genecon

St George's Guildhall and Creative Hub

Business Plan

July 2024

Contents

Business Plan Update Note

The following business plan is an update to the St George's Guildhall & Creative Hub (SGGCH) Business Plan developed by the Borough Council of King's Lynn and West Norfolk with FEI Consultants in 2022. The FEI Business Plan in turn had built upon the previous Manifesto for King's Lynn Guildhall and Creative Hub developed by the King's Lynn Town Deal Board, setting out the primary objectives for the redevelopment of the site, and the From Vision to Business Plan Report in 2022 which identified the primary activities to be delivered within the operation of the site.

Since the completion of the 2022 Business Plan there have been several further studies, reports and architectural design work conducted for the site that have required this update to the original business plan. They include:

- RIBA Stage 2 Design Report (2023) – Prepared by Howarth Tompkins Architects the Stage 2 Report developed the initial outline plans for the site into developed architectural layouts, detailed performance space arrangements and updated cost plans
- Heritage Building Analysis (2023) – Led by archaeologist FAS in parallel with the RIBA Stage 2 design period. Key findings include the surviving Guildhall auditorium medieval floor boards believed to be intact across approximately two-thirds of the room. The discovery was supported by substantial evidence that the Earl of Pembroke's Men, a touring theatre company that William Shakespeare was known to be part of, had performed at the venue in 1593. This made a significant case for the floorboards being the only known one's on which Shakespeare performed upon within a still functioning building. The discovery attracted international press attention ranging from the BBC to the New York Times.
- RIBA Stage 3 Design Report (2024) – Prepared by Howarth Tompkins Architects, the Stage 3 Report was completed in parallel and was informed by the development of this Business Plan Update. The Stage 3 designs contained further updates to layouts and uses within the site including taking into account the findings of the Heritage Building Analysis requiring adjustments to the proposed designs of the auditorium and Undercroft.
- Foodservice Operation Business Plan (2024) – Prepared by Macintosh Foodservice Solutions which developed the proposed approach to delivering the café/bar/bistro offer of the site, restaurant leasing and catering services offer within the site.
- SGGCH Fundraising Strategy (2024) – Prepared by FEI, the strategy primarily focuses on addressing capital expenditure gaps to deliver the full St George's Guildhall & Creative Hub Scheme however also extends to guidance on fundraising sources that can support the ongoing sustainability and revenue of SGGCH.
- Economic Impact Assessment (2024) – Prepared by Stantec, the Economic Impact Assessment Report was developed in parallel to the Business Plan Update, providing assess the socio-economic impacts of the St George's Guildhall and Creative Hub development on local communities and the wider economy.

Within this context, Genecon were asked to pressure test the original 2022 Business Plan, reviewing the overarching business strategy, testing the underlying assumptions that underpinned the business plan and update both financial and market assessment elements in light of the new evidence and design changes that had occurred since 2022.

Key Updates

The full details of assumptions underpinning for the Business Plan Update can be found within the main Business Plan document and supporting Financial Business Plan Assumptions and Narrative Report. Key points where these have diverged from the 2022 Business Plan include:

- Business Plan Strategy – Genecon's review of the business strategy concluded that the balance of revenue generating activities proposed offered an appropriate mix of uses for the site. The business plan update has sought to more accurately reflect the interrelation of business strands, in particular by modelling the cross-polination of audiences between different parts of the business, for example heritage tour visitors also buying auditorium tickets
- Governance – Genecon's review of the governance and operational arrangements concurred with the original assessment that creating an independent CIO to operate SGGCH with support offered the most effective and sustainable long term approach to delivering the aims of the project including the ability to raise funds from a variety of sources.
- Design Adjustments – The Business Plan Update has both taken into account and informed several updates to the proposed designs. These have included:
    - Changes to the layout of the main auditorium and impacts on capacities under different configurations
    - Reducing the focus on performances in the Undercroft due to sound-proofing challenges, instead encouraging additional flexible use space across the site that offer a selection of spaces suitable for smaller performances, exhibitions and hires
    - Changes to Creative Hub lettable spaces including taking into account space that would be provide at peppercorn rate to the CIO and operational staff
    - Changing the location of the Fermoy Gallery exhibition space to give better accessibility and visibility as well as double height doors to improve access and the range of exhibits that can be shown
- Market Assessment – Genecon conducted a detailed market penetration analysis, taking into account the increased profile of the project since the discovery of the medieval floorboards. This has projected higher numbers of visitors for ticketed heritage tours than originally assessed. Analysis of performance audiences were broadly in line with the original business plan.
- Audience Buildup – Genecon agreed that heritage tour visits would likely peak in the first year due to the increased interest before tailing off to a steady state in year 3. However, in contrast to the 2022 business plan, it is anticipated that audiences for other strands of the business will start from a lower base and take time to reach their steady state, in particular performance audiences given this will largely be bringing a new evening entertainment product to the market and it will require time to generate customer loyalty and adapt programming to meet audience needs.
- Ticket Prices – An updated ticketing strategy has been applied based on more detailed seating and sightline assessments conducted by theatre specialists Charcoal Blue. These have updated the 'average ticket price' assumptions used for the 2022 business plan.
- Auditorium Hires vs Own Promotion – Genecon's updated assessment concluded that a higher proportion of own promotion productions to hires offered a sensible strategy due to higher profitability and the need to balance auditorium production requirements with daytime heritage tours. This provides higher levels of revenue within the financial projections as well as cost of sales, meaning total contributions from public performances remains somewhat similar.

- Shakespeare Experience – A number of changes have been made to projections for the Shakespeare Experience. The original business plan projecte few ongoing costs for tours. However, in light of the increased profile of the heritage offer and a strategy focused more on hybrid guided and digital experiences, Genecon have suggested additional budget be allocated towards maintaining and updating the Experience. This has also been included to reduce the reliance on volunteers, providing greater flexibility to buy in staff during peak seasons, train volunteers or invest in digital guides.
- Gift Aid – Genecon's assessment concluded that a pricing structure for the Shakespeare Experience could allow it to offer a Gift Aid option to visitors, allowing the CIO to reclaim 25% on the price of the whole ticket.
- Creative Hub Strategy – Instead of a simple £/sqft across all lettable space, Genecon have proposed a more targeted strategy for Creative Hub space proposing suitable rates for units based on their location, proposed uses and current market values within King's Lynn.
- Café/bar/bistro Customer Modelling – The original business plan and subsequent Foodservice Operation Business Plan estimated café customer numbers based on a percentage of café covers. Given the reliance on other strands of the business to generate the necessary footfall for the café, Genecon have directly modelled café customers to visitors to the wider attractions within the site, suggesting the original business plan may have slightly overestimated contributions from the café.
- Restaurant Lease – A review of market values for F&B properties in King's Lynn suggested that the lease value of the Riverside Restaurant should be higher than originally proposed in the 2022 Business Plan. Genecon agreed that leasing to a third party operator offers the most prudent approach.
- Staffing requirements – In light of the range of business activities to be delivered within the site, Genecon concluded that original staffing proposed for the site would struggle to meet the capacity to run the site and all its activities. The update includes 2 additional posts as well as updating staff renumeration to reflect contemporary rates.
- General Inflation – The review of anticipated overhead costs broadly concurred with the original business plan, however costs were updated to reflect the inflation of costs since 2022, updating all figures to 2024 levels.

Impact on Financial Projections

The difference in the financial projections of the two business plans are outlined on the following page. The overall impact is an improvement in the projected steady state profitability of the business, moving from a projected £17,325 surplus from Year 3 onwards in the 2022 Business Plan, to a £95,204 surplus in the Business Plan Update.

Income and Expenditure Account Comparison Business Plan Update to 2022 Business Plan						
Year	Year 1	Year 2	Year 3	Year 1	Year 2	Year 3
Income	Business Plan Update			2022 Business Plan		
Public Performances	558,798	633,305	745,064	314,686	419,582	419,582
Public Events	40,625	54,167	54,167	40,625	54,167	54,167
Shakespeare Experience	472,508	434,707	399,931	278,250	251,750	225,250
Fermoy Gallery/Exhibition spaces						
Creative Hub	34,450	39,044	45,934	55,089	73,451	73,451
Education	62,188	70,479	82,917	62,188	82,917	82,917
Café/Bar/Bistro	258,436	333,411	365,739	298,041	397,388	397,388
Catering Services	48,438	64,583	64,583	48,438	64,583	64,583
Restaurant Lease	58,996	58,996	58,996	38,566	51,421	51,421
Retail	106,969	112,311	113,227	80,500	87,000	88,500
Private/commercial Hires	28,125	37,500	37,500	28,125	37,500	37,500
Fundraising/Sponsorship	68,040	124,136	126,418	65,687	120,387	121,769
Total Income	1,737,573	1,962,638	2,094,475	1,310,193	1,640,145	1,616,527
Cost of Sales						
Public Performances	355,291	402,663	473,721	169,235	225,647	225,647
Public Events	1,800	2,400	2,400	1,800	2,400	2,400
Shakespeare Experience	39,112	46,612	46,612	2,500	2,500	2,500
Fermoy Gallery/exhibition spaces	7,500	15,000	22,500	7,500	15,000	22,500
Creative Hub	-	-	-	-	-	-
Education	50,262	56,963	67,016	50,262	67,016	67,016
Café/Bar/Bistro	202,836	262,061	286,922	238,433	317,910	317,910
Catering Services	38,750	51,667	51,667	38,750	51,667	51,667
Restaurant Lease	-	-	-	-	-	-
Retail	32,323	32,437	32,742	23,500	24,000	24,500
Private/commercial Hires	-	-	-	-	-	-
Fundraising/Sponsorship	14,500	19,000	19,900	13,750	17,500	17,500
Total Cost of Sales	742,373	888,802	1,003,479	545,730	723,640	731,640
Contribution						
Public Performances	203,508	230,642	271,343	145,451	193,935	193,935
Public Events	38,825	51,767	51,767	38,825	51,767	51,767
Shakespeare Experience	433,396	388,095	353,319	275,750	249,250	222,750
Fermoy Gallery/exhibition spaces	(7,500)	(15,000)	(22,500)	(7,500)	(15,000)	(22,500)
Creative Hub	34,450	39,044	45,934	55,089	73,451	73,451
Education	11,926	13,516	15,901	11,926	15,901	15,901
Café/Bar/Bistro	55,600	71,350	78,817	59,608	79,478	79,478
Catering Services	9,688	12,917	12,917	9,688	12,917	12,917
Restaurant Lease	58,996	58,996	58,996	38,566	51,421	51,421
Retail	74,646	79,874	80,484	57,000	63,000	64,000
Private/commercial Hires	28,125	37,500	37,500	28,125	37,500	37,500
Fundraising/Sponsorship	53,540	105,136	106,518	51,937	102,887	104,269
104,269Total Contribution	995,200	1,073,836	1,090,996	764,464	916,506	884,888
Staff Costs	520,935	552,115	552,115	443,787	474,967	474,967
Overheads	358,658	369,750	380,843	294,550	344,100	344,100
Contingency (3% of Income)	52,127	58,879	62,834	39,306	49,204	48,496
Net Surplus/Deficit	63,480	93,092	95,204	(13,179)	48,234	17,325

(+/-) Variance between 2022 Business Plan and Business Plan Update			
Year	2027	2028	2029
Income	£	£	£
Public Performances	+ 244,112	+ 213,723	+ 325,482
Public Events	-	-	-
Shakespeare Experience	+ 194,258	+ 182,957	+ 174,681
Fermoy Gallery/Exhibition spaces	-	-	-
Creative Hub	(- 20,638)	(- 34,408)	(- 27,518)
Education	-	(- 12,438)	-
Café/Bar/Bistro	(- 39,605)	(- 63,977)	(- 31,649)
Catering Services	-	-	-
Restaurant Lease	+ 20,430	+ 7,575	+ 7,575
Retail	+ 26,469	+ 25,311	+ 24,727
Private/commercial Hires	-	-	-
Fundraising/Sponsorship	+ 2,353	+ 3,749	+ 4,649
Total Income	**+ 427,379**	**+ 322,493**	**+ 477,948**
Cost of Sales			
Public Performances	(+ 186,055)	(+ 177,015)	(+ 248,074)
Public Events	-	-	-
Shakespeare Experience	(+ 36,612)	(+ 44,112)	(+ 44,112)
Fermoy Gallery/exhibition spaces	-	-	-
Creative Hub	-	-	-
Education	-	- 10,052	-
Café/Bar/Bistro	- 35,597	- 55,849	- 30,988
Catering Services	-	-	-
Restaurant Lease	-	-	-
Retail	(+ 8,823)	(+ 8,437)	(+ 8,242)
Private/commercial Hires	-	-	-
Fundraising/Sponsorship	(+ 750)	(+ 1,500)	(+ 2,400)
Total Cost of Sales	**(+ 196,643)**	**(+ 165,163)**	**(+ 271,840)**
Contribution			
Public Performances	+ 58,056	+ 36,707	+ 77,409
Public Events	-	-	-
Shakespeare Experience	+ 157,646	+ 138,845	+ 130,569
Fermoy Gallery/exhibition spaces	-	-	-
Creative Hub	(- 20,638)	(- 34,408)	(- 27,518)
Education	-	(- 2,385)	-
Café/Bar/Bistro	(- 4,008)	(- 8,128)	(- 661)
Catering Services	-	-	-
Restaurant Lease	+ 20,430	+ 7,575	+ 7,575
Retail	+ 17,646	+ 16,874	+ 16,484
Private/commercial Hires	-	-	-
Fundraising/Sponsorship	+ 1,603	+ 2,249	+ 2,249
Total Contribution	**+ 230,736**	**+ 157,330**	**+ 206,108**
Staff Costs	(+ 77,147)	(+ 77,147)	(+ 77,147)
Overheads	(+ 64,108)	(+ 25,650)	(+ 36,743)
Contingency (3% of Income)	(+ 12,821)	(+ 9,675)	(+ 14,338)
	-	-	-
Net Surplus/Deficit	+ 76,660	+ 44,858	+ 77,879

1. Executive Summary

1.1 Overview

St George's Guildhall and Creative Hub (SGGCH) is a transformational development project to restore and refurbish the 15th Century Grade I listed Guildhall in King's Lynn and surrounding buildings as a culture and heritage destination at the heart of King's Lynn.

King's Lynn & West Norfolk Council (BCKLWN), the National Trust and Norfolk Museums Service (NMS) are working in partnership with the Town Deal Board to redevelop the site. Upon completion, it will be operated by the St George's Guildhall and Creative Hub CIO, a charitable organisation established with the objective of preserving and conserving the historic Guildhall that is the UK's oldest continuously operating theatre and only known stage still in existence where Shakespeare is thought to have performed.

The following business plan relates to the CIO operations of the completed site and therefore does not include the capital costs of the delivery of the scheme which will be incurred by King's Lynn & West Norfolk Council.

1.2 Our Vision, Mission and Objectives

Vision The transformation of St George's Guildhall, from road to river, into a thriving visitor attraction and cultural hub
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.
Objectives • Protecting & celebrating our heritage • Supporting enterprise and economic productivity • Creating a hub for arts and culture

1.3 Delivering the Vision

The planned operation of St George's Guildhall and Creative Hub is built around 3 principles for creating a successful and sustainable destination.

1. A Vibrant Culture and Heritage Hub – Providing a diverse mix of experiences and services that give different customer groups multiple reasons to come to the site, animating it day and night
2. A Globally Significant Identity – Leveraging the advantage of being the UK's oldest continuously operating theatre and the only stage where Shakespeare performed to create a unique visitor experience
3. A Resilient, Diversified and Flexible Model – Balancing diverse revenue generating activities that embed flexibility into the business model, allowing the operation to respond to demand and circumstances aided by spaces that are designed to be flexible and easily repurposed.

