



NORTHAMPTON
BOROUGH COUNCIL

CABINET REPORT

Report Title	Museum Expansion – Appointment of main construction contractor
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AGENDA STATUS: PUBLIC

Cabinet Meeting Date:	18 th July 2018
Key Decision:	YES
Within Policy:	YES
Policy Document:	NO
Directorate:	Directorate of Customers and Communities
Accountable Cabinet Member:	Cllr Anna King
Ward(s)	All

1. Purpose

- 1.1 The purpose of this report is to seek delegated authority to appoint the main construction contractor for the Central Museum and Art Gallery expansion project.

2. Recommendations

- 2.1 That Cabinet delegates authority to the Director of Customers and Communities, in consultation with the cabinet member for Community Engagement and Safety and the Borough Secretary, to appoint the main construction contractor for the Central Museum and Art Gallery Expansion Project provided that the total cost of the successful contractor's tender is within the approved capital budget of £6.7m.

3. Issues and Choices

3.1 Report Background

- 3.1.1 Northampton Museum and Art Gallery (NMAG) is a highly respected regional museum best known for its world class shoe collection. Located in Northampton's Cultural Quarter at the top of Guildhall Road, it already plays a significant role in the cultural life of the town and county.
- 3.1.2 Cabinet agreed at its meeting on 12th September 2012 to the sale of a valuable Egyptian limestone statue of Sekhemka on the condition that all the proceeds received by Northampton Borough Council from the disposal be used for improvements to the museum service and/or other cultural or heritage projects.
- 3.1.3 Northampton has a rich heritage and culture that is important to its residents and the town. The town has a wealth of resources that collectively interpret the town's history and culture, including historic buildings, monuments, parks and other special places.
- 3.1.4 A crucial component in bringing these elements together to tell Northampton's story is the museum service; its buildings, staff and collections. NMAG hosts one of the world's largest collections of shoes and related material alongside significant fine and decorative art, archaeology, social history, military history, costume, ceramics, geology and ethnography. The shoe collection is recognised by the Arts Council as a Designated Collection, meaning it is of national and international significance.
- 3.1.5 The development of the museum presents a significant opportunity to begin to realise the depth and breadth of interpretive potential existing across the town, and creates a strong foundation from which goals, objectives and strategies for cultural and heritage renewal can be built.
- 3.1.6 In order for the museum to contribute fully to the council's aspirations it must be relevant to the social, cultural, environmental and economic wellbeing of the town. The existing museum building has not been fit for purpose for many years, suffering from under investment and the service has suffered from a lack of a clear vision as to what its animating purpose was. There have been notable areas of success and many real achievements, but these have been piecemeal and lacked an overall focus and clear strategic intent.
- 3.1.7 The extension of NMAG into the former Gaol Block will enable the museum to become a leading regional museum in the heart of the cultural quarter. It will focus on the history and heritage of Northampton; local, national and international art; and the internationally important shoe collection. The longer term strategic aim is to achieve National Museum status for the shoe collection through the Arts Council England (ACE) Accreditation Scheme. A previous application for National status in 2010 was unsuccessful and the NMAG expansion project addresses the areas for improvement identified by ACE. An application for National status will be contingent on regaining accreditation and completing Phase 2 of the NMAG expansion project.

- 3.1.8 Cabinet agreed at its meeting on 10th September 2014 to an extension of the Northampton Museum and Art Gallery (NMAG) funded by the Councils share of the monies received from the sale of the statue of Sekhemka. Cabinet also agreed to the proposed acquisition from Northamptonshire County Council (NCC) of the Gaol Block of County Hall. The Gaol Block has now been acquired and has been vacated to enable a number of invasive surveys to be carried out prior to the commencement of building works.
- 3.1.9 At the same time that the council purchased the Gaol Block from NCC, it also purchased the Guildhall Road Block, which is the building immediately adjacent to NMAG on Guildhall Road. The purchase of this building was not mainly for the museum expansion project but instead was for more general strategic purposes. The Guildhall Road Block is now likely to be disposed of, except for a section of the building, from the staircase to the museum, which will form part of the museum expansion project.
- 3.1.10 The approved overall capital budget for the Central Museum Development is currently £6.700m. This budget was originally approved by Cabinet at its meeting on 15th July 2015 with a value of £6.800m, but £0.100m was subsequently redirected to the Abington Park Museum, with the reduced £6.700m budget for the Central Museum Development approved by Council in February 2016.
- 3.1.11 Cabinet agreed at its meeting on 13th September 2017 to start a formal tender process in relation to the appointment of a main construction contractor for the Central Northampton Museum and Art Gallery Expansion Project; and to appoint Creative Good Ltd to provide exhibition design services for the Central Northampton Museum and Art Gallery Expansion Project.

3.2 Issues

- 3.2.1 Adapting historical buildings, such as the Old Gaol Block, creates many construction challenges. This is compounded by the higher security, environmental and aesthetic requirements of a museum building. Many technical problems need to be resolved and the architectural and structural integrity of the building must be maintained while modern features are added. These can often be in conflict or present significant challenges that would not be faced by a new build project.
- 3.2.2 Retrofitting modern plumbing, HVAC (heating, ventilation and air conditioning), and electrical and communications systems require delicate surgery to the existing skin and skeleton of the historical building. Meeting modern code requirements, such as fire safety, security, and accessibility without detracting from the building's historical appearance is a major challenge.
- 3.2.3 A number of value engineering exercises have been undertaken to date by the project team and validated by independent Quantity Surveyors employed by Northampton Borough Council.

3.2.4 In addition, five cost plan reviews have been undertaken by Quantity Surveyors employed by Northampton Borough Council at set points during design development to ensure the project was keeping within budget. These have provided a degree of certainty around the projected costs and the final tenders received have been consistent with the estimated projected costs.

3.3 Contractual Issues

3.3.1 A number of frameworks were considered with regard to procurement. The Project Board, following advice from NBC's Procurement team, chose to proceed with a framework which allowed the Council to select a number of suitable contractors from a list of pre-vetted contractors (suitable for the type of project).

3.3.2 The contractors themselves are free to choose if they wish to be considered for any particular project. The selected contractors then provide a competitive tender. The final selection process is based on scoring against pre-set criteria, including costs.

3.3.3 The selected contractors were originally given six weeks to return their tenders. This was extended by a further two weeks following a request from one of the contractors which was approved by the project board.

3.3.4 A sufficient number of competitive bids were received from the approved contractors to test the competitiveness of the market.

3.3.5 The Council is using an amended form of the JCT Design and Build Contract. Some of the standard legal clauses within that contract have been revised by one of the Council's specialist construction advisors, inserting additional bespoke clauses that should provide additional assistance to the Council if a dispute were to arise.

3.3.6 The tenderers had a number of items within their returns that merited further investigation and further exchange of correspondence to clarify costs and ensure the robustness of the tender figure. These exchanges have included site visits to clarify exactly the nature of the offer and to avoid any future confusion leading to increased costs or disputes.

4 Next Steps

4.1 The design team comprised of the key consultants appointed by the Council (the lead designers and the project quantity surveyor) and the mechanical, electrical and structural engineering consultants will all undertake a final evaluation of the tenders against the criteria set out in the tender documentation, which is weighted 60% for cost and 40% for quality.

4.2 Once the evaluation process is complete and the winning contractor has been identified, the council will send the winning contractor a Letter of Intent or, if time allows, the final version of the Contract.

- 4.3 The Quality Surveyor (QS) already employed by the council on this project will remain with the council throughout the project to assist the Project Manager with the control of costs, other variations, monthly valuations etc.

5 Implications (including financial implications)

5.1 Policy

- 5.1.1 There are no policy implications arising from this report.

5.2 Resources and Risk

- 5.2.1 The approved capital budget available for the project is currently £6.700m, funded from the Council's share of the receipts from the sale of the Statue of Sekhemka. Approximately £650,000 of the budget has already been spent.
- 5.2.2 Bids are now known to be coming in within the identified budget. The primary focus is therefore on understanding the offer in order to reduce the risk of future increases in cost or disputes.
- 5.2.3 The Northampton Museum and Art Gallery Expansion Project Business Case is attached at appendix 1. As it contains a small amount of commercially sensitive information that cannot be made publicly available, some minimal redactions have been made.
- 5.2.4 The business case will be refined to reflect the final costings once the evaluation process has been finalised and the winning bid identified.

5.3 Legal

- 5.3.1 The Procurement Framework to provide a main contractor is compliant with the Public Contract Regulations 2015 and the tender process has been managed by the Council in collaboration with the Procurement team and an independent construction legal advisor. All contracts for the said work will be overseen and managed by Legal Services.

5.4 Equality and Health

- 5.4.1 A detailed audience survey has been undertaken by the Audience Agency. The findings have been used to inform a robust and detailed community impact assessment.

5.5 Consultees (Internal and External)

- 5.5.1 A consultation exercise was undertaken with stakeholders in the museum service and the wider public to seek their views on how funds from the sale of Sekhemka should be utilised. The findings of this consultation were taken full account of in the development of designs for the museum extension.
- 5.5.2 The Audience Agency findings will also be used to inform the design and flow of the museum extension.

5.6 How the Proposals deliver Priority Outcomes

- 5.6.1 One of the council's 5 priorities is "celebrating our heritage and culture" The extension of NMAG will make a significant contribution to this priority.
- 5.6.2 The extension of NMAG is an important component of the ambitious Town Centre regeneration programme and proposals for the Cultural Quarter.

5.7 Other Implications

- 5.7.1 None

6. Background Papers

Cabinet Report dated 12st September 2012

Cabinet Report dated 10th September 2014

Cabinet Report dated 15th July 2015

Cabinet Report dated 13th September 2017

Northampton Museum and Art Gallery Expansion Project Outline Business Case (Part confidential)

Julie Seddon
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Ext. 7402



Business Case

9 July 2018

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Section 1 Executive Summary

1.1 Issue

Northampton has a rich cultural heritage that is important to its residents and the town. The town has a wealth of resources that collectively interpret the areas distinct history and culture, including historic buildings, monuments, parks and other special places.

A crucial component in bringing these elements together to tell Northampton's story is the museum service. Northampton Museum & Art Gallery (NMAG) hosts one of the world's largest collections of shoes and related material, significant fine and decorative art, and unique archaeology, social history, local and military history collections that tell the story of Northampton. The shoe collection is recognised by the Arts Council as a Designated collection, meaning it is of national and international significance.

In order for the museum to contribute fully to the council's aspirations it must be relevant to the social, cultural, environmental and economic wellbeing of the town. The existing museum building has not been fit for purpose for many years, suffering from under investment lack of a clear vision. There have been notable areas of success and many real achievements, but these have been piecemeal and lacked an overall focus and clear strategic intent.

The museum requires significant refurbishment and updating to enable the service to actively support the vision and regeneration aims that Northampton Borough Council has for the town centre and the cultural quarter.

1.2 Anticipated Outcomes

The Expansion project will transform the existing museum building and expand into the Old Gaol Block building immediately behind, and into part of the adjacent Guildhall Road Block. This is a strategic expansion of the existing building, which will enable the museum to deliver the following

- Public Programme – more diverse and larger high quality exhibitions and events programme
 - Retain audiences and attract diverse new audiences
 - Provide experiences that enrich Northampton and the lives of our visitors
 - Reinforce the role of the museum as one of learning and engagement
 - Increase access to the museum and its collections
- Significantly enhance and improve the visitor experience through improved exhibitions, facilities, retail and F&B offer
 - To increase footfall, both local and regional audience
 - Commercial opportunities through secondary spend

- Improved event and activity facilities to increase and engage with wider audiences
- Place visitors and collection at the heart of what we do through new ways of working and engaging with audiences
 - The new museum presents an opportunity to refocus the service aims and objectives and ways of working to be more outward looking and audience focused
- Improve accessibility across the estate based on Universal Design Principles, including a focus on being a 'dementia friendly' museum
 - The existing museum does not conform to good and modern design principles and suffered from access issues
- Increase self-generated income through improved and expanded corporate and private hire, retail, F&B and income generating events
 - Increasing the size of the museum will inevitably increase operating costs, both fixed costs through operating a larger building, and public programme costs to service the larger temporary exhibitions gallery and wider public programme.

These objectives will guide the creation of exciting new galleries, learning zones, public spaces and visitor facilities, all aspiring to a high standard of design, and access, marking a step-change in the way Northampton Museum thinks about its spaces, visitor facilities, income generating opportunities, and the way visitors engage with its collections.

