

# Lead Specialist Advisor

Clair Hall: Final Report

October 2022

—  
**BOP**  
Consulting

# Contents

<b>Executive Summary .....</b>	<b>1</b>
<b>1. Introduction .....</b>	<b>4</b>
1.1 The site .....	4
1.2 Phase A .....	4
1.3 Phase B .....	5
1.4 Phase B methodology .....	6
<b>2. Findings .....</b>	<b>8</b>
2.1 Findings: Cultural audiences in Haywards Heath .....	8
2.2 Findings: The potential cultural offer for Clair Hall .....	10
2.3 Findings: Securing capital investment (Capex).....	14
2.4 Findings: Operational funding - overheads, running costs, programmes and activity (Opex) .....	17
2.5 Findings: Drivers and deterrents for investment .....	21
2.6 Findings: Response to the models.....	23
<b>3. Recommendations .....</b>	<b>26</b>
3.1 Which model(s) to pursue .....	26
3.2 How to bring the opportunity to market .....	28
3.3 Risks and considerations .....	31
<b>Appendix A: Agreed success criteria.....</b>	<b>33</b>
<b>Appendix B: Phase B Interviewees .....</b>	<b>35</b>
<b>Appendix C: Case studies .....</b>	<b>36</b>

# Executive Summary

BOP Consulting were appointed by Mid Sussex District Council (MSDC) in April 2022 to explore the feasibility and development of the Clair Hall site in Haywards Heath.

This independent study has focused on developing a robust body of evidence, clarity of core purpose and contextualised recommendations, which MSDC can use as a basis upon which to move forward with confidence. Taking an evidence-based approach will be critical to ensure the feasibility, long term viability and impactful delivery of any reactivation of the Clair Hall site – ever more important in the current challenging economic climate.

There are signs of cautious optimism for the Clair Hall site, but it will only be successful if MSDC closely work with and listen to the market.

Our work has been undertaken in two phases. In Phase A we undertook a mapping exercise to understand the cultural landscape of Haywards Heath and its surrounding area.

We also worked closely with the Clair Hall Members Steering Group<sup>1</sup> to establish definitive success criteria (see Appendix) for the activation of the site. These criteria established the context, the potential and the Council's expected outcomes and impacts for the future of the site. The Success Criteria guided the soft market testing of Phase B and will provide the basis for a framework or parameters through which the Council can appraise proposals for the site going forward.

With the parameters set by the established success criteria, we were able to identify three potential models for the site:

- **Model 1:** Refurbishment of the existing buildings on the site by a party who can raise the operational expenditure to maintain and run Clair Hall's existing buildings on a leasehold basis

- **Model 2:** Development of the site by a party who can raise the capital to level the existing buildings and build a new cultural/community facility on a leasehold basis

- **Model 3:** Development of the site by a party who can develop the site with both a cultural/community facility and facilities with other uses on a leasehold basis

In **Phase B** of the project, we undertook further research to explore and test the viability and feasibility of the three models through a series of 'soft market testing' interviews with relevant sector specialists and market leaders and case studies.

## Appeal to potential cultural anchor tenants

During Phase A, we found that a significant number of residents in Mid Sussex are highly engaged with culture and the arts. Residents have typically been keen to seek out arts and culture and will travel to do so. However, the Covid 19 pandemic has deterred audiences and audience numbers remain depressed, particularly amongst the over 65s, which make up an increasing proportion of residents.

The pandemic has also put pressure on cultural operators, and this was repeatedly mentioned by interviewees as a reason why self-funding the development of Clair Hall would be challenging or indeed impossible in some cases.

Interviewees felt the site and opportunity would hold a strong appeal to a cultural anchor tenant with some of the cultural organisations we spoke with expressing an active interest in the opportunity.

They felt a 'cultural anchor tenancy', where they would operate the programming of a cultural facility on the site whilst additionally adding social value by creating jobs, increasing liveability and acting as a central node in any cultural ecosystem, was an exciting prospect.

<sup>1</sup> Established in line with Cabinet Resolution Feb 2022

Amongst the interviewees we spoke with it was felt that a commercial cultural venue such as an independent cinema or music/comedy venue would be viable on the site. They also felt there might be some viability for not-for-profit cultural facilities such as a multi-arts centre approach, thanks to the commercial flexibility spaces like this can provide.

Creative workspace was also reported to be in demand and able to generate a good return if built into an appropriate model.

### Raising capital investment

**Model 2** (development of the site by a party who can raise the capital to level the existing buildings and build a new cultural/community facility on a leasehold basis), was not felt to be feasible in the current economic climate.

**Model 3**, in which a private investor/developer assumes the initial financial outlay, achieving a return on investment through the more commercially attractive aspects of the development, was deemed to be most likely to deliver significant impact against the success criteria.

For developers, their ability to raise on favourable terms from long term investors such as pension funds was cited as a reason to be confident in the viability of Model 3.

**Model 1** (refurbishment of the existing buildings on the site) was considered to have potential particularly as it might allow for a model that enables a tenant to invest in the building incrementally. However, it was recognised that this model would still require substantial investment if it was to a) deliver impactfully against the success criteria and b) bring the building up to a standard that would ensure a cultural anchor tenant's long-term viability in the space.

Interviewees talked to the challenge cultural organisations would most likely face in raising capital funds at this time either through private investment sources or public / philanthropic ones; this is outlined in detail in the report.

### Financial operating models

We found that it is possible for cultural anchor tenants to operate cultural facilities without council subsidy, but that they typically remained reliant on a mixture of income streams to ensure their ongoing viability.

However, competition for philanthropic and public funding sources following the pandemic and in the current economic climate is intense. Pressure on these sources is leading to cultural organisations needing to be increasingly self-sufficient.

Interviewees advised that a carefully designed, fit for purpose building can aid the sustainability of an organisation by reducing costs (e.g. reduced utilities costs) and through providing appropriate spaces that could help maximise commercial return. This will be an important factor in the viability of any proposal.

### Drivers and deterrents for investment

Positive drivers for investment include the location of the site, particularly its proximity to London, Brighton and the major travel hub of Gatwick Airport; the local community, which is found to be receptive to arts and culture; and the existing carparking provision on site. We heard that ongoing support from the council (albeit not financial) would be paramount to achieving the transformation of the site and its adoption by a cultural anchor tenant.

Developers we interviewed were frank about the need for favourable leases, fair and straightforward procurement processes, and reasonable planning conditions. They were also keen that the council not over plan or 'masterplan' the site prior to taking the opportunity to market to allow them some creative license in developing their proposals.

The need for capital investment to make the site ready for use in any model was found to be a deterrent to cultural anchor tenants, and the uncertain economic climate seen as a considerable risk to any prospective tenant.

### Recommendations

It is unlikely that MSDC would find an interested party to build a new, standalone cultural facility on the site (Model 2) given the current economic climate.

With demonstrable interest in Models 1 and 3, we would recommend a focus on pursuing these.

Whilst it was recognised that Model 3 may demonstrate the greater potential to deliver impact in terms of the success criteria, we would suggest MSDC remain open to the potential of Model 1.

Pursing both models will allow MSDC to understand what might be possible at both ends of the spectrum – at one end substantial refurbishment and at the other, the redevelopment of the site. It will allow the market to present a range of possibilities.

The report outlines a go-to-market strategy for each of the models which recommends the use of a broker for seeking an appropriate cultural anchor tenant and a commercial property agent for matching with a suitable developer.

The phase B research also suggested an additional success criterion be considered looking to encourage any activation of the site to enhance the potential to retain visitor spend within the district.

# 1. Introduction

BOP Consulting is an international consultancy specialising in culture and the creative economy, established in 1997. We have worked with numerous clients on reimagining spaces and developing exciting cultural projects.

BOP Consulting were appointed by Mid Sussex District Council (MSDC) in April 2022 to explore the feasibility of the development of the Clair Hall site in Haywards Heath. This independent study has focused on developing a robust body of evidence, clarity of core purpose and contextualised recommendations, which MSDC can use as a basis on which to confidently move forward with.

## 1.1 Project background and context

The site is a civic complex which encompasses Clair Hall itself - a community, cultural and leisure facility – alongside the Redwood Centre and a car park.

The site's Clair Hall building has been inactive as a cultural and leisure venue since Spring 2020 as a consequence of the pandemic. It is currently being used by the NHS, as a vaccination centre.

The Redwood Centre, also on the Clair Hall site, is used by the Mid Sussex District Scouts and West Sussex County Scouts, a local nursery and church group – with activity falling across the week and into the evenings.

A June 2022 property review commissioned by MSDC found buildings on the site to be dated in appearance, inefficient to run and to have significant repair and maintenance liabilities.

MSDC recognises the value of Clair Hall as a community, cultural and leisure space for residents. They are committed to seeing that the venue is utilised once again to its full potential and for this purpose.

### 1.1.1 The site

Clair Hall is a multi-purpose venue built in 1971 covering 1,306m<sup>2</sup>. The Hall consists of a large main hall (including raised staging), a function suite and

studio space, a studio, dressing rooms, a kitchen, office accommodation and a bar area.

The Redwood Centre offers two multi-purpose halls, a kitchenette, storage spaces, a meeting room and toilets.

The carpark offers 88 spaces and access to it is free for users of the site. Regulated use of the carpark is not controlled or enforced.

The site is located on Perrymount Road, Haywards Heath (RH16 3DN) and is a short walk from Haywards Heath train station. The site backs onto Clair Park.

The site is supported by its proximity to food and beverage retailers on the high street and within a 5-minute drive of Clair Hall individuals can access Waitrose, Sainsbury's and Marks and Spencer supermarkets.

### 1.1.2 Phase A

During Phase A of the project, we established that MSDC is right to be focussing on cultural provision to activate the Clair Hall site since:

- The wider community benefits of investing in culture are well evidenced
- We can see the potential for culture to be a driver of MSDC's wider strategies for Haywards Heath and the wider District
- A cultural offer on the site is well positioned to benefit from / capitalise on existing investment in the area, for example the Coast to Capital project

We undertook a mapping exercise to understand the cultural landscape of Haywards Heath and its surrounding area.

For a small number of the indicators, the town appears well provided for within a 30-minute drive time. For example, there seemed to be a good number of theatres, cinemas, libraries and community centres within a 30-minute drive.

However, Haywards Heath lacks any regionally significant/unique cultural assets. While this is not necessarily uncommon for a town of its size, it suggests that there is opportunity for the ecosystem to be developed further.

This is supported by:

- Its location within a **wider region that encompasses several cultural ‘hot spots’** that have received considerable investment in recent years
- Its **well-connected location**
- Evidence that the existing demographic in Haywards Heath skews towards a **culturally highly engaged population**, with just over half of all residents counting as “highly engaged” compared with 20% of households nationally

A significant outcome of this initial phase of work was the establishment of a definitive success criteria (see Appendix) for the activation of the site, developed in close collaboration with Clair Hall Members Steering Group.

These criteria established the context, the potential and the Council’s expected outcomes and impacts for the future of the site. The Success Criteria will guide the project and provide the basis for a framework or parameters through which the Council can appraise different options and models.

The Success Criteria are listed in full in the Appendix of this report. They are listed under the following headings:

- **Financial** – the financial parameters within which options for the site will be developed.
- **Strategic Impact** – the social, economic and/or cultural impact that options for this site will deliver, and how the activation of the site will align with existing strategies.
- **Profile and Ambition** – the level of ambition for the site and what sort of profile MSDC expect to see for the site.

With the parameters set by the established success criteria, we were able to identify three potential models for the site:

- **Model 1:** Refurbishment of the existing buildings on the site by a party who can raise the operational expenditure to maintain and run Clair Hall’s existing buildings on a leasehold basis

- **Model 2:** Development of the site by a party who can raise the capital to level the existing buildings and build a new cultural/community facility on a leasehold basis
- **Model 3:** Development of the site by a party who can develop the site with both a cultural/community facility and facilities with other uses on a leasehold basis

We proposed that in Phase B of the project we undertake further research and soft market testing to explore these three models.

**The Phase A report and the workplan for Phase B were approved at the MSDC Cabinet Meeting in July 2022.**

### 1.1.3 Phase B

In **Phase B** of the project, we have undertaken further research to explore and test the three models and to establish:

- How the various models might meet local needs/demand
- The likelihood of each of the models to deliver MSDC’s success criteria
- Levels of interest and what the drivers for investment might be

We did this through a series of ‘soft market testing’ interviews with relevant sector specialists and market leaders (see Appendix for full list). We also developed a series of case studies, which provide illustrations of cultural anchor arrangements elsewhere in the UK which were established using one of our three proposed models.

The key findings from the Phase B interviews and case studies are presented in this report, alongside our recommendations on which model to pursue and how to bring the opportunity to market.

As agreed early in the project, we did not set out to provide recommendations regarding specific cultural uses for the site. A combination of the current volatile market conditions and challenging fundraising outlook led us to the opinion that there would not be overwhelming interest in the site from potential cultural

anchor tenants. It was agreed that being too prescriptive regarding the types of facility or offer on the site would potentially limit interest in the opportunity.