A diversified programme of mutually supporting activities will both draw people in and drive revenue:

- The Shakespeare Experience – ticketed tour offering a hybrid guided and digital experience of the Guildhall telling the story of 600 years of English theatre
- 200 high quality performances per year in the 300-seat Guildhall auditorium supported by a cultural programme of 350 public performances, festivals and exhibitions across the site per year.

- 364 sqm of lettable creative workspace (with an additional 305 sqm with potential to be let if required) encompassing artist studios, creative industries, cultural organisations and public-facing creative enterprise.
- A destination Riverside Restaurant and attractive café/bar/bistro clustered around a central courtyard space surrounded by engaging creative enterprise and experiential retail offers
- Education and engagement programmes working with local schools and community groups

1.4 Market Appraisal

Operations at the site will be delivered by a dedicated team led by an experienced Creative Director supported by Commercial, Marketing, Education and Operational teams.

A marketing partnership with the National Trust will promote the destination to their 5.6m members, helping draw in visitors from the 48,000 King's Lynn residents, 150k West Norfolk residents, 2.3m regional residents within a 90-minute drive time, and 500k overnight tourists to West Norfolk every year. Spillover visits are anticipated from the 500,000 people who visit nearby Sandringham Estate.

Our market penetration analysis estimates that attendances for the various activities delivered onsite will be:

Table 1.1 Estimated Attendances, Visitors and Users			
	2027	2028	2029
Shakespeare Experience	59,646	54,874	50,484
Public Performances	27,927	36,678	43,151
Public Events & Exhibitions	12,500	20,000	25,000
Education Activities	5,050	6,733	6,733
Commercial Footfall & Private Events	9,656	12,875	12,875
Bars, Restaurants & Retail	65,106	77,482	86,808
Double Counting Adjustments	(50,413)	(53,712)	(56,343)
Total Footfall	**129,473**	**154,930**	**168,709**
Repeat Visit Adjustments	(58,338)	(69,698)	(91,579)
Unique Visitors	**60,041**	**71,940**	**77,130**

1.5 Financial Appraisal

A detailed 3-Year Financial Business Plan based on key assumptions has been developed with Year 3 deemed to be the steady state of the business. The summary income and expenditure account is as follows:

Table 1.2 Income and Expenditure Account			
Year	2027	2028	2029
Income	£	£	£
Public Performances	558,798	633,305	745,064
Public Events	40,625	54,167	54,167
Shakespeare Experience	472,508	434,707	399,931
Fermoy Gallery/Exhibition spaces			
Creative Hub	34,450	39,044	45,934
Education	62,188	70,479	82,917
Café/Bar/Bistro	258,436	333,411	365,739
Catering Services	48,438	64,583	64,583
Restaurant Lease	58,996	58,996	58,996

Retail	106,969	112,311	113,227
Private/commercial Hires	28,125	37,500	37,500
Fundraising/Sponsorship	68,040	124,136	126,418
Total Income	**1,737,573**	**1,962,638**	**2,094,475**
Cost of Sales			
Public Performances	355,291	402,663	473,721
Public Events	1,800	2,400	2,400
Shakespeare Experience	39,112	46,612	46,612
Fermoy Gallery/exhibition spaces	7,500	15,000	22,500
Creative Hub	-	-	-
Education	50,262	56,963	67,016
Café/Bar/Bistro	202,836	262,061	286,922
Catering Services	38,750	51,667	51,667
Restaurant Lease	-	-	-
Retail	32,323	32,437	32,742
Private/commercial Hires	-	-	-
Fundraising/Sponsorship	14,500	19,000	19,900
Total Cost of Sales	**742,373**	**888,802**	**1,003,479**
Contribution			
Public Performances	203,508	230,642	271,343
Public Events	38,825	51,767	51,767
Shakespeare Experience	433,396	388,095	353,319
Fermoy Gallery/exhibition spaces	(7,500)	(15,000)	(22,500)
Creative Hub	34,450	39,044	45,934
Education	11,926	13,516	15,901
Café/Bar/Bistro	55,600	71,350	78,817
Catering Services	9,688	12,917	12,917
Restaurant Lease	58,996	58,996	58,996
Retail	74,646	79,874	80,484
Private/commercial Hires	28,125	37,500	37,500
Fundraising/Sponsorship	53,540	105,136	106,518
Total Contribution	**995,200**	**1,073,836**	**1,090,996**
Staff Costs	520,935	552,115	552,115
Overheads	358,658	369,750	380,843
Contingency (3% of Income)	52,127	58,879	62,834
Net Surplus/Deficit	63,480	93,092	95,204

1.5.1 10-year cashflow projection

The site is anticipated to become fully operational by January 2027. The recruitment of key executive staff for the CIO would therefore begin from 2026 onwards. Taking into account this initial outlay, the cumulative cashflow over the first 10 years of the business is projected as follows.

Table 1.4 10-Year Cashflow

	2026	2027	2028	2029	2030	2031	2032	2033	2034	2035
Income	-	1,737,573	1,962,638	2,094,475	2,136,365	2,179,092	2,222,674	2,267,127	2,312,470	2,358,719
Cost of Sales	-	(742,373)	(888,802)	(1,003,479)	(1,023,549)	(1,044,020)	(1,064,900)	(1,086,198)	(1,107,922)	(1,130,081)
Staff Costs	(145,381)	(520,935)	(552,115)	(552,115)	(563,157)	(574,420)	(585,909)	(597,627)	(609,579)	(621,771)
Overheads	(75,621)	(358,658)	(369,750)	(380,843)	(388,459)	(396,229)	(404,153)	(412,236)	(420,481)	(428,891)
Contingency	-	(52,127)	(58,879)	(62,834)	(64,091)	(65,373)	(66,680)	(68,014)	(69,374)	(70,762)
EBITDA/(Loss)	(221,002)	63,480	93,092	95,204	97,108	99,050	101,031	103,052	105,113	107,215
Closing Balance	(221,002)	(157,521)	(64,429)	30,775	127,883	226,934	327,965	431,017	536,130	643,346

To ensure the CIO has sufficient cash on hand to hire staff prior to opening and operate during the first two years of operation, a sinking fund of £250,000 will need to be provided in the form of a loan underwritten by BCKLWN to ensure that the CIO has the necessary working cash on hand to operate.

The projection suggests that it will take the CIO until 2033/34 to build up a prudent level of cash reserves, estimated at £390k to £590k based on Charity Commission guidance. This would mark a reasonable point by which time the CIO could be considered fully self-sufficient.

1.5.2 Sensitivity Analysis

Various aspects of the business have been modelled to assess their break even points including Shakespeare Experience sales, Performance Sales, Footfall, Staffing and Overhead Costs. These have been used to derive a suitable Downside Case based on a 15% reduction in visitor numbers and a 5% increase in staffing and overhead costs. A contrasting 10% increase in visitor and 5% decrease in costs have been modelled to provide an Upside, indicating a reasonable confidence range for the performance of the business.

Table 1.3 Confidence Range

	2027	2028	2029
Base Case	£78,562	£107,142	£109,253
Downside Case	(-£122,780)	(-£101,180)	(-£93,138)
Upside Case	£204,018	£232,808	£235,462

Each of these scenarios compare favourably with a current deficit of at least -£191k incurred by the council each year on the site. The projected surplus is dependent on the CIO raising £126k per year in sponsorship and philanthropy.

1.6 Options Assessment

At present, the St. George's Guildhall and Creative Hub faces a funding gap in order to deliver the full ambition of the proposed scheme. In light of this, options have been explored that could allow the scheme to be delivered in phases. This would provide for an initial refurbishment to be delivered at lower cost with later improvements to be delivered at a later date.

The assessed reduced option would see a partial refurbishment of the Guildhall without the wider improvements to the remainder of the site.

Table 1.4 Options Comparison – Year 3 (Steady State)

	Full Scheme	Reduced Option	Variance
Annual Income	£2,094,475	£1,685,708	(-£408,767)
Cost of Sales	(-£1,003,479)	(-£779,217)	£224,262
Contribution	£1,090,996	£906,491	(-£184,505)
Staff Costs (permanent)	(-£552,115)	(-£479,656)	£72,459
Overheads	(-£380,843)	(-£380,843)	-
Contingency	(-£62,834)	(-£50,571)	£12,263
Net Surplus/Deficit	**£95,204**	**(-£4,579)**	**(-£99,783)**

Modelling of the reduced option indicates it would deliver a small deficit with higher levels of risk to the CIO making the full scheme a preferable and more sustainable and more cost effective option for BCKLWN over the longer period.

1.7 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.

2. St George's Guildhall and Creative Hub

2.1 Regeneration of St George's Guildhall and Creative Hub

Fig. 1 – St George's Guildhall and Creative Hub Site

The Site

The Grade 1 listed St George's Guildhall is the largest intact medieval guildhall in England, with buildings dating to 1406. Since 1445, it has hosted theatrical performances, making it the only theatre in the UK still in operation to have seen performances in every century since the 15^{th} century. There is evidence to believe it to be the only theatre still in existence where William Shakespeare performed, alongside the Earl of Pembroke's Men who are known to have performed at the venue in 1593. This gives it a unique significance in the national and global history of theatre. The Shakespeare link is further reinforced by King's Lynn's status as the birthplace of Robert Armin, the lead comic actor of Shakespeare's The Lord Chamberlain's Men.

The Guildhall sits alongside a number of other historic buildings that stretch from King's Street to the bank of the Great Ouse River. Together these buildings represent built heritage from almost every period. Buildings within the complex are partly owned by Borough Council of King's Lynn and West Norfolk (BCKLWN) and partly owned by the National Trust (NT) who have a long term lease arrangement with BCKLWN to maintain and manage the site.

The Regeneration Project

St George's Guildhall and Creative Hub is a transformational development project to restore and refurbish the Centre as a culture and heritage destination at the heart of King's Lynn, anchored by an exceptional heritage experience and performance venue. These will be supported by a range of creative workspaces, flexible event/education spaces, exhibition areas, F&B and retail offers capable of animating the site day and night, 7-days a week and providing a diversified model able to attract both commercial and publicly funded revenue streams.

The Borough Council of King's Lynn and West Norfolk (BCKLWN), 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 as a pivotal part of the £25 million Town Deal vision for King's Lynn, working hand-in-hand with the King's Lynn Town Deal Board (KLTDB) to achieve this.

The Borough Council are the lead organisation and accountable body for this partnership, responsible for the refurbishment and redevelopment. Upon completion, they will lease the site to the St George's Guildhall and Creative Hub CIO to operate as a heritage-led cultural destination for King's Lynn.

2.2 St George's Guildhall and Creative Hub CIO

St George's Guildhall and Creative Hub CIO (the CIO) is a Charitable Incorporated Organisation registered in July 2023 with the objective of preserving and conserving the historic St. George's Guildhall, its outbuildings and its historically significant surrounding land (the Centre) for the benefit of the public. Working with partners across King's Lynn and the region including the Borough Council of King's Lynn and West Norfolk (BCKLWN), the National Trust (NT) and local cultural/community organisations, the CIO seeks to enhance public engagement in arts and heritage through theatrical performances, heritage experiences, educational activities and events at the Centre.

In doing so, it seeks to transform St George's Guildhall and Creative Hub into a significant culture and heritage destination at the heart of King's Lynn, capable of attracting locals and visitors, sustaining the long-term future of the Guildhall whilst supporting the vibrancy of King's Lynn's cultural and community life.

2.3 Project Partners

2.3.1 The Borough Council of King's Lynn and West Norfolk

The BCKLWN 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.

2.3.2 The National Trust

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.

2.3.3 Norfolk Museums Service/Norfolk County Council

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, one of only 8 Band 3 Museum organisations (organisations receiving the highest level of regular investment) within Arts Council England's National Portfolio. 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.

2.4 Development Programme Elements

RIBA Stage 2 Design Stage – October 2023

RIBA Stage 3 Design GA Freeze – March 2024

RIBA Stage 3 Final Report – May 2024

Procurement and Completion of Surveys – July 2024

RIBA Stage 4 Design Stage and Approval – January 2025

Statutory Approvals and Consultations – Feburary 2025

Contractor Procurement – May 2025

RIBA Stage 5 Construction, Completion and Handover – January 2027

A detailed programme GANTT Chart is provided within the appendix.

3. Governance and Management

3.1 Project 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 Simon Ring, Cabinet Member for Tourism, Events and Marketing, BCKLWN
- Duncan Hall, Assistant Director, Housing Regeneration & Place, and Project Sponsor, BCKLWN
- Jemma Curtis, Regeneration Programme Manager, BCKLWN
- Niki Braithwaite, Arts Development Manager, Norfolk County Council
- Dr Robin Hanley, Assistant Head of Museums & Head of Service Delivery, Norfolk Museums Service (NCC)

The Board reports to the King's Lynn Town Deal Board that consists of:

Town Deal Board Members		
Sector	Organisation	Name
Government Bodies	Borough Council Members	Cllr James Moriarty, Deputy Leader, Cabinet Member for Development and Regeneration
		Cllr Alistair Beales, Cabinet Member for Business
		Cllr Deborah Heneghan, King's Lynn Ward Member for St Margarets with St Nicholas Ward
	Borough Council Officers	Lorraine Gore, Chief Executive
	Norfolk County Council Members	Cllr Stuart Dark
	Member of Parliament for NW Norfolk	James Wild MP
Relevant Local Organisations	New Anglia Local Economic Partnership	Mike Dowdall, Development Adviser
	Chambers of Commerce	Nova Fairbank, Chief Executive
	Discover King's Lynn (KL BID)	Vicky Etheridge, Manager
	College of West Anglia	David Pomfret, Principal
Health Sector	Queen Elizabeth Hospital	Carly West-Burnham, Director of Strategy & Innovation
Community Organisations	Community Action Norfolk	Rik Martin, Chief Executive
	Diocese of Norwich	Bishop Jane Steen
Local Business	Merxin	Graham Purkins, Chief Technical Officer
	Greenyard Frozen	Brendan Legrove, Commercial Director
	Hawkins Ryan Solicitors	Andrew Stevenson, Partner
	Mars Foods UK	Harrison McNought, Maintenance Manager
	This is Fuller	Jason Fuller, Director
	The Garage	Adam Taylor, Executive Director & Chief Operating Officer

Robin Lewis is the Project Manager for the project, responsible for coordinating the refurbishment. A copy of the Project Management Structure is included in the appendix. Tim FitzHigham has been appointed the Interim Creative Director and is working with the CIO to support the recruitment of trustees, development of the business plan and ultimately handover of operations to the CIO. Architects Howarth Tomkins have been appointed to develop RIBA Stage 3 and 4 designs for the project. Dan Mason acts as a project manager for QS and Cost Consultancy, Pulse Consulting. Together they report to the Project Board.

3.2 Strategic Governance

5 Trustees have been appointed to date to the St. George's Guildhall and Creative Hub CIO and are working with the Project Board during the refurbishment. They include:

Baroness Natalie Evans – Chair

Erika Hazelgrove – Trustee

Craig Symonds – Trustee

Andrew Barnes – Trustee

Robert Anderson – Trustee

Together they draw upon substantial experience in the non-profit sector, financial expertise, heritage and cultural sector knowledge. Further trustees will continue to be recruited to the board to further expand the capacity and knowledge base of the organisation.

