

Museum - Service Review and Future HLF Proposals.

Report by the Executive Head of Leisure & Cultural Services.

1 SUMMARY

- 1.1 The Cabinet Member will be aware that this Council's application to the HLF (Heritage Lottery Fund) for funding towards a redevelopment scheme for Worthing Museum and Art Gallery (the Museum) was rejected by the HLF in July 2009. In June 2010 the Museum sought permission from Cabinet to submit a revised scheme however a decision on this was deferred for 12 months.
- 1.2 In light of the changes to the Council's financial position following the Comprehensive Spending review this report presents and seeks Member approval for the recommendations of a Museum Service Improvement Review, carried out by Jura Consultants (see 4.2 and Appendix 1) which includes a recommendation to delay developing a revised application for funding to the Heritage Lottery Fund until 2013-14.

2 INTRODUCTION

- 2.1 In January 2011 the Budget Advisory Group requested that the Museum look to *'Review the Museums current opening hours, operations, stock in shop and income with 25% cut of the budget in mind'*.
- 2.2 The Council's longer-term objective (agreed as part of the background to the HLF bid and under-pinned by the Masterplan) remains, to develop the Museum into a major heritage facility for West Sussex, appropriately presenting the Museum's outstanding collections (some of which are recognised to be of national importance) providing increased access and educational opportunities for everyone in the Town of Worthing, and raising the profile of the Museum in line with its collections across the region and for visitors to the area.
- 2.3 In light of the requested budget review this will need to be achieved over a longer period of time and with greater focus on areas of service development and income generation. This report sets out how this might be delivered and the areas where further work is required.

3 BACKGROUND

- 3.1 In 2005 Worthing Museum and Art Gallery identified three key areas for improvement, Collections Management, Facilities Improvements and Service Delivery.

- 3.2 **Collections Management:** has been addressed through the achievement of Museums Libraries and Archives Council Accreditation and associated transformation of collections management systems, utilising a volunteer workforce to carry out a detailed inventory, obtaining IEG Capital Funding to purchase specialist database software, and subsequently grant funding from the Esmée Fairbairn Foundation for research into and promotion of the costume collection.
- 3.3 **Facilities Improvements:** were the subject of an Options Appraisal by Hailey Sharpe Ltd. The aim of the original project as set out in the Options Appraisal for the Development of Worthing Museum and Art Gallery was to refurbish the Museum building and collection storage areas. This report was considered by OSC and Cabinet in January 2008. Part of what is a prime town centre site (the Museum and Art Gallery) presently given over to storage and offices would be transformed into enhanced display and gallery space. External warehouse storage in the Broadwater Cemetery Chapels would be refurbished enabling the majority of the Museum building to be returned to public use – creating additional public facilities for volunteers and researchers, and creating or upgrading educational facilities to meet the needs of school colleges and adult groups, and space for enhanced traded services (primarily shop and café) to support the sustainability of the Museum and enable it to form the cornerstone of a cultural quarter under the recommendations to establish this in the Town Masterplan.
- 3.4 Following the failure of the original HLF bid, permission was sought to redevelop the Haley Sharpe Design Ltd plan into a phased project and then to seek Capital Funding for the first phase of the project from the HLF and other external sources including community fundraising and sponsorship along with matched council funding. While this was felt the most desirable option it was not possible to proceed as the Council could not sustain another major project in addition to those already progressing at that time and find the necessary resources to match-fund and bid. Therefore, it was recommended to defer committing further resources to pursuing this bid and this proposal be revisited in 12 months time when the Council would have greater certainty about its financial future and will be in a position to judge whether it can match-fund the proposed bid.
- 3.5 **Service Delivery:** has improved with an initial focus on the essentials of building management, security, and health and safety. Grant Funding has been obtained from external sources to deliver a range of award winning art and education projects and increasingly in partnership with range of external community groups.
- 3.6 In January 2011 the Budget Advisory Group requested consideration of global budget reductions of 25% at the Museum, delivered through operational changes and increased income generation. Following on from years of efficiency savings, budget reductions, and the impact of inflation on the value of budgets the Museum budget is unable to produce savings of that scale without making major changes affecting the way that all key linked services – curatorial services, collections management, education, traded services, events and exhibitions, are delivered when in each case reductions would lead to reduced income. This has required a more radical approach than simply trimming the budget.

4 SERVICE REVIEW

- 4.1 The implication of this is that Worthing Museum must research, plan and implement major changes with alacrity, look to innovation and development, and at the same time ensure that the core service remains able to meet the need of both existing and future service users.
- 4.2 Rather than apply cuts without a rationale the Museum sought assistance from the Museums Libraries and Archive Council (Renaissance South East) and the Museum was one of four Museums in the South East each granted £7000 support to cover the cost of an external review. Following a full tender process MLA SE employed Jura Consultants Ltd to carry out a review of the Museum operation, including those areas identified by the BAG, and identified areas for efficiency improvements, and development.
- 4.3 From November 2010 to March 2011 Consultants held several meetings with all members of the Museum team including volunteers, the Cabinet Member for Improved Customer Services: and the Executive Head of Leisure and Cultural Services. They also carried out desk research including utilising information provided by the Museum and MLA SE. A final report was issued in April containing a three-year plan for the Museum and is included with this report (Museum Service Review – Improvement Plan, Jura Consultants) as Appendix 1.