### 1.1.4 Phase B methodology

- We conducted 25 interviews with sector specialists and market leaders, outlined in Figure 1. For a full list of interviewees, see the Appendix.
- Interviewees were selected to offer a range of perspectives on market outlook, investment drivers, attractiveness of the site and potential issues, guided by findings from Phase A of the project. The list of interviewees is not an exhaustive list of possible interested parties for the site. It was collated to offer diverse opinions on the challenges and opportunities presented by the site in order to test our three recommended models.
- We have also produced a series of case studies to illustrate/support the models where appropriate proxies can be found. These can be found in the Appendix of this report.

This report presents our findings and provides recommendations on:

- Updates to the success criteria
- Which of the models MSDC might look to take forward for the site
- How MSDC might begin to realise the recommended models i.e., the process of bringing the opportunity to market

## Glossary

For clarity, we are defining the following terms which we use throughout the report:

**Culture:** the creative processes and storytelling experienced by individuals through a range of art forms. These include, but are not limited to, theatre, dance, music, moving image, fine and applied art and literature.

**Leisure:** activities undertaken by individuals which benefit their health and wellbeing. We recognise that culture can be a part of leisure and we have been asked to focus on culture-led options that combine these two concepts.

**Venue operators:** we use this term to encompass any business or charitable organisation that is responsible for the day-to-day running of a cultural or leisure facility. This may be as an owner/operator or as a party operating it on behalf of another. Where we want to distinguish commercial venue operators from charitable cultural / community organisations or vice versa, we will specify this.

**Multi-arts centre:** a cultural facility that is not art-form specific but accommodates multiple artistic and cultural uses.

**Cultural anchor tenants:** a cultural organisation who not only takes a tenancy in a building but delivers social value e.g., creates local jobs, enhances local liveability, engages with the local community, supports/strengthens local cultural ecosystems etc. The cultural anchor tenant would be the party that would be responsible for the ongoing operation and programming of any cultural facility on the site.



**Figure 1 Interviewees consulted**

<b>Interviewee(s)</b>	<b>Rationale</b>
Commercial cinema operator	To understand the operator's approach to the building and the operation of independent cinemas and what they (and similar organisations) see as the drivers for investment.
Arts Council England, South East regional office	To identify any organisations locally who might be interested in the proposition or be in a position to realise such a venture, and what the drivers for investment might be.
Commercial attractions / leisure operators	To understand the current outlook of commercial operators in the sector and whether any of the models present an attractive opportunity to them or similar operators.
Visitor attractions expert	To understand key current trends across visitor attractions, both commercial and non-commercial.
Leader in the local digital economy	To understand the opportunities for collaboration between the creative and digital sectors and to see if they see any opportunities in the site for tech/digital led cultural/community facilities.
Multi-arts centre specialists	To understand approaches to the building and operation of multi-arts centres and what they see as the drivers for investment.
West Sussex County Council and key service providers	To understand if there might be opportunities to consider library / key service provision as part of a mixed-use development on the site and if the individual services / County Council might be in a position to realise such a venture.
Independent theatre specialist	To understand if any of the models might present an attractive opportunity to a theatre operator (commercial or not-for-profit) and what the drivers for investment might be.
Cultural fundraising specialist	To better understand the public and philanthropic funding environment for culture and cultural developments.

<b>Interviewee(s)</b>	<b>Rationale</b>
Creative workspace / studio providers	To understand the provider's approach to the building and operation of artists' studios and what they (and comparable organisations) see as the drivers for investment.
Commercial developers	To understand if any of the models might present an attractive opportunity for them and what the drivers for investment might be.
Authors of Creative Industries Radar: Mapping the UK's Creative Clusters and Micro clusters	To understand the micro cluster of CCIs identified in Haywards Heath.
Social value consultant	To understand the tools and levers MSDC can use to maximise social value from the site.

We also approached higher education institutions in the region, but they demonstrated no significant interest in the opportunity or declined our request for interview.

## 2. Findings

### 2.1 Findings: Cultural audiences

In Phase A of this project, we found that the general population in Haywards Heath is highly engaged with culture and the arts. Analysis of Audience Spectrum data, which segments the UK population by their likelihood to engage with culture, showed two thirds of Haywards Heath residents belonging to three of the top four most engaged segments.<sup>2</sup>

Of these, the largest segment is Commuterland Culturebuffs, who make up 32% of residents. This segment is open to high quality offerings, with the financial means to attend regularly. They have broad tastes but a leaning towards heritage and more classical offerings.

While we found a clear appetite for culture among Haywards Heath residents, this does not necessarily mean these residents currently look to provision within the town for their cultural consumption. Regular transport links to Brighton and London, and high-quality provision in those places, are likely to be drawing audiences further afield.

#### 2.1.1 Future cultural audiences

The population of Haywards Heath is growing and the age profile is changing. Work undertaken by Mid Sussex District Council in 2016<sup>3</sup> estimated that the overall population of Haywards Heath would grow by 11.6% over the fifteen-year period to 2031, however the working age population will only rise by 3.5%.

Projections from the same report suggested that when looking at the population as a whole, the working age population will decrease compared with other groups, accounting for 57% of the total population compared with 62% in 2016.

---

<sup>2</sup> Audience Spectrum segments the whole UK population by their attitudes towards culture, and by what they like to see and do. It profiles the population at household and post-code levels, and explores their behaviours, attitudes and preferences for arts, culture and heritage organisations. Audience Spectrum is a behavioural, geo-locatable, segmentation model developed for the cultural sector. Further information about the data sources used to inform Audience Spectrum can be found here: <https://community.theaudienceagency.org/docs?topic=267> For more information on Audience Spectrum segments in Haywards Heath, see Lead Adviser Report June 2022

<sup>3</sup> District Plan Sustainability Appraisal, Submission Report, Mid Sussex District Council, August 2016.

While 2021 census results are not yet available beyond district authority level, data released on 28 June 2022 on the demographic changes across Mid Sussex District as a whole (covering Haywards Heath, East Grinstead and Burgess Hill and surrounding villages) support these estimates.<sup>4</sup>

Between 2011 and 2021, the total population of Mid Sussex District increased by 9.1% (higher than the overall increase for England, which is 6.6%), however the working age population only increased by 5%. The proportion of the district population of working age fell from 64% to 61% over the same period.

Drilling down further, the data show that the population between the ages of 24 – 44 (known as the ‘Millennial’ generation) only increased by 3.6% between 2011 and 2011, and the proportion of the district population in this age group has decreased from 26% to 23%. The proportion of young children in the district (9 and under) has remained stable at 12%.

The combination of these shifts is likely to mean that the Commuterland Culturebuffs segment, particularly the subsector which is defined as ‘wealthy empty-nesters with comfortable, rural lifestyles’, has become more dominant. However, the segment of the population who are typically younger and have a leaning towards contemporary, immersive and participatory arts, known as Experience Seekers, may have become less prevalent within the population.<sup>5</sup>

Haywards Heath and the surrounding areas are currently undergoing residential development which will further increase the District’s population and may alter its age profile. However, at present there is no data or formal forecast on the impact these developments might have.

#### 2.1.2 Demand for cultural provision

Population growth in Mid Sussex is likely to fuel a growing demand for cultural provision. While our Phase A research found the town is culturally well provided

---

<sup>4</sup> 2021 Census data. Until more detailed census data is published it is not possible to say to what extent the demographic trends for Hayward’s Heath parish replicate or deviate from those across Mid Sussex district as a whole, although in 2011 the age profile of Haywards Heath matched that of the wider district within a 2% margin of error.

<sup>5</sup> <https://www.theaudienceagency.org/audience-spectrum/commuterland-culturebuffs/subsegments-c1-c2>

for within a 30-minute drive time, it is not currently home to any regionally significant or unique cultural assets.

Haywards Heath is by no means an outlier in terms of limited cultural provision for a town of its size, however its population growth and above average levels of cultural engagement signal an opportunity to develop the cultural offering within the town.

Several interviewees we spoke to felt that there was a demand for a cultural offering that is hyper-local, i.e., within Haywards Heath itself as opposed to the surrounding region. The feasibility of different options for the Clair Hall site to meet this demand is explored further in the next section.

According to independent theatre consultant Simon Thomsett, the economic profile and growing population in Haywards Heath could make the Clair Hall site an attractive prospect for a commercial theatre operator.

However, it was also noted that a growing number of young families would make it particularly attractive: *“Haywards Heath audience demographics could be attractive to a theatre operator, especially if the town can evidence population growth and increasing numbers of young families in the area”*. This is not borne out by current (2021) population data but may change over time.

**Key findings: Population growth and high levels of cultural engagement** (above the national average) in Haywards Heath and surrounding area make the town attractive to commercial cultural venue operators

### 2.1.3 Impact of Covid on cultural audiences

Creative industries were among the most affected sectors during the Covid-19 crisis. Over the course of 2020, the UK’s creative industries were estimated to have lost a combined £77bn in turnover, which amounts to the loss of almost a third of total revenue in 2019.<sup>6</sup> Although the sector is showing signs of

<sup>6</sup> Oxford Economic, 2020, The projected economic impact of Covid-19 on the UK Creative Industries

recovery<sup>7</sup>, the impact of the pandemic on income and audience behaviours is ongoing.

Cultural venue operators we spoke to in towns in the South of England present a mixed picture when it comes to the behaviours of cultural audiences now pandemic restrictions have been lifted:

- A mid-sized performing arts venue operator in a Hampshire town told us that anything which is attractive to an older audience is still at least 25% down on pre-pandemic audience numbers. However, events that typically attract younger audiences, such as stand-up comedy, have fully recovered, as have events aimed at families with young children
- Two cultural venues we spoke to are currently reporting around 70% - 80% of total pre-pandemic audience numbers
- Interviewees broadly expected a 3 to 5 year timeline until full recovery of audience numbers – although there are fears that the energy crisis and an economic downturn could impede recovery

Our interview findings align with national data. The April 2022 findings from the Cultural Participation Monitor<sup>8</sup>, a nationwide longitudinal survey of audience behaviours, found that the over 65s are the group most likely to say they won’t attend cultural events as often in the future.

The same national study also found that Covid has altered where audiences are planning to spend their time, with a majority of respondents saying that they anticipated spending more leisure time locally as a result of lifestyle changes made during the pandemic. This was particularly pronounced within the section of the population who have adopted working from home behaviours. These changes support our interview findings, which identified a need for a hyper local offering.

<sup>7</sup> <https://www.thecreativeindustries.co.uk/facts-figures/positive-trend-in-gva-of-uk-creative-industries-from-pandemic>

<sup>8</sup> The [Cultural Participation Monitor](#) is a nationwide longitudinal (ongoing) panel survey of changing views about participating in creative and cultural activities through the pandemic

**Key findings:** Post-pandemic audiences want to spend **more leisure time locally**. There is an opportunity for Clair Hall to meet this demand.

However, venues told us that the **over 65s** – a growing demographic in Mid Sussex - have been **slower to return to cultural events** post-Covid.

## 2.2 Findings: The potential cultural offer for Clair Hall

Our cultural infrastructure mapping in Phase A of this project found that the cultural offer within Haywards Heath is underdeveloped. Accordingly, there is little risk of ‘overprovision’ of a certain type of cultural offer and any additional facility would be welcome.

In Phase B we used interviews with market leaders and sector experts to begin to get a sense of demand and viability for a handful of potential cultural offers on the Clair Hall site.

The offers explored (cinema, theatre and the performing arts, creative workspace) are not an exhaustive list of the possible uses of Clair Hall, but have been guided by our earlier research, feedback from MSDC and public consultation undertaken before we were commissioned. The use cases outlined below are not definitive but should be considered as a foundation for understanding the suitability, demand and viability of different cultural uses.

### 2.2.1 Cinema

**Demand:** Our Phase A research found that there were 10 cinemas within a 30–40-minute drive of Clair Hall, although Haywards Heath does not currently have a cinema. However, we spoke to an independent cinema based in East Sussex who felt that Haywards Heath would have enough demand to sustain an independent cinema of its own (or multi-use facility which included a cinema) on the Clair Hall site.

The operator did not see the presence of cinemas in the surrounding district as a deterrent to establishing a cinema offering in Haywards Heath, explaining that proximity was the most significant factor for audiences choosing to visit the cinema: *“People’s priority is to go to their local cinema. Minimizing drive time comes first and what time something is on comes second. The third priority is quality. With cinema, if you build it, they will come. More cinemas increase cinema going habits and don’t cannibalise existing audiences.”* – *The Digital Picture House, Independent cinema.*

Cinema operators we spoke to distinguished between large commercial chain cinemas and local, independent cinemas, which can be less formulaic and thus better at responding to the needs of the community. They were generally optimistic about the ability of cinemas to appeal to a broad range of audiences and weather any changing demographics.

It should be noted that cinema audiences have struggled to return to pre-pandemic levels, leaving UK cinema chain Cineworld to consider bankruptcy after box office takings fell by around a third compared with 2019.<sup>9</sup>

**The site:** The Digital Picture House Ltd<sup>10</sup> told us that they would require a minimum of three screens plus food and beverage space in order for the cinema to be financially viable. An additional hire space could also be used for revenue generation or community hire. A refurbished Clair Hall as envisaged in Model 1 would therefore not be suitable.