The Trustees will be responsible for employing an experienced Director to oversee an agile but well resourced management team run the centre on a day to day basis, delivering the Vision and Mission of St. George's Guildhall and Creative Hub. It is anticipated that the senior staff team will consist of the following roles, supported by a wider team of junior staff:

1. Chief Executive and Creative Director
2. Commercial/Finance Director
3. Head of Marketing
4. Head of Fundraising
5. Head of Learning & Engagement

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.

3.3 Additional Operational Considerations

BCKLWN will enter into a long-term lease for the site with the CIO for a peppercorn rent connected to a Service Level Agreement. The CIO is working closely with the Project Board during the refurbishment, ready to take on operation of the site upon completion.

Delivering 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, innovative and accessible cultural 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.

Due to the combination of commercial and non-profit activities being delivered within the site, the CIO may also benefit from the formation of a subsidiary limited liability trading company (LLTC) to oversee commercial activities such as catering, shop, and commercial leasing. There are numerous successful models across the sector, such as the Globe Theatre Trust/SGT Trading and Shakespeare North Playhouse, whose trading subsidiaries enhance both decision-making and reduce associated risks.

4. Business Strategy

4.1 Vision, Mission and Aims of St. George's Guildhall & Creative Hub

The Manifesto for King's Lynn Guildhall and Creative Hub, agreed by the Project Board in 2021, sets out the vision, mission and aims of the project.

Vision

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

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.

1. Protecting and celebrating our heritage

a. Protecting the historic fabric of listed buildings, notable St. George's Guildhall

b. 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 performed, as well as his comedian, and King's Lynn born Robert Armin.

c. 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

d. Actively promoting inclusivity to attract currently underrepresented members of the community

e. Creating inspiring spaces at the heart of the local community, and a beacon for visitors to King's Lynn

f. 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.

2. Supporting enterprise and economic productivity in King's Lynn

a. Creating a financially sustainable operating model for the St George's Guildhall and Creative Hub

b. Bringing measurable social and economic benefits to King's Lynn and West Norfolk

c. Bringing commercial and cultural initiatives together under one 'roof', under the direction of a pioneering partnership

d. Establishing co-ordinated site management and operation by a Charitable Incorporated Organisation

e. Supporting the creative arts sector by collaborating with other organisations

f. Delivering an environmentally responsible project, and a reduction in energy use for the complex.

3. Creating a hub for arts and culture

a. Creating a sense of identity and place, drawing on the unique significance of the Guildhall

b. Creating a nationally significant centre for culture and the arts, which serves its local community, by highlighting the Shakespeare connection

c. 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

d. Modernising and effectively using buildings to provide spaces for interpretation, exhibitions, formal & informal learning, retail, and catering

e. Providing a welcoming point of entry and improved street presence.

4.2 Delivering the Vision

4.2.1 Business Plan Principles

The business model to deliver against the vision, mission and aims is based on 3 foundational principles drawn from the strengths of the site and ambitions of the project.

A Culture and Heritage Destination	A Globally Significant Identity	A Resilient, Diversified and Flexible Model
St George's Guildhall and Creative Hub will offer people multiple reasons to come to the site, from paid-for heritage and performance experiences, to free exhibitions and educational programmes and attractive creative retail, food and beverage offers. This diversity of activities will be mutually supportive, drawing in locals and tourists alike who will then be more likely to spend on other activities, attractions and services within the Hub.	This will be only place in the world where you can take an immersive tour across the boards of an active theatre where Shakespeare performed, to watch a performance in the oldest continuously operating theatre in the UK and to experience the encapsulation of 600 years of theatrical, royal and social history in one building. The quality of heritage experiences and performances will reflect this powerful central identity. Capable of drawing domestic and international audiences and visitors to the Guildhall	The financial sustainability of the destination will be underpinned by a combination of reliable, low risk revenue generating commercial services, public benefit activities capable of attracting public and philanthropic support, and higher risk/reward activities. This balance will build flexibility into the business model, allowing the operation to respond to demand and circumstances aided by spaces that are designed to be flexible and easily repurposed.

4.2.2 Planned Activities

The Shakespeare Experience, a high quality, immersive, ticketed tour of the Guildhall incorporating live tour guides, digital experiences and exhibits, will act as the primary attraction within the business. This will be enhanced by a performance programme operating within both the auditorium and flexible spaces across the site ensuring animation of SGGCH both day and night.

These pillars are further supported by a Creative Hub of leased commercial spaces surrounding the main courtyard of the complex that will be occupied by artists, creative enterprises and creative industry businesses capable of drawing audiences into the site to make it a vibrant destination.

An education programme, regular gallery exhibitions and wider programme of festivals, markets and events will further animate the site throughout the year and engage local communities. A café, bar & bistro; attractive riverside restaurant; shop and hospitality service will provide additional revenue streams whilst maintaining a critical mass of regular returning visitors.

Each business strand provides its own revenue generating and value creating elements, but also mutually sustains and strengthens other strands of the business, building overall resilience into the model. Someone might visit the St George's Guildhall and Creative Hub to see an exhibition then stay to watch a show in the evening; or come to visit one of the creative enterprises within the Cultural Hub and spend money in the café. These interrelations are summarised below:

Business Strand	How it generates value for the CIO	How it supports other business strands
Heritage Experiences The ticketed Shakespeare Experience will immerse visitors in 600 years of theatre and social history via a guided tour behind the scenes of the only remaining stage that Shakespeare performed on, and the UK's oldest working theatre. This will be supplemented by exhibits, interpretation and events across the site that dig into the multilayered significance of King's Lynn and the Guildhall over time.	• Sales of ticketed tours • Special heritage events • Heritage related retail items • Hireable historic spaces • Funded educational programmes • Funded research opportunities	• Drives daytime footfall to the site • Attracts national and international press attention and tourism • Drives spending in shop, café and restaurant • Induces performance ticket sales
Cultural Programme The unique setting of the main Guildhall auditorium will be leveraged for a high quality and distinctive performance programme. This will be complemented by a programme of performances in smaller event spaces, gallery exhibitions and outdoor events and fairs that animate the site day and night throughout the year	• Direct ticket sales • Programme and merchandising sales linked to performances • Outdoor events and festivals sales and catering • Membership schemes	• Animates the site in evening and night time • Drives bar and restaurant spending • Profile of working theatre enhances the brand • Builds community ownership
Creative Hub A range of lettable workspace catering for different kinds of creative freelancers, businesses and artists will support a creative community within the site. These will in turn generate their own activity, running workshops in flexible spaces, selling works within the courtyard, offering public events and services, and more creating a feeling of creative energy within the site.	• Leases on creative workspaces, offices and studios • Leased space for public-facing creative enterprise around the courtyard • Hired spaces for workshops, corporate hires and other events	• Builds community and creative identity onsite • Public-facing tenants animate courtyard • Onsite workforce will use other amenities like café and restaurant • Anchor cultural organisations can run independent events and attracting investment into the site
Food, Retail and Hospitality The enjoyable setting of the riverside and St George's Guildhall Courtyard will be the ideal location for a high quality restaurant, café and bar/bistro offer that serves a mixture of locals, casual visitors and audiences of the wider activities within the site. This will provide	• Direct sales for café and bar/bistro • Direct retail sales from shop • Lease on restaurant	• Brings in locals on a more regular basis, animating the site • Bar and restaurant support evening and night time animation

animation from morning till night. These will also cater for private events, conferences and meetings within the sites various flexible spaces. Public-facing creative enterprise around the courtyard, from craft shops to artists selling work will complement a St George's Guildhall shop selling items connected to the unique history of the site and its creative community.	• Catering of corporate & private events • Commercial hire of venues, meeting rooms and spaces	• F&B and retail offers draw in customers beyond typical cultural audiences
Education & Engagement Programmes ranging from schools visits, to workshops in flexible event spaces, evening classes and summer schools will provide numerous ways of engaging new audiences in heritage, culture and creativity.	• Paid evening classes and summer schools • Educational services to wider groups	• Involves wider audiences in the cultural offer of the site • Builds audiences of the future • Generates philanthropic support that extends to wider programme • Animates the site during quieter periods of the week and year • Builds strong sense of community ownership and support
Trusts, Foundations, Sponsorship and Individual Giving	• St George's Guildhall and Cultural Hub memberships • Individual donations and legacies • Corporate sponsorship • Direct grants	• Provides core funding that can be directly invested into the wider business • Supports community ownership and engagement in the site • Directly funds additional cultural and educational activities

4.2.3 Spatial Activity Plan

The balance of activities within St George's Guildhall and Creative Hub is designed to animate the site at all times of day, throughout the year. The combination of attractions will appeal to different audience types and once within the site, visitors will be encouraged to explore and experience the variety of attractions and amenities on offer. Someone may come to St George's Guildhall and Creative Hub simply to grab a coffee from the café and end up buying something from one of the resident creative enterprises, popping into an exhibition and getting tickets for an evening performance.

Building up this footfall will be vital to the success of St George's Guildhall and Creative Hub. The cumulative reputation as a vibrant, multifaceted destination will become as much of an attraction for audiences as the individual activities it offers in themselves. This will be particularly important for generating return footfall and ongoing custom from local audiences.

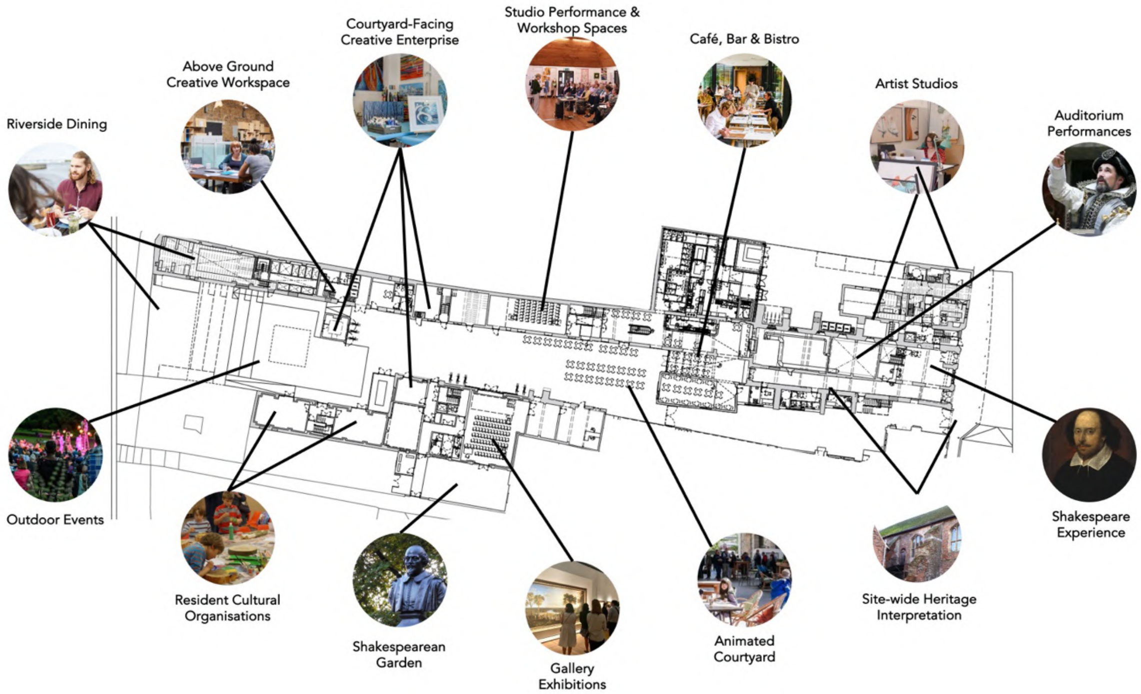


Fig.2 – St George's Guildhall and Creative Hub Activities and Attractions

4.2.4 A Changing Experience Throughout the Day

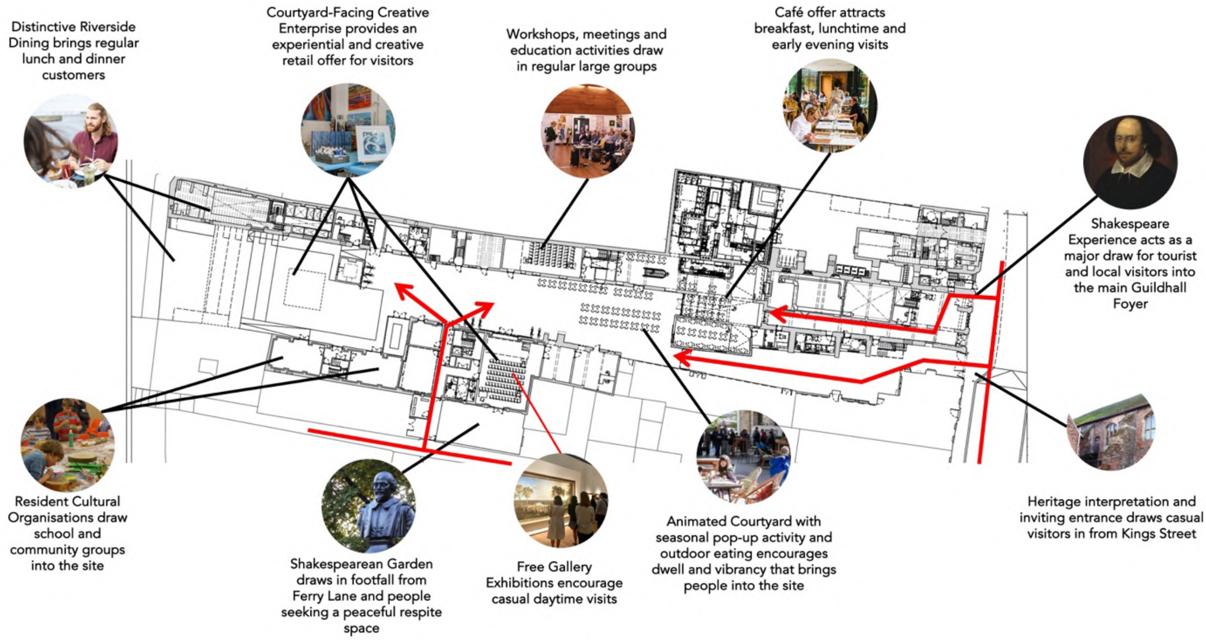


Fig.3 – Daytime Footfall into St George's Guildhall and Creative Hub

By day, Shakespeare Experience Tours, gallery exhibitions, matinee performances and the experiential retail offer of the Creative Hub will draw in both local visitors and tourists. These will be enhanced by regular school, educational and large group visits to the heritage tours, workshop spaces and resident cultural organisations. Creative workers within the Creative Hub spaces will provide regular daily footfall animating the site.

The engaging setting this creates will make the Shakespeare Café a popular location for local families and retirees seeking a pleasant place to meet and enjoy an afternoon, as well as local office workers on their lunch breaks and remote workers looking for an inspiring space to work from. Many of these will also choose the restaurant offer within the Riverside Restaurant.

On weekends and during summer months the vibrant courtyard atmosphere will be further enhanced by pop-up events, craft markets and outdoor performances.