5 FINDINGS OF THE SERVICE REVIEW

- 5.1 The Service Review has resulted in the creation of a three-year outline plan for change, consolidation, and preparation for future growth. The Museum will need to change its focus to sustainable traded services and income generation. The Jura report recommends:-
- Completion of an Audience Development Plan to improve targeted marketing and to make maximum use of existing budgets and increase visitor numbers as well as underpin any future service developments.
 - Implement retail and reception improvements (waiting on the TIC relocation to new seafront site) to generate sales along with proactively soliciting increased voluntary donations from all adult visitors on admission
 - Utilise the TIC/Museum premises with its on-street access to develop a café with the potential to generate additional income. This proposal requires planning permission for change of use and development of a detailed business plan to assess the most profitable and operationally efficient method of operating this additional business. It would also require set up costs, staffing and materials. It would underpin the Jura recommendation to increase promotion of facilities hire since the lack of on-site catering facilities inhibits the success of this.

- Temporary exhibition programme. It was recommended that the Museum increase the quality of exhibitions, introducing charges for some exhibitions. This crucially still maintains a commitment to free entry to the permanent collections but would increase the opportunity to generate income from the exhibition programme. It will take 24 months to fully change the programme in this way to enable curators to research and develop the new programme but has the potential to generate significant additional income provided the capacity of curatorial staff is increased by a reduction in the quantity of temporary exhibitions and the introduction of external educational support.
- Gallery Space. It is also recommended that the Museum look at alternative income generating uses for the Studio Gallery. Those could include gallery rental but ensuring that this still supports community based artists, a craft retail area, additional space for use by the enhanced education service combined with alternate grant funded display space for the toy collection. The options appraisal needs to consider both long and short-term options for this area and to minimise any need for additional staff and development costs.
- Curatorial and research services: although care needs to be taken over the introduction of research fees, this combined with the introduction of deposition fees for archaeology acquisitions and freeing up the Curators to this area has the potential to generate additional income.
- Education services: seek external grant funding to enable the Museum to:
 - Complete the Costume Collection Esmee project and prepare an application for designated status for that collection which would open doors to additional sources of external grant funding.
 - Fund an Education Coordinator post supported by casual staff to develop traded education services, roles which would eventually be offered on a self-financing basis once established.
- Museum events programme: increasing the number of events requires increasing staff capacity without increasing costs, including by the use of volunteers or reducing opening hours to maximise the use of the Museum in evenings. The education coordinator and casual staff would be available to offer increased activities during the school holidays and at weekends to generate additional income. The conclusion of Jura was that any reduction to opening hours would not significantly reduce costs but would severely limit both present and future income generation opportunities, particularly events, education, and facilities hire.
- Museum Friends: the role of the group was identified in the report by Jura as a 'missed opportunity' and they proposed targets for retargeting the group towards extensive fundraising. The Museum team is committing resources to supporting the development of the group however they are constituted as an independent body and in reality change, inhibited by the age and capacity of the current committee, will take time to implement. See: <http://www.worthingMuseum.co.uk/interact/friendsoftheworthingMuseum/>

- Staffing Development. The Museum has suffered from having a long-serving dedicated front of house team who are highly skilled in their own right but without the business skills that the Museum now needs. The departure of some of these employees has created an opportunity to introduce a new apprenticeship scheme and restructuring of the operations team. The changes to the front of house team will result in salary savings and lead to improvements in productivity retail sales and customer services without reducing staffing levels or opening hours which would limit opportunities for income generation. They will also be essential to supervise an increased numbers of volunteers who will be required to work front of house to deliver income generating activities.
- Capital Project: within 2 years to begin to pursue a phased capital project to develop the Museum building for modern audiences which will reduce building/premises costs while offering an improved visitor experience.

5.2 The overall conclusion was that there are several viable opportunities to develop the service with a view to increasing income and expenditure reduction in both short and longer term. Since the funding situation remains pressured as a matter of urgency the Museum team have completed changes to the operations team and are preparing an audience development plan to assess the needs of existing and future audiences including public consultation before finalising plans to rationalise, and change existing services, along with preparing to introduce new traded services to the Museum.

6 STAFFING IMPLICATIONS

- 6.1 While this programme is deliverable, it will generate a very heavy workload, and require considerable input from staff for the following three years to develop and implement the recommendations by the Service Improvement Plan. In addition the team will also need to ensure the continuation of service delivery without recourse to additional resources. Lack of spare capacity along with staff sickness (which is being actively managed) and maternity leave is currently an issue for the team.
- 6.2 Recent changes to front of house staffing have led to the creation of a reduced part-time technical post and three creative apprenticeships (offered in conjunction with Sussex Downs College). These changes have been made to reduce staffing costs while ensuring acceptable levels of customer service and delivery of the exhibitions programme can be maintained and that the Museum remains true to the educational principles on which it was founded. The employment of apprentices will require the active involvement of both the Museum Manager and Museum Operations Supervisor. The full impact of these changes can be seen in the Financial Implications section of this report.
- 6.3 The café will require two FTE additional personnel and would include a commitment to include at least one additional modern apprenticeship role. These staff costs would be directly met from income generated by the café (see 8.6)

7 IMPLICATIONS FOR HLF CAPITAL GRANT APPLICATION

- 7.1 Delivery of the Service Improvement Review Plan will leave insufficient staff resources to also write and deliver a major capital project and associated grant

applications and Capital fundraising campaign until 2013-14 at the earliest without additional staff resources (which is recognised in the Service Improvement Plan). However at that point the Museum team will have carried out significant work which will directly support a future HLF application and reduce the costs of that application by addressing business planning, audience development planning, marketing, and traded services. The Museum team and External Funding Officer will also require time to prepare a detailed capital fundraising strategy to support a future HLF application.

