in the not-for-profit performing arts sector. The King's Lynn Corn Exchange charges a hidden booking fee or 'theatre levy' of £2 per ticket 'inside' the ticket price.

Credit card charges: card sales incur a processing cost depending on the card type and provider. An overall average charge of 2% of box office income is assumed, and a proportion of this is passed on to the third party partner for BO split deals.

Front of House costs: each performance is overseen by a FOH duty manager, the costs of which are covered in core staff costs. Up to three additional stewards are deployed per performance and it is assumed these would be drawn from a pool of volunteers.

Technical costs: £100 per performance is assumed for casual technician (8-hour call) on all Guildhall performances except film hires. This is in addition to a staff technician (covered by core staff cost budget). The casuals cost is passed on to the third party partner for BO share deals.



Artist/production costs: Artist and production costs only arise (for Guildhall shows) for the Children's Christmas Show. The scale, nature and casting of the show would be budgeted to deliver a similar contribution per performance as other deal types, though anticipates a higher occupancy given the time of year and type of show. The assumed Artist and production costs conform to this budget structure. Outdoor performances are likewise assumed to deliver a positive contribution, with artist and production costs budgeted accordingly.

PRS fees: charged on own promotions at the prevailing rate 4% (music concerts).

Programme sales: it is assumed that a simple printed programme would be produced for Guildhall shows with a 50% cost margin. This could be a vehicle for advertising income (for which there is a modest income budget in Fundraising/Sponsorship). Any upside here can be considered contingency against cost of production and/or lower than assumed sales levels.

3.2 Catering/Bars, Café and Restaurant Contribution

KLCH operates in-house catering for the Shakespeare Barn, Gunpowder Store (previously Crofters) and private events. A standalone restaurant (the Riverside Restaurant) is operated by a third party, with contribution to KLCH via a lease and/or commission % based on revenue.

The Shakespeare Barn runs as a café/restaurant/bar all day and evening and covers Guildhall evening show pre and post drinks and pre-show dining. The Gunpowder Store includes a bar which services pre and interval drinks for Guildhall and its own events. Private/commercial events are supported by KLCH in-house catering services. The Shakespeare Barn is also open in the evenings for those not attending performances.

The financial model is based on revenue estimates, with associated costs derived from a cost model commonly used in the sector for business planning purposes (direct costs 30% of revenue; staff costs 40% of revenue; other costs 10% of revenue; leaving net margin of 20%). The profitability of running catering in-house is generally higher than outsourcing though this has to be weighed against the additional management complexity, operational responsibilities and ultimately risk.

Shakespeare Barn and Gunpowder Store serve as pre-performance and interval drinks bars for performances in the Guildhall, and the Gunpowder Store supports its own events. Audiences for outdoor performances would expect to access one or other of the bars.

Performance related drinks, including ice cream/confectionery: income is based on an audience members spend-per-head (SPH) incl VAT of between £3 and £3.50, which is considered conservative. These sales are spread across Shakespeare Barn and Gunpowder Store and are driven by audience number assumptions for the two venues plus outdoor performances.

Shakespeare Barn: the café/restaurant offers a varied menu covering daytime and evening, including pre-performance dining. It has the potential to service a high number of covers (125 indoors; 106 outdoors) though the financial model is careful not to overstate demand. A large number of covers provides useful upside flexibility but it cannot be assumed that these capacities will be consistently fully utilised. Average uptake/occupancy of 30-40% has been modelled, with outdoor seating in operation for 12 weeks of the year. The model assumes total customer numbers per annum of over 68k. NB the model does not directly link attendance assumptions to Shakespeare



Experience guided tour attendances, although over- or under-performance on tours would reasonably be expected to have some impact on café/restaurant uptake.

Event Catering: KLGCH provides catering support to its corporate and private events, as well as a small number of ticketed banquet events in the Guildhall auditorium (SPH of £35-50).

Riverside Restaurant: the restaurant has 60 covers inside with potential for up to 70 outside in summer months. Average uptake/occupancy up to 50%. Revenue-based commission of 12.5% is considered medium-case for modelling purposes based on sector comparators. An actual deal could be based on guaranteed rent plus sales commission, but would be expected to yield approximately the same contribution.

3.3 Public Events

The model assumes 5 Craft Fair/Market event days in the Guildhall auditorium, generating entrance ticket income (£5 per ticket) and stall/pitch hire fees. A further 10 events are assumed over the rest of the site. These events are promoted by the KLGCH. Also included in this section is income from food truck/stalls servicing outdoor performances (2 stalls, £150 per pitch).

3.4 Creative Hub (CH)

The CH is central to the concept of KLGCH and also drives a significant financial contribution, based on the rental of studio and office units to artists and creative enterprises complementary to the charitable objectives. The CH spaces incorporate the White Barn, the White Barn Annex, 29C King Street, the Old Warehouse and The Players' workshop.

The model for 2027/28 onwards is based on the overall lettable sq ft floor area of these spaces (8,428) and allocates this space across the categories of Artist Studios and Offices (65%/35%). Circulation space is already taken into account in these figures. An average unit size of 300 sq ft rented at £300 per month plus VAT is assumed. This equates to £12 per square foot which is considered prudent in the context of local comparators. Potential void periods are reflected in an occupancy assumption of 85%.

The Hospitality/Events Sales Manager is responsible for marketing, recruiting and administering CH tenants.

3.5 Shakespeare Experience

Income from the Shakespeare Experience guided tours is based on a maximum of 250 visitors per day (10 tours of 25). In the first year (2026/7) visitor numbers (40,000) are expected to be higher than in subsequent years as the visitor attraction will be new. The subsequent two years are expected to reduce to a level of 90% and then 80% of that level. Capacity is 44% for the first year, reducing to 40% and 35%.

Admission charges (£10) are benchmarked against equivalent local attractions, with appropriate reductions for National Trust members, children and residents.

It is assumed that tour guides are trained volunteers.



3.6 Commercial Space Hires

KLGCH has various spaces available for commercial/private hire, ranging from the main theatre and associated spaces (for weddings or other private celebrations) modelled at £1,500 per day plus VAT (plus catering) to individual small spaces from £20 plus VAT per hour. A modest number of corporate events (three) across the whole site are modelled, though conferences are not expected to constitute a large proportion of business. This capability could be applied to KLGCH's own conference activities associated with Shakespeare/Robert Armin heritage connections.

3.7 Fundraising and Sponsorship

Fundraising and sponsorship is managed by a Marketing/Communications and Development Manager supported by a Sponsorship and Development Assistant. The latter role has a full cost of £22k per annum, so contribution needs to be seen in this context. There is enormous potential to engage key individual donors in support of KLGCH, but it is difficult to plan and budget for regular/consistent income, and relationships will take time to build.

A membership scheme provides a useful means of identifying and communicating with supporters and provides a pipeline for potential future donors and legators. Financial contribution can be modest however and 50% of membership income should be assumed to cover costs of benefits and servicing.

Trusts and Foundations typically award one-off sums for specific projects but can be fruitful partners for education and outreach work, especially once some profile and capability in this area has been established. It has been assumed that general Trusts and Foundation income of £20k could be generated as well as an equivalent sum directly funding education activities.

There are clear opportunities for sponsor engagement – especially in the context of the opening of the redeveloped site and its profile in the immediately subsequent periods. Advertising opportunities exist through programmes and the website.

3.8 Exhibitions

By the third year of the FBP three exhibitions per year in the Fermoy Gallery are assumed, each at a cost of £7.5k. this is based on Lynn Museum/Norwich Castle Museum comparators (c. £5k) plus allowance for transport and additional technical/curation costs. The first two years see one and two exhibitions respectively. It is anticipated that the space will also be used for showcasing local artists when a visiting exhibition is not in place. This is assumed at nil cost on the basis that sundry costs would be matched by sales commission.

3.9 Retail

KLGCH has a gift shop staffed by volunteers. Revenue is based on a SPH of £1.50 net of VAT applied to Shakespeare Experience visitor numbers as well as a general visitors estimate of 5k/10k/15k for the three years of the FBP. The SPH is the same as for Oxburgh Hall. A direct cost of sale of 30% is based on a stately home visitor attraction whose shop sells a mix of books, gifts, children's products and food/produce.