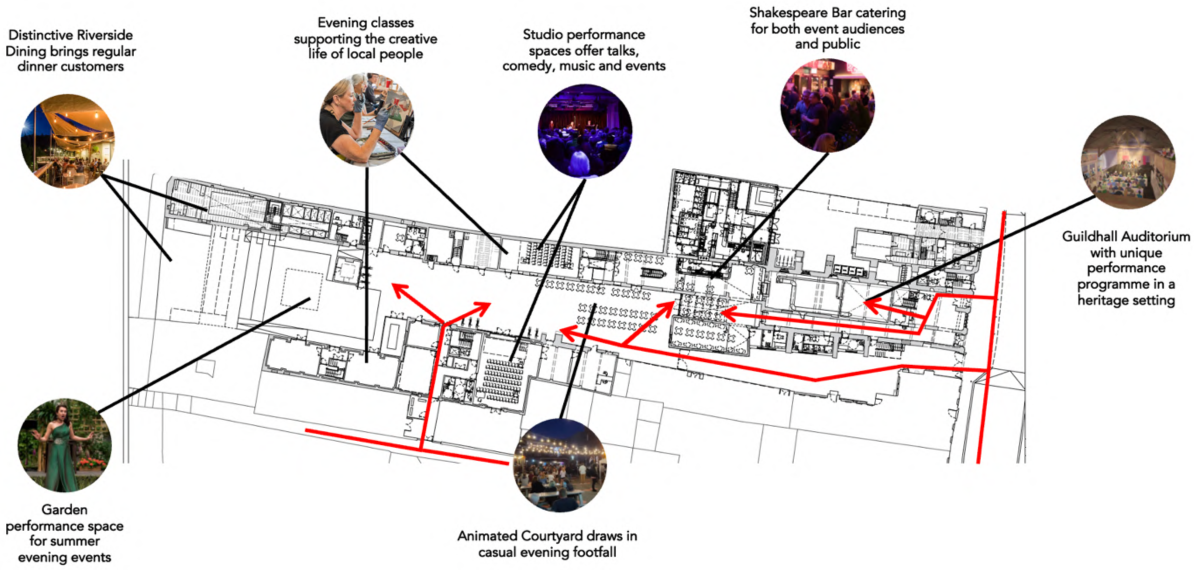


Fig.4 – Evening Footfall - St George's Guildhall and Creative Hub

During the evening the performance programme of the auditorium and additional studio performance spaces will draw customers into the hub, further supplemented by evening classes. The site will be bookended by diners in the Riverside Restaurant and regular customers of the Shakespeare Bar gathering for an after-work drink or light meal, mingling with performance audiences to create a lively and pleasant atmosphere around the courtyard. These will be further enhanced by outdoor evening events in the courtyard and gardens at different times of year.

4.2.5 Part of a Local and Regional Destination for Culture and Heritage Tourism

St George's Guildhall & Creative Hub sits at the heart of a cluster of heritage and cultural attractions within King's Lynn, running along the riverbank, capable of attracting day-trips and holiday visits from domestic and international audiences.

SGGCH will work collaboratively with surrounding attractions to market the town as a unique heritage visitor destination, including through the King's Lynn Tourism Information Centre, Visit West Norfolk and Explore West Norfolk. This will help ensure King's Lynn and SGGCH mutually benefit from larger visitor numbers into the town and the attractiveness of visiting the Guildhall as part of a wider heritage experience.

This expands out to the broader offer of Norfolk Tourism, particularly through the network of National Trust and Norfolk Museums Service properties. Cross-marketing and promotional offers can direct a wider catchment of Norfolk visitors into King's Lynn whilst supporting the collective heritage identity and offer of the region.

Fig.5 – Context of Cultural and Heritage Attractions Surrounding St George's Guildhall

4.3 Cultural Programming

4.3.1 Heritage Interpretation

Even prior to the discovery of the medieval floorboards that Shakespeare is believed to have performed on, St George's Guildhall already offered a unique treasure trove of heritage stories touching on theatre, royalty, English social history and the development of King's Lynn. On its own this would have made heritage a substantial draw for tourists and local visitors alike. However, the tangible connection to the world's most famous playwright lifts its significance and attractiveness to audiences across the UK and internationally.

Fig.6 - The Medieval Floorboards underneath the Guildhall Auditorium

The heritage offer of the site, both in terms of the ticketed Shakespeare Experience and wider heritage interpretation, will need to be carefully curated to ensure an experience of the highest quality, with enough richness and variety to bring audiences back again and again.

Key themes include:

Shakespeare and Robert Armin

The unique link to Shakespeare through the performance of the Earl of Pembroke's Men in 1592/3 as well as the long oral tradition, highlighted by the naming of the Shakespeare Pub next door in 1766, provides strong evidence that he performed there. This combines with the fact that Shakespeare's comedian Robert Armin was born in King's Lynn one street from the theatre, with a green plaque on his house on the High Street.

Armin was a very close collaborator of Shakespeare's and was the first person to play many of the most famous comedic roles Shakespeare created. Documents from Shakespeare's lifetime reference an event that occurred in the theatre in 'Linn, Norfolk' which is said to have inspired Shakespeare to write part of the plot of Hamlet.

6 Centuries of English Theatre

The Guildhall Theatre has recorded drama in the 1400's, 1500's, 1600's, 1700's, 1800's, 1900's running through to the present day. This consistency of all phases of dramatic history in one place is unique. The venue was established in 1406 by Henry IV for the Guild of St George. New research suggests that the Guild used its hall for entertainment right from the start.

Architectural Heritage

The current Guildhall buildings date from 1406 and much of the original fabric remains; including the amazing floor. The wooden floor of the Guildhall is the largest expanse of 15th century timber first flooring left in the UK. Many of the windows are original and the scissor brace ceiling is one of the largest left in the country. However, the heritage doesn't just stop there. Almost every phase of building after 1406 is represented on site: from the 1561 Dinsdale warehousing at the west end by the river through the 1600's, 1700's and 1800's to the barns of the 1950's and 1960's.

Royal and Social Heritage

Since being established by Henry IV, the Guildhall has enjoyed royal patronage and association including Elizabeth I, James I, Queen Alexandra, George V and the Queen Mother. Later, when the Sandringham Estate was purchased by the Royal Family in 1862, the Guildhall would be used for preparation of sets for entertainments at the Estate.

At a broader level, the evolution of the Guildhall, its relationship with the river and the activities on site are a reflection of English social history. The records of merchants and tradespeople are rich and list many different professions happening on the site: for example; fishmongers, brewers, painters, sailmakers and wine merchants. In 1588 alone in the Guildhall a French school, the quarterly Judicial court and Queen Elizabeth 1st's Players all jostled for space on what was a very busy site.

4.3.2 Shakespeare Experience Tours

A ticketed tour of the Guildhall will immerse visitors in the rich stories of the Guildhall's history as they travel through the main attractions of the site including the auditorium, backstage areas, dressing rooms and the Undercroft. The tours will offer a hybrid experience combining live volunteer storytellers and physical heritage with digital experiences that bring to life different periods of the Guildhall's past.

On average, 10 tours per day will be offered, with a maximum capacity of 25 people per tour across 360 days of the year giving a total annual capacity of 90,000.

Due to the requirements for use of the auditorium for performances in the evening, on average this would mean tours taking place from 10am to 2.30pm at 30-minute intervals. However, the tour schedule should be able to adjust to maximise volume during peak visitor seasons, for example by reducing intervals between tours to 15-minutes, or expanding the hours tours are available during periods where performances are not taking place, including the potential for evening tours.

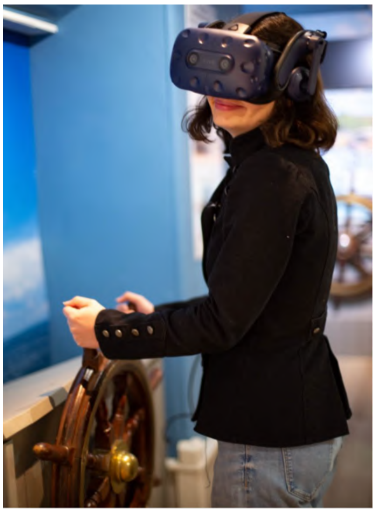


Fig. 7- We are investigating how integration of Augmented Reality and Virtual Reality can enhance the visitor experience such as in the Coastal Timetripping experience in Cornwall

In contrast, tours may need to be reduced on days requiring larger setups within the auditorium for performances. This may be particularly likely during winter months where theatre demand is high and levels of heritage tourists are likely to be lower.

This approach has been exemplified by Shakespeare's Globe in London which manages to achieve tours for between 100,000 to 200,000 visitors annually alongside a busy performance programme by maximising visits during months of the year when theatre performances are lowest.

Fig. 8 – Tours at Shakespeare's Globe show how demands of visitor tours and performances can be balanced in a busy schedule

We estimate that volunteer requirements will range from 4 volunteers on typical days, increasing up to 6 during peak seasons, dependent on demand. To mitigate the risk of volunteers either being unable to meet the capacity needs of the Experience or deliver the level of quality required, an additional cost of £36,612 has been allocated. This may be used for investment in training purposes, recruiting temporary paid guides during peak seasons, investing in digital solutions that lower the pressure of volunteers and supporting updating the Shakespeare Experience to keep it engaging.

The Undercroft offers a flexible space that can be utilised for rotating displays whilst also offering a space for workshops, talks and small performances. This will help keep the Tours fresh, encouraging repeat visits. An additional £7,500 annual budget has been included to update the experience and mount small exhibitions.

Careful curation of 'found spaces' such as dressing rooms can further enhance the experience. For example, adapting the décor of changing room areas to reflect different phases of theatrical history can support the narrative of the tours.

4.3.3 Guildhall Auditorium Performances

Fig. 9 – Visualisation of a performance in the refurbished auditorium by Howarth Tompkins Architects

The Guildhall Auditorium will offer a venue unmatched in the East of England for staging performances in an authentic heritage setting. The design of the Auditorium will recreate key aspects of its historic layout reaching back to when Shakespeare is believed to have performed at the venue as part of the Earl of

Pembroke's Men. This includes the reintegration of the screens passage at the rear of the stage, through which service staff would have formerly entered the main hall, and a raised performer gallery at the back of the stage, replicating where musicians would have performed to the hall.

The maximum capacity of the Auditorium will be 304 seated, though this would likely reduce to 297 with wheelchair spaces. This includes 66 stage side seats, as well as 15 seated and 15 standing spaces in the performers gallery that would be removed for productions requiring the whole stage area, bringing the capacity down to 220 (or 213 with wheelchair seating).

A curated performing arts programme will leverage the distinctive setting to bring experiences that cannot be replicated within the region, capable of attracting audiences from across the East of England. Elizabethan drama and the works of Shakespeare will be a natural focus.

At the same time, The Guildhall will continue to be home of King's Lynn's community performance companies like King's Lynn Operatic & Dramatic Society (KLOD) and the King's Lynn Players, 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%.

Due to the requirement of balancing heritage tours inside the auditorium during the daytime, with evening performances, the programme will need to be careful curated, minimising complex setups particularly during peak heritage visitor periods such as Spring holidays.

The programming of the auditorium will evolve with the vision of the CIO and Creative Director, however indicative examples of the types of programming may include:

Elizabethan and Period Theatre - Authentic productions of Shakespeare, Elizabethan and Jacobean Theatre as well as period productions from the last 500 years of English theatre, chamber opera and performance, reflecting the heritage of the location.


The Lord Chamberlains Men at Lythe Hill Hotel


Mark Rylance in Twelfth Night at Middle Temple Hall


Opera Up Close, Mary Queen of Scots at The Old Church


English Touring Theatre, Macbeth at Shakespeare North Playhouse


Globe Touring Theatre

Up Close and Personal Performance – High profile solo or small ensemble performances with recognised actors, entertainers, comedians, podcasters and public figures, exemplified by Sir Ian Mckellen's solo show at the Guildhall in 2019


Liz Kingsman – One Woman Show


Sir Ian McKellen – McKellen On Stage


The Blindboy Podcast Live


Sam Campbell Live Comedy

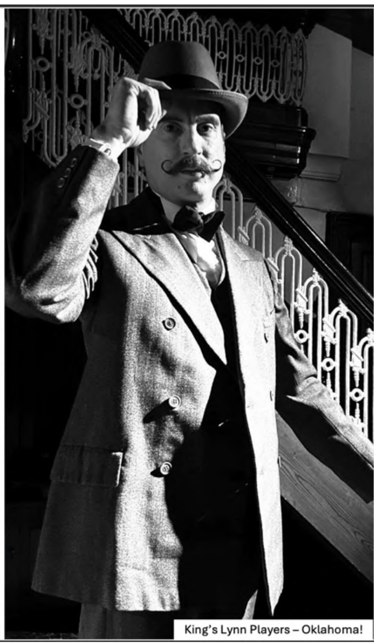

Andrew Scott – Uncle Vanya


Inua Ellams – Evening with an Immigrant

Local Community Arts Companies and Schools - King's Lynn has a vibrant amateur performance scene that already makes up a considerable proportion of the programming of the Guildhall Auditorium. Production companies like the King's Lynn Operatic & Dramatic Society and the King's Lynn Players stage regular and popular productions within the auditorium whilst the space is also utilised by the King's Lynn Community Cinema Club.


King's Lynn Players – Oklahoma!


King's Lynn Operatic & Dramatic Society


King's Lynn Players – Oklahoma!


Theatre Train King's Lynn


West Norfolk School Dance Festival

Regional Performance Companies - The East of England supports a large number of high quality production companies often lacking independent theatre venues at a suitable scale, presenting too much of a risk for larger commercial theatres. Collaboration with regional production companies can appeal to audiences interested in new writing and productions who currently lack an offer regionally.

Live Music - The layout of the auditorium lends itself to a wide variety of music including high quality chamber and classical music, folk, jazz and alternative performance. Whilst King's Lynn Corn Exchange programmes a range of tribute musical performances and established names, there are few live venues programming quality touring music productions. Chamber concerts such as Julian Lloyd Webber, programmed in the Guildhall as part of the King's Lynn Festival, show that high quality classical performances can attract audiences both locally and regionally.

4.3.4 Studio and Outdoor Performances

The St George's Guldhall and Creative Hub designs allow for flexibility in the programming of smaller performance spaces in the former Fermoy Gallery, the White Barn Exhibition Space and the Undercroft. The former Fermoy Gallery, capable of holding 82 visitors will likely act as the main alternative performance space, with the White Barn used primarily for exhibitions and the Undercroft focused on supporting the Shakespeare Experience.

It is typically challenging to achieve a profit on small studio spaces. At the same time the small studio programme will bring much needed diversity to programming, support animation of the site within the evening time and activity on evenings when the main auditorium is not showing.

Stage 2 at the Stables, Milton Keynes provides a good reference point for the kind of programming that can achieve regular attendences, combining local music acts, comedy, talks, networking events and hires to offer regular animation whilst limiting risk.

Fig.10 – Stage 2 at the Stables, Milton Keynes

The riverside garden provides an attractive space for outdoor stagings during summer months, potentially coinciding with larger fairs and festivals across the site and town like King's Lynn Festival. Summer months will likely be some of the busiest at St George's Guildhall and Creative Hub as a combination of high summer tourism to surrounding Norfolk holiday destinations, school breaks and good weather offer a large catchment for the centre.

Outdoor performances offer the opportunity to stage larger productions outside the limitations of the main auditorium, to potentially large capacities depending on how they are staged.

Performances and ticketing would need to work in collaboration with the Riverside Restaurant to ensure that it doesn't impact on restaurant custom whilst still allowing SGGCH to charge entry to events within the space.

4.3.5 Exhibitions

Art exhibitions will largely take place in the new Fermoy Gallery within the White Barn. This will represent a significant improvement on the current Fermoy Gallery, giving a space with double height ceilings and doors that can be used to install large works and installations.

This will allow SGGCH to draw from works across a range of high quality works in the collections of Norfolk Museums Service that extend to works by over 3,500 artists, including approximately 1,300 paintings, 12,000 drawings and watercolours, 11,500 prints and 130 sculptures, including one of the most comprehensive collections of the nineteenth-century Norwich School of Artists as well as works by JMW Turner, Pieter Breughel the Younger and Rembrandt.