1.3 Recommendation

Develop the existing museum and expand into the Old Gaol Block and part for Guildhall Road Block. This will

- Deliver councils vision of high quality visitor attraction
- Provide building and exhibitions that meet need of diverse range of audiences
- Provide for increased income generation
- Support council regeneration and development objectives
- Respond to Arts Council and Heritage Lottery Fund direction
- Significant asset to deliver the vision for the Cultural Quarter

1.4 Justification and Objectives

One of the council's 7 corporate priorities is "Love Northampton - Enhancing leisure activities for local people and encouraging participation". The extension of NMAG will make a significant contribution to this priority.

The extension of NMAG is an important component of the ambitious town centre regeneration programme and proposals for the Cultural Quarter.

The key outputs of the project are:

- New iconic visitor attraction for Northampton

- National standard special exhibitions gallery capable of hosting national museum standard exhibitions
- Dedicated schools and activity space
- Great Hall – events and functions space
- Cafe
- Museum shop including a focus on work by Northamptonshire artists, makers and creative businesses
- Improved building infrastructure – improved quality of environmental performance across galleries and collection spaces
- New and improved entrance and foyer, opening sightlines and creating a more welcoming experience

Key outcomes and benefits of the project are:

- Improved and enhanced visitor experience
- Significant cultural and community facility for Northampton
- Great resilience and sustainability through increased income generation.
- Boost to the local economy
- Higher public profile for Northampton and the museum
- Organisation and building attractive to sponsors and funders
- Greater engagement with audiences and key stakeholders to shape the future direction of the museum
- Reputational rebuilding

1.5 Scope

The project will see the expansion of the Northampton Museum and Art Gallery on Guildhall Road into an adjoining building known as 'The Old Gaol Block' and part of the Guildhall Road block. The main elements of the project are:

- Major new temporary exhibitions gallery
- New shoe gallery
- New entrance and reception
- Café
- Shop and selling gallery
- Dedicated schools and activity space
- Central Hall major events space
- Refurbished art gallery
- New visitor facilities (toilets etc.)
- Loading bay and logistics

1.6 Limitations

The project does not have limitations as this project expands on current operations and service provision. The purpose of the project is to provide an enhanced public offer and focus on expanding visitor facing services, primarily exhibitions, events, activities, retail, F&B offer and schools services and activities.

The project is at an advanced stage and many of the dependencies have been resolved or are no longer valid, e.g. successful planning application. Path dependencies, particularly relating to the build and exhibition design, are not considered here.

- Successful tender exercise for main contractor that delivers project to the available budget
- Retention of key staff on temporary contracts to the end of the project
- Base budget for museum service maintained
- Any potential value engineering does not compromise income generation potential or operational capabilities

Section 2 Reason for project

2.1 Why is the Project Needed?

Describe the reasons for the project

The primary focus of this business case is on building the financial and top line strategic case for the museum development. It must be emphasised that it is on the basis of the mission-related objectives of heritage preservation, collections care, education, and community-building value, that the museum should be seen to merit financial support from council and other sources.

The recommendations and assumptions are not intended to diminish the emphasis on mission, but rather their objective is to increase the museum's ability to achieve its mission through more self-generated income, maintaining existing audiences and developing new ones.

Northampton has a rich cultural heritage that is important to its residents and the town. The town has a wealth of resources that collectively interpret the areas rich history and culture, including historic buildings, monuments, parks and other special places.

A crucial component in bringing these elements together to tell Northampton's story is the museum service, its buildings, staff and collections. Northampton Museum & Art Gallery (NMAG) hosts one of the world's largest collections of shoes and related material alongside significant fine and decorative art, archaeology, social history, local and military history, costume, ceramics, geology and ethnography. The shoe collection is recognised by the Arts Council as a Designated collection, meaning it is of national and international significance.

The development of the museum presents a significant opportunity to begin to realise the depth and breadth of interpretive potential existing across the town, and creates a strong foundation from which goals, objectives and strategies for cultural and heritage renewal can be built.

In order for the museum to contribute fully to the council's aspirations it must be relevant to the social, cultural, environmental and economic wellbeing of the town. The existing museum building has not been fit for purpose for many years, suffering from under investment and the service has suffered from a lack of a clear vision as to

what its animating purpose was. There have been notable areas of success and many real achievements, but these have been piecemeal and lacked an overall focus and clear strategic intent.

Limited investment has meant few opportunities to develop the aspirations and operate a more dynamic service to encourage cultural interest and has limited opportunity to generate income to contribute towards the running of the museum. Some improvements were made to the reception and Shoe Lounge area in 2012, which led to a small increase in private and corporate hire, but there has been no major investment in developing the galleries, public spaces or stores at the museum. In 2015 the collections housed in the Fetter Street stores were relocated to allow the Vulcan Works project to progress. This moved the majority of the collections from a centralised store to 'holding' storage at the Guildhall, ultimately to be moved to the new museum development in one of the next phases.

The museum requires significant refurbishment and updating to enable the service to actively support the vision and regeneration aims that Northampton Borough Council has for the town centre and the cultural quarter. Current issues that have held the museum service back and plan to be addressed within this project include:

- Outdated, dilapidated and uninspiring displays that do not reflect the interests or aspirations of audiences.
- Outdated interpretation that does not take advantage of advances in interpretive techniques
- Small and poor quality temporary exhibitions spaces that are unable to host significant touring exhibitions
- Limited and poor quality display equipment which hampers production of high quality in-house generated exhibitions focusing on the museum's collections and the stories of the town
- Poor visitor facilities that do not present a good image of the museum
- Unattractive and poor event and corporate hire facilities limiting commercial opportunities
- Limited opportunities for self-generated income – underperforming shop and limited facilities for events and activities
- Inadequate facilities for schools and educational groups
- Museum service not attractive to other museums or organisations for major partnership projects

Visitor numbers to the main museum site have been in decline for a number of years. This is as a result of wider issues with the town centre and issues with the museum offer, identified above. The state of the museum means it is not able to contribute fully to the town's cultural, heritage and economic aspirations and without significant investment will remain an untapped reservoir of opportunity to realise the cultural and historic ambitions for the town.

The establishment of the Northampton Cultural Quarter will provide a driving force for regeneration of the town. It presents an opportunity to celebrate both the town's rich history and to showcase its unique contemporary offer. This project is critical in realising the ambitions for the Cultural Quarter and translating the vision for the museum service into reality and to provide a cultural 'hub' for the town and to encourage interest and economic growth to the town centre.

There has been recognition for a number of years that the museum service has needed a transformational change so that the service can deliver in a way and in an environment that supports the cultural plans of the town and showcases the cultural heritage of the town.

This is a summarised chronology of the events to date which demonstrate that the service has over time been trying to address the needs required. However, without a major transformational change the service will not be able to undertake the major shift required to become more audience focused and deliver high quality exhibitions and visitor engagement activities. Increasing visitor numbers and engagement are key to the future success of the museum service and in helping increase visitors to the town centre, with the knock on economic impact for the town.

This business case focuses on the position as at early 2018. There have been many different schemes to improve the service over the years but these have been very limited as they were aimed on 'what can we do better with what we have' rather than investing in the future of the service and developing a coherent vision for the museum service. This is not to be critical of how the service has been run or developed over the years, rather a recognition of the difficulties faced by the service and the constraints of existing resources and infrastructure. The stark reality is that in order to create a service fit to meet the challenges of the future there needs to be significant investment to create a visionary museum service that can deliver on the council strategic vision and be a showcase for Northampton's rich heritage and culture.

The sale of Sekhemka and subsequent loss of Arts Council Accreditation is another key driver for the project. A decision was taken by the council to sell the Ancient Egyptian statue of Sekhemka from the museum collections to provide match funding for a major Heritage Lottery Fund bid. The Arts Council regarded the sale as a financially motivated disposal and that the sale contravened Arts Council and Museums Association guidelines. As a result Northampton Museum and Art Gallery and Abington Park Museum had their Museum Accreditation removed for a minimum period of 5 years.

The Heritage Lottery Fund advised they would not accept any bid using match funding from Sekhemka, and any future bid would require the council to have shown 'good faith' and spent all monies received from the sale of Sekhemka on the development of the museum service.

The impact of this has been significant, with the museum ineligible for any Arts Council funding streams and almost all other major museum funding bodies refusing to consider grant applications from Northampton Museums until accreditation is attained. In the three years up to the sale of Sekhemka the museum service had been in receipt of grants to the value of just over £600K. In the three years following loss of accreditation the museum has received £0 in grants. These grants would have been to support ring-fenced projects, such as 'Virtually Shoes', the last ACE funded project for the museum, which digitised the entire shoe collection.

Of major significance was being ineligible to apply for National Portfolio Organisation status. This is committed four year funding from the Arts Council to support day to day operational and running costs. This is the new 4 year funding formula introduced

by ACE, and only open to accredited museums. The museum service will be in the process of applying for re-accreditation when the next funding round is open, and it looks unlikely the museum will be considered for the next 4 year funding window.

Detailed below is the chronology of key events that have supported progressing the museum service over the years. The vision for improvement has been at the heart of the service for such a long time but there hasn't been the funding to support the vision.

Date	Chronology Summary
2013	<ul style="list-style-type: none"> • Cabinet report 16th January 2013 announces the designation of an area of the town centre as the Northampton Cultural Quarter. The museum is identified as a key cultural venue, along with NN, Royal & Derngate and 78 Derngate.
January 2014	<ul style="list-style-type: none"> • High level appraisal for the Cultural Quarter undertaken by Focus Consultants • High level options appraisal stated the need to build critical mass in the Northampton Cultural Quarter and develop its potential to be a key economic, social and cultural driver for the town
September 2014	<ul style="list-style-type: none"> • Cabinet decision to acquire buildings and expand museum • Decision was taken to expand as this would deliver much greater benefits over refurbishment of existing museum • Opportunity arose to acquire buildings from NCC. This was a 'now or never' opportunity to purchase the Old Gaol Block to enable expansion of the museum. • The purchase of the Guildhall Road Block was regarded as a strategic purchase to expand scope and commercial opportunities for the council and ensure use was appropriate for the Cultural Quarter. If this opportunity was missed it would be unlikely to arise again
September 2014 – December 2015	<ul style="list-style-type: none"> • NBC negotiate purchase of Old Gaol Block and Guildhall Road Block • For a number of reasons, there was a lack of surveys and due diligence in the acquisition of buildings and this has resulted in costs to be borne by NCC • Cabinet report recommends "once a robust business case has been developed that supports the proposed acquisition, delegate to the Director of Regeneration, Enterprise and Planning, in consultation with the Cabinet Member for Regeneration, Enterprise and Planning, authority to negotiate the acquisition from Northamptonshire County Council of the Guildhall Road Block of County Hall"
July – October 2015	<ul style="list-style-type: none"> • Arts Council review panel removes accreditation for Northampton Museum & Art Gallery and Abington Park Museum due to the sale at auction of the Sekhemka statue. The way the council progressed the sale was deemed to have not met the Arts Council guidelines for financially motivated disposals • Accreditation was removed for a minimum period of five years • The council reaffirmed its position that, despite the loss of accreditation, all proceeds from the sale would be invested in the new museum development.

Date	Chronology Summary
November 2015	<ul style="list-style-type: none"> • Meeting with HLF to discuss submission of Stage 1 HLF bid. Council was advised not to submit bid as match funding from Sekhemka was not regarded as meeting ethical requirements • Advised to show 'good faith' and spend all of Sekhemka monies on development and come back with a stage 1 bid when NBC had regained accreditation and with new source of match funding • Regaining accreditation is viewed as an essential element of the project and for the ongoing operation of the museum service
November 2015	<ul style="list-style-type: none"> • Decision taken by project board after consultation with Chief Executive and Leader to move forward with project on the basis of developing a 'full scheme' and then develop a first phase of the project within the budget available • The focus of phase 1 was agreed to be on visitor facing and income generating elements for the service
January 2016 – August 2016	<ul style="list-style-type: none"> • Outline architectural plan developed • Incorporated full design requirements of the museum service • Costing exercise completed for the full project, totalling £20m, excluding exhibition costs • Using these costings Phase 1 works were identified and a more detailed Feasibility Cost plan developed. The initial costs for Phase 1 was £9.2m. Two cost engineering exercises were undertaken and costs brought down to the £6.3 m budget available
September 2016 – January 2017	<ul style="list-style-type: none"> • Designs advanced and feasibility costings refined • Initial work undertaken under SCAPE framework • Following budget review, decision taken to move forward under LGSS framework and appoint main contractor at later date
January 2017 – March 2018	<ul style="list-style-type: none"> • Museum closed and objects removed February 2017 to enable invasive survey works and allow staff to focus on museum development • Designs advanced and high level of invasive building surveys undertaken • Planning application submitted and approved • Tender documents completed and project out to tender

What is Aiming to Change?