A donate a book scheme is based on a similar and very successful NT scheme at Oxburgh Hall.



Retail units exist within the Creative Hub, but contribution is retained by the CH tenants.

3.10 Education/Learning programme

The financial business plan shows a simplified Education programme comprising schools' visits, evening courses and summer school.

Schools' visits anticipate attendances of 5,000 per annum, equating to 25 per day assuming 40 school weeks (Gressenhall Museum attracted 10.5k in 2019/20).

The Education Officer would be likely to require support for schools' visits at this volume which it is assumed would be delivered by volunteers (3 hours per day 5 days per week 40 weeks per year).

Evening courses are assumed at a level of 100 students attending one course per week, with group/class sizes of 15 this equates with 6.67 classes per week. Charged at £10 per class. Assumed freelance staff support at 1.5 staff per 3-hour class/session.

Summer School assumes 75 participants for three weeks in three groups of 25. Fees of £300 per person; staffed by freelancers at 1.5 per group.

A separate budget of £20,000 is included for general outreach activities, matched by Trusts and Foundations income.

In terms of overall budget and income/cost profile it is rare for an Education/Learning function within an arts charity generate a significant positive contribution. Activities are often supported by restricted income fundraising, and funders typically wish to support incremental projects which would not take place without their funding.

As modelled, the KLGCH Education function generates a positive contribution before accounting for the Education Officer role (£34k cost). Trusts and Foundation income under Fundraising and Sponsorship is provisionally set at £20k, so overall is a small positive contribution (£2k).

3.11 Permanent Staff

The permanent staff (based on 2027/28 onwards) comprises 14 FTEs plus catering staff (estimated 8 FTEs). The structure is headed by a Chief Executive/Creative Director with a senior management team comprising:

- Finance Manager
- Marketing/Comms/Development Manager
- Hospitality/Event Sales Manager
- Technical and Facilities Manager
- FOH and Box Office Manager
- Education Officer

KLGCH outsources IT, HR support and cleaning; provision for these areas is included in overheads.

The FOH permanent team of 2 FTEs (based on 50% of FOH/Box Office Manager and Deputy Manager being available 50% of time for DM duties) would act as Duty Managers. These are supplemented by Senior Management Team staff (CEO, Finance Manager, Marketing Manager, Hospitality/Events Manager) also undertaking FOH Duty Manager duties on a rotating basis in addition to their



functional job descriptions (NB this effectively means up to 25% of their contracted hours are applied to FOH duties).

Together this provides adequate coverage for the site being open 364 days per year (assume 0900 to 1800 or 2300 on a performance day), with 330 evening performances (Guildhall, Gunpowder Store and Outdoor performances combined) plus 15 public events, 5 banquets and 13 private hires – 363 in total. Certain events would run simultaneously though each would be assigned its own Duty Manager.

Technical support for each of the 330 staged performances would be shared between the Technical and Facilities Manager and Technician (permanent staff) each supported by one casual staff member per show (for Guildhall Auditorium).

3.12 Overheads

Costs are modelled where possible on comparable organisations of similar scale and nature. The total floor area of the site (buildings) is 28,417 sq ft/ 2,640m². Improvements to environmental sustainability, such as the introduction of solar panels, may help to reduce utility costs.

3.12.1 Finance and General Admin

Insurance (£12k) represents public liability, employer's liability, directors and officers and other ad hoc insurance requirements. Property/buildings insurance is assumed to be the responsibility of the landlord (BCKLWN).

Audit/Accountancy (£12k) covers two legal entities – the CIO and a subsidiary trading company

IT support/licences (£20k) represents all IT licenses, and maintenance and support contracts for office systems as well as Box Office and event bookings system.

3.12.2 Marketing and Communications

As a new heritage visitor attraction, performance venue and catering outlet KLGCH will require significant marketing resources. The general marketing budget (£50k) for the performance programme supports ticket sales of c. £607k. A separately analysed general marketing budget (£20k) supports a substantial Shakespeare Experience income level as well as other public events and commercial hires (c.£345k). Website, social media and corporate marketing adds another c£25k.

3.12.3 Premises

Utilities costs (£60k) are based on an estimated annual cost of c.£2.10 per sq ft. The capital redevelopment brief includes a strong emphasis on carbon efficiency, and forecast utility costs should be revisited once specifications are more fully developed.

Business rates (£0k) – the model assumes that BCKLWN will award full 100% discretionary rates relief to the CIO.

3.12.4 Facilities Management

Repairs and Maintenance costs (£40k) based on an indicative cost of £15 per m2, and to include provision of on-call handyman.

Cleaning costs (£50k) outsourced to contractors; covers 2 staff 2.5 hours per Guildhall auditorium event/1 x 2.5 hours per Gunpowder Store event. 3x 2.5 hour daily for Shakespeare Barn, Creative Hub and Gallery/Red Barn. Additional to this is a contractor markup and allowance for cleaning materials.

3.13 Contingency

A contingency cost has been added equal to 3% of income in recognition of the variability of certain of the income streams. In the context of the sensitivity of some assumptions (for example Shakespeare Experience income) this is considered appropriate.

3.14 Attendance numbers

Consolidated attendance numbers are shown in the table below. It is important to note that these represent an aggregation of estimates for each individual category. The model does not take account of potential double-counting were for example one individual might take a guided tour, eat in the café and attend a performance as part of the same visit. The only exception is for pre-show dining attendances in the Shakespeare Barn, which are deducted in order to eliminate what would otherwise be a clear double count with audience numbers*.

				2026/27		2027/28		2028/29
Public Performances								
	Guildhall Auditorium			28,325		37,767		37,767
	Gunpowder Store			4,050		5,400		5,400
	Outdoor theatre			2,790		3,720		3,720
Public Events				7,500		10,000		10,000
Education	- school visits			3,750		5,000		5,000
	- evening courses			1,300		1,733		1,733
Shakespeare Experience				40,000		36,000		32,000
Bars and Restaurants								
	Riverside			13,545		18,060		18,060
	Shakespeare Barn			47,628		63,504		63,504
Total attendances				148,888		181,184		177,184



4. Financial Business Plan Overview and Assessment

4.1 Summary Financial Outturn

The table below shows an Income and Expenditure Account for the first year of standard operation (2027/28).

Income and Expenditure Account			
Financial Years (Apr to March)			2027/8
			£
Income			
Public Performances			419,582
Public Events			54,167
Shakespeare Experience			238,500
Fermoy Gallery/exhibition spaces			
Creative Hub			85,968
Education			82,917
Catering			513,392
Retail			84,000
Private/commercial Hires			37,500
Fundraising/Sponsorship			120,328
Total Income			1,636,353
Cost of sales			
Public Performances			225,647
Public Events			2,400
Shakespeare Experience			2,500
Fermoy Gallery/exhibition spaces			15,000
Creative Hub			-
Education			67,016
Catering			369,577
Retail			23,000
Private/commercial Hires			-
Fundraising/Sponsorship			17,500
Total Cost of Sales			722,640
Contribution			
Public Performances			193,935
Public Events			51,767
Shakespeare Experience			236,000
Fermoy Gallery/exhibition spaces		-	15,000
Creative Hub			85,968
Education			15,901
Catering			143,815
Retail			61,000
Private/commercial Hires			37,500
Fundraising/Sponsorship			102,828
Total Contribution			913,714
Staff costs (permanent)			474,967
Overheads			344,100
Contingency (3% Income)			49,091
Net Surplus/Deficit			45,556

4.2 Financial Business Plan considerations

4.2.1 Volunteers

Volunteers are expected to play an important role in the operation of KLGCH, and by extension it is important to have an understanding of the extent and scale of this. The table below shows the anticipated volunteer deployment:

		Event no.s	No. Of staff	Hours	Total hours
<u>FOH</u>					
Guildhall Auditorium					
- Public performances		200	2	6	2,400
- Public Events	Fairs	5	1	8	40
	Banquets	5	1	4	20
Gunpowder Store		100	1	6	600
Other public events		10	2	8	160
Private Hires		13	2	8	208
<u>Shakespeare Experience Guides</u>		364	3	3	3,276
<u>Gift Shop</u>		364	1	8	2,912
<u>Education - schools' visits support</u>		200	2	3	1,200
Total Volunteer Hours					10,816
FTE annual hours					1,920
FTE Volunteers					5.6
If volunteer expected to work equivalent of 1 day per week, total individuals required:					28.2

Scheduling and management of volunteers forms part of the role of Deputy FOH Manager. Given the number of individual volunteers required it is likely that an ongoing rolling recruitment and training requirement will exist.