Fig. 10 - Walton Bridges (1806) Oil on canvas, JMW Turner (1775-1851) © Norfolk Museums Service

The exhibition programme is not anticipated to be a ticketed, instead acting as a means of attracting visitors to the site and contributing to the all encompassing visitor experience. As such, the curatorial approach will focus on where it can add value in terms of bringing additional visitors to the site and raise the overall profile of SGGCH.

4.3.6 Creative Hub

Supporting an onsite creative community is vital to the vision of SGGCH, cementing its role in boosting the cultural and creative sector of the region. A carefully curated creative community will ensure that SGGCH is not just a receiver and presenter of culture, but a hive of creative production. Over time this will reap extended benefits in terms of the profile of the centre, onsite activity delivered by resident creatives and cultural organisations, and activities that can feed the flexible performance, exhibition and education spaces within the site.

The range of unit typologies available for rent lend themselves to supporting a broad range of creative practices and organisations, from visual artists and arts engagement organisations through to creative F&B, design and office-based creative industries. Diversity in tenants will support greater cross-polination of skills and spillover knowledge.

Tenants should be encouraged to form an active community, rather than isolated occupiers of distinct units. This can be achieved by regular tenants meetings in which tenants can raise points about operations, propose initiatives and help shape the community in a way that is appropriate to them, with outcomes from the sessions being related back to the operational team.

We have drawn on various exemplars of creative hubs in defining the right mix of typologies and tenants for the Creative Hub including Farnham Maltings, 10 Church Street in Framlingham, Pullen's Yard in Walworth and the Stables at Hylands House in Chelmsford.

Artist Studios

Units located within 29C King Street lend themselves to low rents, attracting individual artists, makers or creators who require their own, lockable space but have few infrastructure requirements. Being housed away from the main courtyard, efforts should be made to enhance the public profile of resident artists, such as works being shown within exhibition spaces and sold in the retail space. Some locations include requirements to deliver a certain number of workshops or public engagement activities such as Open Studios per year, ensuring these units do not simply become closed shops.

Often facilities of these kinds are let by collectives of artists who are able to further reduce their costs by sharing spaces, particularly where they are not full-time artists. This may present an advantageous opportunity to increase the number of artists based within the site.

Anchor Cultural Organisations

Larger spaces within the White Barn Annex will prioritise resident cultural organisations who are able to deliver quality activity of public benefit in return for below market rents within the site. This presents an opportunity to seed activity that goes beyond what is delivered by the operations of SGGCH.

Fig. 11 – Creative Technology company Collusion space within the White Barn

This could take the form of public engagement or education activities delivered within the premises, cultural activity that is produced within the units and then shown elsewhere on the site, or outreach activities that go out to schools and community groups in the region to promote cultural engagement.

Currently, one of these spaces is houses art and technology organisation Collusion who use it as a production space for testing new creative technology concepts as well as delivering events, workshops with schools and wider activities within the site.

Creative Enterprises

Courtyard-facing units should be for creative businesses seeking the highest level of public interaction with an incentive to generate sales. These businesses will play a vital role in making the SGGCH courtyard an exciting, animated and engaging space throughout the day, and therefore the combined offer should be accessible and appealing to a broad audience. This should include an appeal across different age ranges, ideally including a creative enterprise with an offer that would appeal to children and families.

Fig.12 – Creative retail businesses surround and animate a central courtyard at Hylands House Stables, Chelmsford

Courtyard enterprises may also include creative F&B that doesn't directly compete with the Shakespeare Café/Bar or Riverside Restaurant

Creative Industries

Upper floor Creative Hub spaces offer prestige locations for wider industries associated with the cultural and creative sector. Provision of suitable office space will allow SGGCH to charge higher rents on these spaces that will cross-subsidise other workspaces within the site. Tenants will be getting a highly attractive location, in the midst of a vibrant creative community and surrounded by attractions. Target sectors such as architecture, design and marketing will add to the creative mix of the community, whilst providing more commercial enterprises that are able to pay for quality office space.

5. Market Appraisal and Approach

For St George's Guildhall and Creative Hub to be successful it must be capable of attracting a wide range of visitors, audiences and service users to drive its diverse revenue streams. This section sets out the target audiences for services within the Hub, the size of the market for these services, the level of competition and indicative projections for audiences and visitor numbers based on this assessment.

5.1 Services and Target Markets

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. These can be summarised as follows:

Business Strand	Customer types	Target Markets
Heritage Experiences	• Ticketed tour visitors • Heritage events, festivals, open days and fair visitors • Casual visitors to the site • Educational visitors • Researchers	• King's Lynn & West Norfolk residents • Local and regional schools and colleges • Norfolk regional visitors • Heritage enthusiasts in a 90-minute radius • King's Lynn and West Norfolk holiday tourists • King's Lynn daytrip visitors • International visitors to King's Lynn • Shakespeare enthusiasts • National Trust Members • Academics and Universities
Cultural Programme	• Auditorium audiences • Additional performance space audiences • Gallery and exhibition audiences • Outdoor events audiences • Community arts and education participants	• KL&WN cultural audiences • Performing arts enthusiasts in 90-minute radius • Visual arts enthusiasts in 60-minute radius • Shakespeare and theatre history enthusiasts • King's Lynn and West Norfolk overnight holiday tourists

Creative Hub	• Freelance/artist studio tenants • Public-facing creative enterprise tenants • Onsite resident cultural organisations • Non-public facing creative industry tenants	• Independent artists and creative freelancers • Public-facing creative enterprises such as craft, photography, artisan F&B, jewellery and independent fashion • Creative industries such as design, architecture and digital industries • Cultural organisations with a community engagement focus
Food, Retail and Hospitality	• Daytime café customers • Evening bar/bistro customers • Restaurant customers • Shop & creative enterprise customers • Private event hires • Meeting room hires	• 15-minute walktime residents • 15-minute walktime workers • King's Lynn residents • Event/experience related visitors • Corporate events • Conferences • Weddings • Private events and hires
Education & Engagement	• Schools and educational partners • Evening class attendees • Summer school participants • Social and community groups	• Local and regional primary and secondary schools • Kings Lynn amateur creatives • Local children and families • Local charities and service groups such as elderly care, health services and disability groups
Trusts, Foundations, Sponsorship and Individual Giving	• Trusts and Foundations • Paid memberships • Private sponsors • Individual Benefactors • Casual Donations	• Major culture/heritage arms length bodies (NHLF, ACE etc.) • Trusts and Foundations (Wolfson Foundation, Clore Duffield, Garfield Weston etc) • Local and Regional Trusts and Foundations (Norfolk Community Foundation, Adnams Community Trust, Andrew Lloyd Webber Foundation etc) • Local businesses • Local residents

		• National Trust Members • Local, National and International Shakespeare Enthusiasts

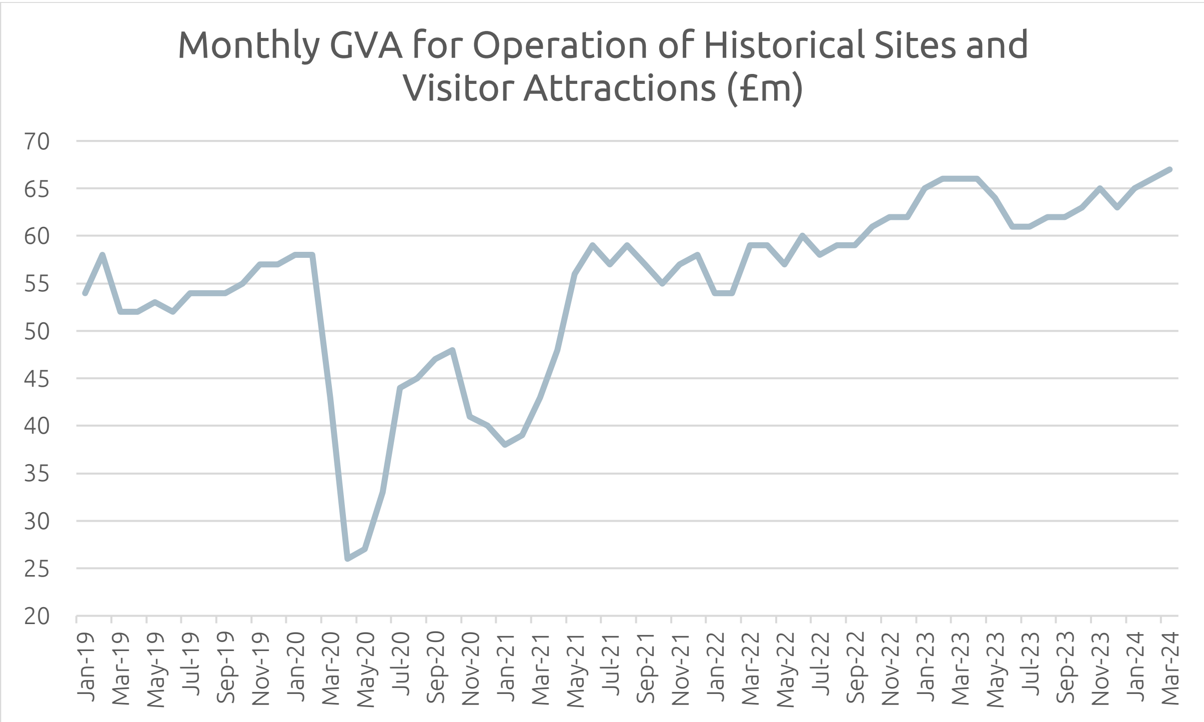
A more detailed summary of target audience groups of each business strand can be found in the Operational and Cultural Programming Plan within the appendix.

5.2 Heritage & Cultural Sector Market Trends

Projecting future trends in audiences within the heritage and cultural sector is challenging as it is clear that visitor patterns have not yet stabilised since the disruption of the Covid-19 pandemic. England Visitor Attractions data (2023) indicates visitors numbers haven't yet returned to pre-pandemic levels. The decline elderly audiences, which have been slower to return, is seen as a particularly strong factor of this.

A slower than anticipated recovery of international tourism to the UK after the pandemic, compounded by Brexit and the cost-of-living crisis have also been seen as contributing factors towards heritage visits remaining below 2019 levels.

However, visitor numbers have shown steady and consistent rates of increase since 2020. The most recent DCMS Participation Survey indicates 67.5% of people in the UK visited a heritage site in 2023[1] with rates of attendence steadily increasing, up from 62.5% of people in 2021. 31% say they have visited at least one non-religious historic building in the 12 months, such as a National Trust building, up from 25.6% in Q1 2022.



[1] DCMS Participation Survey 2022-23

This is reflected in positive GVA growth within the heritage visitor attractions sector. Sector GVA grew 4.1% in 2023/24, far faster than the wider economy. This has come in spite of economic headwinds such as the cost-of-living crisis which should have depressed numbers of people spending on heritage experiences.

The wider financial landscape of the heritage sector remains challenging, largely due to rising costs and a more difficult funding landscape. Museums have experienced 36.7% reductions in Local Authority funding since 2010 in real terms, with further reductions anticipated as local councils face a £4bn funding gap over the next 2 years. Whilst a £1bn per annum spending target for National Lottery Heritage Fund for the next 3 years has been outlined, this will likely be highly competitive in light of the lower local governmant investment.

5.3 SGGCH Visitor Market Sizes

Visitors to St. George's Guildhall and Creative Hub are anticipated to come from the following groups. The importance of each of these target markets will differ according to different activity strands, with elements such as the café and smaller performance spaces being more reliant on regular, loyal local visitors; and main attractions such as auditorium performances and the Shakespeare Experience drawing on a broader regional and tourism market.

- Hyperlocal and Local – 'Hyperlocals' mean people who live or work within a 15-minute walk of the site and are more therefore likely to be regular casual visitors. Locals include residents within a 15-minute drive that are more likely to be repeat visitors to the site and its cultural offers.
- Regional Visitors – Covering a 90-minute drivetime radius that can be subdivided into 30-minute, 45-minute, 60-minute and 90-minute catchments. These will make up the majority of daytrips to Kings Lynn to visit St George's Guildhall and Creative Hub with likelihood of repeat visits increasing the closer to King's Lynn they are.
- Tourists – These include the large number of domestic and international holiday visitors to King's Lynn and West Norfolk, as well as daytrippers from outside the 90-minute drivetime area.

5.3.1 Hyperlocal and Local Audiences

This is the most important audience group for repeat visitors to the site. Together they form an important market of regulars for the recreational, café and restaurant offers within the site; the cultural programmes in the auditorium, performance spaces and gallery; as well as the groups most likely to want paid memberships to St George's Guildhall and Creative Hub.

There are just over 47,610 residents in King's Lynn according to the 2021 Census, 31% of the West Norfolk area total of 154,325. Of these, 821 live within a 5-minute walk of St. George's Guildhall and 22,225 within a 15-minute walk. The population of King's Lynn has grown faster than that of the local authority over the last 10 years. The change in population is expected to be an increase of around 1,500 people over the next 10 years[2].

The demographics of the district show a higher than average population aged 65 and over, more likely to be White and UK-born, with lower than average levels of qualifications. People are more likely to be working in

[2] Savills: King's Lynn Town Investment Plan Market Research December 2021

mid-level skilled occupations (Social Grade C1/C2), reflected in lower median annual earnings. However, people are also more likely to own their own home.

Table 5.1 Demographic Indicators of King's Lynn & West Norfolk

Indicator	Geographies			Shortfall / Surplus	
	KL&WN	East	England	East	England
Aged <16	16.5%	18.7%	18.6%	-2.2%	-2.1%
Aged 16-65	57.6%	61.7%	63.0%	-4.1%	-5.4%
Aged >65	25.9%	19.6%	18.4%	+6.3%	+7.5%
Owns Home	67.0%	65.2%	61.3%	+1.8%	+6.7%
Social Grade A/B	15.9%	24.3%	23.5%	-8.4%	-7.6%
Social Grade C1/C2	60.5%	56.3%	54.0%	+4.2%	+6.5%
Social Grade D/E	23.6%	19.4%	22.5%	+4.2%	+1.1%
Median Annual Earnings	£26,573	£30,798	£29,919	-£4,225	-£3,346
NVQ 3+ Qualifications	39.7%	48.3%	50.8%	-8.6%	-11.1%
No Qualifications	23.4%	18.1%	18.1%	+5.3%	+5.3%
Classified Disabled Under Equalities Act	20.2%	16.7%	17.3%	+3.5%	+2.9%
White / White British Ethnicity	95.6%	86.5%	81.0%	+9.1%	+14.6%
Born in UK	89.7%	85.1%	82.6%	+4.6%	+7.1%

These broad demographics vary across neighbourhoods, with populations within King's Lynn and the areas surrounding St. George's Guildhall and Creative Hub far more likely to be younger, experiencing higher levels of deprivation and to be in private or social rent accommodation.

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, indicating the importance of boosting the cultural offer to retain younger demographics.

Despite higher levels of deprivation, the residential population surrounding the site still consitute a substantial market for both cultural/recreational activities and café/restaurant spending as outlined in the table below.

Table 5.2 Residential Market Sizes and Spend					
Walking Distance	Population	Annual Recreational and Cultural Services Spending[3]	Annual Cafe/Restaurant Spending[2]	Heritage Audiences[4]	Performance and Events Audiences[3]
5-minute	821	£706,060	£357,396	297*	416*
15-minute	7,684	£5,640,056	£2,798,242	2,781	3,890
30-minute	22,225	£17,535,525	£7,654,290	8,045	11,252
King's Lynn	47,610	£35,802,720	£18,749,378	17,234	24,105

Alongside this residential population, over 32,000 people work within King's Lynn, 4,500 within the town centre in close vicinity to St. George's Guildhall. As such, there is a notable catchment for lunchtime café/restaurant customers, particularly given the attractiveness of the location, away from busier town centre options.