The current museum offer suffers from a number of problems:

- **Existing museum offer is dated, static and unchanging**
 - Galleries and public spaces have been developed over a period of time are disjointed, of varying quality and do not create a good overall visitor experience
 - The small temporary gallery offered limited changing exhibitions. Unable to host large scale touring exhibitions to broaden appeal
 - The core galleries are old, dated and unchanging (history galleries are over 25 years old)
 - The museums digital presence is poor, with utilitarian unengaging web pages, often a visitors first point of contact with the museum, and a scattergun approach to use of digital channels that have been

- developed in an ad hoc manner with no strategic thought as to how best use, develop or stop using different platforms
 - Digital offer in the museum is non-existent
 - Lack of repeat visits with little to attract new audiences
- **Limited capacity for self-generated income**
 - Basic shop offer
 - No catering provision
 - Limited corporate and private hire facilities
 - Limited events programme
 - Lack of development of commercial opportunities – e.g. temporary exhibition tie-ins and utilisation of unique assets e.g. shoe collection
- **Poor access**
 - Building is disjointed and lacks clear visitor routes
 - Galleries are accessed off a steep staircase or via a lift hidden away at the back of the building.
 - Lift access sends visitors to the back of the gallery spaces leading to difficulty in visitor orientation and exhibit arrangement
 - The museum has no dedicated car parking
- **Not family friendly**
 - Family offer primarily events and activities and occasional special exhibitions. Little to engage families on a general visit
- **Poor marketing**
 - The museum has suffered for many years from poor and un-coordinated marketing effort and low visibility
 - Lack of visibility in the town centre – signage and wayfinding is poor
 - Lack of cohesion to marketing and promoting the Cultural Quarter offer
- **Reputational**
 - The museum and council have suffered significant reputational issues on a national scale due to the sale of the Sekhemka statue. This has impacted negatively on visitor perceptions and relationships with other museum services e.g., loan of a Canaletto painting from the National Gallery was withdrawn in the weeks after loss of accreditation
- **Poor visitor facilities**
 - Limited toilet facilities
 - Drinks machine only catering offer
 - Inadequate activity and lecture space, noisy and with poor visitor comfort
 - Physical and intellectual access is not up to the required standards for a modern museum
- **Lack of activity space and facilities for schools**
 - Poor quality and limited activity space.
 - Restricted ability to host events and activities
 - Poor quality facilities for schools, restricting numbers and impacting on quality of offer

The museum as stands is outdated and requires significant investment to begin to transform the building and provide a museum investment to update in how it operates in meeting the needs of its customers and of the town and so this is a transformational project and the areas for change include 4 key strategies:

1. Develop a Resilient and Sustainable Museum Service

- To be economically sustainable
 - Increase and diversify the museum's self-generated income, reduce operating costs and seek efficiencies
 - Museums have high fixed costs and decreases in core revenue funding have disproportionate impacts on the public facing elements
 - Greater commercial attractiveness and opportunity will increase the ability to generate income
- To develop social sustainability
 - Develop the museum into a 'Third Place' - accessible, welcoming, comfortable and engaging
 - A place not only to learn about and celebrate Northampton's rich history and the internationally important shoe collection, but to engage in wider social and community activity.
 - Building firm and long term relationships with audiences and stakeholders, particularly local and county residents
 - Diversifying audiences beyond the traditional museum goer
 - Maintaining long-term relationships with audiences, community groups and cognate bodies
 - Build repeat visits through an engaging public programme
 - Build a sense of ownership and engagement
 - Create meaningful volunteering opportunities that engage and excite
- Environmental sustainability
 - Reducing environmental impacts, particularly energy consumption

2. Enhance Perceptions of Northampton

- To develop the museum as a beacon of local pride
 - Celebrating Northampton's rich history
 - Be **THE** national and international centre for shoe heritage
 - Be a cultural and social hub for the town
- The museum to be a cultural icon and attraction that has a sustainable, varied and engaging cultural offer
- A unique venue for hosting MICE activity (Meetings, Incentives, Conventions and Events), which will in turn generate additional spending in the broader local economy

3. Unlock Potential; to be seen as a key cultural attraction

- A destination attraction, attracting more visitors through significantly improved permanent exhibitions and a changing programme of high profile and engaging temporary exhibitions
- An integral component of the Cultural Quarter and a significant and positive addition to the town centre offer of culture, leisure and retail
- To offer a unique experience that will bring visitors to Northampton and encourage them to stay longer, generating additional spending at retail, restaurants and other attractions
- Diversification of public programming (exhibitions, events, activities) to

develop more informal learning and social opportunities and to expand on what it means to be a museum

- The museum will be a key attractant for visitors and help change perceptions and build Northampton's
 - Tourism is the 5th largest industry in the UK
 - Museums and galleries are key drivers for British tourism
-

4. Attractive Sponsorship and Fund Raising Proposition

- To build relationships with stakeholders, sponsors and key funders. The museum must be able to position itself as an engaging and attractive offer that clearly appeals to their needs and aspirations
- Enable local and regional companies to demonstrate social responsibility
- Engage sponsors with a variety of audiences, through an attractive exhibition and events programme
- Create stand-out campaigns by aligning sponsors with one of Northampton's most prestigious cultural institutions

Fundamentally by having all of the aspects of the project implemented will turn around the current issues and areas of negativity with the museum service

Current	After Project Implemented
Outdated, dilapidated and uninspiring displays	<ul style="list-style-type: none"> • New shoe gallery, major temporary exhibition gallery and dedicated art gallery • Exhibition programme and content which appeals and engages with a wider audience • Engage audiences in content development to enable greater engagement and representation of people's lives
Small and poor quality temporary exhibitions space	<ul style="list-style-type: none"> • Creating a major exhibitions space: • 380m² gallery space capable of hosting major touring exhibitions • Changing programme of exhibitions better able to target and develop new audiences • New display equipment and infrastructure to produce high quality in-house generated exhibitions • Flexible space that enables wide range of audiences and stakeholders to engage with the museum, from co-curation to more reactive exhibitions

Limited visitor facilities	<ul style="list-style-type: none"> • New entrance and reception • New toilets • Significantly improved circulation and visitor orientation
Inadequate and low income generating retail offer	<ul style="list-style-type: none"> • New café including out-door terrace • Extended shop with improved range of museum specific merchandise • Unique selling gallery focusing on Northamptonshire artists and makers
Unattractive and poor event and corporate hire facilities limiting commercial opportunities	<ul style="list-style-type: none"> • New activity space capable of hosting a wide range of activities and events • Focus on schools and wider family and adult events and activities out of hours and in school holidays • Great Hall space capable of hosting up to 170 people for lectures, events, performances, banquets and entertaining • Link space, café and terrace present extended opportunities for events and corporate and private hire

What are you trying to solve?

The museum development is driven by the vision and mission statements for the museum service

Vision

To be a focus for Northampton's arts, heritage and culture and the international centre of excellence for shoe heritage, valued and enjoyed by all

Mission

Using our collections, knowledge and expertise, we engage people with Northampton's rich history, culture, art and our world class shoe collection

Project Scope

The project will see the expansion of the Northampton Museum and Art Gallery on Guildhall Road into an adjoining building known as 'The Old Gaol Block' and part of the Guildhall Road block. The main elements of the project are:

1. **Major new temporary exhibitions gallery**
 - 380m² gallery space fitted out to Government Indemnity Scheme standards. Capable of hosting major touring exhibitions
2. **New shoe gallery**

- New shoe gallery showcasing the internationally important Designated shoe collection
- 3. **New entrance and reception**
 - Re-modelled entrance and reception space that better reflects the content and aspirations of the museum.
- 4. **Café**
 - New café facility with 72 covers, plus outdoor terrace. Focus on visitor offer during the day and ability to cater events and functions.
- 5. **Shop and selling gallery**
 - Expanded shop and new selling gallery adjacent to the reception. Focus on Northampton artists and makers
- 6. **Dedicated schools and activity space**
 - Wet and dry activity space for use by schools, artists, events and activities
- 7. **Great Hall**
 - Space for major events and activities, corporate and private hire
- 8. **Refurbished art gallery**
 - Dedicated art gallery. Focus on NMAG collection, local artists and touring art exhibitions
- 9. **New visitor facilities (toilets etc.)**
 - Improved and expanded visitor facilities, including new toilet block, seating and circulation routes
- 10. **Loading bay and logistics**
 - Secure loading bay with adequate access for trucks to enable easy transfer of exhibitions, objects and supplies

The Project Vision

The project vision has been in place since the Cabinet report of January 2013 where it was agreed that the proposed refurbishment and expansion of the museum is one of the most significant development opportunities identified for the cultural quarter.

The cabinet report of March 2015 reaffirmed the vision of 2013 to transform the museum within a 10 year time frame through:

- An ambitious expansion of the museum building
- Reimagining all of the exhibits
- Significantly enhanced public programmes and events and exhibitions
- Creating the physical infrastructure to enable large scale temporary exhibitions and to host major touring exhibitions.

Project Objectives

The objectives for this project are the driving force for the scope of this project:

The Expansion project will transform the existing museum building and expand into the Old Gaol Block building immediately behind, and into part of the adjacent

Guildhall Road Block. This is a strategic expansion of the existing building with the following objectives:

- Public Programme – exhibitions and events
 - Retain audiences and attract diverse new audiences
 - Provide experiences that enrich Northampton and the lives of our visitors
 - Reinforce the role of the museum as one of learning and engagement
 - Increase access to the museum and its collections
- Significantly enhance and improve the visitor experience through improved exhibitions, facilities, retail and F&B offer
 - To increase footfall, both local and regional audience
 - Commercial opportunities through secondary spend
 - Improved event and activity facilities to increase and engage with wider audiences
- Place visitors and collection at the heart of what we do through new ways of working and engaging with audiences
 - The new museum presents an opportunity to refocus the service aims and objectives and ways of working to be more outward looking and audience focused
- Improve accessibility across the estate based on Universal Design Principles, including a focus on being a ‘dementia friendly’ museum
 - The existing museum does not conform to good and modern design principles and suffered from access issues
- Increase self-generated income through improved and expanded corporate and private hire, retail, F&B and income generating events
 - Increasing the size of the museum will inevitably increase operating costs, both fixed costs through operating a larger building, and public programme costs to service the larger temporary exhibitions gallery and wider public programme.
- Museums are not self-supporting organisations and require other sources of funding to be sustainable. The primary funding sources of museums are generally local authorities with grant funding from organisations such as the Arts Council, HLF and DCMS.
 - External funding is almost exclusively dependent on being an accredited museum. In the three years prior to loss of accreditation the museum service achieved over £600k in grant funding and zero grant funding since the loss of accreditation.

These objectives will guide the creation of exciting new galleries, learning zones, public spaces and visitor facilities, all aspiring to a high standard of design, and access, marking a step-change in the way Northampton Museum thinks about its spaces, visitor facilities, income generating opportunities, and the way visitors engage with its collections.

Out of the Project Scope

- There are no specifics out of scope
- The scope is clear within the outline business case which was presented to the Northampton Alive Board in December 2017

What Assumptions Have Been Made at the Outset

There are number of significant assumptions with this project. These are strategic and financial assumptions based on the background of this project

Project funding

- The assumption is that the capital receipts from the sale of Sekhemka will be used to fund this project

Reputation

- The Arts Council have been clear that all monies received from the sale of Sekhemka must be spent on the museum service. Failure to do so will result in further sanction and extension of the period of removal of accreditation
- The Heritage Lottery Fund have stated they will only entertain future capital bids once the museum service regains accreditation and all of the Sekhemka receipts are spent on the first phase of the museum development.
- The council and the museums reputation has been severely damaged across the heritage and culture sector. The museum development is the principal step in restoring our reputation and rebuilding links with the wider museums and heritage sector.

Strategic Alignment

The Cabinet report of January 2013 states

“The establishment of the Northampton cultural quarter will provide the driving force for the regeneration of the town. It presents an opportunity to celebrate both the town’s rich history and to show case its unique contemporary offer”

and

“The proposed refurbishment and expansion of the museum is one of the most significant development opportunities identified for the cultural quarter”

2.2 Business justification

One of the council’s 7 corporate priorities is “Love Northampton - Enhancing leisure activities for local people and encouraging participation”. The extension of NMAG will make a significant contribution to this priority.

The extension of NMAG is an important component of the ambitious town centre regeneration programme and proposals for the Cultural Quarter.