**Viability** The Digital Picture House would be unlikely to take on the cost of a capital build; however, if a private sector investor / developer were engaged to partner with MSDC in leveraging the value of the site, the operation of a cinema in Clair Hall could be an attractive proposition. Developing civic, hospitality, retail or residential spaces on the site would allow the private sector investor to generate sufficient profit to concurrently build a cinema 'shell', the fit-out and operation of which could be leased to an independent cinema operator such as The Digital Picture House. This development model forms the basis for our proposed Model 3, further detailed in section 2.3.

### Key findings:

Cinema operators said there was a **potential for a financially sustainable cinema** in Haywards Heath.

**Flexibility of independent/community cinemas** to respond to community needs mean they are likely to score better on success criteria than a commercial cinema.

An independent cinema cited **three screens plus food and beverage and hire spaces as the minimum** to be financially viable. Model 1 (refurbishment) could not deliver this.

### 2.2.2 Theatre

**Demand:** There is a concentration of theatres which range from mid-scale commercial theatres with full back of house and technical facilities, to well-equipped school theatres available for occasional hire, to community halls with raised stages, all within a 30-minute drivetime of Clair Hall. However, the only one of these facilities based in Haywards Heath itself is The Hub at Haywards Heath College. The facility is well-used but can only offer hires outside of academic hours, with limits on staff overtime. This means the venue is currently unable to meet demand for a theatre and/or performing arts space.

According to theatre consultant Simon Thomsett, the interest in the site from engaged groups of residents such as the Save Clair Hall campaigning group would be positively received by potential theatre operators as another indicator of demand.

**The site:** When used as a performance space, the main hall in Clair Hall seats around 350. Interviewees highlighted the capacity of a venue as a significant factor in its commercial viability, with 'mid-size' (around 400 seats) venues reported to be struggling in the current climate: "*The number of 400 seat theatres that have gone out of business is massive – they are not commercially sustainable as standalone operations.*" – *Anvil Arts, Performing arts venue operator*

Nationally, either smaller (studio theatres or fewer than 300 seats) or very large (700+ seats) venues are more likely to be successful, although Haywards Heath is unlikely to be able to sustain the latter. A theatre operator taking on running a theatre at Clair Hall would need to consider how the seating capacity could be optimised to be sustainable in the current climate – either through a refurbishment (Model 1) or new facility (Models 2 & 3).

<sup>9</sup> <https://www.bbc.co.uk/news/business-62629932>

<sup>10</sup> An independent cinema company with cinemas in Uckfield and Birmingham

It was also noted that an on-site car park is very desirable for theatres, especially if they will be programming some performances that attract an older audience.

**Viability:** As outlined above, we found that it is a challenging time to manage a theatre that does not receive ongoing public funding from local or national funders (termed a 'commercial' theatre) outside of large urban areas. Producing theatres (those which make original theatre productions as well as receiving touring productions) are an especially challenging environment given the high cost of production. In our interviews, we heard about theatre venues who had been forced to cease producing plays as soon as a specific grant enabling them to do so came to an end, because their business model became unviable.

All interviewees we spoke to about the viability of a theatre facility felt the best option was to have a flexible approach to programming, which covers more than one performing artform. *"We needed to diversify our offer to be financially independent - theatres without grant funding is a no go"* – Cheese & Grain, *Performing arts venue operator*

This means also programming music and comedy alongside theatre pieces, as these tend to be more profitable. This is largely due to higher bar spend associated with music or comedy performances. It should be noted, however, that live music has additional noise implications, which are explored in the section 2.2.3.

**Key findings:** Local and regional venue operators see **positive signs of demand** for theatre/performing arts facilities in Haywards Heath but **sustaining a standalone theatre would be difficult**.

**Highly engaged community groups are attractive** to potential theatre operators as they represent increased likelihood the space would be used through the day/week.

**Diverse programming** (music and comedy as well as theatre pieces) is seen as **key to financial viability** of a theatre.

### 2.2.3 Multi-arts centres

There is a difference between what we refer to as a multi-arts centre and what we have described as a theatre in section 2.2.2 and elsewhere in this report.

The key difference is that multi-arts centres are cultural facilities that are not artform specific, whereas theatres – while they may programme other artforms such as music and comedy – are first and foremost designed to exhibit theatrical performance. Seating and staging are more likely to be fixed and the space kitted out with highly specialist audio-visual equipment.

Multi-arts spaces are often designed with maximum flexibility to accommodate multiple artistic and cultural uses. This may include performing arts use alongside exhibition space, workspace, rehearsal space, dedicated community hire space etc. Flexibility was continually highlighted as an extremely desirable characteristic for a future cultural facility on the Clair Hall site.

There are some trade-offs to be made with multi-use spaces: what is gained in flexibility can detract from the level of specification of the space or specificity of the cultural offering, which can have implications for differentiation and therefore marketing.

**Demand:** Our Phase A mapping found that Clair Hall is poorly served (within a 30min drive time) by multi-arts centres.

Several interviewees, including Nigel Allyson-Ryan, a local creative professional who organises events for the local creative community, also told us that the town lacks a flexible space - to meet, perform and exhibit - to support the development of this community.

Flexibility was also seen to increase the likelihood that the venue will be fully utilised 'around the clock' and to help the facility to meet the needs of different audience/ community groups.

**The site:** Multi-arts centres come in different shapes and sizes but share adaptability as a core design principle. They are most successful when the architect and/or property developer has worked in partnership with the intended cultural anchor tenant to design the space.

However, as noted in the section above, some art forms have additional site considerations. If Clair Hall were to adopt Model 3 (a cultural facility plus other uses) any live music offer in a multi-arts centre could have implications for shared users of the site. This is especially true for potential residential use. In 2019 (pre-pandemic), having a residential development in close proximity was most frequently cited by music venues as the reason they had closed down.<sup>11</sup> This is significant as venue operators told us that live music is the most profitable performing artform.

**Viability:** The benefits of a flexible space include the ability to generate multiple revenue streams. Cultural venue operators we spoke to stressed the need to 'sweat their assets' – in other words, to generate as much income as possible from the resources at their disposal.

For example, we spoke to Frome multi-use venue Cheese & Grain, who offer box office services, consultancy, mobile bars, workspace and meeting rooms and training, in addition to hosting artists and performers. This diverse portfolio allows them to operate without ongoing financial subsidy from local or national government.

**Key findings:** Flexibility offered by multi-arts centres provides **multiple sources of revenue** and **enhanced ability to meet the needs** of the community.

Flexibility needs good design – and expert input from cultural organisations. It can result in the loss of specificity (or 'USP') of offering.

**Music is the most profitable** art-form, but music programming in a multi-arts venue (or any venue) has **noise implications** for any shared facilities on the Clair Hall site.

## 2.2.4 Creative workspace

While creative workspaces are first and foremost places of work, rather than leisure, there are increasingly examples of creative studios and workspaces

which also facilitate cultural and community activities. For example, artist studios and maker spaces which also offer workshops in arts, craft, design etc.

The mission of arts charity ACAVA (Association for Cultural Advancement through Visual Art) is to offer affordable studios and workspace for artists. On some of their premises, they keep some workspace affordable by mixing it with workspace leased at commercial rates. The income generated from the commercial leases is used to subsidise affordable workspace and other community spaces. ACAVA also operates these community spaces, running workshops with a social purpose such as 'Men-Shed', which targets social isolation in older men.

This business model leverages demand for commercial workspace and uses it to pay for non-commercial community and cultural activity: *"It's a really interesting business model: bespoke local workspace provision that can be a hub of community-facing activity. Commercial space that subsidises public-facing community space. That's a really interesting mix, one where there is real added value."* – ACAVA, Creative workspace provider

**Demand (commercial):** Our interviews indicate that there is demand for commercial workspace in Mid Sussex, which is key to the business model outlined above. A local flexible workspace provider reported a current *"dearth of flexible space"* on offer in the district, in part due to a loss of office space to residential developments through permitted development rights (PDR). The provider is actively looking for sites in and around Haywards Heath.

We also heard that Mid Sussex District's connectivity – its transport links and digital infrastructure – could make it attractive to a company looking for workspace. For creative businesses, the presence of other community/cultural facilities on site may increase its desirability.

**The site / viability:** Viability of the business model described above (commercial workspace which subsidises other non-commercial cultural activity) is dependent on an adequately large footprint.

The square footage of the commercial workspace on offer would need to be large enough to generate enough surplus revenue to support the cultural

---

<sup>11</sup> <https://www.ukmusic.org/news/uk-music-unveils-plans-for-new-law-to-protect-music-venues-from-closure/>

activity. A commercial workspace provider estimated that anything below 15,000 sq.ft. of workspace leased commercially may become unviable.

The site would also need to contain dedicated space for cultural activity in order to meet the success criteria. This approach would fall under Model 3 (cultural facilities plus other uses).

**Key findings:** There is potentially demand for workspace in Haywards Heath. Commercially leased workspace can be used to **subsidise creative studios and community spaces/activities.**

## 2.3 Findings: Securing capital investment (Capex)

All three Models we have outlined for the future of Clair Hall require capital investment into the buildings and/or site. This section explores the funding climate and potential sources of capital funding.

**Model 1 (refurbishment)** requires investment into refurbishment.<sup>12</sup> The scale of this might vary depending on the intended use case but it is likely that to meaningfully deliver against the success criteria, significant investment would need to be made – this may be upfront investment or staged over a period of years. Some cultural anchor tenants would be able to fund this investment using their reserves, while others might need to make a concerted effort to fundraise this. A cultural anchor tenant might be able to secure investment or fund initial works which enable them to begin operating, whilst reinvesting generated profits from activity on the site into the building.

**Model 2 (cultural facilities only)** would involve a cultural anchor tenant securing investment or funding for a significant capital project. For a not-for-profit organisation, this would be extremely challenging due to the current funding climate and the escalating costs associated with any capital project. No commercial operators we spoke to expressed an ability to fund a project of this size themselves, or any confidence that they would be able to raise the capital commercially.

**Model 3 (cultural facility plus other uses)** - there are examples of projects across the UK where partnerships between a landowner and private sector investors / developers can leverage the value of a site to provide the capital for a development. As part of a partnership agreement, MSDC can require the investor / developer to use a portion of the site to provide a cultural facility. Incorporating a cultural offer into real estate developments is becoming increasingly common, particularly with developers' growing appreciation of the added value cultural anchor tenants provide – such as improving livability by

---

<sup>12</sup> The MSDC Chief Officer's report to Cabinet, 18.07.22 reported that an independent condition survey concluded that there would be a substantial cost to bring the buildings up to a modern operational standard and then to maintain them. The surveyor's assessment was that this would cost £2.9 million in the first five years



increasing the attractiveness, vibrancy and interactivity of shared public spaces, also known as ‘placemaking’.

It should be acknowledged that the outlook for capital projects is currently very challenging due to energy prices and economic uncertainty.

We heard that construction inflation for some large-scale capital projects for cultural facilities is currently running at between 15% - 20% and may get worse should the crisis deepen.

### 2.3.1 Securing capital investment for a cultural facility on the site

In recent months, a number of high-profile capital projects (refurbishments, new builds and extensions) have been ‘paused’ or cancelled by cultural organisations while they wait for the market to stabilise. For example, arts venue Cheese & Grain told us they have had to halt the progression of a £1million extension project because of the current economic uncertainty. They found that contractors have been unwilling to provide quotes for new work until they have a better idea of how rising energy costs will affect supply chains and the wider construction industry in the short-term. *“We’ve cancelled the £1m project – it’s just too uncertain” – Cheese & Grain, Performing arts venue operator*

### 2.3.2 Securing general commercial investment for the site

From a commercial developers’ perspective, we heard that during economic downturns they remain cautiously optimistic when it comes to planning long term projects, although there are implications for project timelines. Generally, private investors/developers seek to buy at the lowest point in the market and develop at the highest point, so while a recession wouldn’t necessarily mean a lack of interest from investors/developers, it may well dictate their preferred timelines. Funding for development is often linked to pensions funds and therefore would not be unduly affected in a recession, since these funds have a requirement to their shareholders to invest, and tend to favour long term investment strategies, which property developments normally return well on. *“In*

*terms of access to capital, big developers work with a pension fund to draw down the money from so funds are secure and available” – Frontier Estates, Property developers.*

This is significant, as interviewees largely agreed that cultural anchor tenants – i.e., the party that would be responsible for the ongoing operation and programming of the facility – are unlikely to be willing or able to invest in developing or refurbishing a cultural facility on the Clair Hall site. *“In terms of a commercial operator investing in it, it’s unlikely.” Simon Thomsett, Theatre consultant*

Even at the more commercial end of the cultural sector / creative industries (e.g. creative technology companies and large scale visitor attractions), venture capital in the sector is uncommon as returns on investment (ROI) are unstable and difficult to model.

#### Case study insights: East Quay in Watchet, Somerset

- Watchet, Somerset is relatively deprived in both national and local terms. Onion Collective Community Interest Company (CIC) raised almost £7.3 million in capital funding for new arts centre, **East Quay, Watchet**, by leveraging government ‘levelling up’ funds.
- This included £5.3 million from the UK government’s Coastal Communities Fund; £120,000 from the Social Investment Business Group’s community regeneration fund; £150,000 from the Esmée Fairbairn Foundation; £91,000 from Arts Council England and additional funds from the Heart of South West LEP’s ‘Getting Building’ Fund and Magnox Socioeconomic.
- Somerset West and Taunton Council have supported the project by offering a bridging loan of £1.5 million, to allow construction to begin while Onion Collective awaited the outcome of further funding bids.