4.2.2 Sinking Fund/capital provision

The model assumes that KLGCH is fully enabled with requisite plant, machinery and other infrastructure and equipment prior to opening in April 2026, and that this will have been funded through the capital fundraising programme. These capital assets will sit on the balance sheet of BCKLWN, and depreciation thereon will not affect KLGCH.

Over time – and initially after 3 years for IT and office equipment - assets from the original capital development will be required to be replaced, and this will necessitate some sort of sinking fund or other capital replacement provision to be budgeted. This is unlikely to be material in the first three to five years of operation but is an important strategic consideration which should be built into medium to long term plans. In other words, the CIO will need to plan for surpluses/new funding



sources in the medium to long term in order to fund replacement of assets delivered at the outset through the capital programme.

As this business plan covers the first three years of operation there is no such provision modelled in the financial business plan.

4.2.3 VAT

An important assumption underlying the Financial Business Plan is that KLGCH makes only taxable supplies and therefore recovers all input VAT on its costs.

It is possible that some of the proposed activities in the business plan conform to the HMRC definition of exempt cultural supplies, and if this were to be confirmed, there would likely be a positive effect on the bottom line. VAT cultural exemption (CE) is considered to exist where cultural supplies are being made by an organisation managed and administered on a voluntary basis. It is often the case that HMRC consider the definition of 'managed and administered on a voluntary basis' to apply where a charity has an unremunerated board of trustees, though they will also look for evidence that the board directly manages the organisation (for example rather than 'rubber stamping' executive decisions or undertaking a more advisory role).

On the basis that the CIO has an unremunerated board which manages the organisation, and that it makes cultural supplies (in the form of staged performances and Shakespeare Experience tours of the heritage site) cultural exemption would appear to apply. The effect of CE is to make the cultural supplies exempt from VAT, meaning that the organisation can retain the full face value of tickets sold without paying over 20/120 to HMRC. The flipside is that it cannot reclaim VAT on direct costs associated with that income. All non-cultural (or merely ancillary) supplies - catering, rental income, space hires, retail etc – (i.e. everything else) are untouched by this. A further consequence is that VAT on indirect costs – i.e. general overheads – can only be reclaimed in the proportion of VAT-able supplies (the non-cultural elements) to total supplies (everything).

FEI are not in the position to provide VAT, or any other taxation, advice and recommend that a specialist VAT adviser is consulted as the business plan is further developed, but provisional calculations suggest that there could be a financial advantage in being culturally exempt (potentially in the region of £40k based on the income mix and overhead levels modelled in the FBP). This will change as the mix of income changes – and overhead levels change year to year, but could provide useful additional contingency for the business. For prudence no upside has been included in the financial business plan. If it turns out that CE is disadvantageous a typical remedy is to pay a trustee/put an executive on the board so that the criterion of 'voluntary' is no longer met.

4.3 Multi-year view

KLGCH is assumed to open at the start of April 2026. The first year of operation (2026/27) is expected to run at 75% of the level of performances, events and hires reached in the following year (2027/28) which is taken to represent a standard year of operation (and represents the baseline financial business plan).

Similarly the Creative Hub occupation is assumed to be at only 75% in 2026/27. Certain overheads are lower in 2026/27 than in the following year as a result of the lower level of activity in the areas noted above. 2028/29 sees certain activities and income streams growing further.



For the Shakespeare Experience guided tours however, the expectation is that the interest and demand related to a new attraction will see a stronger performance in terms of visitor numbers in the first year. The subsequent two years have been modelled to reflect a 10% and then 20% reduction from the opening year levels.

4.3.1 Staffing

The table below shows the assumptions regarding when permanent staff will take up their roles. This includes an assumption that tickets for the first season will be on sale from January 2026, and that box office systems setup will take place one month earlier to enable this. All staff (with the exception of a FOH Duty Manager – see below) will begin at least one month before opening in order to allow time for on-boarding and relevant training. The CEO/Creative Director will be in post for a full 12 months prior to opening.

NB this analysis of FY 2025/26 is for memorandum purposes only and does not form part of the FBP, as these staff costs are assumed to be funded by the BCKLWN capital budget.

	Apr 25	May 25	Jun 25	Jul 25	Aug 25	Sep 25	Oct 25	Nov 25	Dec 25	Jan 26	Feb 26	Mar 26
Chief Executive & Creative Director												
Education Officer												
Finance Manager												
Finance/general Assistant												
Marketing/Comms and Development Manager												
Marketing Assistant												
Hospitality/Events Sales Manager												
Sponsorship & Development Assistant												
FOH and Box Office Manager												
Deputy FOH/volunteer co-ordination												
FOH Duty Manager												
Box Office Assistant/Reception												
Technical & Facilities Manager												
Technician												

Financial year 2026/27 is the same in terms of permanent staffing as 2027/28 with the exception of the FOH Duty Manager role which is assumed to begin in April 2027. This reflects the lower performance numbers in 2026/27.

4.3.2 Income Streams and associated costs of sale

For 2026/27 all income streams and associated costs of sale are reduced to 75% of the 2027/28 level and for 2028/29 are the same as for 2027/28, with the following exceptions:

- Shakespeare Experience

Shakespeare Experience visitor numbers are modelled at 40,000 in 2026/27, reducing to 36,000 in 2027/28 and 32,000 in 2028/29.

- Retail



Gift Shop sales are linked directly to Shakespeare Experience visitor numbers, general visitor numbers (reducing across the period of the plan) and an average spend per head.

- Fundraising/Sponsorship

Certain elements of fundraising income have been marked down (from the 2027/28 baseline) in order to reflect the gradual start-up effect in the first year of opening. Trusts and Foundations income, membership and supporters' circle/key donors are all at lower levels than the following year. Sponsorship has been left the same to reflect the potential additional opportunities around re-opening and increased PR exposure.

4.3.3 Overheads

Overheads for 2026/27 are the same as for 2027/28 (the baseline) with the following exceptions:

- Corporate PR increased by to reflect additional events/re-opening/launch publicity
- General admin overheads considered to be semi-variable in response to performance and public event activity levels (stationery; photocopying; postage; bank charges; insurance; volunteer expenses)
- Utility costs reduced to 80%
- Repairs and maintenance (reduced to 50% to reflect both lower performance/events activity level and lower R&M requirement in first year after capital redevelopment)
- Cleaning, refuse collection and H&S supplies all reduced in line with activity level.

4.3.4 Three Year Financial Summary

Income and Expenditure Account				
Financial Years (Apr to March)	2026/7	2027/8	2028/9	
	£	£	£	
Income				
Public Performances	314,686	419,582	419,582	
Public Events	40,625	54,167	54,167	
Shakespeare Experience	265,000	238,500	212,000	
Fermoy Gallery/exhibition spaces				
Creative Hub	64,476	85,968	85,968	
Education	62,188	82,917	82,917	
Catering	385,044	513,392	513,392	
Retail	77,500	84,000	85,500	
Private/commercial Hires	28,125	37,500	37,500	
Fundraising/Sponsorship	65,628	120,328	121,711	
Total Income	1,303,272	1,636,353	1,612,735	
Cost of sales				
Public Performances	169,235	225,647	225,647	
Public Events	1,800	2,400	2,400	
Shakespeare Experience	2,500	2,500	2,500	
Fermoy Gallery/exhibition spaces	7,500	15,000	22,500	
Creative Hub	-	-	-	
Education	50,262	67,016	67,016	
Catering	277,183	369,577	369,577	
Retail	22,500	23,000	23,500	
Private/commercial Hires	-	-	-	
Fundraising/Sponsorship	13,750	17,500	17,500	
Total Cost of Sales	544,730	722,640	730,640	
Contribution				
Public Performances	145,451	193,935	193,935	
Public Events	38,825	51,767	51,767	
Shakespeare Experience	262,500	236,000	209,500	
Fermoy Gallery/exhibition spaces	- 7,500	- 15,000	- 22,500	
Creative Hub	64,476	85,968	85,968	
Education	11,926	15,901	15,901	
Catering	107,861	143,815	143,815	
Retail	55,000	61,000	62,000	
Private/commercial Hires	28,125	37,500	37,500	
Fundraising/Sponsorship	51,878	102,828	104,211	
Total Contribution	758,542	913,714	882,096	
Staff costs (permanent)	443,787	474,967	474,967	
Overheads	294,550	344,100	344,100	
Contingency (3% Income)	39,098	49,091	48,382	
Net Surplus/Deficit	- 18,893	45,556	14,647	



The first three years of operation comprise an opening year running at a lower capacity than subsequently, as the organisation gears up and establishes a sustainable operating basis.