The key outputs of the project are:

- New iconic visitor attraction for Northampton
- National standard special exhibitions gallery capable of hosting national museum standard exhibitions
- Dedicated schools and activity space
- Great Hall – events and functions space
- Cafe
- Museum shop including a focus on work by Northamptonshire artists, makers and creative businesses
- Improved building infrastructure – improved quality of environmental performance across galleries and collection spaces
- New and improved entrance and foyer, opening sightlines and creating a more welcoming experience

Key outcomes and benefits of the project are:

- Improved and enhanced visitor experience
- Significant cultural and community facility for Northampton
- Great resilience and sustainability through increased income generation.
- Boost to the local economy
- Higher public profile for Northampton and the museum
- Organisation and building attractive to sponsors and funders
- Greater engagement with audiences and key stakeholders to shape the future direction of the museum
- Reputational rebuilding

2.3 Business options

The Current Service

Northampton Museum and Art Gallery (NMAG) is the one of the most important cultural services provided by Northampton Borough Council and one of the key cultural institutions in Northampton and Northamptonshire, being the largest museum service in the county with major collections of historic, aesthetic and social significance. This includes the Arts Council Designated shoe collection, meaning it has been assessed as being of national and international importance.

NMAG hosts one of the world's largest collections of shoes and related material alongside significant art, archaeology and local history collections, artefacts connected to local and military history, costume, ceramics, natural history and ethnography.

The museum has four permanent galleries focusing on shoes and the history of Northampton. It runs a varied programme of temporary exhibitions, events and activities, which can have a broader scope. There is an active schools programme, with sessions delivered onsite and offsite.

2.3.1 Current business operating model

Prior to closing for the expansion works, the museum operated on the following basis.

- NMAG was open from Tuesday to Saturday (and on Bank Holiday Mondays) between 10am and 5pm. On Sundays it opened between 12pm and 5pm
- Staffing complement was 17.5 FTE covering a range of roles, primarily, management, curatorial, education, commercial, marketing, visitor services and facilities management

Primary activities were:

- Temporary exhibitions programme - 6 to 9 exhibitions per year
- Education – onsite active learning sessions and offsite loans boxes programme
- Events and activities – programme of talks, tours, workshops, performances and family activities
- Corporate and Private Hire – Shoe Lounge and Function room available for hire
- Retail – small shop selling a range of museum related items
- Public and academic enquiries
- Object loans to other museums e.g. V&A

2.3.2 Options Analysis

High-level full cost breakdowns for each option are detailed in Appendix 1

Do Nothing – continue as is	Option 1 - High Level Option Review
Do nothing – continue as is	Central museum site remains closed. No new investment, additional expenditure, management, policy or other changes
Pros:	<ul style="list-style-type: none"> • Remaining capital available for investment in other areas of museum service
Cons:	<ul style="list-style-type: none"> • Loss of significant cultural attraction in town • No significant museum service provision
Risks:	<ul style="list-style-type: none"> • Accreditation – high risk museum will not regain accreditation
Issues:	<ul style="list-style-type: none"> • Reputational – council does not deliver in promises • Loss of accreditation and damage to reputation was for nothing
Cost Implications:	<ul style="list-style-type: none"> • Sunk costs of £500K

Deliver Project	Option 2 – Preferred Option High Level Option Review
Deliver Project	Develop the existing museum and expand into the Old Gaol Block and part for Guildhall Road Block
Pros:	<ul style="list-style-type: none"> • Delivers councils vision of high quality visitor attraction • Provides building and exhibitions that meet need of diverse range of audiences • Provides for increased income generation • Supports council regeneration and development objectives • Responds to Arts Council and Heritage Lottery Fund direction • Significant asset to deliver the vision for the Cultural Quarter
Cons:	<ul style="list-style-type: none"> • Adaptive reuse of historic buildings more expensive than new build
Risks:	<ul style="list-style-type: none"> • Budget increases after tender exercise
Issues:	<ul style="list-style-type: none"> • Estimated build budget over capital available
Cost Implications:	<ul style="list-style-type: none"> • Increase in capital budget required

2.3.3 Recommended Option – Option 2

The recommended option is to deliver the project as proposed.

- Delivers councils vision of high quality visitor attraction
 - Cultural quarter - create an attractive, cosmopolitan cultural environment focused around the town's four key arts venues
 - New museum - driving force for regeneration of the town. It presents an opportunity to celebrate both the town's rich history, showcase the world class shoe collection and become a venue for high profile touring exhibitions

- Supports council regeneration and development objectives
 - Contributor towards councils economic regeneration priorities
 - Thriving cultural life is a significant attraction for businesses looking to locate in the area

- Provides building, infrastructure and facilities that meet need of diverse range of audiences
 - Accessibility – improve physical and cognitive accessibility to create a barrier free cultural facility
 - Cultural and social inclusion – be a venue for all Northampton's residents, reflective of their lives, needs and aspirations
 - Building fit for purpose – meets the needs of the museum, its collections and its users

- Sustainable museum through increased income generation to support increase in operating costs
 - Public programme of exhibitions and events to drive increased visitor numbers and repeat visits
 - Shop – destination shop, known for its unique museum related offer and as a showcase for Northampton and Northamptonshire artists and makers
 - Café – a unique café offering locally sourced food and drink. A destination in its own right and able to cater for out of hours events and activities
 - Corporate and private hire – a unique venue like no other in Northampton, combining a heritage and contemporary atmosphere and ambience

- Responds to Arts Council and Heritage Lottery Fund direction
 - Arts Council England – regaining accreditation is dependent on all receipts from Sekhemka being invested in the museum service, and maintenance of accreditation standards in the 5 year interregnum. Future grant funding is dependent on regaining accreditation and thus imperative for the future financial stability of the museum service
 - HLF – clear direction has been given that any future HLF bid will be dependent on regaining accreditation and showing all receipts from Sekhemka sale have been spent on the first phase of development

Procurement methodology - how will the option be delivered?

Advice was taken from LGSS Procurement as to a suitable procurement route to take the project forward. A framework developed for the County Council was recommended which allows the Council to select a number of suitable contractors from LGSS's list of pre-vetted contractors (suitable for the type of project) by a process of mini-competition. NBC Board chose to proceed with the LGSS Framework as this allowed the desired design and build contract to be progressed under a successful framework process. It would enable the project to be completed retaining the specialist consultants (architects and exhibition designers) currently engaged on the project, with minimal increase in timescale and under a proven procurement methodology.

The LGSS Framework to provide a main contractor is compliant with the Public Contract Regulations 2015 and the tender process will be managed by the Council in collaboration with LGSS Procurement and an independent construction law legal advisor.

The form of contract is the JCT Design and Build. Some of the standard legal clauses with that contract have been revised by NBC's legal advisors to further assist the Client.

The tendering contractors will be given 8 weeks to return their tenders (all have confirmed that this is the time that they require).

The procurement route was approved at Cabinet September 2017.

Section 3 Project implementation

3.1 Delivering the project

This project will be delivered in line with the NBC approved programme and project management governance framework. The Governance structure will be through the NBC Northampton Alive Programme Board, the Corporate Delivery Group and the NBC Management Team.

As in accordance with the PPMG, Management Board will be making the strategic decisions that are recommended to Cabinet for the final approval.

3.2 Key objectives

The key objectives of the business are

- Improve perceptions of Northampton as a place to live, work and visit
- Create a sustainable museum service
- Unlock potential of the museum service as a key cultural attraction
- Attract sponsorship and enable fundraising to support ongoing development work

3.3 Key product deliverables and outcomes

Key outputs of the project are:

- New iconic visitor attraction for Northampton

- National standard special exhibitions gallery capable of hosting national museum standard exhibitions
- Dedicated schools and activity space
- Great Hall – events and functions space
- Cafe
- Museum shop including a focus on work by Northamptonshire artists, makers and creative businesses
- Improved building infrastructure – improved quality of environmental performance across galleries and collection spaces
- New and improved entrance and foyer, opening sightlines and creating a more welcoming experience

Key outcomes of the project are:

- Improved and enhanced visitor experience
- Great resilience and sustainability through increased income generation.
- Boost to the local economy
- Higher public profile for Northampton and the museum and reputational rebuilding

3.4 Key measures

Benefit: New iconic visitor attraction & improved visitor experience

How will this be measured?

- Visitor numbers
- Visitor surveys – visitation (local, regional, tourist, VFR etc.) and visitor satisfaction
- Unique web hits and social media engagement
- School bookings
- Public programme – event attendance
- Temporary exhibition programme – attendance

Detail of Benefit: Income generation & Sustainability

How will this be measured?

- Retail spend per head
- Income from percentage Café turnover/cafe spend per head
- Event income
- Corporate hire bookings and income
- Sponsorship
- Donations
- Volunteer hours
- Engagement local artists/makers and retail sales

Detail of Benefit: Boost local economy

How will this be measured?

- Construction phase – number local suppliers and contractors
 - Local business impact – visitation surveys and modelling
 - Engagement local artists/makers and retail sales

Detail of Benefit: Reputational Rebuilding

How will this be measured?

- Sponsorship and fundraising targets
- Philanthropic donations
- Partnerships with major museums, universities and cognate bodies
- Grant income
- Positive press stories
- Regain Arts Council accreditation (2020)

3.5 Assumptions

Key assumptions for the project:

- No further funding for Phase 1 of the project will be available
- Subsequent phases will be met through sponsorship, fundraising and grant applications
- Increased operating costs will primarily be met through self-generated income and efficiency savings and any increase in base budget will be kept to a minimum
- Additional temporary staff will be required to support the project development, project management, curatorial and interpretation

3.6 Constraints

The project does not have limitations as this project expands on current operations and service provision. The purpose of the project is to provide an enhanced public offer and focus on expanding visitor facing services, primarily exhibitions, events, activities, retail, F&B offer and schools services and activities.

3.7 Dependencies

The project is at an advanced stage and many of the dependencies have been resolved or are no longer valid, e.g. successful planning application. Path dependencies, particularly relating to the build and exhibition design, are not considered here.

- Successful tender exercise for main contractor that delivers project to the available budget
- Retention of key staff on temporary contracts to the end of the project (5FTE)
- Base budget for museum service maintained
- Any potential value engineering does not compromise income generation potential or operational capabilities

3.8 Assessing project impacts

3.8.1 Equality Impact Assessment

An Equality Impact Assessment is ongoing and a significant amount of work being undertaken to ensure the project helps the museum to increase and diversify its audiences, both physically at the museum building but also virtually as well. The museum development presents a significant opportunity to broaden access, participation and representation.

The museum has commissioned the Audience Agency to undertake detailed audience research on needs, wants and motivations. This will be used to inform the museum development.

A core focus of the museum development is to engage with difficult and hard to reach audiences, under-represented groups and non-users. The Activity Plan Co-coordinator post is engaged in community outreach and engagement and consultation exercises with key community groups over the development

of the project to help inform the overall museum development and future public programme.

3.8.2 Environmental Impact Assessment

A full environmental impact assessment has not been carried out for this project.

Full ecological surveys and archaeological surveys were completed as part of the development process and to satisfy requirements of the planning application.

An initial BREEAM assessment was undertaken under the guidance of a fully qualified and registered BREEAM assessor.

The total estimated additional cost necessary to achieve BREEAM 'Very Good' will make the Northampton Museum and Art Gallery Phase 1 refurbishment and new extension project unaffordable.

Exemption from BREEAM has been agreed for the Phase 1 works, with the intention to implement BREEAM in subsequent phases.

3.8.3 Staff Impact Assessment

A new staffing structure has been developed to enable the operations of the museum service at both sites, Northampton Museum and Art Gallery and Abington Park Museum. It is proposed a full staffing review and restructuring is undertaken towards the end of 2018.

Focus of staffing will be on visitor facing activity - public programming and income generation becoming a greater focus across all roles. Expertise will continue to be developed in these areas if the service is to develop and grow over the coming years.

Staffing will be more project based and less hierarchical and it is recognised that a significant transformation of services is likely to have an impact upon staff. This impact will be monitored through the completion of a Staff Impact Assessment. This is a "live" document and will be updated at key milestones throughout the lifespan of the project. This is an initial analysis of the SIA the museum project and provides baseline information. As the project develops the information will need to be reassessed.

Staff structure and costings are shown in Appendix 1 as part of the financial analysis.

3.8.4 Initial Risk Consideration

The project risk register is reported to the Museum Project board on a monthly basis with the risks being managed by the Project Managers.

If there are any corporate risks then these would be escalated to the Corporate Risk register via the Corporate Governance and Risk Manager and ultimately to Management Board.

3.9 Major project implementation timescales

The following project plan is derived from the model plan, which had been shared with potential contractors. All agreed it was a feasible programme and so no issues with the broad timeframe. The final detailed programme will be confirmed on the appointment of the main contractor. The following programme from award of tender on 6th August should be taken as advisory, with final programme confirmed at this date.