There are also a significant number of residents who use the West Lynn Ferry to commute each day, which arrives and departs from Ferry Lane adjacent to the Hub, marking a notable catchment for morning and early evening F&B customers as well as event audiences.

5.3.2 Regional Audiences

The scale of publicity surrounding St George's Guildhall and Creative Hub, including multiple BBC news articles, along with indicative audience catchments of similarly-sized heritage attractions locally indicates that both auditorium performances and the Shakespeare Experience will draw audiences from within a 90-minute drivetime radius of the site.

The total adult population (15+) of the 90 minutes' drive-time area is 2,361,141 out of a total population of 3,240,588. This catchment is significant, encompassing time-rich demographics with higher disposal incomes than the local population. Per capita purchasing power in the catchment is £22,000 compared to just £16,000 in King's Lynn. To put this in perspective, the target visitor spend for St. George's Guildhall and Creative Hub would represent just 0.06% of the £2.7bn total spending on recreational services each year within this market catchment.

[3] Annual Spending Statistics are derived from © Michael Bauer Research GmbH 2023 based on Office for National Statistics Consumer Spending (ONS) data

[4] Heritage and Performance market estimates are derived from the Sport England/Arts Council England Taking Part Survey which gives estimates of the percentage of adults who attended a museum or performance event in the last year.

Different drive-time radius are likely to have different degrees of significance for elements of the business plan, with smaller performances and events drawing from the more local catchments, whilst Shakespeare Experience and marquee auditiorium performance audiences coming from across the 90-minute catchment. The scale of each of these is outlined below.

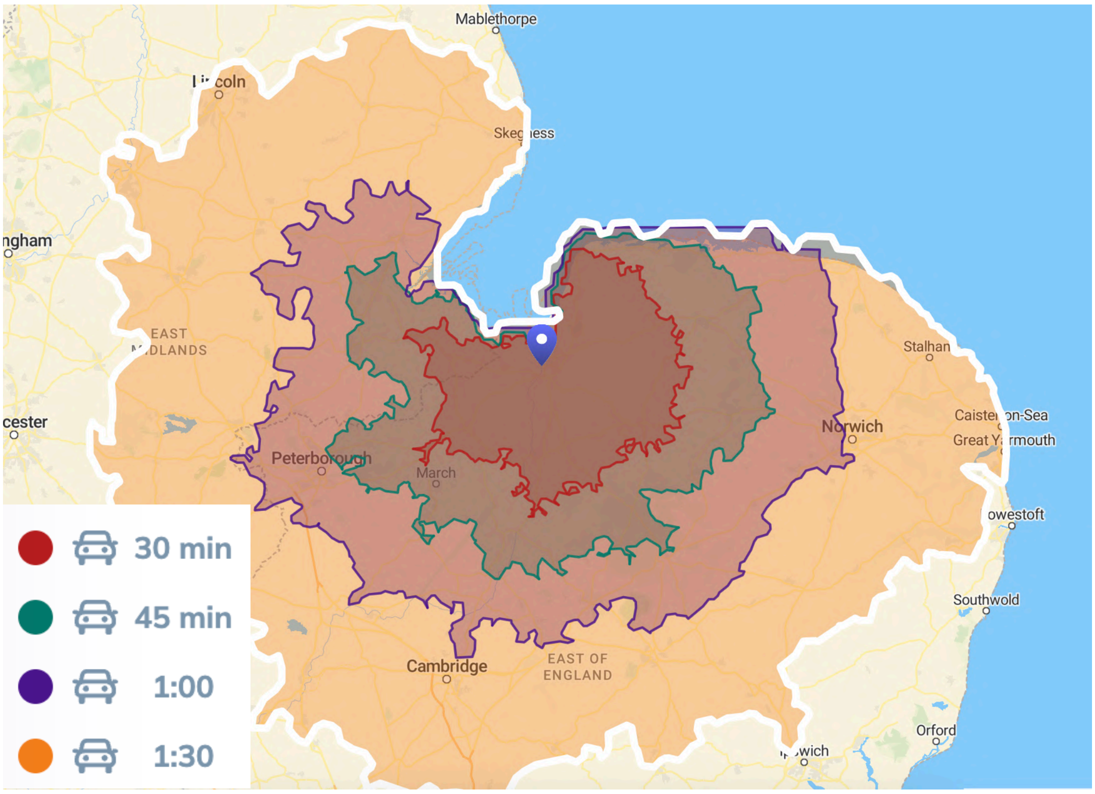


Table 5.3 Regional Market Sizes				
Drive-time Radius	Population	Annual Recreational and Cultural Services Spending	Heritage Market Size	Performance and Events Market Size
<30 mins	211,327	£163,632,051	63,847	87,238
30-45 mins	258,406	£210,406,229	85,449	106,796
45-60 mins	679,883	£578,442,013	175,052	217,012
60-90mins	2,090,972	£1,759,180,944	803,628	931,084
Total	**3,240,588**	**£2,711,661,237**	**1,127,977**	**1,342,131**

Target Market Segments

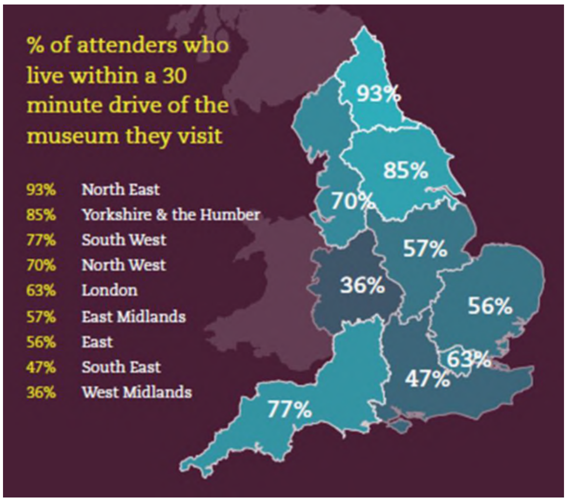
Within this catchment there are a key number of market segments who represent most likely audiences for experiences at St George's Guildhall and Creative Hub. These draw upon Audience Spectrum, a population profiling tool which describes attendance, participation and engagement with the arts, museums and heritage, as well as behaviours, attitudes and preferences towards such organisations. Individuals are assigned to 10 different audience segments.

Table 5.4 Target Audience Segments		
Segment	**Size of 90-minute Catchment Market**	**Key Service Offers**
Trips & Treats – Comfortable suburban families with a strong preference for mainstream arts, days out to museums and heritage sites, led by the interests of children	21% (~500,000)	• Shakespeare Experience • Christmas, Family and Marquee Auditorium Performances • Outdoor Festivals and Events • Group discounts and package offers
Home & Heritage – Rural and small town pensioners who prefer traditional culture, heritage, amateur dramatics, classical music and crafts	17% (~400,000)	• Shakespeare Experience & Heritage Offer • Traditional visual arts exhibitions • Matinees • Classical Music and Amateur Drama • Memberships
Dormitory Dependables – Mature couples and older families with typical educational backgrounds and solid careers who enjoy occassional cultural outings focused on heritage and mainstream arts.	15% (~350,000)	• Shakespeare Experience • Marquee Auditorium Performances • Wrap-around/Package offers • Special Events
Commuterland Culturebuffs – Affluent mature families or retirees with a keen interest in culture. They are willing to travel and pay for premium experiences as well as to donate to cultural causes	7% (~175,000)	• Shakespeare Experience • Marquee Auditorium Performances • Memberships • Regular performing art events • Visual Art Exhibitions
National Trust Members – Existing members of the National Trust who are more likely to be aware and engage with the site as a National Trust property, as well as an existing heritage interest	~9% (~225,000)	• Shakespeare Experience • NT Member Discounts • Visual Art Exhibitions • Wider heritage tours and talks

A full copy of the Audience Agency report outlining market segments within the catchment, is included in the appendix.

5.3.3 Tourist Audiences

Audience Finder Data from the Audience Agency shows that almost half of all visitors to museums and heritage attractions in the East of England come from outside a 30-minute drive time. This highlights the significance of the tourism and day-visitor market to St. George's Guildhall and Cultural Hub.



The report *Economic Impact of Tourism – Headline Figures West Norfolk - 2022* highlights the existing potential of this visitor market

- 10m day and overnight visitors to West Norfolk spent a total £48.5m on attractions in the region during their visit
- Almost 4m daytrips were made to urban locations like Kings Lynn, resulting in spending of £146m
- 347,700 of these visits are overnight holiday stays, resulting in £91m in spending of which £10.25m is on attractions
- King's Lynn welcomes 31,000 international visitors every year of which 10,400 are holiday visitors

Many of these visitors are attracted to the area for the existing heritage offer, in particular historic attractions like Sandringham, which welcomes over 500,000 visitors per year, the majority of whom are coming from outside the Norfolk region. Whilst such attractions represent market competitors, St. George's Guildhall and Cultural Hub can also expect a notable spillover from these attractions, particularly if package offers and tours can be provided.

Table 5.5 Spillover Heritage Attraction Market		
Attraction	Distance	Annual Visitors
Sandringham Estate	8 miles	>500,000
Norwich Castle	40 miles	223,184
Blickling Hall	40 miles	196,436
Houghton Hall	14 miles	> 150,000
Felbrigg Hall	40 miles	129,533
Holkham Hall	27 miles	112,785
Oxburgh Hall	17 miles	91,531
Gressenhall Farm	25 miles	53,737
Peckover House	10 miles	14,530
Lynn Museum	1 mile	11,841

It is also reasonable to assume that a proportion of overnight holiday visitors to Norfolk as a whole will also be attracted to St George's Guildhall and Creative Hub. Most recent estimates from Visit East of England put the size of this market at 2.25m and £580m annual spending including £71m on attractions.

International Tourism and the Shakespeare Factor

Currently, international tourism represents a fairly minor proportion of the King's Lynn tourism market, with just 10,000 international holiday visitors per year[5]. By contrast, international tourists represent 210,000 visits per year to Stratford-upon-Avon, and 24% of visitors to Shakespeare's Birthplace. This highlights the significance of the Shakespeare brand to international audiences, in particular to visitors from the USA who represent 20% of all international visitors to Straford-upon-Avon.

This is significant as USA holiday visitors already represent 62% of international holiday visits to King's Lynn in 2022. This is likely due to wider factors that appeal to the USA market, including historic links with the town

[5] All international visitor assumptions are based upon the ONS International Passenger Survey (IPS)

such as passengers on the Mayflower and Captain George Vancouver, as well as the interest in royalty from the nearby Sandringham Hall and King's Lynn's various royal associations.

The attractiveness of a new Shakespeare experience in the town, which also ties together with historic associations with royalty at St George's Guildhall are likely to draw a proportion of the 4.6m tourists from the USA that visit the UK every year.

Hotel Beds and Visitor Capacity

An increase in overnight visits to King's Lynn would apply additional pressure on the existing tourism infrastructure of the town. Current accommodation provision accounts for 910 bed spaces within King's Lynn of which 437 are hotel rooms, with a further 1,693 bed spaces in West Norfolk of which 250 are hotels. Current estimates for hotel capacity in the region is 73.4%, which remains below the pre-pandemic occupancy rates, indicating that there remains capacity to cope with additional growth in visitor numbers. King's Lynn also benefits from good direct rail links to Cambridge and London which would support the option to make day visits to King's Lynn as part of a larger holiday in the East of England or international visits to the UK.

Table 5.6 Hotel and other Visitor Accommodation Beds in King's Lynn & West Norfolk

Type	King's Lynn	Other West Norfolk	Total
Hotels	437	250	687
Guesthouse/B&B	86	234	320
Self-catering	27	262	289
Camping	360	908	1,268
Hostel	0	39	39
Total	**910**	**1,693**	**2,603**

5.4 Target Audience Types

Analysis from the Audience Agency has allowed us to identify the key target audience groups for the SGGCH offer within the region, this has informed the balance of the cultural offer proposed and should continue to shape the programming of the destination moving forwards. Key audience groups include:

5.4.1 Trips & Treats

Description: Mainstream arts and popular culture fans influenced by children, family and friends.Where do they live: Etruria itself as well as areas heading into Hanley, east of the site

Priorities:

- Fun family outings to destinations able to provide a package offer of activities
- Programming that caters across a wide age range from children to older family members
- Heavy preference for mainstream arts including live music, musicals, circus and outdoor arts

Key Locations: Largest segment in King's Lynn & West Norfolk as well as Fenland, South Holland and areas surrounding Norwich

Proportion 90-minute Drivetime Population: 21%

5.4.2 Home & Heritage

Description: Rural and small town pensioners attracted to daytime activities and historical content

Priorities:

- Heritage and conservation including a large number of Natonal Trust members

- Welcoming environments with a quality café or restaurant as part of the appeal
- Daytime activities including heritage tours, amateur dramatics, theatre matinees and classical music recitals

Key Locations: Evenly spread across the catchment with highest concentrations spread across Norfolk

Proportion 90-minute Drivetime Population: 17%

5.4.3 Commuterland Culturebuffs

Description: Affluent, professional, keen and well-informed people who are regularly and highly engaged, connoisseurs in the artforms they choose and most likely to give philanthropic support to the organisations they engage with.

Priorities:

- Broad cultural tastes leaning towards classical tastes including high quality heritage, Shakespearean theatre, plays and classical music
- Expectations of high quality with particular attraction to established performers and companies
- Enjoy opportunities for learning as well as attending events for social purposes, enhanced by the options of a bar, restaurant or café onsite
- Willing to become members and philanthropic supporters in return for special access

Key Locations: Highest proportions of the audience tend towards Cambridgeshire, Norwich and parts of South Holland, although pockets in more affluent local areas like Sandringham

Proportion 90-minute Drivetime Population: 5%

5.4.4 Dormitory Dependables

Description: Regular attenders living in suburbs and smaller towns, interested in heritage activities and mainstream arts and less likely to be attracted by contemporary offerings.

Priorities:

- A 'Whole Experience' that extends beyond the artist merits of an event or attraction, including food, nice setting and general atmosphere
- Like to socialise making them a target catchment for evening and night time entertainment
- Strong interest in history and heritage alongside mainstream performance arts including live popular music

Key Locations: Significant across the catchment with particular focal points being suburban and rural parts of King's Lynn & West Norfolk, Breckland and Cambridgeshire.

Proportion 90-minute Drivetime Population: 15%

5.5 Visitor Attraction Competitors

Heritage 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 some of the key competing attractions attendance numbers – for locations see map in the Appendix.