The largest single line of contribution throughout is Shakespeare Experience income, and this deserves special scrutiny and should be foremost for the purposes of strategic planning, monitoring and risk management. The baseline is for 40,000 visitors in the first year, reducing to 36,000 in the second year and 32,000 in the third year. A sensitivity analysis of Shakespeare Experience income shown below models the effect of visitor volumes reducing (in all years) by 10, 15, 20 and 25% from the baseline for the three years, as well as increasing by 10%:

Sensitivity Analysis				
NB changes to Shakespeare Experience visitor numbers affect both SE and gift shop contribution				
		2026/27	2027/8	2028/29
Net Surplus/Deficit Income and Expenditure Account (Baseline)	-	18,893	45,556	14,647
Reduce visitor assumptions by 10%	-	48,532	18,881	- 9,065
Reduce visitor assumptions by 15%	-	63,352	5,543	- 20,920
Reduce visitor assumptions by 20%	-	78,171	- 7,795	- 32,776
Reduce visitor assumptions by 25%	-	92,991	- 21,132	- 44,632
Increase visitor assumptions by 10%		10,746	72,231	38,358

Other particularly key contribution drivers are public performances, catering and fundraising/ sponsorship.

4.4 Cash Flow

A summary cash flow analysis by financial year is shown below:



Financial Business Plan: Summary Cash Flow						
all figures expressed in GBP 2022 values						
				FY 26/27	FY 27/28	FY 28/29
Opening Balance cash				-	4,270	56,216
Revenue Inflows				1,303,272	1,636,353	1,612,735
Revenue Inflows VAT				247,529	303,205	300,233
COS Outflows				- 544,730	- 722,640	- 730,640
COS Outflows VAT				- 83,300	- 107,570	- 109,170
Staff Costs				- 443,787	- 474,967	- 474,967
Overheads Outflow				- 294,550	- 344,100	- 344,100
Overheads Outflow VAT				- 56,810	- 66,020	- 66,020
Contingency				- 39,098	- 49,091	- 48,382
Net VAT payment/rebate				- 84,256	- 123,224	- 124,665
Closing balance cash				4,270	56,216	71,241

The cash balance profile demonstrates only a minimal cash requirement arising during the first two financial years. This is a sensitive model however and it would be prudent for the CIO to have a back-up working capital facility available for at least the first two years of operation. It is unlikely that the CIO would be eligible for commercial borrowing without a fixed asset base against which to secure a loan. BCKLWN would be the obvious choice within the partners to provide such working capital to the CIO over a two year period.

The lowest forecast point in the cash cycle is in April 2026 (negative £4k).

Cash Flow assumptions are as follows:

- Public Performance income and direct costs: accruing evenly across 12 months with the exception of outdoor performances for which cash flows take place in June/July/Aug. Cash flows assumed to take place in the financial year in which they are projected.
- Public Events, Creative Hub, Catering (inside covers), Fundraising, Shakespeare Experience, Retail, Private Hires and Education (excl summer school) income and direct costs accrue evenly across 12 months and take place in the financial year in which they are projected.
- Catering (outdoor covers) income and costs take place in May/Jun/Jul/Aug
- Education summer school income and costs take place in August
- Staff costs accrue evenly across 12 months except during start-up phase in FY 2025/26 (per schedule in 4.3.1)
- Overheads accrue evenly across 12 months with the exception of insurance premiums which are paid in April of each financial year
- VAT: output VAT is assumed on all revenue streams with the exception of fundraising. In reality some retail items and programme sales are zero-rated, and sponsorship income is subject to VAT, but this is a reasonable approximation. Input VAT is assumed on all costs with the exception of staff, postage, bank charges and insurance.



- The net of VAT outputs and inputs for a quarter (Jan-Mar; Apr-Jun; Jul-Sep; Oct-Dec) is paid over (or reimbursed if inputs exceed outputs) two months after the quarter end.

The difference between aggregate Income and Expenditure Account deficits and surpluses for the three financial years in the business plan and the cash balance at 31/3/29 is the VAT creditor at that point.

In reality KLGCH will be able to benefit from credit periods of up to 30 days for most of its overhead and direct cost base. It may also be possible to require Creative Hub tenants to pay quarterly rent in advance. As a theatre selling performance tickets in advance it will also benefit from some cash buffer represented by advance sales. These factors have not been modelled, and all will assist the cash flow profile, but it is nonetheless important – in context of planning variables, assumptions sensitivity and general risk profile - that the capability exists to access short term cash borrowing, at least in the first two financial years of operation.

King's Lynn Guildhall and Creative Hub Financial Business Plan

Introduction

This spreadsheet workbook presents a Financial Business Plan for the King's Lynn Guildhall and Creative Hub (KLGCH) for the financial years 2026/27 to 2028/29. Staff and Overhead costs for the preceding (setup phase) financial year of 2025/26 are also included on a memorandum basis and are assumed to be funded by the capital budget and therefore do not form part of the CIO's finances.

The Income and Expenditure Account tab represents the lead schedule, with separate spreadsheet tabs providing support and analysis accordingly.

The workbook is structured so that it can be used subsequently as a modelling tool for testing the effects of different assumptions and variables and to that end input cells are shaded in blue. These can be changed to model alternative scenarios. All numbers in non-shaded cells are formula calculations.

King's Lynn Guildhall and Creative Hub Financial Business Plan**Income and Expenditure Account**

Financial Years (Apr to March)	2026/7 £	2027/8 £	2028/9 £
Income			
Public Performances	314,686	419,582	419,582
Public Events	40,625	54,167	54,167
Shakespeare Experience	265,000	238,500	212,000
Fermoy Gallery/exhibition spaces			
Creative Hub	64,476	85,968	85,968
Education	62,188	82,917	82,917
Catering	385,044	513,392	513,392
Retail	77,500	84,000	85,500
Private/commercial Hires	28,125	37,500	37,500
Fundraising/Sponsorship	65,628	120,328	121,711
Total Income	1,303,272	1,636,353	1,612,735
Cost of sales			
Public Performances	169,235	225,647	225,647
Public Events	1,800	2,400	2,400
Shakespeare Experience	2,500	2,500	2,500
Fermoy Gallery/exhibition spaces	7,500	15,000	22,500
Creative Hub	-	-	-
Education	50,262	67,016	67,016
Catering	277,183	369,577	369,577
Retail	22,500	23,000	23,500
Private/commercial Hires	-	-	-
Fundraising/Sponsorship	13,750	17,500	17,500
Total Cost of Sales	544,730	722,640	730,640
Contribution			
Public Performances	145,451	193,935	193,935

Public Events	38,825	51,767	51,767
Shakespeare Experience	262,500	236,000	209,500
Fermoy Gallery/exhibition spaces	- 7,500 -	15,000 -	22,500
Creative Hub	64,476	85,968	85,968
Education	11,926	15,901	15,901
Catering	107,861	143,815	143,815
Retail	55,000	61,000	62,000
Private/commercial Hires	28,125	37,500	37,500
Fundraising/Sponsorship	51,878	102,828	104,211
Total Contribution	758,542	913,714	882,096
 Staff costs (permanent)	 443,787	 474,967	 474,967
Overheads	294,550	344,100	344,100
 Contingency (3% Income)	 39,098	 49,091	 48,382
 Net Surplus/Deficit	 - 18,893	 45,556	 14,647