Milestones/Deliverables	Target Date
Appoint Main Consultants	05/06/17 - 07/07/17
Concept Design Finalisation - Stage 2	07/06/17 - 14/07/17
Exhibition Concept Design - Stage 2	13/06/17 - 03/10/17
Planning & Developed Design - Stage 3	14/07/17 - 21/11/17
Exhibition Developed Design - Stage 3	04/10/17 - 23/02/18
Tender Design & Docs - Stage 4.1	31/07/17 - 09/11/17
Tender Design & Docs - Stage 4.2	09/11/17 - 2/04/18
Tender Period	2/04/18 - 25/05/18
Receive and Analyse Tenders	28/05/18 - 31/05/18
Award Contract	6/8/18
Exhibition Tender Design & Docs - Stage 4	29/01/18 - 06/12/18
Construction & Handover - Stages 5,6	06/08/18 - 02/12/19
Exhibition Fit-Out & Handover - Stages 5,6	07/12/18 - 21/08/19
Snagging - Areas I (Galleries)	21/08/19 - 05/09/19
Snagging - Areas II (Other Areas)	24/07/19 - 07/08/19
Handover to Client	08/08/19 - 08/08/19
Object Installation	22/08/19 - 15/11/19
Soft Opening/training/defects	15/11/19 - 29/11/19
Official Museum Opening	29/11/19 - 29/11/19

3.10 People resource plan

Role	Name (if known)	Effort (days)	Cost Estimate (+ / - 20%)	Backfill Required Yes/No
Project Manager – Build & Technical	Edmond Calnan	5	Post funded through Assets	No
<ul style="list-style-type: none"> Manages main contractor and all building aspects of the project 				
Project Manager - Museums	Edel Millar	5	£54,000	No

Role	Name (if known)	Effort (days)	Cost Estimate (+ / - 20%)	Backfill Required Yes/No
<ul style="list-style-type: none"> Manages museum exhibitions and visitor facilities design and development, and fit out 				
Interpretation Manager	Cassandra Killington	5	£39,355	No
<ul style="list-style-type: none"> Manages exhibition development process and acts as lead for the museum with exhibition designer 				
Project Curator – Art	Elizabeth Socci	5	£26,000	No
<ul style="list-style-type: none"> Art Curator responsible for developing art gallery exhibitions and public engagement 				
Project Curator – History	Louise Hannam	5	£26,000	No
<ul style="list-style-type: none"> History Curator responsible for developing history gallery exhibitions and public engagement 				
Activity Plan Co-ordinator	Alice Morgan	5	£36,332	No
<ul style="list-style-type: none"> Responsible for all aspects of audience engagement and development for the new museum. Include outreach and in-reach work and developing links with community groups and other cognate bodies. 				

Section 4 Governance

4.1 Governance

4.1.1 Programme Board Members

Role	Name	Title
Executive	Julie Seddon	Director of Customers and Communities
Project Support	Marion Goodman	Head of Customer and Cultural Services
Client Lead	Nick Gordon	Cultural Services Manager
Legal	Jackie Buckler	Contracts and Procurement Advisor
Finance	Antony Russel	Group Accountant

4.1.2 Key Project Team Members

Role	Name	Title
Client Lead	Nick Gordon	Cultural Services Manager

Role	Name	Title
Project Manager – Build & Technical	Edmond Calnan	Project Manager - Technical
Project Manager - Museums	Edel Millar	Project Manager - Museums
Site Manager	Stuart Docker	Senior Regeneration Officer
Interpretation	Cassandra Killington	Interpretation Manager
Collections	Jane Seddon	Collections Manager
Commercial	Tara DeFabrizio	Commercial & Business Development Manager
Public Programme	Debra Cox	Public Programme Manager
Lead Curator – Shoes	Rebecca Shawcross	Senior Shoe Curator
Lead Curator – History	Louise Hannam	Project Curator – History
Lead Curator – Art	Beth Socci	Project Curator - Art
Audience engagement and development	Alice Morgan	Activity Plan Co-ordinator

4.1.3 Quality Assurance and Risk Management

Role	Name	Title
Risk Management	Nick Gordon	Cultural Services Manager
Quality Assurance	Alice Turrell Jo Bonham	Governance Team

4.2 Communications

The purpose of the Communications Strategy is to set out the timetable and arrangements for communicating key messages and project information. This includes responsibilities for delivery, identification of products to be communicated and the key stakeholder's audience for each communication.

The strategy will include a press / media plan, setting how information will need to be managed into the public domain. This will include a continuous press campaign giving a 'drip feed' features on all key stages of the project development and completion in 2019.

The strategy will state how communication within the delivery teams will be structured, with a clear timetable of meetings and a communication feedback process.

A clear programme of consultation with specific community groups / organisations and key stakeholder groups will be instigated to further ensure complete community involvement with the delivery of this project.

The Communications Strategy sets out the communications opportunities and risks resulting from this change of circumstance. The strategy:

- Identifies key messaging for presentation to members of the public and the media
- Highlights the reputational risks to the Borough Council
- Seeks to mitigate those risks by anticipating their potential impact
- Outlines a comprehensive programme of communication to inform stakeholders of progress on the project

Objectives

The aim of this document is to set out the communications opportunities and risks resulting from this change of circumstance. It will:

- Identify key messaging for presentation to members of the public and the media
- Highlight the reputational risks to the Borough Council
- Seek to mitigate those risks by anticipating their potential impact
- Outline a comprehensive programme of communication to inform stakeholders of progress on the project

Strategy

This will be achieved by:

- Creating a timetable of proactive communications for both internal and external audiences
- Ensuring that the communications department is in receipt of all relevant information from the outset and that the cabinet member is kept apprised of the situation
- Preparing communications well ahead of time
- Ensuring communications are carried out in a timely fashion
- Making sure that all communications take into account the wider financial and development contexts

Target audiences

- See stakeholder analysis

Key messages and risks

Key messages

- The new Northampton Museum & Art Gallery extension will allow for improved exhibitions
- With the ability to host much more of the museum's footwear collection, there is capacity to improve links with educational establishments working in that arena
- Corporate hire capability will improve engagement with the venue
- Extension of the space supports Northampton Borough Council aspirations for a regionally-significant cultural quarter
- The closed museum space offers an opportunity for staff to consider new and improved ways of encouraging the public to engage with the historic collection

Risks

- The new tender process will fail to identify a contractor willing to deliver the project to a fixed budget
- Unforeseen issues within the Gaol Block and Guildhall Road Block will cause further delays to the project
- The sale of Sekhemka could continue to mar communication of project successes
- Following delivery, visitor numbers might prove lower than hoped
- Continued boycotting by Arts Council England could hamper plans for future phases of the project

Communications channels

- Internal newsletter and intranet
- Social media
- Website
- Press conferences
- Tours
- Press releases
- Media interviews
- Members
- Staff
- Development partners

Timescales

A full programme will be developed for the appointment of the main, when the build programme and key milestones are identified.

These will help inform a more detailed plan of action on when individual communications should go out, to who and how.

4.2.1 Key Stakeholders

Role	Name	Interest/Influence
Council Leader	Jonathan Nunn	High/High
Cabinet Lead	Anna King	High/High
Deputy Leader	Phil Larratt	High/High
Chief Executive	George Candler	High/High
Director Customers & Communities	Julie Seddon	High/High
Head of Customers and Culture	Marion Goodman	High/High
Head of Economic Development and Regeneration	Paul Walker	High/High
Legal	Jackie Buckler	High/Medium
Senior Finance Business Partner	Antony Russel	High/Medium
Communications	Craig Forsythe	High/Low
Principal Planning Officer	Wendy Rousell	Medium/Low
Principal Building Control Officer	Lee Hunter	Medium/Low
ICT Service Delivery Client Advisor	Andrew Brightwell	Medium/High
Cost Consultant (CS2)	Terry Harding	High/Low
History advisory Panel	Panel of academics and local historians	High/Medium
Shoe Advisory Panel	Panel of academics and shoe industry representatives	High/Medium
Schools Panel	By invitation. Focus on Northampton schools	Medium/Medium
Architect	William Assheton	High/High
Architect	Tom Jagger	High/High

Role	Name	Interest/Influence
Exhibition Designer	Jonathan Keight	High/High
Main Contractor	TBC	High/High
Audience Consultation	Audience Agency	High/Medium
Audience Focus Groups	Audience Agency	High/Medium
General Public	NBC Communications	Medium/Low
Arts Council	TBC	High/Medium
Heritage Lottery Fund	Jonathan Platt	High/Low
Museums Association	Sharon Heal	High/Low

Section 5 Conclusion

It is recommended that the museum project continue as per Option 2.

The project is currently out to tender and the activities are laid out in section 3.9 Major project implementation timescales. The plan outlined will take considerable time and effort and the project team are committed to undertaking the plan to achieve their vision of developing an inclusive, sustainable, centrally located museum in the heart of Northampton's cultural quarter, that is a vibrant and welcoming cultural and social hub for all our visitors, a resource for schools, and a major tourist destination.

Appendix 1 Project Financial Analysis

1.0 Financial Analysis

The precis below, comparing past three years of museum operation with the first full year of operation in 2020/21 shows that

- The running costs of the central museum will increase with the new expanded museum;
- There will be an increase in commercial income generated by the central museum, but this on its own will not cover the additional cost;
- However, further commercial income is generated by Abington museum which allows the service to continue to operate with only a 10% increase in the budget envelope;
- General service costs remain the same, with the major cost of staffing remaining broadly the same, but with an increase in staff and changed staffing profile, and with a significant increase in the spend on Exhibitions to reflect the increased activity across the exhibitions programme.

	Average of last three years			
	Museum Service	Central Museum	Abington Museum	Total
Staff	678,298	171	0	678,469
Facilities Management	0	154,453	25,748	180,201
Exhibitions	6,837	0	0	6,837
Learning	2,464	0	0	2,464
Collections	2,670	0	0	2,670
Marketing	22,792	0	0	22,792
Grants	34,000	0	0	34,000
Public Programming	16,819	-7,323	-7,323	2,173
Commercial	0	-17,069	-10,463	-27,532
Total	763,880	130,232	7,962	902,074

	2020/21 - first full year of operation			
	Museum Service	Central Museum	Abington Museum	Total
Staff	715,634	0	0	715,634
Facilities Management	0	296,641	23,880	320,521
Exhibitions	100,000	0	0	100,000
Learning	8,700	0	0	8,700
Collections	7,600	0	0	7,600
Marketing	19,000	0	0	19,000
Grants	25,000			25,000
Public Programming	-43,890	0	0	-43,890
Commercial	0	-47,362	-42,183	-89,545
Total	832,044	249,279	-18,303	1,063,020

2.0 Continuation Budget 2018/19 to 2022/23 financial Year

The following sets out the assumptions and top line description of budget spend. Where appropriate this is covered on a line by line basis. This covers the build and fit out period to November 2019, and assumes Northampton Museum and Art Gallery will open to the public and be fully operational from December 2019. The budget is for the whole service, including Abington Museum

This budget analysis is as comprehensive as possible and is based on analysis of past budgets, actual costs and quotes. Some budget lines, primarily utilities, are based on estimates according to best information available and will be adjusted as the project progresses.