[See Appendix for the full case studies.](#)

Investment is seen as more likely to come from a commercial property developer for a cultural site with multiple uses (Model 3) which would be more likely to earn a return on investment.

**Key finding: Commercial investment** in Clair Hall is most likely to come from a private sector investor or property developer who has access to financing through borrowing, for example from institutional lenders such as pension funds, and whose strategy is to undertake new capital projects while the market is low. Prospective cultural anchor tenants are very unlikely to be able to make substantial investment beyond that required to cover fit-out.

### 2.3.3 Public funding

The public funding environment for culture is competitive. Attracting investment for capital projects is a particular challenge. Increasingly, cultural organisations are being asked to evidence their social and environmental impact as a condition of funding. This includes their ability to engage parts of the population that have not traditionally engaged with culture and the arts, or communities with poor social and economic outcomes.

For example, as part of their Delivery Plan for 2021-24, Arts Council England identified 54 priority places across England in which investment and engagement had historically been low.

Of the twelve priority places in the South East, only one – Crawley – is in Sussex. This list of places is currently being used to guide investment, including the most recent Arts Council Capital Investment Programme.<sup>13</sup>

The National Lottery Heritage Fund has introduced a mandatory ‘inclusion’ outcome for all its investments. Projects will not be funded unless they can show that a wider range of people will be involved in heritage as a result.<sup>14</sup>

Haywards Heath’s low levels of deprivation and high levels of cultural engagement (see section 2.1) mean that is unlikely to meet requirements of

those public funds which specifically target regional inequalities, ‘levelling up’ ambitions, or widening participation through their investment portfolio.

**Key finding: Public funding** for capital projects is focused on broadening participation in deprived and disengaged areas. Haywards Heath does not fit this profile.

### 2.3.4 Philanthropic funding

As a consequence of the pandemic, funding from trusts and foundations, individuals and corporations has increasingly focused on supporting the survival of larger and already-established arts and cultural organisations. Prior to Covid, 60% of all philanthropic funding went to the 50 largest cultural organisations. Now 89% of all philanthropic funding goes to these 50 organisations<sup>15</sup>.

We engaged an arts fundraising consultant who told us that they would regard a total of £1.5 million as a successful outcome for a capital fundraising campaign for Clair Hall, and that it would be very difficult to raise anything above this from philanthropic sources. *“If they ran an independent campaign from Trusts, I’d be very surprised if they got above £1.5m” – Achates Philanthropy, Fundraising consultants*

**Key finding: Philanthropic funding** has been focused on supporting the survival of existing cultural infrastructure through the pandemic. The fundraising consultancy we spoke with thought it would be difficult to raise much by way of capital investment for a project.

### 2.3.5 Additional costs

The total costs of a capital project for a cultural facility – as with similar projects – reach beyond construction costs. Arts fundraising specialists Achates have produced the ‘Capital Pyramid’ (**Figure 2**) to demonstrate the associated non-construction costs, such as project management, inflation, and programming costs (e.g., the cost of continuing to operate) of a capital project.

---

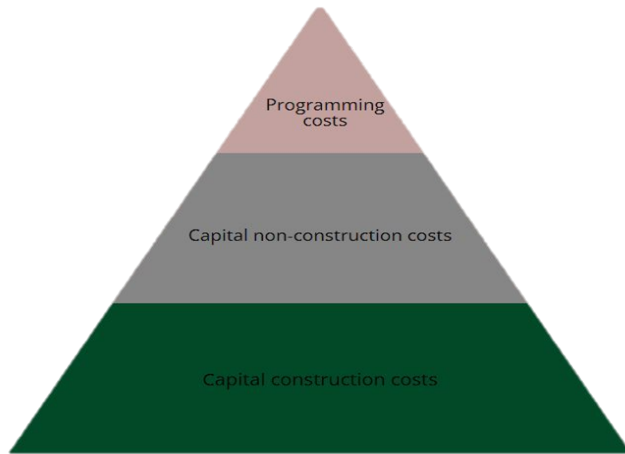
<sup>13</sup> <https://www.artscouncil.org.uk/blog/pride-place-transforming-communities-through-capital-investment-culture>

<sup>14</sup> <https://www.heritagefund.org.uk/funding/outcomes/wider-range-people-will-be-involved-heritage>

---

<sup>15</sup> According to interviewee Caroline McCormick, Achates Philanthropy

Figure 2 Achates Capital Pyramid



Source: @Achates | Achates.org.uk

## 2.4 Findings: Operational funding - overheads, running costs, programmes and activity (Opex)

Many cultural organisations operate on a not-for-profit basis with a mixed income model. A significant number receive subsidy or support from public or private sources such as grants and donations as part of this model.

Income sources include earned income (from tickets sales, bar spend, commercial hire and other commercial ventures), public subsidy (e.g., Arts Council England or local authority subsidy) and income from trusts, foundations and sponsorship.

Arts Council England is the nation's primary public funder for culture. A survey of the 57 arts and cultural organisations in the South East<sup>16</sup> who are part of the Arts Council England National Portfolio Organisations (NPOs) showed that in the financial year 2019/20, the total income of these organisations was divided as follows<sup>17</sup>:

- 56% earned income
- 15% Arts Council England subsidy
- 14% contributed income (i.e., corporate sponsorship, money from trusts and foundations and individual donations)
- 9% other public subsidy (i.e., grants from non-Arts Council sources)
- 6% local authority subsidy

### 2.4.1 Public funding

To become an Arts Council England NPO, organisations take part in a competitive bidding process in which they are asked to demonstrate track

---

<sup>16</sup> Excludes London

<sup>17</sup> Arts Council England 2019/20 Annual Data Survey

record and how they can deliver against outcomes in the funder's current strategy.

If successful, they receive year-on-year financial support and operational guidance for a three-year period. Applications for the current NPO Investment Programme (2023 – 26) closed earlier in the year. The programme received a record-breaking number of applications - more than double the current number of NPOs – making it their most over-subscribed investment round to date.<sup>18</sup>

Competition for money from national funders takes place against a backdrop of declining local authority funding for arts and culture, with expenditure on cultural services falling by 50% across England since 2009-2010, according to research from the Public Campaign for the Arts.<sup>19</sup>

A cultural anchor tenant seeking ongoing subsidy (also known as 'core funding') to operate Clair Hall would need to consider both the funding timelines and strategic priorities of major national funders. Alternatively, there could be an opportunity to attract a mobile cultural organisation with national or regional reach that is already in receipt of ongoing subsidy, perhaps looking to take advantage of cheaper rent but with good proximity to London and Brighton.

**Key finding: Public funding is competitive.** Organisations looking to operate Clair Hall with public subsidy would need to deliver against strategic priorities of national or local funders.

## 2.4.2 Commercial income

There are cultural venues that operate on a commercial basis or as a not-for-profit without ongoing subsidy or core funding from public or private sources.

Financially independent cultural venues often have multiple income sources that are ancillary to the venue's main purpose. This could cover anything from food and beverage income to workspace, ticketing companies, consultancy, accommodation, production companies, studio rental etc. Diversified portfolios increase potential for financial sustainability.

Interviewees suggested that with a site the size of Clair Hall it would be possible to design an operation on the site that saw a cultural anchor tenant operating both core not-for-profit / lower margin activity and commercial activity. For instance, this might include the hiring out of event spaces, operating a food and beverage offer or leasing out space to other organisations / individuals such as office or studio space. This would be particularly achievable in a new build, where spaces could be designed that were fit for this purpose.

It is likely that any cultural anchor tenant would need to operate the facility themselves rather than contract out the operation. There are very few operators left in the UK that might take on such a sub-contract following the pandemic and these contracts are notoriously commercially ineffective.

Generalist commercial *leisure* operators (who historically have picked up contracts such as these) are showing little appetite to take on contracts outside of their direct line of business – such as the operation of cultural venues. This is a result of uncertainty regarding new post-Covid habits and rhythms; challenges recruiting staff; and pressure from rising utility costs (leisure centres are high energy consumers). *“Operators are a lot more cautious coming out of Covid. We have to be specific with what we take on, especially with the tighter margins on everything at the moment.” – Places Leisure, CommercialCommercial leisure operator*

*“Companies took the pandemic to be an opportunity to let go of some less well performing practices ... there seems to be a residual appetite for doing things differently and taking advantage of what has been learned.” – Blooloop, Visitor attractions journal*

**Key finding: Diversified income streams** increase potential for financial sustainability.

**Subcontracting** the operation of any cultural facility by a cultural anchor tenant is likely to be **infeasible / unviable**.

<sup>18</sup> <https://www.artscouncil.org.uk/get-funding/2023-26-investment-programme>

<sup>19</sup> <https://www.localgov.co.uk/Council-spending-on-the-arts-has-halved-since-2010/53645>

### 2.4.3 Funding from trusts, foundations

A cultural anchor tenant on the Clair Hall site may seek investment from a variety of philanthropic sources including trusts and foundations, individual giving and corporate philanthropy. Donors are more likely to seek to support specific programmes rather than organisational core costs<sup>20</sup> and funding from these sources is often restricted, meaning the cultural anchor tenant must spend it on the specified programme for which it was raised. The size, reputation and track record of the cultural anchor tenant are likely to have a large bearing on its success in raising funds, particularly from trusts and foundations and corporate philanthropy. They will also (just as when applying for capital funding) generally be asked to evidence their social and environmental impact and their ability to connect with or impact under-engaged audiences.

As with turning to trusts and foundations for capital funding, we heard from our interviewees that the funding environment post pandemic for operating expenses/programmes is extremely competitive. Again, our interviewees advised that Haywards Heath is unlikely to be a priority area. Trusts and foundations can give substantial awards to organisations whose programmes align with their strategic aims, but very often do not accept unsolicited applications and will seek out suitable recipients. Relationships with grant managers must be cultivated, sometimes over years, before funding is awarded.

Cultural organisations can also raise money from corporations through cash sponsorship, donations and memberships; in 2017/18 business investment accounted for 18% of all private investment in culture<sup>21</sup>. Corporate gifts tend to be concentrated around major institutions and flagship projects and programmes.

However, local business support can often be engaged to donate smaller amounts in return for advertising and publicity. Naming rights is an attractive source of corporate sponsorship, although this is still a nascent phenomenon in

the UK cultural sector at the scale of the Clair Hall site. In terms of local fundraising, smaller contributions towards programming activity can sometimes be raised from local charitable organisations such as Rotary Clubs.

### 2.4.4 Individual giving

Individual giving and memberships are an important pillar of philanthropic support for culture. Analysis of the income models of over 4000 arts and cultural organisations in England found that donations from individuals - on a one off or ongoing membership basis - accounted for 44% of all philanthropic donations (with trusts and foundations accounting for 41% and corporate giving and membership the remaining 15%).<sup>22</sup> However, membership models that generate significant income are not common in smaller community-based arts organisations and rarely represent a significant income stream for these types of organisation.

Securing significant philanthropic support requires substantial investment of time and resource, with relationships often being nurtured for some years prior to a return being realised.

In some exceptional cases relationships can be developed whereby an organisation receives ongoing support from a benefactor, however, philanthropic support of this nature (from a high net-worth individual) is highly atypical across the sector. We spoke to The Depot in nearby Lewes who are in partnership with a local benefactor that invested £8million, covering the total costs of the capital development of the cinema. The same benefactor continues to support the cinema through ongoing donations which represent a significant proportion (over half) of the organisation's total revenue, although the organisation is hoping to reduce this over the medium term. Arrangements like these are however atypical and likely to be unsustainable in the longer term.

Interviewees suggested that a cultural anchor tenant on the Clair Hall site may seek support and investment from the local community in Haywards Heath and the surrounding area, leveraging existing engagement with the site and building

---

<sup>20</sup> <https://www.artsprofessional.co.uk/magazine/article/how-much-hope-should-we-put-trusts-and-foundations>

<sup>21</sup> <https://www.artscouncil.org.uk/sites/default/files/download-file/Private%20Investment%20in%20Culture%20Survey%202019.pdf>

---

<sup>22</sup> <https://www.artscouncil.org.uk/sites/default/files/download-file/Private%20Investment%20in%20Culture%20survey%20report.pdf>

new relationships with the community members it serves. However, it is likely that any return from such efforts will come from grass roots fundraising with individuals, such as crowdfunding, which does require significant staff resource to manage successfully and will typically generate a modest return. *Experience suggests that local community fundraising can be effective in broadly raising awareness and profile for the facility, perhaps ahead of any direct financial return which is likely to be modest.* – Simon Thomsett, Theatre consultant

**Key finding:** A cultural anchor tenant on the Clair Hall site is unlikely to secure any substantial investment from high net-worth individuals but might look to ways to **leverage support and investment from the local community** as a modest source of income.

#### 2.4.5 Increasing operating costs

The current operating climate for businesses and organisations across all sectors is challenging. The majority of the interviewees we spoke with raised this issue as a primary concern for them in the operation of their business at present and as they look to the future. Rising energy costs represent a significant threat to the business and operational models of cultural and leisure organisations.