Memorandum: assessment of potential effect of Cultural Exemption

	2027/28
	£
Total Turnover	1,612,735
less income outside scope of VAT	
T&F	- 20,000
T&F	- 20,000
Membership	- 7,500 (assume 50% donation)
Supporters' Circle/Key donors	- 25,000
Legacies	- 10,000
Donation Boxes	- 5,328
Total supplies for VAT purposes	1,524,907
Cultural supplies	
Performance ticket sales	270,637
Public Events ticket sales	41,667
Shakespeare Experience	238,500
VAT-able supplies (balance)	1,286,407
Cultural supplies as % of total supplies	36%
Irrecoverable VAT on Direct COS related to Cultural Supplies	
Promoter BO share	29,645
Artist fees	6,000
Other direct staging costs	4,050
Public Events COS	480

Shakespeare Experience COS

500

Cultural Exemption Net effect calculation

VAT element of tickets face value		110,161
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less irrecof VAT on COS	-	40,675
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less irrecof VAT on Overheads	-	27,393
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Net benefit		42,093
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King's Lynn Guildhall and Creative Hub Financial Business Plan**Attendances**

	2026/27	2027/28	2028/29
Public Performances			
Guildhall Auditorium	28,325	37,767	37,767
Gunpowder Store	4,050	5,400	5,400
Outdoor theatre	2,790	3,720	3,720
Public Events	7,500	10,000	10,000
Education - school visits	3,750	5,000	5,000
- evening courses	1,300	1,733	1,733
Shakespeare Experience	40,000	36,000	32,000
Bars and Restaurants			
Riverside	13,545	18,060	18,060
Shakespeare Barn	47,628	63,504	63,504
Total attendances	148,888	181,184	177,184

*(not incl pre-perf dining which would double count audience)

NB attendances are separately estimated for each individual category, and separate events within those categories. The model does not take account of potential double-counting where for example one individual might take a tour, eat in the cafe and attend a performance as part of the same visit.

King's Lynn Guildhall and Creative Hub Financial Business Plan

	Guildhall Auditorium												Gunpowder Store			Outside spaces		
	Drama - own promotion/BO share	Drama - hire	Children's xmas show - 100% own promotion	Dance - own promotion/BO share	Dance - hire	Film - hire	Music seated - own promotion/BO share	Music seated - hire	Music standing - own promotion/BO share	Music standing - hire	Talks/Comedy - own promotion	Talks/Comedy - hire	Sub-total Guildhall	Music - own promotion	Comedy - own promotion	Drama/music - own promotion	TOTAL	
Seats	297	297	297	297	297	297	297	297	400	400	297	297		90	90	200		
Number of events days / performances	15	15	15	10	10	35	10	10	10	10	30	30	200	50	50	30	330	
Audience capacity achieved	60%	60%	80%	60%	60%	60%	60%	60%	60%	60%	60%	60%		60%	60%	60%		
Audience numbers	2,673	2,673	3,564	1,782	1,782	6,237	1,782	1,782	2,400	2,400	5,346	5,346	37,767	2,700	2,700	3,720	46,887	
Revenue													-				-	
Ticket sales (net of VAT)/event income	31,876		35,640	21,250			21,250		28,620		63,751		202,387	22,500	22,500	23,250	270,637	
Hire fee		8,750			5,833	10,208		5,833		5,833		17,500	53,958				53,958	
Booking Fee per ticket	4,455	4,455	5,940	2,970	2,970	10,395	2,970	2,970	4,000	4,000	8,910	8,910	62,945	4,500	4,500	6,200	78,145	
Credit card recharges	536	-		357	-	-	357	-	481	-	1,071	-	2,801	315	315	-	3,431	
Tech Casuals recharge	1,500			1,000			1,000		1,000				4,500				4,500	
Programme Sales	1,671	1,671	2,228	1,114	1,114	-	557	557			-	-	8,910	-	-	-	8,910	
Total Revenue	40,037	14,876	43,808	26,691	9,917	20,603	26,134	9,360	34,101	9,833	73,732	26,410	335,502	27,315	27,315	29,450	419,582	
Cost of Sales																		
BO share to promoter/producer	22,313			14,875		-	14,875		20,034		44,626		116,723	15,750	15,750	-	148,223	
Technical Crew	1,500	1,500	1,500	1,000	1,000	-	1,000	1,000	1,000	1,000	-	-	10,500	-	-	-	10,500	
PRS fees							850		1,145				1,995				1,995	
Credit card charges	765	765	855	510	510	-	510	510	687	687	1,530	1,530	8,859	450	450	465	10,224	
FOH Casuals	-	-		-	-	-	-	-	-	-	-	-	-	-	-	-	-	
Artist Fees			18,000										18,000	-	-	12,000	30,000	
Other direct staging/technical costs	-	-	11,250	-	-	-	-	-	-	-	-	-	11,250	-	-	9,000	20,250	
Programme printing costs/COS	835	835	1,114	557	557	-	278	278	-	-	-	-	4,455	-	-	-	4,455	
Total Cost of Sales	25,413	3,100	32,719	16,942	2,067	-	17,514	1,788	22,866	1,687	46,156	1,530	171,782	16,200	16,200	21,465	225,647	
Contribution	14,623	11,775	11,088	9,749	7,850	20,603	8,621	7,572	11,235	8,146	27,576	24,880	163,720	11,115	11,115	7,985	193,935	
Contribution per performance/event	975	785	739	975	785	589	862	757	1,124	815	919	829	819	222	222	266	588	
Average ticket price (incl VAT)	14.31	14.31	12.00	14.31	14.31	14.31	14.31	14.31	14.31	14.31	14.31	14.31		10	10	7.5		
booking fee (incl VAT)	£2.00	£2.00	£2.00	£2.00	£2.00	£2.00	£2.00	£2.00	£2.00	£2.00	£2.00	£2.00		£2.00	£2.00	£2.00		
Hire fee per per-day		£700.0			£700.0	£350.0		£700.0		£700.0		£700.0						
Programme price (zero VAT)	£2.50	£2.50	£2.50	£2.50	£2.50		£2.50	£2.50	£2.50	£2.50		£2.50						
% of audience purchasing programme	25%	25%	25%	25%	25%		13%	13%	13%	13%		13%						
Tech casuals cost per show/event	100	100	100	100	100		100	100	100	100		100						
PRS fee per performance							4%		4%									
FOH casuals cost per show/event (none- all volunteers)																		
Artist and support staff cost per performance			1,200														400	
Equipment/additional staging costs per perf			750														300	
BO% share (to promoter)	70%			70%			70%		70%		70%			70%	70%			
BO% share (to venue)	30%		100%	30%			30%		30%		30%			30%	30%		100%	
Capacities:																		
Guildhall Auditorium (seated)	297																	
Guildhall Auditorium (standing)	400																	
Gunpowder Store	90																	

King's Lynn Guildhall and Creative Hub Financial Business Plan
Public Events

	Guildhall auditorium Craft Fair/Market	Food stalls serving outdoor programme	Other Markets/ Fairs	Total		
Number of events days	5	30	10		Total visitors	10,000
Visitors per day	1,000		500			
Revenue	£	£	£	£		
Ticket sales (net of VAT)/event income	20,833		20,833	41,667		
Stalls hires	2,500	7,500	2,500	12,500		
Total Revenue	23,333	7,500	23,333	54,167		
Cost of Sales						
Auditorium set up	400			400		
Other Setup costs			2,000	2,000		
FOH (volunteers)						
Total Cost of Sales	400	-	2,000	2,400		
Contribution	22,933	7,500	21,333	51,767		
Contribution per event	4,587	250	2,133			
Ticket price (incl VAT)	5		5			
Stall/pitch hire fee per day (incl VAT)	30	150	30			
Number of stalls	20	2	10			
Auditorium set up per event	200		200			