7.2 Worthing was identified by the HLF in June 2008 as a priority area until 2013 since both Worthing and Adur have received substantially less than the average funding from the HLF. By delaying until 2013-14 this will no longer be the case.

8 FINANCIAL IMPLICATIONS

	Impact on 2011-12 Budget £	Impact on 2012-13 Budget £	Impact on 2013-14 Budget £
Retail and Reception Improvements - part of capital program due to carried out during OCT-NOV 2011		-5,000	
Adult Admission donations		-10,000	
Operations Team Staff Reductions	-10,000	-10,000	
Reduction in Utilities budget	-20,000	-20,000	
Other minor budget savings	-1,100	-1,100	
Museum Café Project. Bid to capital program 2011. Works to be carried out during APRIL-SEPT 2012		7,500	-3,000
*Curatorial and Research Services		-3,000	
Alternative use of studio (based on 6 months community arts rental operation)		-2,300	-2,300
**Exhibition ticket sales		-5,600	-5,600
*** Increased Facilities Hire			-2,000
Non exhibition related events			-4,000
	-31,100	-49,500	-16,900
* Requires development of education services ** Requires reduction in exhibitions programming *** Requires introduction of Café			

- 8.1 The improvements proposed will deliver £49,500 in 2012-13 and a further £16,900, in 2012-14 in increased income and budget savings along with future opportunities for increased income generation in future years, a total of £66,400. The savings requested by the BAG based on 25% of the Museum premises, staff, transportation, and operational budgets, which are directly managed by the Museum, equate to £59,415.
- 8.2 Further reductions in these budgets are not possible without fundamentally compromising the objective referred to in 2.2. Since such a high proportion of the directly manageable costs are staffing, further reductions would significantly inhibit the ability of the service to generate income and restrict the future opportunities which Jura have identified, lead to an inability to care for and enable access to the current collections, the loss of accreditation, and the ability to meet the conditions of external funders, and bring into question the whole of the investment that WBC makes in 'culture' through the Museum and Art Gallery.
- 8.3 The proposals set out in the Jura report are subject to the pressures of the wider economic situation but ideally expected to deliver.
- 8.4 Retail and reception improvements to generate sales (£11,000-13,000 per annum) (waiting on the TIC relocation to new seafront site) an additional £5,000 per annum on current income but will also enable the Museum to improve customer service and upselling of donations/events and education service. Improvements will be funded through the Capital Improvement Programme and include works required under the DDA/Equalities Act. There are no revenue implications.
- 8.5 Increased voluntary donations from all adult visitors who will be ticketed on admission (target £10,000 per annum based on adult waged visitor figures of £1 per person and 10,000 visitors per annum. The Museum attracts an average of 42,000 per annum though a significant number of these are repeat visitors, children and unwaged).
- 8.6 Utilising the TIC/Museum premises with its on-street access to develop a café with the potential to eventually generate £7,000 net profit per year. This proposal requires planning permission for change of use and development of a detailed business plan to assess the most profitable and operationally efficient method of operating this additional business. It would also require set up costs, staffing and materials. Capital costs will be met either need to be met by the capital programme or invest to save scheme in 2012-13. (see page 19 Appendix 1). The project would require an 'invest to save' scheme to be developed and agreed by the Cabinet Member for Resources in due course before it could proceed.
- 8.7 Facilities hire target would be £2,000 per annum, (based on letting the Gallery spaces for six catered events per annum in the evening at £400 and letting the Education Room on 24 Saturdays per annum @ £50.00 when it is not in use by the Education Team). This would be dependent on the introduction of a café facility.
- 8.8 Temporary exhibition programme: charges will eventually be introduced for two of the three exhibitions offered each year in the Art Gallery. Subject to market testing and ticketing of 1x exhibition in 2012 the target for this will be £5,600. Once a full programme is established (based on two fourteen-week exhibitions attracting an average of 200 visitors per week, with average free Museum attendance between

600-900 per week depending on the exhibition subject, and an average ticket price of £2.00) the target will be £11,200 per annum from 2013. To ensure the Museum retains its commitment to free public education the third exhibition will remain free to visitors but where possible the budget will be supplemented by sponsorship or grant funding where possible.