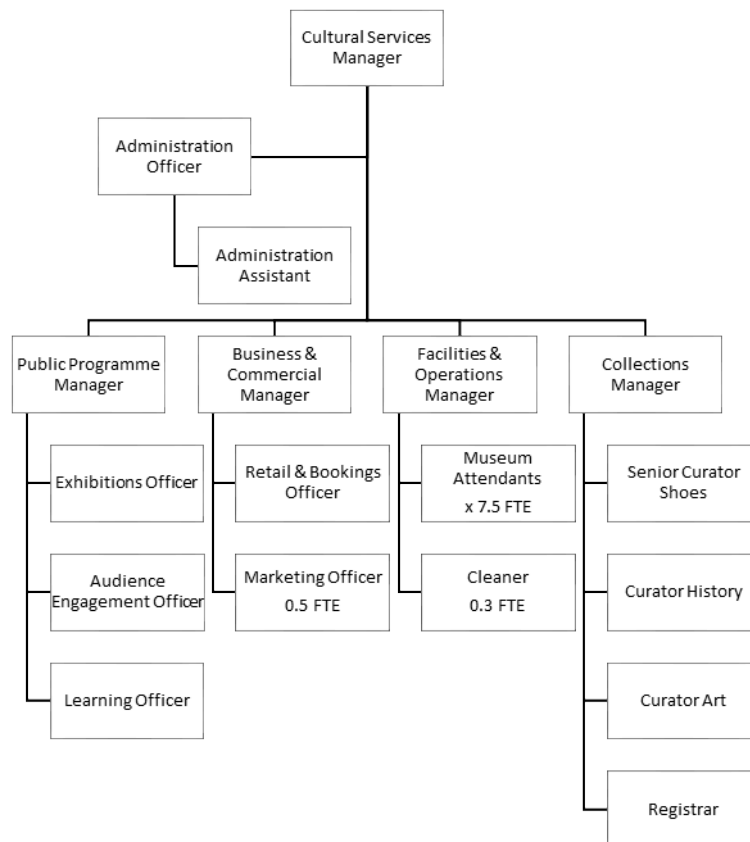
	2018/19	2019/20	2020/21	2021/22	2022/23
<u>Staffing costs</u>					
Staffing costs	655,601	710,278	713,384	731,530	743,185
<u>Premises costs</u>					
Gas	17,000	18,000	24,310	24,790	25,920
Electricity	34,000	40,000	54,700	55,800	56,900
NNDR, etc.	113,133	113,133	140,284	140,284	140,284
Building Cleaning	480	860	2,000	2,000	2,000
Cleaning & Rubbish Removal	500	1,900	4,550	4,550	4,550
Fire & Burglar Alarms	11,000	11,000	11,000	11,000	11,000
Fixtures & Fittings	10,000	10,000	10,000	10,000	10,000
Insurances	18,000	18,000	18,000	18,000	18,000
Premises insurances	28,802	28,802	28,802	28,802	28,802
Telephones, etc.	4,800	4,900	5,111	5,248	5,388
Water Charges	4,473	4,517	5,564	5,842	6,133
Total Premises costs	242,188	251,112	304,321	306,316	308,977
<u>Supplies & Services</u>					
CCTV Equipment & Maintenance	1,600	1,600	1,600	1,600	1,600
Clothing, Uniforms & Laundry	3,000	1,000	1,000	1,000	1,000
Equipment Hire	1,050	3,050	3,050	3,050	3,050
Furniture, Equipment & Tools	12,630	7,630	7,630	7,630	8,130
Hired Transport & Plant	0	1,000	5,000	5,000	5,000
Materials	17,150	16,050	22,825	19,025	29,025
Mobile Phones	250	250	250	250	250
Organ'al Subscriptions	1,300	1,300	1,300	1,300	1,300
Printing	23,915	51,915	47,915	57,915	57,915
Stationery	1,200	1,200	1,200	1,200	1,200
Travel & Subsistence	1,000	1,200	1,500	1,500	1,500
Vehicle Allowances	1,120	1,320	1,620	1,620	1,620
Performing Rights Payment	0	500	500	500	500

	2018/19	2019/20	2020/21	2021/22	2022/23
Professional Services	29,600	67,600	85,450	93,950	93,950
Pest Control	400	400	400	400	400
Advertising & Publicity	1000	5000	3000	3000	3000
Total Supplies & Services costs	95,215	161,015	184,240	198,940	209,440
<u>Grants</u>					
NN Grant	25,000	25,000	25,000	25,000	25,000
Total expenditure	1,018,004	1,147,405	1,226,945	1,261,786	1,286,602
<u>Income - Commercial</u>					
Shop	1,186	4,446	14,928	15,375	15,837
Selling Gallery	0	1,933	4,800	5,040	5,292
Selling Exhibitions	67	67	67	67	67
Café	0	4,195	17,394	17,394	17,394
Abington Refreshments	1,079	1,133	1,190	1,250	1,312
Corporate & Private Hire	9,500	11,215	13,268	14,044	14,812
Weddings	4,084	14,400	28,800	35,000	45,000
Licencing & Image Rights	1,296	1,361	1,429	1,500	1,575
Memberships	0	1,680	3,150	2,100	2,100
Donation Boxes	500	500	1,000	5,500	5,700
Total income commercial	17,712	40,929	86,026	97,270	109,089
<u>Income - Public Programming</u>					
Workshops & Courses	7,500	7,500	17,800	17,800	17,800
Museum Events	4,080	4,080	5,830	5,830	5,830
Lectures & Symposiums	6,500	6,500	12,500	12,500	12,500
Fairs	9,400	9,400	12,200	12,200	12,200
Performances	3,600	3,600	7,200	7,200	7,200
Schools	4,000	5,000	12,500	13,000	13,500
Rental Income	0	0	16,000	16,000	16,000
Total income public programming	35,080	36,080	84,030	84,530	85,030
Total Income	52,792	77,009	170,056	181,800	194,119
Total net cost of running service	965,212	1,070,396	1,056,889	1,079,986	1,092,483
Base budget	931,439	922,229	932,156	942,360	966,297
Budget Gap – Growth Bid	-33,773	-148,167	-124,733	-137,626	-126,186

2.1 Staff

	STAFF	2018/19	2019/20	2020/21	2021/22	2022/23
1	Salaries	514,024	560,422	553,563	568,138	574,669
2	Salaries Overtime Non-Cont'D	13,606	13,606	13,606	13,606	13,606
3	Salaries Enhancements	2,189	2,189	2,189	2,189	2,189
4	Wages Overtime Non-Contractd	8,458	8,458	16,916	16,916	16,916
5	Corporate Sickness Saving	-5,201	-5,201	-5,201	-5,201	-5,201
6	Vacancy Factor	-11,998	-11,998	-11,998	-11,998	-11,998
7	National Insurance	46,230	47,067	49,712	50,599	50,352
8	Superannuation	84,373	91,815	90,677	93,361	98,732
9	Employee Related Insurances	3,920	3,920	3,920	3,920	3,920
10	Vehicle Allowances	1000	1000	1000	1000	1000
11	Mobile Phones	250	250	250	250	250
12	Travel & Subsistence	1000	1000	1000	1000	1000
	Total	657,851	712,528	715,634	733,780	745,435

Proposed Staff Structure for Museum post opening



Lines 1 – 9 Staffing Costs

As part of the renovation and expansion project, a fundamental review has been undertaken of the operating model for the museum and a new business plan being developed. As well as expanding the size of the museum, a new, more entrepreneurial approach is needed, including a significant development of existing and new income streams, to develop a more resilient service, less dependent on core council funding.

The proposed staffing structure is designed to meet the demands of the core business and broad strategic direction of the service. The focus is on developing a significant public programme of high profile changing exhibitions programme exhibitions and a diverse events and activities programme with a focus on increasing visitor numbers and users at the two museum sites. Another key focus is on much greater engagement with local audiences through outreach and in-reach activities so as to better understand their needs and aspirations. This work will help shape the public programme, including generating content and co-curation for exhibitions and development of the collections, particularly social history and shoe collections. This will become especially important with the advent of the new unitary authority and the need to engage with the wider residents of West Northamptonshire area.

2.2 Management Team

The management structure reflects the four core areas that are the focus of the museum service. The senior management of the museum comprises the Cultural Services Manager, Collections Manager, Public Programme Manager and Commercial and Business Development Manager. There are four core teams in the museum service comprising Collections, Public Programme, Commercial and Facilities.

Curatorial

The new museum service requires additional dedicated curatorial posts which have been lost during previous restructures. As well as shoes, the new museum will have a specific focus on the history of Northampton and art and requires two subject specialists in these areas to augment the curatorial expertise maintained in shoes. These posts will lead on curatorial care, exhibition development, research and collections development. These two posts were created as temporary posts for the museum development and are being made permanent.

2.3 Public Programme

The public programme team are responsible for all exhibitions, formal and informal learning programmes and museum events. The new museum will have a much expanded public programme, with a major new temporary exhibitions gallery and changing art gallery at the main museum site, with changing exhibitions at Abington Park Museum. This is one of the biggest step changes for the service, moving from 6 small – medium size exhibitions a year to 3 major temporary exhibitions, 3 – 4 art exhibitions at the main museum and 3 changing exhibitions at Abington. This represents a significant increase in activity, involving curatorial in developing exhibitions and Museum Attendants with exhibition changeover.

The Audience Engagement Officer post is a key post for the vision for the museum and how it becomes more responsive and engaging with its audiences. This post is key in audience development and engaging audiences with the museums work

though events and dedicated projects, with a focus on expanding audience involvement with exhibition and collections development.

2.4 Commercial

The Business and Commercial Manager will focus on weddings, corporate hire, F&B and major non-museum events. The new post of Retail and Bookings Officer will focus on the museum shops, selling gallery, e-commerce and manage ticketing sales for all events and activities across the museum. The Marketing Officer will be responsible for direct marketing of all aspects of the museums public programmes and special projects across print and social media. They will work closely with the main Council Communications team for press engagement and any PR or communications involving councillors.

2.5 Facilities and Operations

The Facilities and operations team are responsible for buildings and visitor services. Visitor Services function is the public face of a museum greeting visitors, answering questions, acknowledging visitor comments and concerns, providing a quality experience for all visitors and general security and safety. The role of the Visitor Services function is essential in ensuring a welcoming, safe and enjoyable atmosphere for visitors, and a positive and enthusiastic engagement with the museum.

A staffing rota for NMAG and Abington Park Museum has been developed to determine the number of staff required. The increase in size of the team reflects the larger size of the museum and the significant increase in the museum and corporate events. The FOH staff will work across the service to enable maximum flexibility. Staff increases for 7 FTE Museum Attendants to 7.5 FTE after one year to reflect the projected increase in out of hours activity, principally weddings, corporate hire and museum courses and workshops. In addition a roster of casual staff will be maintained to support core staff with out of hours and major events.

Lines 10 - 12

Figures in line with previous year's expenditure. Travel and subsistence is a de minimis figure and we would look to increase this figure.

2.6 Facilities Management

	Service Total	2018/19	2019/20	2020/21	2021/22	2022/23
1	Gas	17,000	18,000	24,310	24,790	25,920
2	Electricity	34,000	40,000	54,700	55,800	56,900
3	NNDR, etc.	113,133	113,133	140,284	140,284	140,284
4	Building Cleaning	480	860	2,000	2,000	2,000
5	Cleaning & Rubbish Removal	500	1,900	4,550	4,550	4,550
6	Fire & Burglar Alarms	11,000	11,000	11,000	11,000	11,000
7	Fixtures & Fittings	10,000	10,000	10,000	10,000	10,000
8	Insurances	18,000	18,000	18,000	18,000	18,000
9	Premises insurances	28,802	28,802	28,802	28,802	28,802
10	Water Charges	4,473	4,517	5,564	5,842	6,133
11	CCTV Equipment & Maintenance	1,600	1,600	1,600	1,600	1,600
12	Clothing, Uniforms & Laundry	1,500	2,000	1,000	1,000	1,000
13	Furniture, Equipment & Tools	10,000	5,000	5,000	5,000	5,000
14	Printing	2,000	2,000	2,000	2,000	2,000
15	Professional Services	4000	5000	5000	5000	5000
16	Telephones, etc.	4,800	4,900	5,111	5,248	5,388
17	Stationery	1,200	1,200	1,200	1,200	1,200
18	Pest Control	400	400	400	400	400

Note figures are aggregate for Northampton Museum and Art Gallery, Abington Park Museum, and where applicable, Blackthorn stores.

Line 1 Gas

Gas costs have been increased to allow for increased size of the building. 2017/18 spend was £14,126. The increase to £24k in 2020/21 is to allow for full year effect with an assumed 2% a year increase after that.

Figures are estimates based on previous costs. New more efficient plant may reduce costs. Once contractor has been appointed and M&E fit out agreed costs will be reviewed with the consultant.

Line 2 Electricity

Electricity costs have been increased to allow for increased size of the building. 2017/18 spend was £15,748. The increase to £40k in 2020/21 is to allow for full year effect with an assumed 2% a year increase after that.

Figures are estimates based on previous costs. New more efficient plant and use of LED lighting in galleries rather than halogen lights are anticipated to reduce costs. Once contractor has been appointed and M&E fit out agreed costs will be reviewed with the consultant.

Line 3 NNDR

The NNDR figure is derived from the current charge for the existing museum buildings. A pro-rata increase of 24% has been included to account for increase in sqm of the building footprint for the new build, the Old Gaol Block and the section of the Guildhall Road Block that forms part of the museum extension. NBC Assets are

working to arrange a valuation for the new building and this figure will be updated following assessment.

Line 4 Building Cleaning

Building cleaning covers cleaning products for day to day cleaning of the building and supplies for the public and staff WC's. A 15% uplift has been allowed for the increased floor area for cleaning and increased use of consumables in the WC's. The museum uses the new council waste supplies contract to procure cleaning and sanitary products.

This does not include the costs of staff time - this is included in the overall staffing costs. Staffing includes 0.2FTE cleaner shared with the Guildhall, who will be responsible for toilet, bins and office cleaning. Museum Attendant are responsible for cleaning the galleries and general areas.