King's Lynn Guildhall and Creative Hub Financial Business Plan

Catering

IN HOUSE CATERING PROVISION

1. Shakespeare Barn: daytime cafe, evening bar, pre theatre dining, interval drinks

	Uptake	Audience base	Customer no.s	Days per week	Weeks pa	Total custs. pa	SPH inc VAT £	SPH net of VAT £	Net sales pa £
Covers (indoor)		46,887							
125									
<i>Daytime</i>									
Morning 10-12	30%		37.5	7	52	13,650	4.00	3.33	45,500
Lunch 12- 2.30	30%		37.5	7	52	13,650	6.00	5.00	68,250
PM 2.30 -5	30%		37.5	7	52	13,650	3.00	2.50	34,125
<i>Pre- perf</i>									
Pre perf.food	5%	(of annual audience)				2,344	8.00	6.67	781
Evening non-perf	30%		37.5	7	52	13,650	6.00	5.00	68,250
Total indoor						56,944			216,906
Covers (outdoor)							£	£	£
106									
<i>Daytime</i>									
Morning 10-12	30%		31.8	7	12	2,671	4.00	3.33	8,904
Lunch 12- 2.30	40%		42.4	7	12	3,562	6.00	5.00	17,808
PM 2.30 -5	30%		31.8	7	12	2,671	3.00	2.50	6,678
<i>Pre- perf</i>									
Pre perf.food	5%	(of annual audience)				2,344	8.00	6.67	781
Evening non-perf	30%		31.8	7	12	2,671	6.00	5.00	13,356
Total Outdoor						11,248			47,527
Total Shakespeare Barn									264,434

2. Performance related drinks (i.e. pre and interval) - including ice cream/confectionery

(Shakespeare Barn, Gunpowder Store)

	Total custs. pa	SPH inc VAT (Incl VAT)	SPH net of VAT	
Guildhall	37,767	3.50	2.92	110,154
Gunpowder Room	5,400	3.00	2.50	13,500
Outside performances	3,720	3.00	2.50	9,300
Total				132,954

3. Event Catering

	no. of events	attendees	SPH inc VAT	SPH net of VAT	
Conference catering	3	75	50.00	41.67	9,375
weddings/private celebrations	10	75	35.00	29.17	21,875
Banquet events	5	100	50.00	41.67	20,833
Meeting hires	100	30	5.00	4.17	12,500
Total					64,583

Grand Total In House Catering Revenue

	461,971	
Direct Cost of Sales	-	138,591 30%
Staff	-	184,788 40%
Other	-	46,197 10%
Net Profit	92,394	20%

OUTSOURCED CATERING PROVISION

Riverside Restaurant - 'destination dining'

Covers (interior) 50

	Uptake	Customer no.s	Days per week	Weeks pa	Total custs. pa	SPH inc VAT	SPH net of VAT	Net sales pa
Lunch	25%	12.5	7	52	4,550	22.00	18.33	83,417

Dinner	50%	25	7	52	9,100	30.00	25.00	227,500
Covers (exterior)	70							
Lunch	25%	17.5	7	12	1,470	22.00	18.33	26,950
Dinner	50%	35	7	12	2,940	30.00	25.00	73,500
Total								411,367
				Commission/Lease		12.50%		51,421

King's Lynn Guildhall and Creative Hub Financial Business Plan
Fundraising and Sponsorship

	2026/27		2027/28	2028/29	
Income					
Trusts and Foundations - Education	10,000	50%	20,000	20,000	100%
Trusts and Foundations - General	-	0%	20,000	20,000	100%
Sponsorship/advertising	25,000	100%	25,000	25,000	100%
Membership scheme	7,500	50%	15,000	16,500	110%
Supporters' Circle/Key donors	18,750	75%	25,000	25,000	100%
Legacies	-	0%	10,000	10,000	100%
Donation Boxes	4,378		5,328	5,211	
	65,628		120,328	121,711	
Cost of Sales					
Cultivation costs/marketing	10,000		10,000	10,000	
Membership benefits	3,750		7,500	8,250	
	13,750		17,500	18,250	
Contribution	51,878		102,828	103,461	

Norwich Museums average £3,823 130k footfall

King's Lynn Guildhall and Creative Hub Financial Business Plan
Exhibitions

Based on Lynn Museum/Norwich Castle Museum
Net cost of mounting exhibition 5k, but excludes certain
technical/curation costs and transport so 7.5k assumed

	2026/27	2027/8	2028/29
Building from 1 to 3 shows per year	7,500	15,000	22,500
Space also to be used for showcasing local artists; assumed at nil cost taking into account sundry expenses matched by sales commission			

King's Lynn Guildhall and Creative Hub Financial Business Plan
Creative Hub

INPUT GRID

		Rate net/VAT	Occupancy
Artist Studio	per month	£300	85%
office	per month	£300	85%

INCOME MODEL

Net Floor area available		8,428	sq ft	(conversion factor 10.764)								
Prices net of VAT		% of total	sq ft	sq m	Units	Charge basis	Rate (net of VAT)	Rate basis	£ per sq ft	Occupancy	Annual Revenue	Yield psf
							£				£	£
Artist Studios each	300 sq ft	65%	5,478	508.95	18.26	month	£300	per month	12	85%	55,879	10.20
Offices space	300 sq ft	35%	2,950	274.05	9.83	month	£300	per month	12	85%	30,089	10.20
Total			8,428	783							85,968	

Creative Hub Individual Units (by building - m2)

White Barn

26
23
24
22
19
25
18
34
25
32
34
34
23

339

WB Annex	40	
	40	
	30	
	30	
	35	
		175
Old Warehouse	50	
	62	
	30	
		142
Players' Workshop	60	
		60
29C King St		
	22	
	45	
		67
	24 units	783

King's Lynn Guildhall and Creative Hub Financial Business Plan
Shakespeare Experience

	2026/27	2027/8	2028/29
Capacity per day (10 tours per day/25 people per tour)	250	250	250
Days per year	364	364	364
% capacity achieved	44%	40%	35%
Total visitors	40,000	36,000	32,000
Total revenue	265,000	238,500	212,000
Cost of Sales			
- leaflets/educational materials	2,500	2,500	2,500
assume tours led by volunteers			
Contribution	262,500	236,000	209,500

Sensitivity Analysis

NB changes to Shakespeare Experience visitor numbers affect both SE and gift shop contribution

	2026/27	2027/8	2028/29
Net Surplus/Deficit Income and Expenditure Account (Baseline)	- 18,893	45,556	14,647
Reduce visitor assumptions by 10%	- 48,532	18,881	- 9,065
Reduce visitor assumptions by 15%	- 63,352	5,543	- 20,920
Reduce visitor assumptions by 20%	- 78,171	- 7,795	- 32,776
Reduce visitor assumptions by 25%	- 92,991	- 21,132	- 44,632
Increase visitor assumptions by 10%	10,746	72,231	38,358

Tariffs			
Admission Prices incl VAT			
Adult	10.00		
Child	5.00		
Family	25.00	average price	6.25
Concessions	5.00	(NT members; local residents)	
Ticket split			
12%	Family (assume 2 adults 2 children)		
12%	Child		
56%	Adult		
20%	Concessions		

Check		40,000	36,000	32,000
12%	6.25	30,000	27,000	24,000
12%	5.00	24,000	21,600	19,200
56%	10.00	224,000	201,600	179,200
20%	5.00	40,000	36,000	32,000
		318,000	286,200	254,400
Net of VAT		265,000	238,500	212,000
		-	-	-

King's Lynn Guildhall and Creative Hub Financial Business Plan

Retail	2026/27	2027/28	2028/29
29 King Street gift shop - income	67,500	69,000	70,500
Bring a book scheme	10,000	15,000	15,000
Total	77,500	84,000	85,500
29 King Street gift shop - Cost of Sales	22,500	23,000	23,500
Total Retail Contribution	55,000	61,000	62,000

	Tour visitors	General visitors	Total visitors
2026/27	40,000	5,000	45,000
2027/28	36,000	10,000	46,000
2028/29	32,000	15,000	47,000
SPH net of VAT		1.50	

King's Lynn Guildhall and Creative Hub Financial Business Plan
Education

Income			
	Charge per head	Volume	
Schools visits	5 (per Gressenhall: full day visit)	5,000	20,833
Evening courses	10 per week	5,200	43,333
Summer school	300 (3 weeks)	75	18,750
Total Income (net of VAT)			82,917
Expenditure			
Freelance staff (evening courses)			31,216
Materials			5,000
Free-to-access outreach activities (funded by Trusts and Foundations)			20,000
Freelance staff (summer school)			10,800
Total Expenditure			67,016
Contribution			15,901

per NMS stats Norwich castle 15k; Gressenhall 10k assume managed by EO plus volunteers