- 8.9 Develop an alternative income generating use for the Studio Gallery. Those could include gallery rental, a craft retail area, additional space for use by the enhanced education service combined with external grant funded display space for the toy collection but must not create additional work for the curatorial team so that they are free to develop income generation in other areas. For rental use the income target for this would be £4,600 per annum based on a conservative minimum rental of £100.00 per week over 46 weeks per annum. The studio is presently used predominately by community based arts groups and young artists and a balance must be struck between the need to generate income and the need to support this type of local organisation and education in-line with Corporate Priorities. Grant funding in order to use the gallery for the permanent collection and education would need to be in the region of £80,000-£100,000 however education uses and toys/childhood are attractive propositions for funders and sponsors. An options appraisal and market testing will be completed by the curatorial team following the findings of Audience Development Plan and further consultation with the external funding officer. A combination of approaches with 1-2 years rental while applications for external funding are prepared may also be considered.
- 8.10 Curatorial and research services: has the potential to generate £3,000 per annum (£1000 per FTE curator), provided curatorial staff are released from delivering schools activities and craft events by the appointment of self-financing or grant funded Education Staff, in order to promote and deliver collections based services, such as specialist study days and tours and archaeological deposition fees. The Museum has developed an increasingly popular programme of tours with a focus at the costume collection generating £530.00 between February – June 2011 without marketing, a model which could be expanded to other collection areas. Archaeological Deposition fees have also been introduced. (A deposition of a minimum of 65 boxes is expected in 2011-12. At £40.00 per box this will generate £2600 but this was an exceptionally large archaeological excavation) Deposition Fees can vary widely according to the state of the construction market and wider economy and the speed at which archaeological unit's process finds.
- 8.11 Education services: this is dependent on the Museum successfully seeking external grant funding of £138,461 (over two years) to enable the Museum to:
- Complete Esmee Fairbairn funded stage 2 Costume Collection project. (Application submitted to the Museums Association May 2011 £64,461)
 - To create the Museum Education and Community Outreach Coordinator post with support from Trusts and Foundations (via the Worthing Development Trust) to develop traded education services. This would require funding of £60,000 over two years for salaries including on-costs, and £7,000 per annum additional marketing to establish the scheme, and an operational budget, a role/service which would eventually be offered on a self-financing basis once established. The team will also seek grant funding to employ sessional education staff (Awards For All) and then when the service is

established continue to employ these on self-financing zero-rated contracts. If operated as per schemes at Weald and Downland Museum and Brighton and Hove Museums Service this will ensure that the Museum has staff capacity sufficient to meet existing targets and could also reasonably be expected to generate an additional profit.

- 8.12 Museum events programme: The education coordinator and a team of self-financing casual staff would then also be available to offer increased activities during the school holidays and at weekends to generate additional income (Initial target will be £4,000 per annum. Based on offering four Saturday sessions per month for a minimum of 10 children and a ticket price of £5.00 per head the Museum can generate £2,500. An additional £1,500 will be sought from offering increased adult education sessions. In 2010-11 nine sessions were successfully offered by curatorial and casual staff with average attendance 15 children per session but expanding this is severely limited by current staff capacity, especially with curatorial staff required to focus on other areas of income generation. If the scheme is subsequently extended to include an afterschool club and/or holiday club for children age 8-12 then additional income generating opportunities would be available. Average fee for an afterschool club can be in the region of £8.00-£10.00 per child per session. Holiday club fees £125.00 - £140.00 per child per week. The Museum would be required to seek Ofsted certification for this.
- 8.13 Staffing Development. The changes to the front of house team will result in savings of £10,000 in year one (net of training costs), is in place (May 2011) and generating improvements to customer service and efficiency. There are no redundancy implications arising from these changes.
- 8.14 Capital Project: This will require resources to prepare the application and to underwrite fundraising along with matched funding for major applications some of which will be raised with the support of the Adur and Worthing Charitable Trust.

9 LEGAL IMPLICATIONS

- 9.1 There are no legal issues or implications arising from this report.

10 RECOMMENDATIONS

The Cabinet Member is recommended to:-

- 10.1 accept the recommendations of the Museum Service Improvement Review by Jura Consultants including the three year timescale and authorise officers to further develop and where appropriate implement those;**
- 10.2 agree to delay developing a revised application for funding to the Heritage Lottery Fund until 2013-14;**
- 10.3 agree the proposals to address the request of the BAG to seek to achieve 25% reduction in the Museum and Art Gallery budget cost;**
- 10.4 agree that further significant cuts are not achievable without a fundamentally changed approach and the loss of much of the valued service.**

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Background Papers:

Haley Sharpe Ltd (Consultants) Worthing Museum Feasibility Study and Options Appraisal
2007/8

Report to OSC and Cabinet, January 2008

Report to Cabinet 9th March 2009.

Report to Cabinet June 2010

Jura Consultants – Museum Service Review – Improvement Plan, March 2011

Schedule of Other Matters

1.0 Council Priority

1.1 There is no specific Council Priority.

2.0 Specific Action Plans

2.1 This approach builds on actions agreed in previous reports to Worthing Cabinet.

3.0 Sustainability Issues

3.1 Matter considered and no issues identified.

4.0 Equality Issues

4.1 Matter considered and no issues identified.

5.0 Community Safety issues (Section 17)

5.1 Matter considered and no issues identified.

6.0 Human Rights Issues

6.1 Matter considered and no issues identified.

7.0 Reputation

7.1 Matter considered and no issues identified.

8.0 Consultations

8.1 None at present.

9.0 Risk assessment

9.1 Generating additional income from Museum and Art Gallery Services is always challenging and can never be guaranteed.

10.0 Health & Safety Issues

11.0 Procurement Strategy

11.1 Matter considered and no issues identified at this stage.

12.0 Partnership working

12.1 Matter considered and no issues identified.

WORTHING MUSEUM AND ART
GALLERY

MUSEUM SERVICE REVIEW –
IMPROVEMENT PLAN

Final Report

March 2011



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1.0 INTRODUCTION

1.1 Introduction

This report provides an Improvement Plan for Worthing Museum and Art Gallery. The Improvement Plan has been developed as part of the Museum Service Review Programme coordinated by Renaissance South East. This report has been prepared as a result of a self-assessment process carried out with the museum, supported by external analysis of the museum and comparators within the sector.