Line 5 Cleaning and Rubbish Removal

Covers bulk waste removal, sanitary bins and window cleaning. Costs are based on existing provider. Increase in budget, based on quotes and pro-rata increases, has been allowed for window cleaning, primarily the inclusion of the extra cleaning required for the new glazed extension, increase in provision of sanitary bins and increase in bulk waste at both NMAG and Abington Park Museum.

Line 6 Fire and Burglar Alarms

Covers annual maintenance, Redcare lines and first response call out and attendance for three buildings, NMAG, Abington Park Museum and Blackthorn Stores. The allowance for call out and any repairs to systems not covered under annual maintenance has been reduced as new systems will be in place that will not have the level of failure and extra maintenance requirements of the existing system. Alarm systems maintenance and monitoring is currently provided by three companies and these will be consolidated under one new contract to achieve savings as part of the new museum development. The possibility of covering the museum with the Guildhall and broader Assets alarm contracts will be explored when they go out to tender for renewal.

Line 7 Fixtures & Fittings

The fixtures and fittings budget is used across both sites for purchase and replacement of new fixtures and fittings across both sites. This includes public areas, exhibition galleries, collection stores, offices and workrooms. The budget primarily covers planned work, ongoing light bulb replacement, and replacement of damaged or worn fixtures and fittings across the estate, where not covered under Assets responsibilities. New LED lighting across the NMAG site and in new gallery installations at Abington will help reduce costs and enable a more strategic and planned approach to maintenance and replacement of fixtures and fittings across the estate.

Line 8 & 9 Insurances

Insurances are negotiated independent of the museum and costs allocated to the museum budget. Forecast based on 17/18 costs.

Line 10 Water Charges

An uplift in water charges has been included to reflect increased in line with increased water usage, primarily through greater number visitors using of WC's and the provision the café facility.

Line 11 CCTV Maintenance & Equipment

NMAG and Abington Park Museum both operate CCTV systems. These have been off the shelf solutions and been repaired and maintained on an ad hoc as needed basis. New systems are being installed at NMAG and a new base unit at Abington Park Museum with ongoing annual maintenance contracts to ensure continued security for visitors, staff and collections.

Line 12 Clothing, Uniforms and Laundry

With the launch of the new galleries at Abington Park Museum a uniform form for front of house staff is being introduced. This will be rolled out to the new museum when it opens. Budget to cover uniforms for existing staff and new starters and ongoing associated laundry costs and replacements due to wear and tear.

Line 13 Furniture, Equipment Tools

Facilities costs for equipment and tools for facilities management purposes. Replacement and repair costs for furniture – chairs, tables etc.

Line 14 Printing

Costs for staff printing and photocopying through MFD devices. Budget line has been reduced to reflect higher level of printing as part of the new museum development process.

Line 15 Professional Services

For hire of professional services, primarily moving services for collections, furniture and operational equipment.

Line 16 Telephones etc.

Phone charges

Line 17 Stationery

General staff stationery supplies

Line 18 Pest Control

Charges for pest control, primarily pigeon control and cleaning at Abington Park Museum.

2.7 Exhibitions

Service Total	2018/19	2019/20	2020/21	2021/22	2022/23
Equipment Hire	0	2,000	2,000	2,000	2,000
Furniture, Equipment & Tools	0	1,000	1,000	1,000	1,000
Hired Transport and Plant	0	1,000	5,000	5,000	5,000
Materials	5,000	10,100	10,500	10,500	15,500
Printing	10,000	35,000	30,000	40,000	40,000
Professional Services	10,000	50,000	50,000	60,000	60,000
Travel & Subsistence	0	200	500	500	500
Vehicle Allowances	0	200	500	500	500
Performing Rights					
Payments	0	500	500	500	500
Total	25,000	100,000	100,000	120,000	125,000

Exhibitions production and hire represents the single largest increase in budget provision. A key driver for the new museum has been the introduction of a major temporary exhibitions gallery, capable of hosting significant touring exhibitions and fitted out to Government Indemnity Scheme standards, (principally environmental and security standards).

Exhibitions are planned and programmed 18 month – 2 years in advance and more detailed budget profiles drawn up as part of the exhibition development process. Spending on temporary exhibitions varies considerably depending on many different factors. The profile outlined here is indicative as bought in/touring exhibitions, in-house generated exhibitions, and art hangs have very different budget profiles.

The budget figure identified has come about through consultation with museums services with comparable exhibition provision and programmes (Bristol, Derby, Leicester), and consideration of fees and on costs for touring exhibitions through the Touring Exhibitions Group costings and analysis of past expenditure. It is based on one in-house generated and two touring temporary exhibition per year and three art hangs in the main museum and one changeover of the temporary exhibition space at Abington.

Direct comparison with other museum exhibition programmes is difficult as all the museums determine their costs in different ways, have different infrastructure, and crucially have different staffing structures.

Bristol has a number of temporary exhibition spaces in various venues across the city, the two main spaces are Bristol City Museum and Art Gallery and MShed¹. Temporary exhibition space at Bristol City Art Gallery is 200m² and MShed has a space 300m².

The exhibitions team produce 6 exhibitions a year at these two venues with a budget of approximately £195,000, with small 2D exhibitions costing £5,000 and large scale 3D object rich exhibitions costing up to £80,000. The exhibitions team includes a 3d

¹ <https://www.bristolmuseums.org.uk/bristol-museum-and-art-gallery/>

designer and graphic designers so charges for this are not included in the £195,000 budget.

Leicester Museums Service² has one major temporary exhibitions gallery of approximately 350m² and a smaller 150m² space. They run a mixed programme of exhibitions with 3 exhibitions in the main gallery and 3 – 4 in the smaller gallery. The budget is in the region of £180,000, and seek additional project specific grant funding. They have a dedicated exhibition design and technical team with one designer and two technicians, not included in this budget.

The Waterhall is part of Birmingham Museum and Art Gallery³ and houses temporary and modern art exhibitions. The exhibition space is 400m². In 2016 -17 financial year they ran a programme of two in-house curated exhibitions and one external, with a budget of £72,000.

² <https://www.leicester.gov.uk/leisure-and-culture/museums-and-galleries>

³ <http://www.birminghammuseums.org.uk/bmag>

2.8 Public Programme



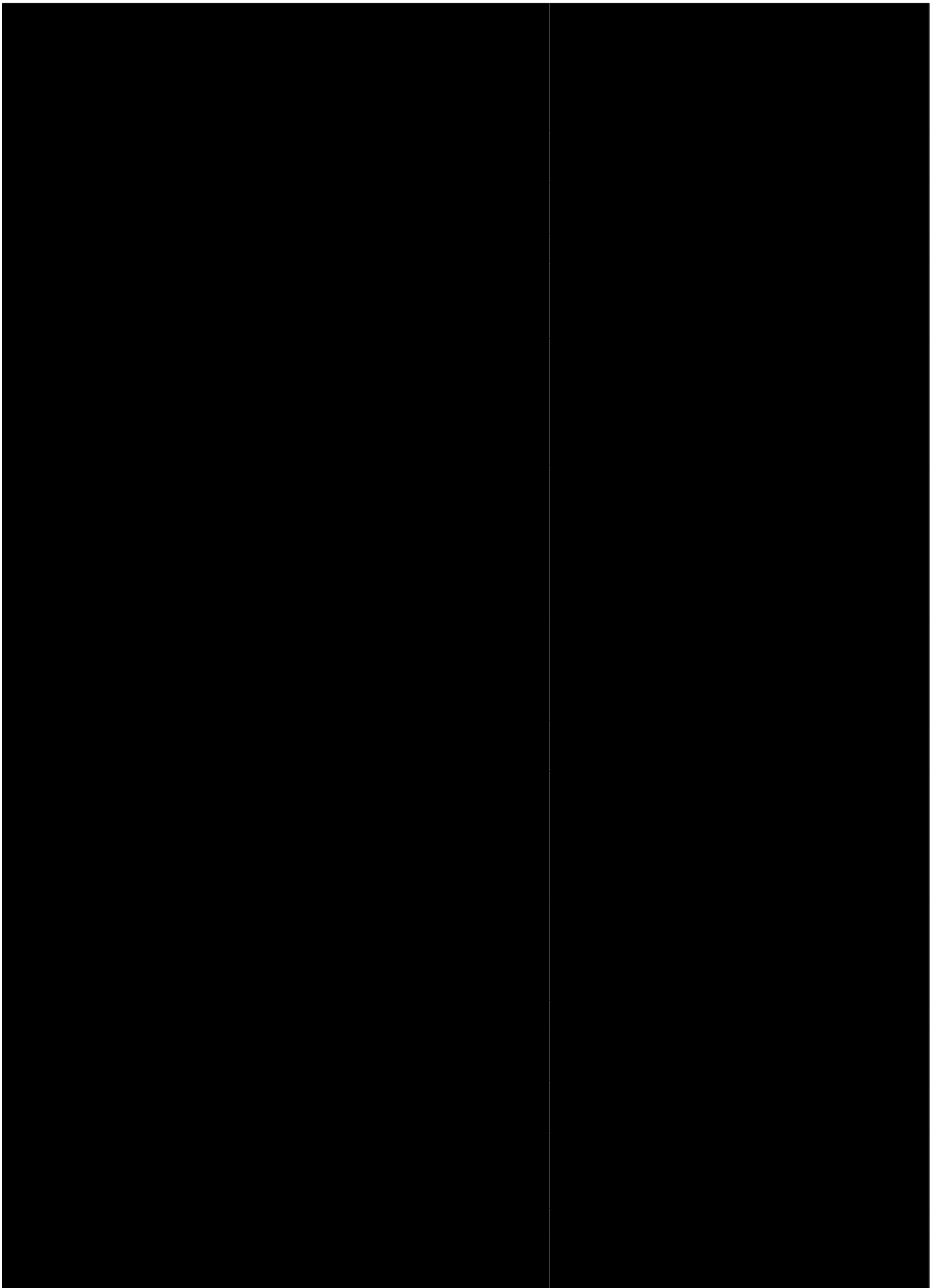
2.9 Events and Activities

As with exhibitions, public programme figures have been developed on a model programme basis. The budget covers NMAG and Abington Museum and the profile will change annually, though less so than exhibitions. The budget has been costed on the basis of previous events and activities.

Note that not all museum events will generate a profit, some will be at a net cost. After exhibitions, the public programme is the primary way museums engage with audiences. Museums choose to host events for several reasons: extend visitor engagement through educational and entertainment activities; support membership and sponsorship programmes; support institutional requirements to generate secondary income and contribute to funding; and further promote the museum's brand.

Many events are developed as income generating activities and a balance is sought between funded and income generating events. For all events all opportunities for generating income either directly through ticketing, or through secondary spend in shop or F&B offer, are considered.

The model programme is outlined below. Note this is indicative of the events programme to show costs, gross and net income of a range of events and activities across the year.





Outreach

The figures from financial year 2020/21 onwards include an increased budget for outreach and community engagement work of £5,000.

2.10 Collections

Collections	2018/19	2019/20	2020/21	2021/22	2022/23
Furniture, Equipment & Tools	1000	1000	1000	1000	1000
Materials	3800	3800	3800	3800	3800
Professional Services	1500	0	1500	0	1500
Organ'l Subscriptions	1300	1300	1300	1300	1300
Total	7600	6100	7600	6100	7600

Curatorial work is at the heart of everything the museum does, both in terms of activities and programmes, vision and purpose. The collections and curatorial functions have borne the brunt of budget reductions over the last 10 years and most significant collections work has been funded through grants, principally Arts Council, Renaissance in the Regions (as was) and HLF. With the loss of accreditation this source of funding has been reduced to zero.

The collections budget covers materials for storage and general collections care of objects, preventative and interventive conservation, books and references, organisational subscriptions.

The re-profiling of the budgets has focussed on identifying resources for the collections, particularly for the designated shoe collection. It is imperative that the museum is able to demonstrate sufficient resource, financial and staff, is allocated to the care, development, interpretation and access to the collection. The budget identified should be viewed as a de minimis budget and covers only the minimum identified for basic collections care and development. Work on business planning have identified a core budget requirement of £27k for collections care and development (£12k of this is professional conservation work by specialist contractors) and it is considered a priority area for increase in budget.

2.11 Marketing

Marketing	2018/19	2019/20	2020/21	2021/22	2022/23
Advertising & Publicity	1000	5000	3,000	3,000	3,000
Printing	11,000	11,000	11,000	11,000	11,000
Professional Services	5,000	5,000	5,000	5,000	5,000
Total	17,000	21,000	19,000	19,000	19,000

The role of the Marketing function at a museum is to attract, engage and retain existing and potential target markets, audiences and stakeholders through: identifying their needs and motivations; developing products or delivering benefits that will satisfy or enhance their experience; communicating the museum vision, message and activities; and monitoring and evaluating all activities.