Table 5.7 Regional Heritage Visitor Attractions							
Name	Distance	Owner`	Annual Visitors	National Trust Members	Non-National Trust Members	Schools & Other Groups	Admission
Sandringham Estate	8 miles	Sandringham Estate	>500,000				£25
Norwich Castle Museum	40 miles	NMS	223,184			20,096	(currently undergoing redevelopment)
Blickling Hall	40 miles	NT	196,436				£15
Houghton Hall	14 miles	Houghton Hall	> 150,000				£24
Felbrigg Hall	40 miles	NT	129,533	97,437	10,689	21,407	£13.20
Holkham Hall	27 miles	Coke Estates Ltd	112,785				£23
Oxburgh Hall	17 miles	NT	91,531	71,205	12,100	8,226	£12
Gressenhall Farm & Workhouse	25 miles	NMS	53,737			10,705	£15.40
Time and Tide Museum	60 miles	NMS	35,650			10,188	£7.40
Lavenham Guildhall	50 miles	NT	31,634	24,050	5,228	2,356	£9.40
Melford Hall	50 miles	NT	30,480	25,109	4,001	1,370	£10.00
Peckover House	10 miles	NT	25,890	21,306	2,919	1,665	£10.00
Lynn Museum	< 1 mile	NMS	17,655			1,488	£5.10 - free in winter
Stories of Lynn	< 1 mile	BCKLWN	5,778			Inc.	£3.95
True's Yard Fisherfolk Museum	< 1 mile	Charitable Trust					£3.00
Castle Acre Priory	15 miles	English Heritage					£8.70
What a Hoot Gin Distillery Tour	< 1 mile	Private Company					£15.00

Overall, country estates form the majority of heritage competitors within the region, the most notable being Sandringham Estate. These are able to offer an encompassing 'day out' for families and older visitors that may include extensive grounds, gardens, tours of the house and exhibitions. St George's Guildhall can differentiate from these as a more immersive historic experience, a 'wet weather' experience and a more varied cultural offer within an urban setting. To achieve this, investment in the heritage experience will need to provide engagement across different age ranges to capture the family market.

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 cultural performance venues that can be considered competitors. Venues within 1 hour drive-time with 120 seats or over include:

Table 5.8 Regional Performance Venues				
Name	Distance	Operator	Capacity	Programme
Corn Exchange, Kings Lynn	<1 mile	Alive West Norfolk	700 2 cinema screens	• Mainstream Comedy • Tribute Acts • Pantomime • Classical Music • Musicals • Cinema
Princess Theatre, Hunstanton	17 miles	Princess Theatre Ltd	464	• Mainstream Comedy • Tribute Acts • Pantomime • Cinema
Arts at March Town Hall, March (Cambridgeshire)	24 miles	20Twenty Productions (CIC)	120	• Local theatre • Childrens theatre • Community Arts • Live music
South Holland Centre, Spalding	27 miles	Spalding District Council	342	• Tribute Acts • Cinema • Pantomime • Local Theatre
The Carnegie Rooms, Thetford (Norfolk)	31 miles	Thetford Town Council	300 main hall 120 Guildhall	• Independent theatre • Community Theatre • Live music • Tribute Acts
The Maltings, Wells-next-the-Sea (Norfolk)	31 miles	Wells Maltings Trust	160	• Childrens Theatre • Independent Theatre • Live streamed theatre, opera and ballet • Community Theatre
New Theatre, Peterborough	35 miles	Landmark Theatres Trust	1,079	• Touring theatre • Musicals • Headline comedy acts • Pantomime • Live music
Sheringham Little Theatre, Sheringham (Norfolk)	40 miles	The Little Theatre Society	160	• Community Theatre • Childrens Theatre • Community Arts
Cromer Pier, Cromer (Norfolk)	44 miles	Openwide Coastal Ltd	450	• Tribute Acts • Pantomime • Mainstream Comedy
Norwich Theatre Playhouse, Norwich	45 miles	Norwich Theatre	300	• Fringe comedy • Independent theatre • Live music
Maddermarket Theatre, Norwich	45 miles	Maddermarket Theatre	242	• Independent theatre • Community theatre • Comedy

Sewell Barn Theatre, Norwich	45 miles	Sewell Barn Company	100	• Community theatre
Cambridge Arts Theatre	45 miles	Cambridge Arts Theatre Trust	666	• Popular theatre • Pantomime • Musicals
ADC Theatre (Cambridge)	45 miles	Cambridge University	230	• Independent theatre • Student theatre • Touring productions • Comedy
Cambridge Junction Arts Centre	45 miles	Cambridge Junction CIC	850	• Independent Theatre • Cinema • Live music • Comedy • Dance
Cambridge Corn Exchange	45 miles	Cambridge Live	1,850	• Large-scale concerts • Musicals • Pop, rock and classical • Major conferences
West Road Concert Hall	45 miles	Cambridge University	500	• Classical music

The scale of performing arts venues within the 30 mile catchment of King's Lynn show a relatively low level of competition, predominantly focused on the mainstream market for tribute acts, mainstream comedy and pantomime. If SGGCH is able to differentiate from this market whilst catering for the tastes and interests of audiences within the region, then its primary competition will come from larger regional cities such as Peterborough, Cambridge and Norwich. The unique setting of St George's Guildhall, historic links to Shakespeare and the potential to stage distinctive productions will help set it apart from these competing offers.

5.6 Market Penetration

Based upon the above assessment of market sizes and regional competitors, a market penetration analysis has been conducted to estimate the scale of audiences that are anticipated at St George's Guildhall and Creative Hub for auditorium performances and the Shakespeare Experience. These are based on estimates of the number of people who have visited a heritage attraction and theatre performance respectively in the last year (based on Active Lives data and Audience Agency assumptions).

Assumptions about market penetration within different drivetime radii have been derived based on frequency of cultural visits in the last year (once, twice or 3+ times) and distance required to travel, considering the level of competition for heritage visitor attractions and theatre in each region, as well as National Trust membership in the case of heritage audiences.

Estimated likelihood of repeat visits been applied for audiences with 3+ annual visits to account for the likelihood of people coming to the experience or to theatre performances multiple times within a year. Allowances have also been made for spillover audiences between the two strands of activity (theatre audiences who buy Experience Tickets.

Market penetration rates have also been applied to the tourism and visitor market to King's Lynn, with assumptions derived for day visits from outside the 90-minute drivetime radius, domestic and international overnight visits (holiday and other).

5.6.1 Shakespeare Experience

Table 5.9 Regional Visitor Projections for the Shakespeare Experience

Drivetime	Population	Heritage Market Size	Penetration Rate			Repeat Visit multiplier	Total Visitor Projection
			3+ Visits in last year	2 Visits in last year	1 Visit in last year		
<30 mins	211,327	63,847	20%	10%	5%	1.5	10,001
30-45 mins	258,406	85,449	14%	5%	3%	1.15	7,146
45-60 mins	679,883	175,052	8%	2%	0%	1.05	6,858
60-90 mins	2,090,972	803,628	3%	0%	0%	1	10,381
Total	**3,240,588**	**1,127,977**	**5.8%**	**1.2%**	**0.05%**		**34,387**

Table 5.10 Tourist Visitor Projections for the Shakespeare Experience

Type	Market Size	Market Penetration	Projected Visitors
Train Visits to KL outside 90-minute radius	129,234	2%	2,585
Domestic overnight to KL&WN (Holidays)	339,000	5%	16,950
Domestic overnight to KL&WN (Other)	106,000	2%	2,120
International Holiday Visitors to KL	10,405	15%	1,561
International Other Visitors to KL	20.442	10%	2,081
Total	605,081	4.1%	25,260

Overall, visitor projections for the Shakespeare Experience Tours are projected at **59,646**. On the basis of 10 tours of 25 people per day, this would require the Experience to achieve 66% capacity. This represents the reasonable base case for visitor projections. Low and high projections have been conducted to understand the potential range of visitor numbers, accounting for variations in the market size, penetration rates and future projections of the regional tourism market.

These indicate estimated numbers of between **44,259** and **70,917** to the attraction. As the table below shows, this remains low for comparator Shakespeare attractions, indicating there could be potential to exceed these levels if the capacity of the heritage experience were to grow.

Table 5.11 Spillover Heritage Attraction Market		
Attraction	Location	Average Audience
Royal Shakespeare Theatre & Swan Theatre (Theatre and tours)	Stratford-upon-Avon	894,008
Shakespeare's Globe (Theatre and tours)	London	757,378
Shakespeare's Birthplace	Stratford-upon-Avon	272,562
Anne Hathaway's Cottage	Stratford-upon-Avon	99,041
Shakespeare North Playhouse (Theatre audiences and other tours)	Prescot, Liverpool	91,478
Shakespeare's New Place	Stratford-upon-Avon	80,224
Shakespeare Experience	King's Lynn	59,646

5.6.2 Public Performance Audiences

Table 5.12 Visitor Projections for the Public Performances							
Drivetime	Population	Performance Market Size	Penetration Rate			Repeat Visit multiplier	Total Visitor Projection
			3+ Visits in last year	2 Visits in last year	1 Visit in last year		
<30 mins	211,327	87,238	20%	7%	4%	1.8	**17,347**
30-45 mins	258,406	106,796	13%	5%	2%	1.5	**10,802**
45-60 mins	679,883	217,012	4%	1%	0%	1	**4,605**
60-90 mins	2,090,972	931,084	1%	0%	0%	1	**4,645**
Tourism & Spillover Audiences							**9,539**
Total							**46,938**

The market penetration analysis for Public Performances has been used to sense-check projections for ticket sales in the auditorium, secondary performance spaces and outdoor performances which have been calculated on an event-by-event basis. Annual ticket sales targets within the Business Plan stand at 42,756, which are well within the market projections presented in this analysis, reflecting the limitations of capacity within the performance venues.

5.7 Market for Wider Office and Commercial Services

Despite increases in remote working following 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 spending[6].

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 £11.28 per sq ft market rents are fairly low in Kings Lynn, although higher quality office space appears to be reaching values approaching £14 per sq ft in some parts of the town.

Nesta's Creative Nation[7] 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 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.

5.7.1 Creative Hub, Local Office and Meeting Room Providers

The Norwich Consortium Report[8] 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.

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[6] Savills Office FiT Survey, 2020
[7] Creative Nation, How the creative industries are powering the UK's nations and regions. February 2018 https://data-viz.nesta.org.uk/creative-nation/

[8] The Norwich Consortium Feasibility Study King's Lynn Creative Hub February 2019

A Savills Report[9] 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.

5.8 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.

5.9 Pricing

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

- Guildhall Performance Ticket Prices range: £5 to £40 incl VAT
- Performance Booking Fee: £2.50 incl VAT
- Guildhall Hire Charge: £600 (Community Hire) to £2,000 (Commercial) + VAT
- Guildhall Private Event Hire Charge (wedding etc): £4,000 + VAT
- Meeting and workshop hires: £25 per hour
- The Shakespeare Experience Ticket Price: £10 (£5 discount for NT members and residents)
- Studio Leases: £5 plus VAT per sq. ft per annum
- Anchor Cultural Leases: £8 plus VAT per sq. ft per annum
- Creative Industry Office Space and Creative Enterprise Ground Floor Leases: £13 plus VAT per sq. ft per annum
- Café/Bar Prices: in line with local outlets

[9] Savills: King's Lynn Town Investment Plan Market Research December 2021

- General Admission to Site: Free
- Admission to Exhibitions: Free

5.10 Estimated Annual Footfall

The SGGCH operates on the basis of attracting footfall into the site throughout the day and evening and encouraging onsite spend on catering, retail, performance tickets and Shakespeare Experience Tours. It is anticipated that many customers will be drawn to the site for one experience or service and then spend in other parts of the business. It is also anticipated that as well as being an attraction for day visits and one-off experiences, SGGCH will also generate a loyal customer base of repeat visitors, particularly amongst local audiences either as cultural audiences who are regular attendees of performances and events, or local regulars who enjoy spending time within the location as a 'third space'.

To reflect this visitor numbers are expressed in three formats:

All Customers – This is a raw sum of every customer for every element of the business within a year (café, restaurant, theatre, tours, retail, creative hub workers etc)

Annual Footfall – The total number of visits to the site during the year, this is achieved by discounting for visitors who will use multiple services within a single visit (e.g. doing a tour and buying something in the shop).

Unique Visitors – The number of unique individuals who will visit the site at least once during the year representing the customer base of the business. This is achieved by discounting for repeat visits.

The table below outlines the anticipated visitor numbers during the first three years of operation.

Table 5.4 Estimated Attendances, Visitors and Users

	2027	2028	2029
Public Events & Performances			
Guildhall Auditorium	21,478	28,637	33,691
Secondary Performance Spaces	3,659	4,879	5,740
Outdoor Performances	2,790	3,162	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	59,646	54,874	50,484
Exhibitions and Gallery Events	5,000	10,000	15,000
Private Events	3,356	4,475	4,475
Bars and Restaurants			
Café / Bar	51,561	63,034	68,748
Restaurant	13,545	14,448	18,060
Creative Hub Workers (footfall)	6,300	8,400	8,400

All Customers	179,886	208.642	225,052
Double Counting Adjustment	(50,413)	(53,712)	(56,343)
Annual Site Footfall	129,473	154,930	168,709
Repeat Visits	(58,338)	(69,698)	(91,579)
Unique Visitors	60,041	71,940	77,130

6. Financial Appraisal

6.1 Financial Profile

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

Table 6.1 Income and Expenditure Account			
Year	2027	2028	2029
Income	£	£	£
Public Performances	558,798	633,305	745,064
Public Events	40,625	54,167	54,167
Shakespeare Experience	472,508	434,707	399,931
Fermoy Gallery/exhibition spaces			
Creative Hub	34,450	39,044	45,934
Education	62,188	70,479	82,917
Café/Bar/Bistro	258,436	333,411	365,739
Catering Services	48,438	64,583	64,583
Restaurant Lease	58,996	58,996	58,996
Retail	106,969	112,311	113,227
Private/commercial Hires	28,125	37,500	37,500
Fundraising/Sponsorship	68,040	124,136	126,418
Total Income	**1,737,573**	**1,962,638**	**2,094,475**
Cost of Sales			
Public Performances	355,291	402,663	473,721
Public Events	1,800	2,400	2,400
Shakespeare Experience	39,112	46,612	46,612
Fermoy Gallery/exhibition spaces	7,500	15,000	22,500
Creative Hub	-	-	-
Education	50,262	56,963	67,016
Café/Bar/Bistro	202,836	262,061	286,922
Catering Services	38,750	51,667	51,667
Restaurant Lease	-	-	-
Retail	32,323	32,437	32,742
Private/commercial Hires	-	-	-
Fundraising/Sponsorship	14,500	19,000	19,900
Total Cost of Sales	**742,373**	**888,802**	**1,003,479**
Contribution			
Public Performances	203,508	230,642	271,343
Public Events	38,825	51,767	51,767
Shakespeare Experience	433,396	388,095	353,319
Fermoy Gallery/exhibition spaces	(7,500)	(15,000)	(22,500)
Creative Hub	34,450	39,044	45,934

Education	11,926	13,516	15,901
Café/Bar/Bistro	55,600	71,350	78,817
Catering Services	9,688	12,917	12,917
Restaurant Lease	58,996	58,996	58,996
Retail	74,646	79,874	80,484
Private/commercial Hires	28,125	37,500	37,500
Fundraising/Sponsorship	53,540	105,136	106,518
Total Contribution	**995,200**	**1,073,836**	**1,090,996**
Staff Costs	520,935	552,115	552,115
Overheads	358,658	369,750	380,843
Contingency (3% of Income)	52,127	58,879	62,834
Net Surplus/Deficit	63,480	93,092	95,204

By the second full year of operation, this model generates a surplus of £95,204. It includes a small revenue contingency and relies upon fundraising targets of £125k being hit by the CIO.

Adjustments for Cultural Exemptions on VAT could add an additional £40k to this, however specialist tax advise should be sought before pursuing this.

The CIO may well apply for further project grants from organisations such as Arts Council England to deliver some services including educational and outreach activities and higher risk cultural programmes.

It is also important to note that surpluses achieved will need to be directed towards building up the reserves of the CIO. As such it will take time for the operation to achieve the level of stability needed to begin reinvesting surplus back into operations.