1.2 Study Background

In November 2010, Worthing Museum and Art Gallery was selected to participate in the Museum Service Review programme, delivered by Jura Consultants on behalf of Renaissance South East. The general aim of the programme was, through a programme of self-assessment, to identify the key challenges facing the museum and develop realistic recommendations for future improvement.

At the beginning of the process, the museum identified its objectives for the Service Review which included:

- We need to identify where to best focus our efforts given the awareness that we have tremendous assets but we are not starting from an ideal position, and that we are doing so against a background of a challenging wider economic picture.
- We would hope that the review would enable us to generate a calm and considered understanding of our best course of future action given those considerable limitations, threats, strengths and opportunities
- We would use this process as a key building block to contribute to future business planning, service and forward planning, deliver service improvements and support the work of the museum development project.

These initial objectives provided a useful context for the study. The issues to be addressed by the Service Review and the Improvement Plan were refined and confirmed through a series of discussions and meetings between Jura Consultants and museum representatives. Self-assessment workshops provided the opportunity for the museum to identify its priorities for the process, generate ideas for the future, and confirm the objective for its Improvement Plan.

1.3 Purpose of the Improvement Plan

This report presents a summary of the issues identified through the self-assessment process, and provides a series of recommendations for the museum to support its future improvement. Through the initial self-assessment workshop it was agreed that the main focus for the Improvement Plan will be opportunities for income generation.

1.4 Methodology

The Service Review process consisted of the following main tasks:

- **Initial discussions and site visit**

The study commenced with a visit to the museum and introductory discussions with museum staff. This provided an opportunity to understand the existing visitor experience, collections and museum facilities. Initial discussions provided an opportunity for the study team and museum staff to establish contact and confirm the expectations and scope of the service review programme.

- **Self assessment workshops**

A self-assessment workshop was carried out with representatives of the museum and the local authority service. The agenda for the workshop included a SWOT (strengths, weaknesses, Opportunities and threats) analysis, through which the strengths, weaknesses, opportunities and/or threats for the museum could be discussed.

- **Desk research**

Consultation with museum staff was supported with desk-based research. Specifically this included analysis of the current museum performance, market analysis, and a review of comparators to identify benchmark information.

- **Improvement planning**

The improvement planning process was carried out through a workshop with museum representatives during which the areas for improvement were discussed. Jura Consultants developed recommendations for improvement based on a review of all the research carried out.

2.0 CURRENT MUSEUM PERFORMANCE

2.1 Introduction

This section provides an analysis of the current performance of the museum to provide a context against which recommendations of the improvement plan will be reviewed.

2.2 Visitor Numbers

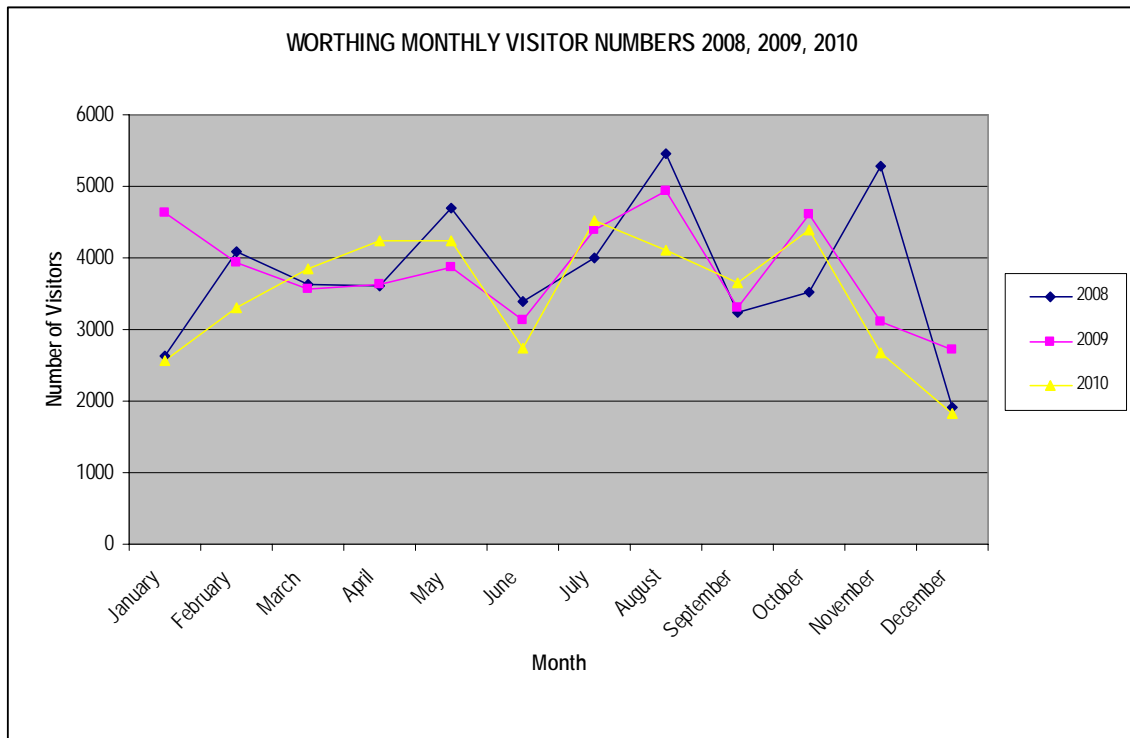
Worthing Museum and Art Gallery's annual visitor numbers from 2008 to 2010 are outlined in the table below.