This is an important factor to consider when paired with the challenging fundraising environment outlined earlier in this section.

Some museums have reported facing energy bills that are more than 400% higher than their current tariffs.<sup>23</sup> In August 2022, organisations including the Music Venues Trust and the Night-Time Industries Association signed an open letter to the government which described rising utilities costs ‘a matter of existential emergency’.<sup>24</sup> *“Utility costs are creating huge pressure on margins at the moment”* – ACAVA, Creative workspace provider

Digital Picture House Ltd reported that they are currently renegotiating their utility costs and are looking at a 191% increase in annual costs. *“We’ve never faced anything quite this dramatic – I believe we can weather it, but prices will have to increase.”*

The MSDC Chief Officer’s report to Cabinet (18.07.22) reported that when run as a community facility by the former leisure contractor, the operational costs of running the Clair Hall building, excluding staffing costs and business rates, was £193,000 in 2019/20. The report suggested this would equate to a current figure of £250,000 due to recent increases in the cost of energy, utilities and building repair/maintenance work.

**Key finding:** Rising energy costs affecting operators and their supply chains is a source of concern to current business owners in the target operator markets and may temper demand to take on operation of a cultural facility at the Clair Hall site.

---

<sup>23</sup> <https://www.museumsassociation.org/museums-journal/news/2022/08/spiralling-energy-costs-leave-museums-facing-a-bleak-winter/>

<sup>24</sup> <https://www.ntia.co.uk/hospitality-entertainment-music-venue-night-time-associations-call-for-urgent-action-on-rising-energy-costs/>

## 2.5 Findings: Drivers and deterrents for investment

### 2.5.1 The Clair Hall site and its location

There was consensus among the interviewees that the location of the Clair Hall site within Haywards Heath, its close proximity to Clair Park, several good quality cafés, restaurants and shops, and the train station, make it an attractive site from both an operator and developer point of view. *“From a commercial perspective the location is fantastic.” –Sunninghill, Property developers*

Its regional location was also commented on as attractive – being in close proximity to Brighton, London and Gatwick airport. *“Following the pandemic, some companies are looking at satellite office sites in areas with more affordable housing but with good connectivity, Haywards Heath is ideal for this.” –Frontier Estates, Property developers*

Both developers Sunninghill and Frontier Estates told us that a site in this location would be hugely desirable for supermarket provision, residential care homes, offices or residential accommodation. They explained that any investor / developer would likely be cautious at this time about hospitality provision (bars, restaurants etc.) on this site given the uncertainty that still surrounds the hospitality industry post-pandemic.

### 2.5.2 Local audience and community

As outlined in section 3.1, for commercial venue operators, population growth and high levels of cultural engagement (above the national average) in Haywards Heath make the town attractive, as it signals a strong potential customer base. Similarly, the presence of engaged community groups would likely be viewed positively.

However, for public funders of the arts (and some philanthropic donors), the relative affluence and engagement of Haywards Heath residents is a deterrent, as the town does not meet ‘levelling up’ ambitions or broadening participation agendas.

### 2.5.3 Council support

Interviewees told us that they understood MSDC are unable to offer capital investment / subsidy, but that other forms of support from the Council would positively influence the attractiveness of the site to a cultural anchor tenant.

For example, Cheese & Grain is a multi-use arts venue in Frome which receives no direct public subsidy but benefits from support from the local authority in the form of reduced business rates and ground rent. This support helps the organisation to remain financially viable and sustainable. They have also been supported by the Council to raise funds for capital works on a one-off basis. Similarly, affordable creative workspace provider ACAVA told us that ‘a *sympathetic local authority is really helpful*’ when it comes to making their business model work.

We heard from interviewees about similar developments that have supported cultural anchor tenants through requiring only peppercorn ground rents for any portion of the site they occupy.

Beyond regulatory or administrative support, having a dedicated contact within the Council who can offer time, advice and support to the anchor tenant - both in its inception phases and over the long-term - is key to the success of local arts and cultural venues. Interviewees told us it can be challenging to work across siloed local authority departments and the more coordinated the relationship with the Council is, the more likely it is the venture will be successful and productive.

### 2.5.4 Car parking provision

Two of the cultural and leisure operators / experts we spoke to highlighted the availability of on-site parking as a significant factor in a venue’s ability to attract visitors. In their view, direct access to the site by car is an important part of the visitor journey and the requirement of parking elsewhere – even if close by – could be off putting. This is especially true for events or offers that attract an older audience.

However, some cultural organisations are taking steps in order to reduce the number of visitors travelling by car to their venues in an effort to lower their

carbon footprint. The Depot in Lewes is one such example of this: the community cinema has installed a large bicycle lock-up for those wishing to travel by bike and encourages sustainable methods of transport (bike, train or bus) where possible.

From the perspective of service providers, accessibility is a key requirement of a civic facility. Different facilities (e.g., primary care) have their own stipulations, but mostly include some amount of on-site parking provision. Current car park users include Redwood Centre visitors, people accessing the NHS vaccination centre and the local cricket club based in Clair Park.

### 2.5.5 Procurement process

Commercial developers we spoke to said they valued flexibility in the procurement process. While they are keen to work to a robust, detailed brief from a local authority, they told us that an ‘over planned’ site or an already ‘master planned opportunity’ was less attractive and can limit the proposed possibilities for the site. *“Don’t start masterplanning – let developers do this.” – Frontier Estates, Property developers. “Over planning a site will lead to a competition that comes down to cost rather than social impact or a creative solution” –Argent, Property developers.*

For development of a cultural facility plus other uses (Model 3), the operators and experts we spoke to all highlighted the importance of operator-developer partnerships being in place from the planning stage to ensure the facilities are fit for purpose. Developers told us their preference is to broker these partnerships themselves in response to a tender opportunity rather than receive direction from the Council on who to partner with.

If the MSDC manages a process of bringing the opportunity to market through the Find a Tender Service (FTS) / Official Journal of the EU (OJEU), interviewees advised this could significantly limit interest from developers, as the process can be drawn out and expensive.

### 2.5.6 Lease lengths

We found that leasehold may deter some developers whose business model is based on acquisition. Other developers said they would be happy to take on the site on a leasehold basis, with a strong preference for a long-term (215-999 year) lease.

### 2.5.7 Flexible planning conditions / environment

The planning context for the Clair Hall site has been made clear in the Haywards Heath Town Centre Master Plan, which has been approved as a material planning consideration. In their July 22 report, the Council’s planning advisor Vail Williams reported that there is broad planning policy support for sustainable development on the site. They noted that the legal and planning status of the site are relatively unencumbered, although the Clair Hall building has been designated an asset of community value since November 2020. In addition, any development would need to be sympathetic to the adjoining conservation area and character of Clair Park.

The developers we spoke to saw the site’s planning position and the precedents set by other developments on Perrymount Rd as a significant driver for investment, as it increases the site’s possible use cases and the potential return on their investment.

Clair Hall’s status as an Asset of Community Value was not a cause for concern with any of the interviewees we spoke with. They recognised the obligation to follow the statutory process associated with this designation.

### 2.5.8 The need for capital investment

As outlined in Section 2.3, the need for capital investment to refurbish or redevelop the site will likely deter many prospective cultural anchor tenants – commercial and not-for-profit – who will be unable to provide or raise the necessary capital.

This appears to be less of a deterrent for private sector investors/developers, who confirmed they remain confident in their ability to attract investment.



## 2.5.9 Unstable economic climate

As described in Section 2.4, the current economic instability and uncertainty around energy costs may deter organisations from seeking new opportunities. This could be especially true for Model 1 (refurbishment) unless significant improvements can be made to the energy efficiency and general condition of the buildings.

However, the opportunity might attract organisations should MSDC offer the site to a cultural anchor tenant on favourable market terms, such as on a peppercorn ground rent, allowing a tenant to offset other spiralling costs by reducing expenditure on other overheads such as rent. Similarly, a new energy efficient building may help to reduce the overheads an organisation might incur in a less efficient building.

## 2.6 Findings: Response to the models

The interviewees we spoke with felt the refurbishment option (model 1) and the development of cultural facilities plus other uses for the site (model 3) were both models worth pursuing.

The interviewees felt it highly unlikely that MSDC would find an interested party to build a new, standalone cultural facility on the site (model 2) due to the current challenge in raising substantial amounts of capital funding for standalone cultural facilities – be it from public, commercial or philanthropic sources. There was no direct interest in this option expressed by the interviewees, and none knew of any organisation that might be in a position to take on the site on this basis.

### 2.6.1 Model 3: Development option – cultural facilities plus other uses

***Model 3: Development of the site by a party who can develop the site with a cultural/community facility plus other uses on a leasehold basis***

Market experts we spoke with in Phase B advised that pursuing some form of partnership model to develop the site under Model 3 would be a good way for MSDC to use the value of the Clair Hall site to leverage investment into a cultural facility from the private sector, as well as to realise a return on any other development on the site.

*“A partnership is an effective way for a council to retain a level of control over any development and balance risk with reward.” Frontier Estates, Property developers*

The experts we spoke with were positive / confident that with a site the size of Clair Hall, a private sector investor/developer will be able to realise a great enough return from the site to allow them to fulfil a contracted requirement to develop a cultural facility on the site with no upfront cost to MSDC. Our interviewees advised that it is typical for a developer to build such facilities to

grey box standard<sup>25</sup> with an expectation that the tenant will cover the costs of the fit out of the space.

Activating the site under Model 3, with the shell of the cultural facility built by the developer, will significantly reduce the amount of capital any cultural anchor tenant will be required to raise and is likely to help prospective cultural partners to overcome the significant barrier of securing the necessary capital through trusts, foundations or arm's length bodies such as Arts Council England.

However, interviewees advised that to successfully develop the site under Model 3, there will need to be robust controls/protections in place to ensure the site is developed within a timely manner, to an agreed brief / scheme, with partners that can demonstrate long-term viability and to ensure a dedicated / significant portion of the site is used for the purpose of community cultural activity, for the duration of the lease.

Model 3 received specific interest from some of the commercial developer interviewees, cultural organisations, creative workspace providers and 'civic' service providers (such as the NHS and West Sussex Council).

The experts we spoke to advised that any scheme for the site could incorporate a number of uses alongside a cultural facility on the site. The most profitable use is likely to be for residential development but offices, flexible workspaces, residential care facilities, healthcare facilities and retail units would also all be viable on the site, and could offer a healthy return. They also suggested that if MSDC or the County Council have identified gaps in provision or strategic needs, any development of the site might be required to respond to these.

MSDC might also seek to work with other local strategic bodies such as the NHS to identify gaps in provision. For instance, through our interviews, we established that the West Sussex NHS Trust is currently undergoing a review of primary care provision in the district which will conclude around March 2023, and which is intended to assess whether current facilities are adequate to meet demand.

---

<sup>25</sup> Grey box standard is a space which typically features unfinished floors, bare stud walls and no plumbing or electrical, but with a point of connection for both.

Local service providers we spoke with said they had the potential to contribute some capital expenditure towards a refurbishment or development on the Clair Hall site, but this would likely only cover fitout costs.

### **How would Model 3 deliver on the Success Criteria?**

Re-developing the site rather than seeking to retrofit the existing buildings is likely to ensure that spaces across the site are flexible, multi-functional and future proof. Cultural venue operators we spoke with stressed the importance of relationships with developers being established at the planning stage to ensure the space is fit for purpose for cultural / leisure use.

Re-development will also allow for a fit-for-purpose design which delivers on the specific success criteria that focuses on enhancing town centre living, offering a memorable and positive first impression, celebrating the beauty of the surrounding area and promoting connectivity with Clair Park.

A partnership model should realise a financial return for MSDC and will ensure no upfront capital investment is required from MSDC.

Interviewees confirmed that a new build on this site should be able to be designed to the highest standards of environmental sustainability and maximise energy efficiency.

### **2.6.2 Model 1: Refurbishment option**

#### ***Model 1: Refurbishment of the existing buildings on the site by a party who can raise the operational expenditure to maintain and run Clair Hall's existing buildings on a leasehold basis***

This model received specific interest from the Rec Rooms, a live music and comedy venue in Horsham, who would be interested in refurbishing with a plan to invest profit back into the fabric of the building.

Other interviewees also acknowledged that this model could be an option – albeit a challenging one – if it is not possible to attract capital investment upfront. They recommended a gradual or phased refurbishment of the existing buildings in parallel with a cultural programme to build community engagement – and a case for investment - over time. This would be dependent on finding an

operator willing and able to commit to fundraising and operating the site over the long term.

The interviews also revealed the challenges of refurbishing existing buildings for new uses / purposes. While Depot in Lewes underwent a highly acclaimed warehouse refurbishment, the challenges of taking on an existing building meant the project went significantly over budget. Operationally, the cinema and restaurant have encountered issues from being retrofitted into the refurbished building and not being housed in a purpose-built space.

### **How would Model 1 deliver on the success criteria?**

How well this model would score on criteria relating to reach, profile and first impression would be dependent on the nature/scale of the refurbishment as well as the operator who took on the site. However, to achieve a substantial impact will take higher levels of investment, which we know is likely to be challenging to secure at this time.