100 students attending one course per week. Assuming class size of 15 this = 6.67 per week

40 school weeks per year	125.00	per week
	25.00	per day

Freelance teaching staff £20 ph 3 hours
20810.4
1.5 staff per session

Freelance teaching staff £20 ph 3 hours	
40 weeks/5 days pw	12000

King's Lynn Guildhall and Creative Hub Financial Business Plan

Private Hires

		Hire fee net of VAT £	Incl VAT £	Number	Total £
Weddings: hire of theatre and additional spaces	per day	1,500	1,800	10	15,000
Corporate events/conference (whole site excl Creative Hub and Riverside Restaurant)	per day	5,000	6,000	3	15,000
Individual space event hires				100	
Fermoy Gallery	per hour	35	42	100 hours	3,500
Red Barn	per hour	20	24	100 hours	2,000
Players Workshop upstairs (Dance Studio)	per hour	20	24	100 hours	2,000
					37,500

assumed net of incremental costs (FOH, set up)

King's Lynn Guildhall and Creative Hub Financial Business Plan

Staff

Employer NI assumptions:	
Standard threshold (weekly)	170
Rate	15.30%
Employer pension cont	3%

MEMORANDUM ONLY - SETUP COSTS TO BE CAPITALISED

	2025/26				2026/27		
PERMANENT	Salary	NI	Pension 3.00%	Total	Salary	NI	Pension 3.00%
	£	£	£	£	£	£	£
CEO Office							
1 Chief Executive & Creative Director	50,000	6,297	1,500	57,797	50,000	6,297	1,500
2 Education Officer	7,500	809	225	8,534	30,000	3,237	900
Finance/General Administration							
3 Finance Manager	5,833	667	175	6,675	35,000	4,002	1,050
4 Finance/general Assistant	1,667	142	50	1,859	20,000	1,707	600
Commercial/Marketing/Fundraising							
5 Marketing/Comms and Development Manager	11,667	1,447	350	13,464	35,000	4,002	1,050
6 Sponsorship & Development Assistant	1,667	142	50	1,859	20,000	1,707	600
7 Marketing Assistant	1,667	142	50	1,859	20,000	1,707	600
8 Hospitality/Events Sales Manager	8,750	1,226	263	10,239	35,000	4,002	1,050
Operations/Premises/Technical							
9 FOH and Box Office Manager	11,667	1,447	350	13,464	35,000	4,002	1,050
10 Deputy FOH/volunteer co-ordination	2,500	270	75	2,845	30,000	3,237	900
11 FOH Duty Manager							
12 Box Office Assistant/Reception	1,667	142	50	1,859	20,000	1,707	600
13 Technical & Facilities Manager	8,750	1,001	263	10,013	35,000	4,002	1,050
14 Technician	2,083	206	63	2,352	25,000	2,472	750
				132,819			

Total	2027/28	NI	Pension 3.00%	Total	2028/29	NI	Pension 0.00%	Total
	Salary				Salary			
	£				£			
57,797	50,000	6,297	1,500	57,797	50,000	6,297	1,500	57,797
34,137	30,000	3,237	900	34,137	30,000	3,237	900	34,137
40,052	35,000	4,002	1,050	40,052	35,000	4,002	1,050	40,052
22,307	20,000	1,707	600	22,307	20,000	1,707	600	22,307
40,052	35,000	4,002	1,050	40,052	35,000	4,002	1,050	40,052
22,307	20,000	1,707	600	22,307	20,000	1,707	600	22,307
22,307	20,000	1,707	600	22,307	20,000	1,707	600	22,307
40,052	35,000	4,002	1,050	40,052	35,000	4,002	1,050	40,052
40,052	35,000	4,002	1,050	40,052	35,000	4,002	1,050	40,052
34,137	30,000	3,237	900	34,137	30,000	3,237	900	34,137
	27,500	2,855	825	31,180	27,500	2,855	825	31,180
22,307	20,000	1,707	600	22,307	20,000	1,707	600	22,307
40,052	35,000	4,002	1,050	40,052	35,000	4,002	1,050	40,052
28,222	25,000	2,472	750	28,222	25,000	2,472	750	28,222
443,787				474,967				474,967

King's Lynn Guildhall and Creative Hub Financial Business Plan

Overheads

Marketing

	2025/6		2026/27		2027/8
	MEMORANDUM ONLY				£
	SETUP COSTS TO BE CAPITALISED				
Corporate/organisation level PR	5,000	100%	10,000	200%	5,000
General Marketing budget - performance programme	15,000	30%	50,000	100%	50,000
General Marketing budget - visitor attraction/guided tours/commercial events	6,000	30%	20,000	100%	20,000
Website - design/maintenance	4,500	100%	4,500	100%	4,500
Website - hosting	2,500	50%	5,000	100%	5,000
Social Media	3,000	30%	10,000	100%	10,000
	36,000		99,500		94,500

Finance and General Admin

Telephones	1,000	20%	5,000	100%	5,000
IT support incl BO	2,000	20%	10,000	100%	10,000
IT licences incl BO	2,000	20%	10,000	100%	10,000
IT consumables	200	10%	2,000	100%	2,000
Stationery and office supplies	500	10%	3,750	75%	5,000
Photocopying	200	10%	1,500	75%	2,000
Postage/delivery (other than marketing & BO)	200	10%	1,500	75%	2,000
Bank charges	200	10%	1,500	75%	2,000
Insurance	1,200	10%	9,000	75%	12,000
Audit/Accountancy	6,000	50%	12,000	100%	12,000
HR support	7,500	150%	5,000	100%	5,000
Recruitment costs	2,000	200%	1,000	100%	1,000
Legal and Professional	2,000	100%	2,000	100%	2,000
Volunteer expenses	-	0%	750	75%	1,000
	25,000		65,000		71,000

Premises costs

Electricity }					
Gas }	6,000	10%	48,000	80%	60,000
Water }					
Licences	-	0%	2,000	100%	2,000

Rates (estimate, assuming 100% charitable relief)

Facilities Management

Repairs and Maintenance - Maintenance Agreements	-	0%	19,800	50%	39,600
Cleaning	2,500	5%	37,500	75%	50,000
Refuse collection	-	0%	11,250	75%	15,000
Health and Safety Supplies and Services	200	10%	1,500	75%	2,000
Security	1,000	10%	10,000	100%	10,000
	9,700		130,050		178,600

Total Overheads

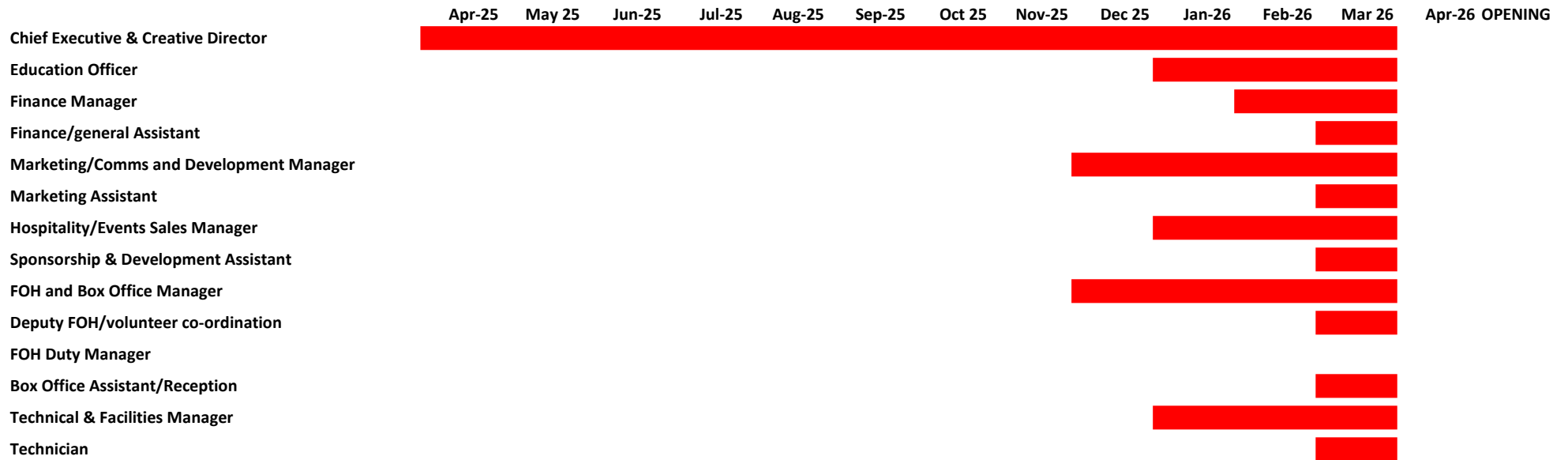
70,700	294,550	344,100
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Rates calculation