	Visitors
2008	45,444
2009	45,839
2010	42,101

Annual visitor numbers in the table above relate to those that visit the museum in person. This figure does not include service users who access the service remotely (by telephone/ email) or in the community via schools and external organisations. The figure for total service users, both visits in person and remotely, is approximately 95,000 per annum.

In terms of visits to the museum in person, since 2008, the museum has attracted a largely similar level of annual visits, with 2008 and 2009 both attracting approximately 45,000 visits. This level declined in 2010, however, when the museum attracted 42,101 visits. This was a decrease of 3,738 visits from 2009.

The graph below tracks the monthly trend in Worthing Museum and Art Gallery's visitors since 2008.



Across these three years there has been a fairly similar performance, though there are some variations in the pattern each year:

- In 2008 August and November were the equal top months in terms of visit numbers, whereas for the two successive years, November was one of the lowest visitor months.
- In 2009 the most popular month was August. This was closely followed by October and January. The 2009 January visit number of 3,232 is significant as during 2008 and 2010 January was among the least popular months.
- The peak months in 2010 were July and October. In contrast to the previous years, August was not particularly busy in 2010.
- December has been the poorest performing month for the last 3 years.

These trends suggest that there is no clear pattern of seasonality across the years, and that the levels of visit respond to the programme of activity at the museum. The variation in visitor numbers through the year would suggest response to exhibitions or events taking place at the various time of the year.

2.3 Current Financial Performance

The museum receives financial support from Worthing Borough Council, as part of the Leisure and Cultural Services Department. The current museum budget is approximately £480,000 per annum. The table below provides a summary of the recent operating budget for the museum.

	2007/08 (Actual £)	2008/09 (Actual £)
	£	£
Staff	165,153	203,151
Premises	104,639	106,559
Supplies and Services	30,232	35,259
Transport	627	779
Central Support Services	64,750	54,214
Capital Charges	99,170	82,770
Total	464,571	482,732
<i>Less CSS and CS</i>	<i>300,651</i>	<i>345,748</i>

The largest cost areas relate to staff costs and premises costs. Costs associated with central support services and capital charges are central costs that do not directly represent the operating costs of the museum. Excluding these central costs, the museum's operating costs are approximately £345,000. The area that has most impact on the activities of the museum is the supplies and services budget, yet this is relatively low at approximately £35,000.

Within the operating budget, the museum has a small marketing budget of approximately £3,500, and no dedicated marketing staff.

The table below outlines Worthing Museum and Art Gallery's earned income per key service activity.

	2007/08 (Actual £)	2008/09 (Actual £)
Recharges	117.71	2,671.83
Reproduction Charges	10.00	525.10
Hire of Education Room	874.04	160.00
Schools In	1,229.50	685.50
Schools Out	1,414.00	539.00
Sponsorship	-	1,813.05
Open Exhibition	170.00	1,805.65
Exhibition Commission	1,410.76	1,467.55
Shop Sales	9,934.62	9,195.95
Talks	3,071.50	2,337.50
Total	18,232.13	21,201.13

Admission to the museum is free and there is no café facility at the museum, therefore there is no income generated from general admission sales or catering. The following observations can be made in terms of the earned income in recent years:

- The main source of earned income is shop sales, at approximately £9,000.
- Exhibition activities generate income through commission sales, as the temporary exhibition spaces operate on the same basis as commercial galleries. This generates approximately £1,400. Open exhibitions generate income through entry fees as well as sales, which amounted to approximately £1,800 in 2008/09.
- Income from educational activities is relatively low, particularly in 2008/09. Together, on-site school visits and school outreach activities generated just £1,224.50.
- Hire of the Education Room is very low, at just £160 in 2008/09.

None of the areas of earned income represent a significant contribution, and overall the proportion of earned income to operating costs is approximately 4%.

It should be noted that the two years shown in the table do not provide the most direct comparison. 2008 was the museum's centenary year. As such, during 2008/2009 events and exhibitions were based on the permanent collection rather than external shows, and were therefore more labour intensive for staff. There was also a reduction in staffing during the latter year due to staff sickness, and a major funding application requiring staff input. The impact of these circumstances is illustrated by the reduction in some income sources, particularly education activity in this year.

It should also be noted that this financial analysis does not include the forecast for future operating costs and income. The museum has been informed by the Council that its operating budget may be cut by up to 25% of current levels. This represents a potential reduction of approximately £85,000. As such, the museum has to identify potential areas of cost savings or additional income generation. This Improvement Plan provides some suggestions for responding to these challenges.

2.4 Self-Assessment

A self-assessment workshop was carried out with museum representatives. The workshop was based on a SWOT analysis approach, in which participants identified the strengths, weaknesses, opportunities and threats for the museum. The workshop also provided an opportunity for the museum to identify the priority areas for its improvement plan. The findings of the SWOT analysis discussion is provided below.