6.1.1 Key Assumptions

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

- Capitalisation of pre-opening start-up costs in 2025/6
- A working capital/cash-flow loan of up to £100,000 for three years 2025-2027, provided and underwritten by BCKLWN
- 59,646 paying Shakespeare Experience admissions in year 1 reducing to 54,874 in year 2 and 50,484 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 St. George's Guildhall and Creative Hub both locally and nationally as part of a destination visitor offer.
- That 16 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

6.2 10-year Cashflow Projection

The site is anticipated to become fully operational by January 2027. Throughout 2026, prior to the opening of the site, the CIO will need to recruit key members of executive staff to shape the strategic direction of the operation, build and develop the operational team and shape the programme for the first year of operation. This will include:

- Creative Director (January 2026)
- Commercial/Finance Director (August 2026)
- Head of Marketing (August 2026)
- Operations Manager (August 2026)
- Head of Learning & Engagement (September 2026)
- Wider Operational Team (November/December 2026)

Thi will also require a number of overhead costs including Marketing & PR, Administrative Costs and some Facilities costs.

Taking into account this initial outlay, the cumulative cashflow over the first 10 years of the business is projected as follows.

Table 1.4 10-Year Cashflow

	2026	2027	2028	2029	2030	2031	2032	2033	2034	2035
Income	-	1,737,573	1,962,638	2,094,475	2,136,365	2,179,092	2,222,674	2,267,127	2,312,470	2,358,719
Cost of Sales	-	(742,373)	(888,802)	(1,003,479)	(1,023,549)	(1,044,020)	(1,064,900)	(1,086,198)	(1,107,922)	(1,130,081)
Staff Costs	(145,381)	(520,935)	(552,115)	(552,115)	(563,157)	(574,420)	(585,909)	(597,627)	(609,579)	(621,771)
Overheads	(75,621)	(358,658)	(369,750)	(380,843)	(388,459)	(396,229)	(404,153)	(412,236)	(420,481)	(428,891)
Contingency	-	(52,127)	(58,879)	(62,834)	(64,091)	(65,373)	(66,680)	(68,014)	(69,374)	(70,762)
EBITDA/(Loss)	(221,002)	63,480	93,092	95,204	97,108	99,050	101,031	103,052	105,113	107,215
Closing Balance	(221,002)	(157,521)	(64,429)	30,775	127,883	226,934	327,965	431,017	536,130	643,346

6.2.1 Sinking Fund

To ensure the CIO has sufficient cash on hand to hire staff prior to opening and operate during the first two years of operation, a sinking fund of £250,000 will need to be provided in the form of a loan underwritten by BCKLWN to ensure that the CIO has the necessary working cash on hand to operate within its first years. The business projections suggest that by 2029/30 the business would be operating a sufficient surplus to cover ongoing costs, however an ongoing underwriting agreement would be wise until the business is considered fully self-sustaining.

6.2.2 Reserves Policy and Ongoing Support Requirements

Charity Commission guidance No. 43 recommends a risk-based approach to establishing a Reserves Policy which considers the risks affecting the organisation, and how reserves can be used to help in effectively managing them, whilst also being used to invest in the future health of the organisation as a fast-growing social enterprise.

It will be the responsibility to the CIO Trustees to agree this policy, however a sensible guide based on similar cultural venues suggests having a 3-month average core expenditure at the upper end and a risk assessed income losses assessment at the lower end to provide a suitable unrestricted reserves target.

Adopting this approach would give the CIO a target of between £390k to £590k. Our 10-year projection suggests that the CIO would reach these reserve levels by 2033/34. It is therefore recommended that the CIO maintains an agreement with BCKLWN to continue to support the CIO until this point, at which it could be considered fully self-sufficient.

6.3 Sensitivity Analysis

6.3.1 Reduced Shakespeare Experience Visitor Numbers

The Shakespeare Experience is both the primary contribution line for the St George's Guildhall and Creative Hub, as well as the main generator of footfall that drives other lines of the business. Variation in the projections of Shakespeare Experience visitor numbers therefore has a notable impact on the overall outlook of the business.

Under the Financial Model, which includes adjustments for spillover custom into other lines of the business from the Shakespeare Experience (such as café and retail), the Shakespeare Experience needs to achieve approximately 47,200 visitors in the first year and 39,950 under its steady state (Year 3+) in order for the business to break even in Year 3. This scenario is approximately 21% below the base case audience projection.

The Low End of the confidence range presented within Genecon's Market Penetration analysis of 44,259 in Year 1 and 37,461 in Year 3+ would result in a £22,500 deficit at steady state (Year 3+). This highlights that whilst the business model has resilience provided by its wider business activities, the success of the Shakespeare Experience is central to the profitability of the business overall.

This is further highlights when considering that the upper confidence range of the Market Penetration analysis of 70,900 visitors in Year 1 would generate a £181,293 surplus by Year 3.

6.3.2 Reduced Public Performance Audiences

Ticket sales from public performance presents the second most significant line item within the Business Plan. Public Performance sales, including within the auditorium, secondary performance spaces and outdoor performances, would need to reach 31,321 in year 3 in order to break even.

This is a 30% below the sales that are projected within the Business Plan Base Case indicating that the model can withstand fairly significant fluctuations in performance sales.

6.3.3 Reduced Total Footfall

Reductions in customers the whole business presents a more significant risk. The financial model can withstand a 12.4% reduction in customers across every line of the business at steady state before it ceases to break even.

This highlights the importance of driving footfall across all aspects of the business as well as the core contributors of the Shakespeare Experience and performance programme.

6.3.4 Higher Overhead, Staffing & Contingency Costs

Higher than anticipated costs presents the remaining financial risk to the business model. Under the financial model SGGCH ceases to break even at steady state once it reaches an 11% increase in overheads, staffing and contingency costs.

Existing knowledge of the current ongoing operational costs of the facility suggest that it is unlikely that such a large variation in overheads would occur. However, inflated staffing costs remains a higher probability. Under the financial model, an 19% increase in staffing costs would be required before the business no longer operates at a steady state surplus.

6.3.5 Confidence Range

Based on these sensitivity checks, we have outlined reasonable upside and downside scenarios for the business. These indicate a sensible confidence range for the performance of the business.

- Base Case – The expected performance of the business
- Low Case – Assumes a 15% reduction in visitor numbers across the business and a 5% increase in staff and overhead costs
- High Case – 10% increases in visitor numbers and 5% reductions in staff and overhead costs

Table 6.2 Confidence Range			
Net Surplus / Definicit	2027	2028	2029
Base Case	£78,562	£107,142	£109,253
Downside Case	(-£122,780)	(-£101,180)	(-£93,138)
Upside Case	£204,018	£232,808	£235,462

This presents a confidence range of -£93,138 deficit to £250,862 surplus in the business model. This presents a good case for the ongoing financial viability of the operation whilst acknowledging vulnerabilities to fluctuations in visitor numbers. This is not unusual for a cultural operation and highlights the importance of a supportive relationship between the CIO and the Borough Council.

It should be noted that even the downside case of -£93,138 deficit at steady state still represents a significant improvement on the minimum £191,000 deficit the Borough Council currently makes on the site, a figure that would almost certainly increase over time if the buildings were to deteriorate.

6.4 Options Analysis

At present, the St. George's Guildhall and Creative Hub faces a funding gap in order to deliver the full ambition of the proposed scheme. In light of this, options have been explored that could allow the scheme delivered in phases. This would provide for an initial refurbishment to be delivered at lower cost with later improvements to be delivered at a later date.

Some of these options have been discounted as they do not meet the output requirements of the Town Deal Fund.

A Town Deal Compliant option has been modelled that would involve a partial refurbishment of the St George's Guildhall, No.29 King Street, the Shakespeare Barn, and a reduced café provision, with redevelopment of the North Warehouse Range and White Barn to be completed at a later date.

The viability of this option has only been modelled for the first phase of refurbishment as it is unclear how long it would require to raise the remaining funds to complete the wider refurbishment of the site.

6.4.1 Assumptions

The Phased Option model applies the same assumptions as for the full scheme business plan with the following alterations:

- Removal of the Creative Hub income for units that would not be included within the reduced scheme including all above ground creative industries spaces
- Reduction of restaurant lease to the current value charged for the space
- Loss of all casual café customers

- Loss of private functions, corporate hire and associated catering income
- Loss of all casual retail customers and 50% reduction in retail spend (this assumes that an alternative retail provision would instead be provided in the foyer of the Guildhall
- Removal of the Head of Learning & Engagement Role; reduction of Hospitality/Events Sales Manager to a 0.5 FTE role; reduction of Site Duty Manager to a 0.5 FTE role
- Reduction of gallery exhibitions to 1 per year

6.4.2 Financial Profile

Table 6.3 Reduced Option - Income and Expenditure Account			
Year	2027	2028	2029
Income	£	£	£
Public Performances	558,798	633,305	745,064
Public Events	40,625	54,167	54,167
Shakespeare Experience	472,508	434,707	399,931
Fermoy Gallery/exhibition spaces			
Creative Hub	11,283	12,788	15,044
Education	62,188	70,479	82,917
Café/Bar/Bistro	173,367	179,768	177,753
Catering Services	9,375	12,500	12,500
Restaurant Lease	30,000	30,000	30,000
Retail	44,735	41,156	37,863
Private/commercial Hires	4,125	5,500	5,500
Fundraising/Sponsorship	67,174	123,025	124,969
Total Income	1,474,177	1,597,393	1,685,708
Cost of Sales			
Public Performances	355,291	402,663	473,721
Public Events	1,800	2,400	2,400
Shakespeare Experience	39,112	46,612	46,612
Fermoy Gallery/exhibition spaces	7,500	7,500	7,500
Creative Hub	-	-	-
Education	50,262	56,963	67,016
Café/Bar/Bistro	136,069	141,297	139,447
Catering Services	7,500	10,000	10,000
Restaurant Lease	-	-	-
Retail	14,912	13,719	12,621
Private/commercial Hires	-	-	-
Fundraising/Sponsorship	14,500	19,000	19,900
Total Cost of Sales	626,944	700,154	779,217
Contribution			
Public Performances	203,508	230,642	271,343
Public Events	38,825	51,767	51,767

Shakespeare Experience	433,396	388,095	353,319
Fermoy Gallery/exhibition spaces	- 7,500	- 7,500	- 7,500
Creative Hub	11,283	12,788	15,044
Education	11,926	13,516	15,901
Café/Bar/Bistro	37,299	38,470	38,306
Catering Services	1,875	2,500	2,500
Restaurant Lease	30,000	30,000	30,000
Retail	29,823	27,437	25,242
Private/commercial Hires	4,125	5,500	5,500
Fundraising/Sponsorship	52,674	104,025	105,069
Total Contribution	847,233	897,239	906,491
Staff Costs	464,742	479,656	479,656
Overheads	358,658	369,750	380,843
Contingency (3% of Income)	44,225	47,922	50,571
Net Surplus/Deficit	-20,392	-89	-4,579

6.4.3 Summary

On this basis, the reduced scheme would operate at a small deficit. To avoid a larger deficit, the business would need to cut back on public benefit activities that generate little or no revenue of their own, such as gallery exhibitions and education programmes. This would allow for a reduction in staffing to minimise the deficit.

It should be noted that this would make the business highly reliant on the CIO maintaining a high level of fundraising of £125k, something that would be challenging given there would be a reduced level of public benefit activity delivered within the scheme.

The loss of lower risk, regular income of the Creative Hub and Café would make the business significantly more vulnerable to fluctuations in visitor numbers, with Shakespeare Experience and public performance sales acting as the primary revenue stream.

Higher deficits in year 1 and ongoing deficits at steady state would also significantly impinge on the ability of the CIO to secure capital funding to deliver the remainder of the scheme.

As such the reduced option presents a far less preferable and less sustainable option for SGGCH than delivery of the full scheme in a single phase.

Table 6.4 Options Comparison – Year 3 (Steady State)			
Net Surplus / Deficit	Full Scheme	Reduced Option	Variance
Annual Income	£2,094,475	£1,685,708	(-£408,767)
Cost of Sales	(-£1,003,479)	(-£779,217)	£224,262
Contribution	£1,090,996	£906,491	(-£184,505)
Staff Costs (permanent)	(-£552,115)	(-£479,656)	£72,459
Overheads	(-£380,843)	(-£380,843)	-
Contingency	(-£62,834)	(-£50,571)	£12,263
Net Surplus/Deficit	£95,204	(-£4,579)	(-£99,783)

7. Risk Register

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

7.1 Risk Assessment methodology				
Probability	**Impact**	**Level**	**Total**	**Overall Risk**
1	1	**Very Low**	0 – 5	**Very Low**
2	2	**Low**	6 – 9	**Low**
3	3	**Medium**	10 – 14	**Medium**
4	4	**High**	15 – 19	**High**
5	5	**Very High**	20 – 25	**Very High**

7.2 Risk Register							
	Pre-Mitigation				**Post Mitigation**		
Description	**Prob**	**Impact**	**Score**	**Management / Mitigation**	**Prob**	**Impact**	**Score**
Governance							
Unable to recruit remaining Trustees of suitable experience and expertise to guide the CIO	2	4	8	Target knowledge and experience gaps in recruitment of remaining trustees with clear requirements, consultation with stakeholders and recruitment process	1	4	4
Lack of clarity in responsibilities and agreements between CIO and Council impacts on relationship, fundraising and project delivery	3	4	12	Reach early agreements around underwriting, monitoring progress and fundraising to ensure clearly defined expectations on all parties	2	4	8
Management/Staffing							
Failure to recruit a high-quality Creative Director	3	5	15	Define role and candidate qualities clearly, referencing/benchmarking to appropriate comparator organisations where helpful. Conduct thorough recruitment process	2	5	10
Management/administration roles insufficient to manage expected workload	3	4	12	Map job descriptions against detailed operational plans. Monitor closely during opening year	2	4	8
Failure to recruit/retain sufficient volunteers	3	5	15	Plan long lead time for volunteer recruitment and training. Design rolling recruitment process to replenish volunteer base and allocate contingency budgets for paid cover in peak periods	2	4	8
Artistic / Cultural							
Poor quality programme and incoherent artistic policy	3	4	12	Early recruitment of experienced Creative Director to develop a clear artistic vision, aspiration and audience development plan with the trustees as well as engagement with the cultural sector to attract acts of suitable quality	2	4	8

Poor quality heritage experience	3	4	12	Engagement with heritage interpretation specialists during design process and investment in training of guides as well as infrastructure for Shakespeare Experience	2	4	8
Operational							
Lack of experienced operational staff leads to poor management of the site and events	2	3	6	Recruit experience management team with knowledge of operating multifaceted sites and event programmes	1	3	3
Inexperienced staff leads to poor customer experiences	2	3	6	Instigate clear customer service policies with expectations on customer-facing staff for how to engage with the public	1	3	3
Economic/Market							
Lack of demand from audiences	3	5	15	Develop detailed marketing plan to build on the market penetration analysis, supported by market testing with key target user groups	2	5	10
Lack of demand for commercial services and Cultural Hub spaces	2	3	6	Utilise council, trustee and partner networks to engage potential tenants from an early stage. Identify mitigation opportunities such as partner usage of spaces if tenants not found.	2	2	4
Cost of living challenges means proposed price points are too high	3	4	12	Conduct early market testing of pricing strategies prior to opening to ensure the offer can attract target audiences. In early years, identify trade-offs between pricing and audiences to adjust offers to the market	3	3	9
Financial							
Insufficient cashflow and lack of access to liquid funds	3	5	15	Adopt a robust cash planning capability and monitor closely, prioritise building up of CIO reserves in first years of operation. BCKLWN provide back-up financing facility to address short-term cash deficits	2	5	10
Inability to meet fundraising targets	4	4	16	Develop a detailed revenue and fundraising plan, engaging donors from an early stage as well as trusts and foundations	3	4	12