The marketing budget is based on existing costs and allowed for an increase in budget to reflect increased marketing activity to promote the museum. Costs in the 2015 to 2017 financial years were between £13k and £16k. Costs are primarily design and print costs for the What's On, promotional posters and flyers and professional distribution. A small but increasing level of spending has been directed at social media, primarily promoting events and activities on Facebook.

Budget covers

Pre-opening and for opening – work with NBC Communications to establish all marketing, press and PR strategies (e.g. advocacy, branding, customer relationship management, visitor experience, market research, etc.) and in particular, develop a marketing communications strategy to establish the new museum development and wider museum service in the marketplace and promote the launch.

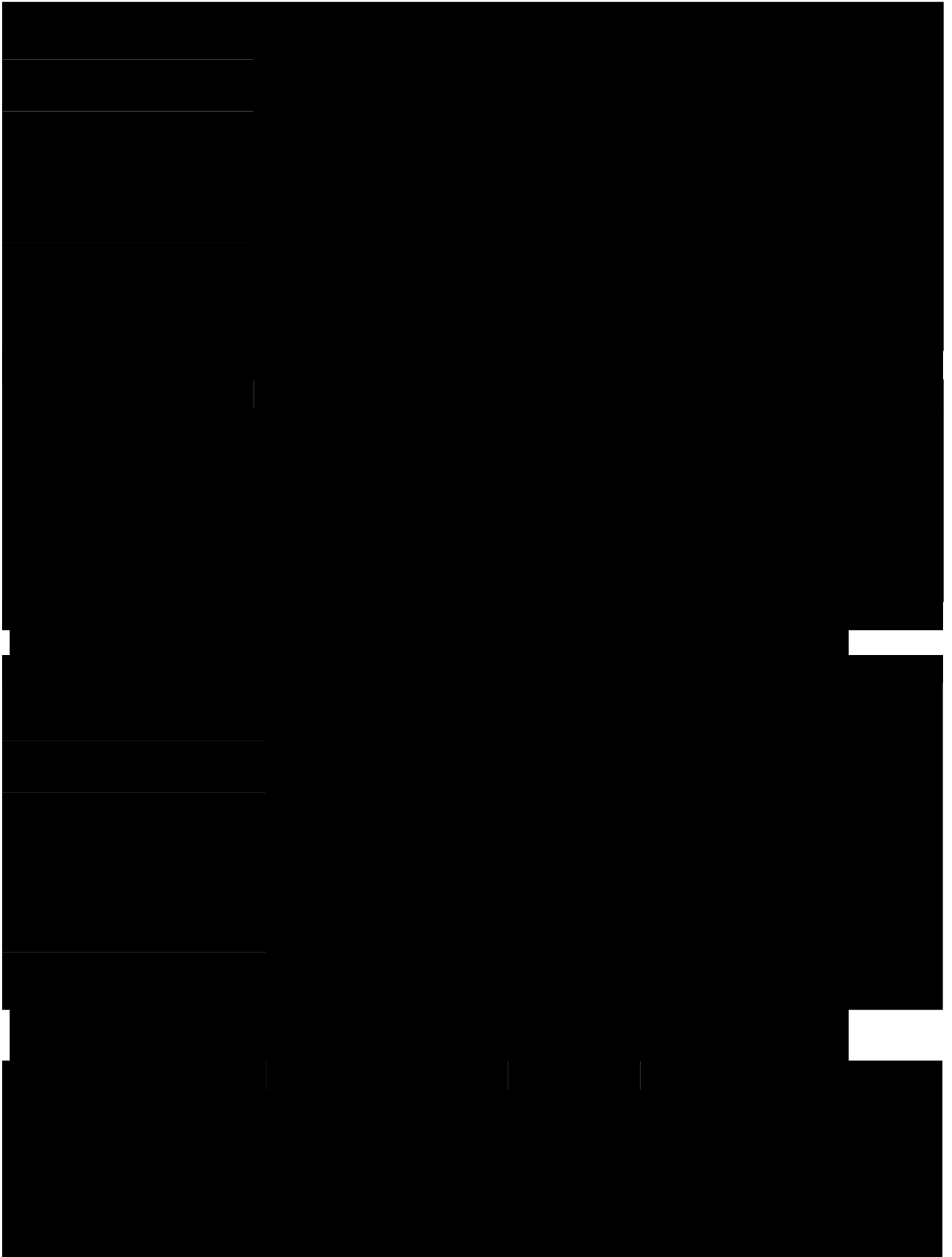
Long term (five-year period from the opening of the museum) – ongoing marketing, press and PR activities in relation to the museum, events and exhibitions.

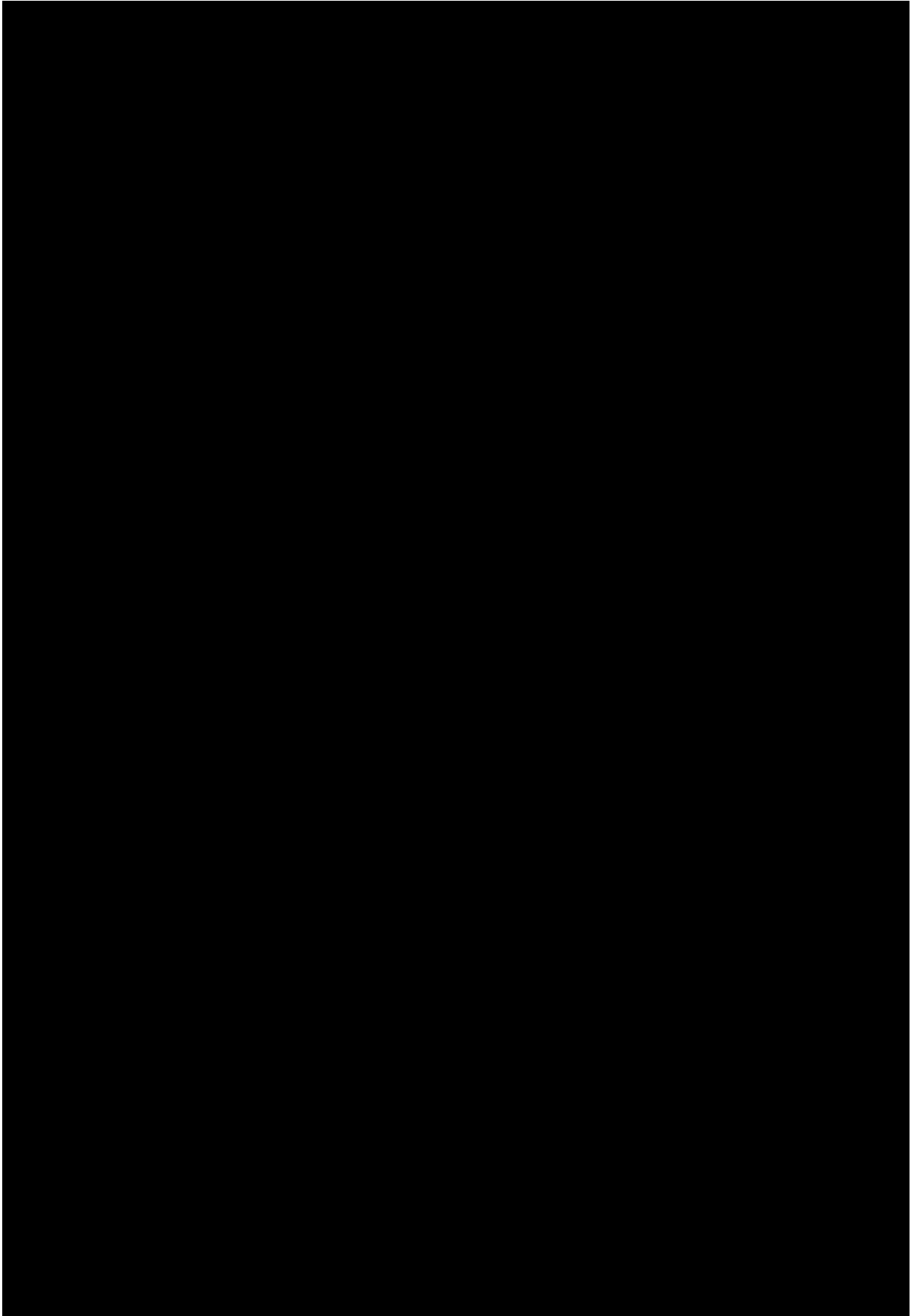
Comparator costs for marketing are £72k spent by Derby Museums⁴ and £50k by the Peoples Museum, Manchester⁵.

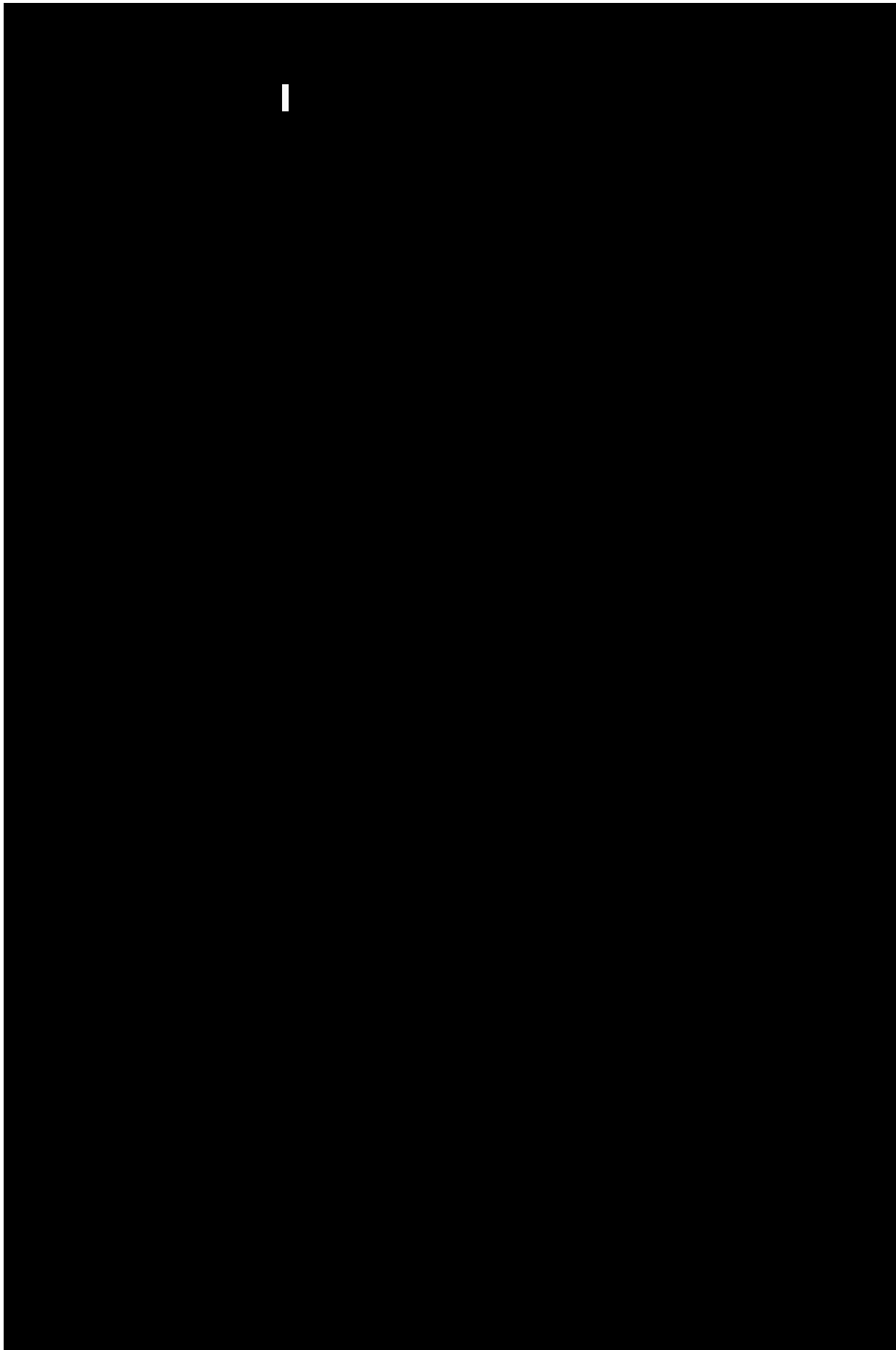
⁴ https://www.derbymuseums.org/wp-content/uploads/2017/12/0333_Derby-Museums-Annual-Review-2016-17_digital.pdf

⁵ <https://phm.org.uk/wp-content/uploads/2018/05/PHM-2018-2022-Business-Plan-FINAL.pdf>

2.13 Commercial







⁶ <https://www.turpinsmale.co.uk/>