STRENGTHS	WEAKNESSES
<ul style="list-style-type: none"> • Accreditation • Staff <ul style="list-style-type: none"> ○ experienced ○ knowledgeable, particularly curatorial team ○ includes volunteers with expertise ○ flexible • Collections <ul style="list-style-type: none"> ○ diverse ○ exceptional items ○ costume ○ fine art ○ local focus on archaeology ○ local relevance • Exhibitions <ul style="list-style-type: none"> ○ high quality ○ frequent – 12-15 per year • Traditional/ Friendly / Welcoming • Facilities <ul style="list-style-type: none"> ○ Purpose built museum ○ Lots of space – largest in West Sussex ○ Temporary galleries – 4 spaces available ○ Natural light in upper galleries ○ Garden ○ Accessible location/good transport links ○ Free entry ○ Secure • Community support/ Cabinet support /Press support • Links with schools – through exhibition programme • Further Education & Higher Education – <ul style="list-style-type: none"> ○ particularly costume collection ○ provide research activities, placements, etc. 	<ul style="list-style-type: none"> • Very limited marketing budget <ul style="list-style-type: none"> ○ lack of awareness ○ limited promotion of exhibitions • Limited signage – throughout town • Friends group not providing as much fundraising support as they could • Storage not adequate: In-house, and off site • Monday closing (since 2004) <ul style="list-style-type: none"> ○ reduced school visits ○ poor impact on reputation • Staff resource tight <ul style="list-style-type: none"> ○ FOH – core hours only ○ No education position ○ Demands on Curatorial Staff • External fundraising difficult – requires staff resource for application process • Limited strategic capacity • Real competition – education • Perceived weakness: too many exhibitions • Catering – no facility, lost income opportunity • Retail – limited facility, not fit for purpose • Reception – not immediate, not welcoming • Lack of IT facilities • Lack of space for volunteers and researchers • Limited donations • Exhibition programme needs to address new themes e.g. social history, cookery • Permanent galleries difficult to refresh – condition of cases • Gallery conditions do not support touring exhibitions – lighting and facilities standards not good enough • Worthing not part of the West Sussex Arts Council

<ul style="list-style-type: none"> • Links with other institutions through loans, promotion • Links with local history groups, artists • Demand for small community gallery • Education room – under utilised 	
<p style="text-align: center;">OPPORTUNITIES</p> <ul style="list-style-type: none"> • Exhibition programme with linked events • Flexible exhibitions to broaden appeal • Fewer exhibitions, longer period and higher quality • Rotation of permanent collection to encourage repeat visits • Promotion through local media – Exhibitions, ‘Object of the Month’ • Audience Development – education reach to secondary schools • Visitor reception and retail could be enhanced • Volunteer support for FOH team • Catering options could be considered– Optimal vs Sub-Optimal • Craft sales • Designation of costume collection • Research activity, particularly using costume • Partnerships with HE/expanded • Expanding user markets into Adur District Council area • Curatorial advisory services • Archaeology – charging for donation of finds? • Bench fees for researchers – charging options? • Information Services 	<p style="text-align: center;">THREATS</p> <ul style="list-style-type: none"> • Council budget <ul style="list-style-type: none"> ○ Currently £16 million – 2016 will be £10 million ○ Leisure and Culture net cost £5.5 million ○ 3 theatres ○ 3 leisure centres ○ 1 museum • Loss of services and budgets for remaining services reduced • Reduction in central support services • Uncertain future of Renaissance / Hubs / MLA/ ACE • Need to maintain relevance for audiences and integrity of museum, while generating income • Competition – pop up galleries or cultural quarter • Income generation difficult • Capital and revenue grants uncertain • Lack of predictability

Based on the outcome of the SWOT analysis discussion, the participants in the workshop discussed their priorities for future planning. The following elements were identified as areas on which the museum could focus in the future:

- Generating more earned income from museum activity;
- An enhanced front of house experience, including retail and café provision;
- Develop dedicated education resources to provide a higher quality of education activity;
- Review of the policy for exhibition programming;
- An improved events programme;
- Exploring more options for the delivery of research activity, and clarity on arrangements for charging of this;

- Providing more interpretation techniques and opportunities to engage with the displays;
- Enhanced marketing and publicity for the museum, including any free or low cost activities;
- A more strategic approach taken to external fundraising.

2.5 Market Characteristics

By examining the market characteristics, it is possible to gauge whether Worthing Museum and Art Gallery has potential to increase its visitor numbers. It also highlights the main markets that will be important for the museum to develop its audience.

2.5.1 Local Market

The following table outlines the number of potential visitors in the local area, usually those living within a 30 minute drive of Worthing Museum and Art Gallery. Market sizes have been estimated using 2001 census data and the AA Routeplanner.

County	Local Authority	Market Size
West Sussex	Worthing	97,568
	Adur	59,627
	Mid Sussex	9,708
	Horsham	111,707
	Chichester	3,536
	Arun	109,430
East Sussex/ B&H	Brighton & Hove	247,817
TOTAL		639,393

The local market for the museum is just below 640,000 people. According to 2001 census data Worthing itself has a population of 97,568. The area which comprises the largest amount of people within this market is Brighton and Hove which has an overall contribution of 38%. The next largest areas from which this market resides are Horsham and Arun (111,707 and 109,430 people respectively).

Given the large array of visitor attractions within Brighton, and indeed the attraction of Brighton itself as a visitor destination, Worthing Museum and Art Gallery is unlikely to penetrate significantly this population. However, the remaining population of approximately 390,000 provides a strong local market from which future visits could be attracted.

2.5.2 Day Trip Market

The table below depicts the number of people who live within a 60 minute drive of Worthing. This is the potential day trip market. Market sizes have again been estimated using 2001 census data and the AA Routeplanner.