A combination of factors is likely to limit the profitability of any organisation taking on the site with a view to refurbishment which in turn means that the opportunity for MSDC to recognise a financial return from the site will be limited, particularly in the short term:

- Any organisations moving onto the site to take on the existing buildings will need to make a substantial upfront investment<sup>26</sup> into the site and consider the reinvestment of any profits into the site in coming years, to ensure the buildings are maintained and developed.
- Retrofitting the existing spaces may also limit the commercial viability of some activities such as Food & Beverage, which interviewees reported can struggle operationally if they are in spaces that aren't fit for purpose.
- Utility costs in buildings performing as poorly environmentally as those on the Clair Hall site are likely to grow substantially in the foreseeable future.

### **Case study insights: Refurbishments of cultural facilities**

- Small-scale refurbishments to community centres (equal to under £100,000) in Portsmouth and Brixton were successful at raising funds through community fundraising campaigns (pre-pandemic)
- Bigger budget refurbishments (greater than £100,000) in Wrexham and Richmond, Yorkshire, received large grants from government (pre-pandemic)
- Despite recent refurbishment, venues in Wrexham, Brixton and Richmond are currently experiencing challenges remaining financially viable (the latter two venues do not receive public subsidy). The pandemic has been a significant factor in limiting the financial success of these refurbished venues

[See Appendix for the full case studies.](#)

---

<sup>26</sup> The MSDC Chief Officer's report to Cabinet, 18.07.22 reported that an independent condition survey concluded that there would be a substantial cost to bring the buildings up to a modern operational standard and then to maintain them. The surveyor's assessment was that this would cost £2.9 million in the first five years.

## 3. Recommendations

We are cautiously optimistic that MSDC can find a culture led solution to re-activate the Clair Hall site and a partner to deliver this.

The interviewees we spoke to felt that the success criteria were achievable and that there would be interest in the site from both cultural organisations (commercial and not-for-profit) and private sector investors / developers interested in striking partnerships with these organisations to activate the site.

However, whilst there may be initial interest from parties in the site, the volatility of the current economic climate may make parties more sensitive to factors such as those outlined in section 2.5, which most likely will reduce the number of parties actively interested.

Mapping undertaken in Phase A of the project indicated limited cultural provision in Haywards Heath, although this is fairly typical of a town of its size. The forecasted population growth and above average levels of cultural engagement therefore signal an opportunity to develop the cultural offering within the town.

Considering this, we suggest MSDC move forward cautiously, remaining open minded to the type of cultural use that might occur on the site and making sure that any brief or process designed to 'bring the opportunity to market' is sensitive and mindful of the current volatility the market is experiencing.

### 3.1 Which model(s) to pursue

During Phase B of the project, BOP have explored three potential models for the site with sector experts and market leaders.

#### — Refurbishment option

- Model 1: Refurbishment of the existing buildings on the site by a party who can raise the operational expenditure to maintain and run Clair Hall's existing buildings on a leasehold basis

#### — Development option – cultural facilities only

- Model 2: Development of the site by a party who can raise the capital to level the current building and build a cultural/community facility on a leasehold basis in its place

#### — Development option – cultural facilities plus other uses

- Model 3: Development of the site by a party who can develop the site with both a cultural/community facility and facilities for other uses on a leasehold basis

As outlined in section 2.6, the interviewees felt it highly unlikely that MSDC would find an interested party to build a new, standalone cultural facility on the site (Model 2). BOP would agree with this and can cite several capital projects of this ilk currently struggling / being paused by cultural organisations across the UK. At this time, we would not recommend progressing Model 2.

With some initial interest in Models 1 & 3, we would recommend a focus on pursuing these.

Whilst Model 3 may demonstrate the greater potential to deliver impact in terms of the success criteria, we would suggest MSDC remain open to the potential of Model 1.

The significant level of investment required for Model 1 to deliver the impact MSDC seeks should not be underestimated, but is likely to be less than the amount required to level and rebuild.

Some prospective cultural anchor tenants may also realise the opportunity via Model 1 for a programme of gradual investment in the site – with the tenant leveraging being onsite to generate income that can then be channelled back into an ongoing programme of refurbishment.

Pursuing both models will allow MSDC to understand what might be possible at both ends of the spectrum – at one end refurbishment and at the other, the redevelopment of the site. Pursuing both models will allow the market to present a range of possibilities.

## 3.2 How to bring the opportunity to market

### 3.2.1 Model 3

#### **Development of the site by a party who can develop the site with both a cultural/community facility and facilities for other uses on a leasehold basis**

Typically, development partnerships of this nature are brokered by a commercial property agent. An agent will:

- Have market knowledge and expertise which means they will be able to ensure the best return for MSDC
- Use their experience to offer a smooth end-to-end process including leveraging their experience to aid decision making
- Bring together insight from across multiple property specialisms, which is important for a development with a potential mixture of uses
- Have access to a network of private sector investors / developers locally, regionally and nationally
- Support MSDC in navigating the process of securing the right partner(s) and dedicate time that might not be available in house

Once the brief and conditions are set the process can take 6-12 months, from launching a marketing campaign to selecting and contracting with a partner.

Typically, the agent will:

- Work with MSDC to refine the success criteria, which will inform the brief they provide prospective investor / developers
- Undertake bespoke financial modelling to understand the viability and deliverability of any schemes proposed for the site
- Undertake research to develop their local area insight, analyse the site and its location and offer recommendations for the mix and size of use types on the site

- Design a tailored process set against an agreed timeline
- Develop a detailed brief and legal pack. This will include:
  - working closely with MSDC to outline clear parameters for the development of the site (e.g., acceptable uses for the non-cultural/community facility elements of the site, guidance on the look / feel of the site / placemaking, lease conditions for each part of the site etc.)
  - drafting and putting in place the necessary controls and agreements, including any legal protections to ensure the portion of the site dedicated for community cultural activity is protected for the duration of the lease.

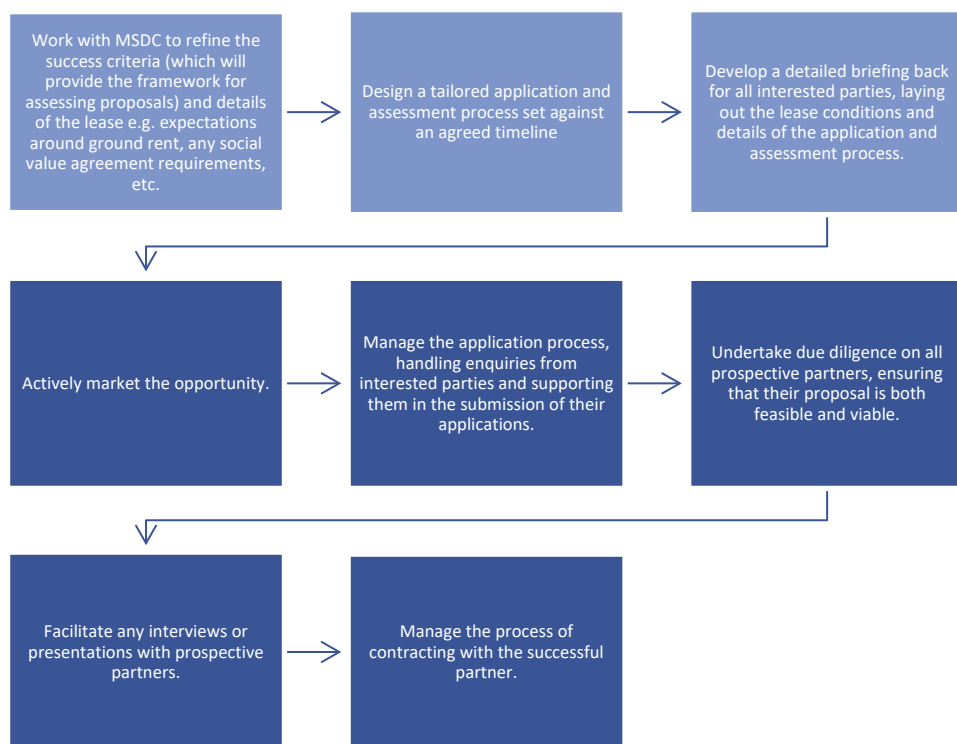
The agent will then embark on a process to secure a partner for the development.



### 3.2.2 Model 1

#### **Refurbishment of the existing buildings on the site by a party who can raise the operational expenditure to maintain and run Clair Hall's existing buildings on a leasehold basis**

When a cultural anchor tenant is sought, typically the opportunity will be advertised and interested parties will enter a competitive process to secure the opportunity. These processes are generally best managed by a broker – a specialist in the cultural sector who will:



A specialist broker will help MSDC by:

- Accessing networks, specifically within the cultural sector
- Advising on best practice
- Dedicating time to the process that might not be available in house
- Offering expertise to deliver due diligence on prospective partners and to critically review their applications to ensure the long-term viability of any partnership

Specialist brokers normally work on a fixed fee basis. From appointment of the broker to selecting the successful partner can take from 6-12 months.

Agents will typically charge a fee for any upfront work plus a percentage of any eventual capital receipt, which is likely to be on 'a subject to planning' basis. MSDC should be able to put a requirement in place that ensures the successful investor/developer covers these costs.

Whilst a commercial property agent will be well placed to perform due diligence on proposals put forward by prospective investors/developers, MSDC may wish to request the agent works with a specialist with experience in the cultural sector to assess the viability of the elements of cultural provision within the proposals. This should offer MSDC additional reassurance that the successful investor/developer is partnering with a cultural anchor tenant that is likely to remain viable well into the future.

### 3.2.3 Progressing Models 1 and 3 in parallel

There is no reason why Models 1 and 3 shouldn't be taken to market in parallel. If run in parallel, processes can be complementary, as the agent and broker can be asked to support prospective cultural anchor tenants to assess whether they're best placed to apply via Model 1 or as part of a partnership with an investor/developer via Model 3.

MSDC will need to work to ensure that the assessment framework for proposals allows for fair comparison between proposals submitted under either model and to ensure that the process is equitable, particularly for any cultural organisations

submitting a proposal, as they are likely to have considerably less resource and experience of such processes.

### **3.2.4 Response to the success criteria**

During Phase B we received a very positive response to the success criteria from the interviewees. Interviewees felt the criteria to be fair and achievable whilst also articulating MSDC's ambition for the site.

An agent or broker appointed to progress taking either model to market will work with MSDC to develop the success criteria. The expanded criteria will inform the brief that is offered to prospective partners and will form the basis of the framework used to assess the proposals.

Consideration may wish to be given to adding a 'desirable' criterion that looks at how the activation of the site might enhance the potential to retain visitor spend within the district.

### **3.2.5 Legal structures for fundraising**

The experts we spoke with agreed that any organisation seeking to raise funding from public and philanthropic sources would need to be separate in legal terms from the Council – for example as a charity, charitable association, community interest company (CIC) or similar.

Similarly, there have been instances in which commercial developers have offered pro-bono support to cultural or arts organisations they lease to. This would not be possible if the organisation sat within the Council.



### 3.3 Risks and considerations

**Economic and funding climate:** As we emerge from the Covid-19 pandemic, the economic climate is volatile, with persisting supply shortages and rising inflation. Together these challenges are combining to create a cost-of-living crisis – something that will impact cultural organisations, their audiences, funders and prospective investors in equal measure. As a result, many organisations are adopting a cautious approach to risk.

Many funding bodies and investors are focussing on shoring up existing grant/investment recipients rather than speculating on / investing in new projects. This creates a clear challenge for any proposed development on the Clair Hall site.

It will be vital to undertake a robust due diligence assessment on any prospective partners and proposals for the site to ensure both their feasibility and long-term viability.

MSDC may also want to take advice on the best timings to bring the opportunity to market in order to realise the greatest return on the site – in terms of both social impact and financial return.

**Presenting the opportunity to market:** The developers we spoke with were very clear that overplanning or masterplanning the site before it goes to market would lead to a competition that comes down to cost rather than social impact or a creative solution. Instead, MSDC would be better placed to spend time developing a detailed brief for the site that focusses on impact and return rather than specific delivery mechanisms for private investors/developers / prospective cultural anchor tenants to work to.

**Structuring a workable partnership with private investors/developers:** Partnership arrangements can be difficult to structure, particularly to ensure that the governance structure of the partnership allows for fluid decision making and avoids situations of deadlock.

The length of the partnership can also provide some challenges. The private sector is often looking for a long-term interest in the land but if the leasehold

arrangements run for longer than the partnership, it can be a challenge to align the conflicting timeframes.

Depending on the type of partnership MSDC chooses to pursue, procurement and set up costs can be high.

**Protections for community/culture use:** Should MSDC pursue Model 3, it will be essential that they seek advice on putting in place legal protections to ensure the portion of the site dedicated for community/cultural activity is protected for the duration of the lease.

**Consideration for Clair Hall's designation as an Asset of Community Value:** As MSDC move this project forward and agree an approach to bring the opportunity to market, they will need to ensure due process is followed regarding Clair Hall's designation as an Asset of Community Value. It may be possible to integrate this process into the wider schedule of activity, but expert input from an ACV specialist should be sought on this front.