2640 sqm		
28416.96 sqft		
rental value	£12 psf	£341,003.52
Rates multiplier	0.512	£174,593.80
80% relief		-£139,675.04
remaining		£34,918.76
rounded		£35,000.00

King's Lynn Guildhall and Creative Hub Financial Business Plan

The table below shows the anticipated phasing of staff coming on board prior to re-opening in April 2026. Costs relating to this prior financial year are assumed covered by the BCKLWN capital budget



King's Lynn Guildhall and Creative Hub Financial Business Plan

Volunteers

	Event no.s	No. Of staff	Hours	Total hours
<u>FOH</u>				
Guildhall Auditorium				
- Public performances	200	2	6	2,400
- Public Events				
Fairs	5	1	8	40
Banquets	5	1	4	20
Gunpowder Store	100	1	6	600
Other public events	10	2	8	160
Private Hires	13	2	8	208
<u>Shakespeare Experience Guides</u>	364	3	3	3,276
<u>Gift Shop</u>	364	1	8	2,912
<u>Education - schools' visits support</u>	200	2	3	1,200
Total Volunteer Hours				10,816
FTE annual hours				1,920
FTE Volunteers				5.6
If volunteer expected to work equivalent of 1 day per week, total individuals required:				28.2

King's Lynn Guildhall and Creative Hub Financial Business Plan

Staff and Overhead costs for Financial Year 2025/26 have been modelled, as summarised below. Full analysis is included in the Staff Costs and Overheads tabs. However these costs do NOT form part of the revenue costs for the KLGCH CIO.

These costs are assumed to be covered by the capital budget funded by BCKLWN

Financial Year	2025/6
	£

Income

Public Performances

Public Events

Tours and Museum

Fermoy Gallery/exhibition spaces

Creative Hub

Education

Catering

Retail

Private/commercial Hires

Fundraising/Sponsorship

Total Income	-
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Cost of sales

Public Performances

Public Events

Tours and Museum

Fermoy Gallery/exhibition spaces

Creative Hub

Education

Catering

Retail

Private/commercial Hires

Fundraising/Sponsorship

Total Cost of Sales	-
----------------------------	---

Contribution

Public Performances

Public Events

Tours and Museum

Fermoy Gallery/exhibition spaces

Creative Hub

Education

Catering

Retail

Private/commercial Hires

Fundraising/Sponsorship

Total Contribution**Staff costs (permanent)**

132,819

Overheads

70,700

Net Surplus/Deficit

- 203,519

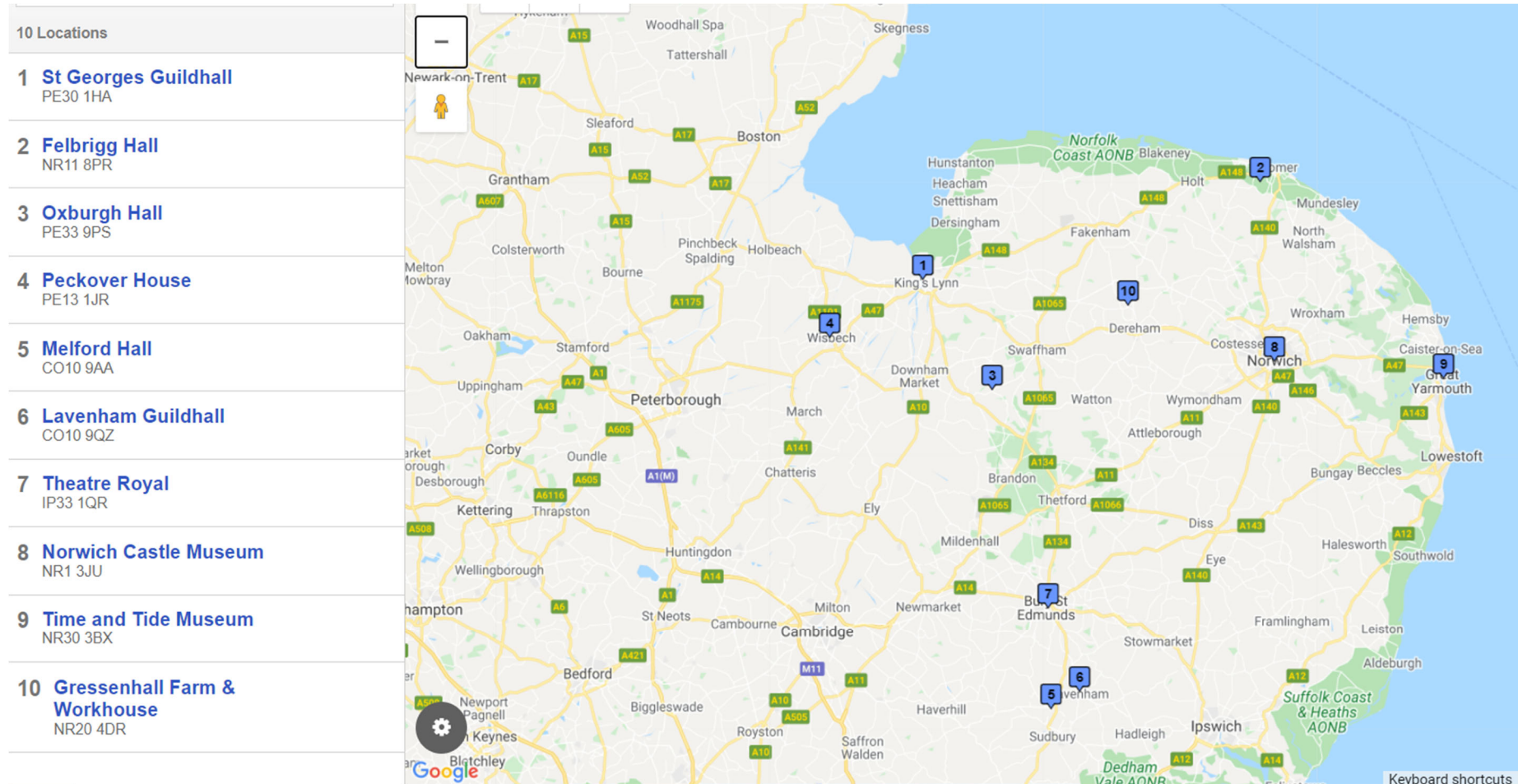
[illegible]

Financial Business Plan: Summary Cash Flow				2026/27	18,893
all figures expressed in GBP 2022 values				2027/28	45,556
	FY 26/27	FY 27/28	FY 28/29	2028/29	14,647
Opening balance cash	-	6,270	56,226		41,309
Revenue inflows	1,302,172	1,658,351	1,812,730		
Revenue inflows VAT	247,220	303,205	300,233		
CO2 Outflows	- 544,730	- 722,640	- 793,640		
CO2 Outflows VAT	- 83,300	- 107,570	- 109,170		
Staff Costs	- 443,787	- 474,967	- 474,967		
Overheads Outflow	- 294,550	- 344,100	- 344,100		
Overheads Outflow VAT	- 56,832	- 66,020	- 66,020		
Contingency	- 39,098	- 49,091	- 48,382		
Net VAT payment/refund	- 84,256	- 123,224	- 124,665		
Closing balance cash	6,270	56,216	71,241		



Appendix H: Visitor Attractions Map

Selection of Larger Visitor Attractions in East Anglia within 1.5 hr drive time of King's Lynn





Appendix I: Performance Venues Map

Selection of 120 seat+ Performance Venues within 1hr drive time of King's Lynn, excluding Norwich and Cambridge