**Consideration of other local developments:** We recommend that MSDC monitor planned / proposed developments in the local area to ensure that any brief developed for the Clair Hall site is sensitive to these. For instance, whilst the proposed 'Beehive' project in Burgess Hill is currently paused (due to a forecast increase in costs), it will be important that any proposals on the Clair Hall site are complementary to a development such as this (or similar in the area). It is important such developments do not pose a competitive threat to each other.

# Appendix

# Appendix A: Agreed success criteria

MSDC are committed to maintaining the site for use as a space for culture and community. They are looking for a party that would be interested in activating the Clair Hall site for this purpose.

MSDC recognises that combining a variety of uses on the site may offer the best opportunity to make any culture/leisure offer viable and impactful for residents. This would have to take place within the parameters of the Council's planning and economic development policies and strategies.

MSDC do not intend to sell the site, but to offer it on a long-term lease basis. The Council are not able to offer any form of subsidy to any organisation or operation to be based on the site.

MSDC have developed a definitive success criterion for the activation of the site. These establish the context and expected outcomes from the site. The terms on which the site would be offered is likely to correlate with how the proposed activation of the site can deliver against these success criteria.

Each criterion is categorised as either essential (E) or desirable (D):

**Essential** – these are locked in criteria that any option for Clair Hall must deliver

**Desirable** – these are criteria that any option for Clair Hall would look to deliver, but it is recognised that it is unlikely that any one option will deliver all of these

The criteria fall into three categories:

## 1. Profile and Ambition

*The level of ambition for the site and what sort of profile MSDC expect to see for the site.*

- The use of the site must fill identified gap(s) in local cultural / leisure provision (E)
- The site must be flexible, multi-functional and future proof (E)
- The site must offer a memorable and positive first impression (E)
- The site and any buildings on it will celebrate the local beauty of the surrounding area by opening up and promoting connectivity with Clair Park (E)
- The site will provide a cultural / leisure offer for the whole of the Haywards Heath community (existing and future) (E)
- The site will offer a destination with a reach across the district (D)
- The site will raise the profile of culture and act as a catalyst for culture/creativity in the town (D)

## 2. Financial

*The financial parameters within which options for the site will be developed.*

- The site will be leased on a long-term lease basis (E)
- A financial return will be realised from the use of the site (D)
- No capital investment will be required for the site (D)

### 3. Strategic Impact

*The social, economic and/or cultural impact that options for this site will deliver, and how the activation of the site will align with existing strategies.*

The activation of the site will align with key MSDC strategies, and deliver the following:

- The use of the site must enhance town centre living, providing activities and delivering impact during daytime and evening (E)
- The site must take measures to reduce carbon emissions, including improvements in energy efficiency and in the design and construction of buildings. This includes new buildings and the conversions of existing buildings (E)
- The use of the site will act as an exemplar for striking successful partnerships across the public, private and third sectors (D)
- The use of the site will contribute to the economic development of Haywards Heath through the creation of employment opportunities (D)
- The use of this site will capitalise on the development locally of world-class digital infrastructure (D)

## Appendix B: Phase B Interviewees

- Russell Allen, Head of Libraries and Heritage, West Sussex County Council
- Nigel Allyson-Ryan, Founder/Director, Creative Mid Sussex CIC
- Tom Clarke, National Planning Advisor, Theatres Trust
- Simon Clavell-Bate, Head of Estates, NHS
- Matthew Cleaver, CEO, Anvil Arts
- Chrissy Cullen, Place Director, Argent
- Andrew Edwards, Property Director, West Sussex County Council
- Geoff Evans, General Manager, Places Leisure
- Peter Heslip, Director, Visual Arts and Brighton, Arts Council England
- Tom Holley, CEO, Association for Cultural Advancement through Visual Art (ACAVA)
- Phil Jones, Managing Director, Wired Sussex
- Steve Macarthur, Director, Cheese and Grain
- Kevin Markwick, Managing Director, Digital Picturehouse
- Janina McBride, Theatres At Risk Advisor, Theatres Trust
- Caroline McCormick, Director, Achates
- Nick McDowell, Co-founder, The Rec Rooms
- Ella Pierpoint, Conference & Events Co-ordinator Haywards Heath College
- Steven Trice, Clerk, Haywards Heath Town Council
- Rachel Read, Director, Bloolooop
- Dr Josh Siepel, Senior Lecturer of Management, Sussex University
- Carmen Slijpen, Founder, Director & Programmer, The Depot, Lewes
- Doug Taylor-Johnson, Business Development Director, Sunninghill
- Simon Thomsett, Independent Theatre Consultant
- Eime Tobari, Director & Social Value Strategist, COCREATIF
- Jon Trigg, Founder & Managing Director, Freedom Works
- Will Rees, Development Director, Frontier Estates
- Robin Barton & Rob O'Hara, ARCUS

## Appendix C: Case studies

Organisation	Location	Approach
Ty Pawb	Wrexham, Wales	Refurbishment
The Station	Richmond, Yorkshire	Refurbishment
Southsea Community Cinema & Arts Centre	Southsea, Portsmouth	Refurbishment
Brixton St Vincent's Community Centre	Brixton, London	Refurbishment
East Quay	Watchet, Somerset	Development of standalone cultural facilities
Hornsey Town Hall	Crouch End, London	Mixed use development
Seaway Leisure Scheme	Southend-on-Sea, Essex	Mixed use development
Southborough Civic Centre	Tunbridge Wells, Kent	Mixed use development
Whitecliffe	Ebbsfleet, Kent	Mixed use development

## Ty Pawb (Everyone's House), Wrexham, Wales

**Approach:** Refurbishment

**Financial operating model:** Commercially generated income, grants from trusts and foundations plus public subsidy

### Overview

In 2018, Wrexham Town Council oversaw the refurbishment of The People's Market, a 1990s covered market and multi-storey car park. The town's Oriol Gallery was relocated to the site and rebranded as the Ty Pawb gallery. The market building includes new facilities: a performance space, meeting rooms, learning centre, cafes and bars, alongside market stalls for the existing vendors.

Wrexham Town Council own and manage the building. The gallery presents a programme of exhibitions, live performances and socially engaged projects for the local community. The market area also hosts special events including pop-up markets, craft fairs, live music and sports activities throughout the year.

### Cost of refurbishment

The refurbishment and remodelling of the building cost £4.3 million. This included remodelling the market building to give more height and light as well as some interior refurbishment using plywood, steel, concrete blocks and hanging plastic screens. The existing building fabric was re-used and updated with additional insulation and energy efficient lighting.

### Source of funding

£2.3 million was provided by Arts Council Wales, £1.5 million from Wrexham Council, and £700,000 from the Welsh Government Vibrant and Viable Places scheme. Ongoing running costs of approximately £900,000 per year are covered by income from market traders, and the gallery sources its own funding from trust and foundation grants, and donations.

As of July 2022, the market site is running with a deficit of £11,000 (less than that of the site before redevelopment). The deficit is largely driven by an

increase in building management costs, and lack of income from the car park, and will be absorbed by the local Council. The arts venue itself does not run a deficit or receive any subsidy and has proven very successful at grant funding applications.



## The Station, Richmond, Yorkshire

**Approach:** Refurbishment

**Financial operating model:** Commercially generated income plus trust and foundation grants. No ongoing public subsidy

### Overview

In 2007 the Richmondshire Building Preservation Trust oversaw the refurbishment of an old station building into a new visitor attraction. Prior to its refurbishment, the building had been used as a temporary cultural venue by another operator, but since 2000 was left derelict. The site now includes: a two-screen cinema, art gallery, café bar and restaurant, meeting and conference rooms, market stalls for award-winning artisan food producers, and venue for community activities and courses.

The redevelopment was led by the Richmondshire Building Preservation Trust, who manage The Station. Individual operators and vendors hold their own trading hours and events on site, including live brewing presentations and arts courses such as photography, crafts and singing. The local community is encouraged to programme their own activities, such as school presentations and local exhibitions in the gallery.

### Cost of refurbishment

The refurbishment cost was £2.75 million.

### Source of funding

The refurbishment was funded primarily by the EU Regional Development Fund, with some Heritage Lottery Funding and local community fundraising, of which £700,000 was generated from SMEs in the local community.

The Station receives no public subsidy. Ongoing costs are covered by commercial cinema tickets, meeting and conference room hire, café, gallery space hire, lease of individual units to independent commercial shops and producers, and a friendship scheme for supporters of the Richmondshire Building Preservation Trust. Prior to the pandemic, The Station generated

£20,000 a year of profit through earned income which was invested into further ongoing refurbishment works. However, since the pandemic, the venue is now just breaking even, largely due to a loss of income from cinema ticket sales.





## Southsea Community Cinema & Arts Centre, Southsea, Portsmouth

**Approach:** Refurbishment

**Financial operating model:** Commercially generated income plus corporate sponsorship and grants from trusts and foundations. No ongoing public subsidy

### Overview

The not-for-profit Portsmouth Film Society (PFS) took over the lease on a former Halifax branch building to refurbish and transform the building into a community cinema and arts hub. The Portsmouth City Council granted conditional planning permission for the development of the 40-seat cinema, educational centre, display area for artists, and small café in the site. The refurbishment is currently underway after the necessary funds have been secured.

Working with partners and sponsors, PFS will programme classic, independent and international films several times a week in the cinema. It will also host special events including guest speakers, film festivals and education courses. PFS plan to utilise the space outside of the former bank building to hold outdoor screenings in the summer.

### Cost of refurbishment

The building had little internal infrastructure before its refurbishment. PFS raised a total of £100,000 to develop the internal facilities, which also include making the building more accessible, with the addition of a disabled toilet.

### Source of funding

PFS raised the majority of the funds through a crowdfunding campaign, with significant support from the local community. They secured £35,000 of the total funds through their first campaign at the start of the project, and the remaining £65,000 through a second campaign and some additional angel investment. They receive no public subsidy.



## Brixton St Vincent's Community Centre, Brixton, London

**Approach:** Refurbishment

**Financial operating model:** Commercially generated income plus grants from trusts and foundations. No ongoing public subsidy

### Overview

The Brixton St Vincent's Community Centre is a flexible and multi-functional community centre with spaces for commercial hire. From 1998 – 2020, the building was managed by Brixton Community Base, an arts-oriented community organisation working alongside a team of local volunteers. The building was originally built by St Matthew's Church at the end of the 19<sup>th</sup> century and operated as a community centre until 1997. The St Vincent de Paul Society, who owned the building, decided to sell, taking it out of community use. After 18 months on the market, and significant community resistance to the sale, a management committee was formed by a group of local people who became the Brixton Community Base. An agreement was reached to lease the building on a long-term basis from 2003.

The building consists of two multi-use halls and remains the site of Brixton Community Base's activities. These include a Brixton Youth Theatre for local children, drama workshops, tai-chi classes, and fitness programmes. Activity is programmed both daytimes and evenings for the local community, in partnership with other community and third sector organisations.

### Cost of refurbishment

The refurbishment costs were minimal. These primarily covered installation of a theatre stage and green rooms, plus repainting and refitting of existing interiors to bring them up to a standard appropriate for use.

### Source of funding

The cost of refurbishment was funded through community-led fundraising. Ongoing running costs were covered by commercial hire of the two multi-use halls for community group meetings, fitness and wellbeing workshops, theatre and music rehearsals, and children's parties.

Since the pandemic began in 2020, Brixton Community Base has struggled to cover organisational running costs, and the St Vincent de Paul Society recently stepped in to take over management of the venue and its costs. Brixton Community Base continue to deliver its programme in the site.



## East Quay, Watchet, Somerset

**Approach:** Development of standalone cultural facilities

**Financial operating model:** Commercially generated income. No ongoing public subsidy

### Overview

The East Quay development opened in September 2021. The site consists of an open courtyard, 2 art galleries, 11 artist studios, a handmade paper mill, printmaking studio, maker space, artist studios, geology lab, educational space, restaurant and 5 accommodation pods. The building itself is structured across 4 floors, with 2 shipping containers transformed into studio spaces. East Quay aims to support creative practitioners, bring both national and international artists to the South West of England, and provide public space for people to come together.

### Management and operation

East Quay was conceived of and is managed by Onion Collective CIC, a non-profit social enterprise founded by a group of women in 2013. The group draw on the expertise of their members, spanning tourism, economic consultancy, conservation and cultural programming.

Onion Collective hold a long-term lease from the Watchet Town Council for the site. The development was designed by Invisible Studio and Ellis Williams Architects, landscape architects LT Studio, and engineers Momentum. Building work began in 2019 but was delayed due to the Covid-19 pandemic, being eventually completed in July 2021.

### Previous site

East Quay sits on the waterfront of the Watchet Harbour Marina and was a vacant site before the project began, previously used for storing shipping equipment. The site had previously also been earmarked by Urban Splash for luxury flats, a scheme which fell through in 2010 as a result of the financial crisis.

### Current offer and use

The building is home to a range of creative tenants. These include: Contains Art, a not-for-profit social enterprise who also manage the programme for the gallery and education space; Albatross Print Studio, offering courses and workshops in fine art printmaking; Two Rivers Paper, crafting hand-made papers for artists and designers; Geckoella, a specialist consultancy covering geology, ecology and heritage. Further studios and workshops are still available as tenanted spaces, where creative industries traders can lease space to work.

Still in development, East Quay plans a full programme of exhibitions, events, workshops, courses and activities for children and adults all year around. During the school holidays there will be an activity scheduled every day, to engage with both local and visiting families. Since opening, the contemporary art galleries have exhibited work by contemporary artists including Neville Gabie, Suzanne Lacy and Deanna Payne.

The 5 accommodation pods, located on the top floor of the building, aim to attract more adventurous travellers, seeking a short-term stay in Watchet.

### Capital costs

The development cost £7.3 million.

### Source of funding

The development received funding from multiple sources. These include £5.3 million from the UK government's Coastal Communities Fund, £150,000 from the Esmée Fairbairn Foundation, £120,000 from the Social Investment Business Group's community regeneration fund, £91,000 from Arts Council England and additional funds from the Heart of South West LEP's Getting Building Fund and Magnox Socioeconomic.

The Somerset West and Taunton Council offered a bridging loan of £1.5 million to allow construction to begin while Onion Collective awaited the outcome of further funding bids.

Ongoing running costs are covered by earned income from the accommodation, café, restaurant and tenancies on site. Onion Collective also continues to cross-subsidise many of its projects at East Quay through income from consultancy

work for other projects across the country. The site does not receive an ongoing public subsidy.

### Reception

East Quay is a largely community-driven project, which has been very well received in the local area. Onion Collective directly involved the local community in Watchet from the start of the project through in-depth consultations. They also invited schoolchildren from nearby schools, Danesfield and Minehead Middle, to work with their interior architects, Fearze, to design the Creator Space, an alternative after-school education room to suit their needs.

### Impacts and achievements

East Quay is a flexible, multi-functional arts venue, with a future-proof mixed income model. The centre is the largest business in the town of Watchet and is expected to create over 200 new local jobs within the next few years. These include jobs in the kitchen, gallery, reception and in cleaning, caretaking, marketing and education. The building promotes connectivity between the harbour area, Splash Point Pleasure Grounds, and the route to the town's central station. It provides a dynamic cultural offer for adults, family and school audiences from the local community during both the daytime and evening. The new cultural centre has also successfully raised the profile of culture in Watchet on a local and regional level and is estimated to bring £6.7 million in additional tourism spend to the area, whilst providing the facilities and programme to develop local creative skills.



## Hornsey Town Hall, Crouch End, London

**Approach:** Mixed use development

**Financial operating model:** Commercially generated income. No ongoing public subsidy

### Overview

Hornsey Town Hall is a residential-led mixed-use development which includes the restoration of the iconic Art Deco town hall building. The site in development includes an arts centre, flexible events space, hotel and co-working hub in the restored building. A public square is being improved for community use, including new cafes and restaurants on its edge. A new block of 146 apartments is also in development in the town hall grounds.

### Management and operation

The development is being managed by the Far East International Consortium, a developer selected by Haringey Council. The new arts centre will be run by the TIME + SPACE Co, a place-making specialist focused on realising venture capital opportunities within the creative industries. The hotel will be run by Dorsett.

### Previous site

The Town Hall is a Grade II\* listed building which was used by the Municipal Borough of Hornsey as its headquarters until 1966. In 2011, the London Borough of Haringey agreed to lease the building to Mountview Academy of Theatre Arts on a 125-year lease. Early feasibility studies indicated that the cost of renovating and converting the Grade II\* listed building would be £19 million. However, it proved not to be economically viable for Mountview. In November 2015, the London Borough of Haringey offered the town hall on a 125-year lease to anyone who would take on responsibility to develop residential accommodation on the site and allocate some of the proceeds to restoring the building.

In October 2019, the Far East International Consortium began restoration works on the building, removing it from Historic England's 'Heritage at Risk' register.

### Current offer and use

The TIME + SPACE Co. will be the operator of the Town Hall, creating a mixed-use multi-arts centre with performance and event spaces, workspace, retail, and hospitality offerings. The Arts Centre itself will be a creative hub which is fully accessible to the local community and a place that promotes creative enterprise, housing multiple SMEs and freelancers with affordable music studio, rehearsal spaces, shared workspaces and private work studios.

The Arts Centre will host a variety of cultural and social events throughout the year including comedy, music, theatre, dance and visual arts. It will also be the home of Hornsey Sounds, a community-powered podcast and event platform showcasing a rich range of cultural and creative organisations, groups, initiatives and individuals from the local area. The organisation will have their own dedicated space, bar and music venue in the Arts Centre.

### Capital costs

The cost of the capital development is just over £36 million.

### Source of funding

Far East Consortium has raised capital and invested more than £30 million into the project, with some additional investment from Dorsett hotels.

Far East Consortium will receive income from the sale of the apartments on the Town Hall site. Ongoing costs will be covered by commercial hire of the Town Hall's event spaces (The Assembly Hall, The Committee Room and The Council Chamber to The Supper Room and The Mayor's Parlour), alongside co-working memberships for SMEs and freelancers, 'Social Membership' of the Arts Centre (£100+VAT per year in exchange for a range of benefits including reduced ticket prices and discounts on food and drink), food and beverage and retail tenancies and hotel stays. The project does not receive public subsidy.

### Reception

The site is still in development but has received a positive response from the local community through its support of existing initiatives such as Hornsey Sounds, and efforts to provide a home for local creative businesses. The project has also received support for its restoration of the Grade II\* listed building of community significance which was considered long overdue.

### Impacts and achievements

The Hornsey Town Hall project is a successful vision for a residential-led mixed-use development which responds to existing community need, whilst providing an attractive daytime and evening offer to both existing and new local and visiting audiences / customers. Redevelopment of the Town Hall square also provides a new focal point for the local area, connecting the Town Hall with other key infrastructure and services. Its mixed-income model secures a sustainable financial future for the site.



## Seaway Leisure Scheme, Southend-on-Sea, Essex

**Approach:** Mixed use development

**Financial operating model:** Commercially generated income plus some public subsidy

### Overview

The Seaway Leisure scheme is a proposed private-sector led development of a cinema, hotel, restaurants, leisure space and car parking on the site of a current council-owned Seaway car park. The total site is 150,000 square feet, and includes a multiplex at first floor, eight restaurant units, four indoor leisure units, an 80-bed hotel, 555 car parking spaces, and a new public square. Planning permission for Seaway was granted in October 2020. Turnstone's current programme includes securing a contractor in early 2022 with an opening in 2023. The Seaway site is located in central Southend, east of the High Street and close to the Royals Shopping Centre, situated on the A1160 Queensway dual carriageway. The site, which is currently a surface car park, is also close to the sea front and many of Southend's popular leisure destinations.

As part of the Southend Central Area Action Plan (SCAAP), the Seaway car park was identified for redevelopment for a high-quality mixed-use leisure scheme. In 2012, Turnstone Estates contacted the Council on behalf of Cineworld plc, who were looking for a site in Essex to develop a cinema and leisure scheme. Cineworld had previously identified Southend-on-Sea as an appropriate location and engaged Turnstone Estates to bring a scheme forwards. Turnstone has now contracted with Empire Cinemas (after Cineworld dropped out) to provide a cinema. Planning permission was granted by the local Council in 2020.

Work on the site is anticipated to commence in 2022, with opening in 2023. The scheme is expected to generate around 500 jobs and contribute £15.1m of additional expenditure to the town.

### Cost of development

The development will cost approximately £60 million.

### Source of funding

Turnstone Estates have invested £50 million for development of the site and assumed all associated development risk. However, after Turnstone Estates announced the scheme was no longer financially viable in 2021, the Council committed to invest approximately £10 million into the development. The Council's agreement with Turnstone will see it pay an annual rent into an annuity in return for revenue from parking and rents on the new complex, which they expect to recover costs and provide an overall return to the Council.

The level of tenant pre-lets to ensure committed income from tenants is more than the annuity rent, thus protecting the Council. As of July 2022, over 70% of the site has already been pre-let, with tenants including Hollywood Bowl, Travelodge and the urban playground specialists, Jump Inc., who will also invest £1.2 million in the site.



## Southborough Civic Centre, Tunbridge Wells, Kent

**Model:** Mixed use development

**Financial operating model:** Council founded, plus commercially generated income

### Overview

Southborough Civic Centre opened in late 2021 as a mixed-use community facility and central gathering space for the town. The Centre features an auditorium, community rooms, GP surgery, and library. The development also includes a new town square area for community use. There are a number of retail units with new shops located within the new Crest Housing Development adjacent to the Southborough Civic Centre, overlooking the town square. The Tunbridge Wells Youth Football Club has been granted a long-term lease on the premises, after receiving funding towards the construction of a new pavilion.

### Management and operation

The site is owned and managed by the Southborough Town Council. The GP surgery is managed and operated by the NHS on a long-term lease, and the library is managed and operated by the Kent County Council.

### Previous site

The Civic Centre has been built on the site of the former Southborough Town Council offices and the Royal Victoria Hall theatre on London Road in Tunbridge Wells. Local authorities have invested in redeveloping the site, and relocating community services in the centre, alongside new infrastructure.

### Current offer and use

The on-site facilities are all in use, with an active GP surgery, library, and spaces available for commercial hire and cultural and leisure programming for and by the local community.

The new town square outside the building is also the site of a variety of community-driven events. For example, the first of an annual Southborough and High Brooms Festival was held on the opening weekend of the new building in September 2021. The programme included an opening fancy dress parade of

cubs, scouts, brownies and guides led by Tunbridge Wells Sea Cadets, bands, exhibitions, craft stalls, games, flower show and dog show, as well as displays and live events in the new Unity Hall. The square will be the site of other regular community events such as farmers' markets, Christmas fairs and choir concerts.

### Capital and running costs

The capital development cost £10 million. Since plans were first drafted in 2015, the development was scaled down from the original proposed design, which cost £30 million.

### Source of funding

The project was primarily funded by the Southborough Town Council, Kent County Council and Tunbridge Wells Borough Council. It has also attracted additional external investment. Through working closely with the NHS, the project secured a grant of £4.2 million towards the GP surgery catering for patients in Southborough and High Brooms. It was also awarded a grant of £500,000 from the Football Foundation towards the construction of a new pavilion.

Ongoing costs will be covered by various sources of income. The Southborough Town Council receives income from on-site retail tenants. There are also spaces available for hire for activities and events such as amateur dramatics, Pilates and yoga, birthdays, conferences and mother and baby groups. These include Unity Hall, a large hall and theatre space including a green room, kitchen and bar area (320 people capacity), as well as several community rooms (ranging from 25 – 70 people capacity). The Centre does not receive an ongoing subsidy.

### Reception

Some members of the community had campaigned against the knocking down of the original Royal Victoria Hall. However, the new site has gained significantly in popularity since opening. The new Unity Hall provides a space for much of the original activities and programming in the Royal Victoria Hall, and the site provides new facilities and services, conveniently co-located for community access.



### Impacts and achievements

The new community centre is flexible and multi-functional, with the Unity Hall and meeting spaces easily adaptable to new uses. The range of activities taking place on site provide a culture and leisure offer for the whole community during both the daytimes and evenings and the site conveniently co-locates multiple civic facilities and services, providing easy access for the local community in the centre of town.



## Whitecliffe, Ebbsfleet, Kent

**Model:** Mixed use development

**Financial operating model:** Unknown at present

### Overview

Whitecliffe, formally known as Eastern Quarry, is the largest mixed-use development site in Ebbsfleet Garden City. The 667-acre Site is owned by Eastern Quarry Ltd., a wholly owned subsidiary of Henley Camland, part of the private equity investment firm Henley Investments. Henley Camland is managing the delivery of the infrastructure, while parcels of land are built out by individual housing developers.

The site has secured planning permission for a range of facilities: 6,250 new homes, education facilities (including 3 new primary schools, a secondary school, and sports facilities), 50,000 square foot community centre and health facility, a new market centre with a public square, shops, bars, restaurants and office space, and 30% open space for a new urban park, playing fields, sports pitches, tennis courts and allotments.

The Ebbsfleet Development Corporation are committed to ensuring that creativity is a part of everyday community life. They are developing a dedicated strategy to co-locate cultural facilities for the creative sector to work from and to engage communities in, including co-working spaces, maker studios, and a gallery. Public art will also be embedded throughout the site. Proposals by acclaimed visual artist Jessica Lloyd-Jones were chosen by the community in Sept 2020 to design the entrances to Whitecliffe and a tender has been issued to produce two new public art commissions at the lakeside which connects the lake with the town development.

### Cost of development

The entire cost of the development is over £100 million, with capital costs of £42.3 million for 2020-21. Plans are also in place for a £55 million education centre on the site.

### Source of funding

Capital has been raised by Henley Investments for the project. The development will not receive public subsidy.



# **BOP** Consulting

BOP Consulting is an international consultancy specialising in culture and the creative economy.

BOP convenes the **World Cities Culture Forum** (WCCF), an international network of more than 35 cities. [www.worldcitiescultureforum.com](http://www.worldcitiescultureforum.com)

## **London**

Henry Wood House, 2 Riding House Street,  
London W1W 7FA

## **Web**

[www.bop.co.uk](http://www.bop.co.uk)

## **Twitter**

[@BOP\\_Consulting](https://twitter.com/BOP_Consulting)