County	Local Authority	Market Size
West Sussex	Arun	31,330
	Horsham	10,381
	Mid Sussex	117,670
	Chichester	102,914
	Crawley	99,744
East Sussex	Rother	22,531
	Wealden	125,981
	Lewes	92,177
Surrey	Mole Valley	80,287
	Reigate & Banstead	1,254
	Tandridge	7,858
	Guildford	2,608
	Waverley	36,168
Hampshire	East Hampshire	35,167
	Fareham	35,632
	Portsmouth	186,701
	Havant	116,849
	Winchester	2,621
TOTAL		1,107,873

The day trip market for Worthing Museum and Art Gallery consists of over 1million people. This is comprised of people living in West Sussex, East Sussex, Surrey and Hampshire. The spread in population across the contributing local authorities is fairly sizable ranging from 186,701 people in Portsmouth to 1,254 people in Winchester.

2.5.3 Tourist Markets

The potential tourist market for Worthing Museum and Art Gallery is presented below based on recent performance in the South East and in Worthing.

South East

As outlined in the table below, the South East has a consistently high annual visit rate across all visitor categories.

	Domestic Overnight	Overseas Overnight	Total Overnight	Day Trips
2005	18.2	4.14	22.34	194
2006	18.1	4.32	22.42	194
2007	17.9	4.41	22.31	190
2008	16.3	4.57	20.87	180
2009	18.3	4.27	22.57	199.5
Source: http://www.tourismsoutheast.com/marketintelligence				

Day trips constitute the vast majority of visits and in 2009 this peaked at 199.5 million. Domestic overnight visitors typically make up around 80% of the overnight market. Given the strength of this domestic market, the origin of domestic South East visitors is categorised in the following table:

	Trips (million)	Spend (£ million)
South East (excluding London)	32	25
London	15	13
East of England	13	6
South West	12	11
North West	6	7
Yorks and Humberside	6	9
East Midlands	5	12
West Midlands	4	4
Scotland	3	7
Wales	3	4
North East	2	2
Northern Ireland	0	0

Source: South East Tourism Statistics – Key Facts,
http://www.visitengland.org/Images/South%20East%20Tourism%20FactsheetLisaedits2_tcm143-194869.pdf

Visitors resident in the South East represent by far the highest percentage of trips and spend within the region. One third of trips and one quarter of South East visitor spend is attributable to them. Londoners rank second in both respects. Together these two regions constitute just under half of the total South East visitor market.

The tourism market in the South East therefore appears to be performing strongly, particularly in relation to the domestic visitor market. These characteristics should be acknowledged by the museum in its future marketing planning.

Worthing

In 2004 Worthing attracted 1.8 million visitors. Of this 1.5 million were day visitors and 95% came from the domestic market. This market primarily consists of those from Surrey, Hampshire and the Midlands. (Rubicon Regeneration, *Worthing Evolution. Tourism Baseline: Issues and Challenges.*)

Adur and Worthing Council's *Final Live – Worthing Visitor Survey 2009* offers further insight into the type of visitors Worthing typically attracts. Below is a summary of the findings:

- 60% of visitors to Worthing stayed for no longer than a day.
- Amongst the 40% who stayed over night 69% stayed for 7 days or less.
- The majority of respondents (54%) were visiting Worthing for leisure/a holiday/short break.
- 23% stated that they visited local attractions.

- With 28% of respondents, under 18 year olds represented the survey's most sizable age grouping of visitors. With 14% of respondents, the second most popular age group was 55-64 years, closely followed by 65-74 at 11%.
- 41% of respondent parties included children; 59% did not.

In short, the survey supports the above evidence that day tourists are Worthing's strongest visitor market. With only 23% of respondents electing to visit local attractions there is an opportunity for Worthing Museum and Art Gallery to maintain and increase its share of this market by offering an enhanced visitor experience.

Tourist Market Summary

The tourist market is strong in the South East generally and Worthing specifically. The day trip market is by far the strongest market in both areas. Therefore it is day trip visitors from the South East that are the museum's strongest tourist market. This includes those living within the 60 minute drive time area outlined above. Along with the local market (those within 30 minutes of the attraction) the museum should concentrate on meeting the needs of this visitor type when considering how to improve its visitor experience. The 2009 visitor survey also highlights a reasonably strong young adult visitor market.

2.5.4 Education Market

The following table details the number of schools and attending pupils in the West Sussex area.

Type	Number	Pupils
Primary	234	56,398
Secondary	34	39,495
Special	15	1,440
Independent	50	11,678
Academies	4	5,092
Total	337	114,103

There are 337 schools in West Sussex which have a combined register of 114,103 children. The *Worthing Museum and Art Gallery Education Project Business Plan* indicates that Worthing has 21 infant/junior schools and 5 secondary schools. This evidence suggests that there is scope for Worthing Museum and Art Gallery to increase its penetration of the education market, if sufficient resources are available to support a wider level of education audience engagement.

2.5.5 Comparator and Competitor Attractions

The following table displays the visitor figures of the main museum/gallery attractions located within 35 miles of Worthing Museum and Art Gallery. Given their close proximity, these are classed as competitors as well as comparators. The table has been ranked according to 2009 visitor figures.

It should be noted that the attractions in this list represent a variety in terms of both visitor offer and market context.

**TABLE 2.9
WORTHING MUSEUM AND ART GALLERY COMPETITOR ATTRACTIONS**

Attraction	2005	2006	2007	2008	2009	Miles
Brighton Museum and Art Gallery	227,156	225,496	197,669	202,336	225,250	9.4
Weald and Downland Open Air Museum	136,214	142,533	DK	132,159	137,257	23.3
Horsham Museum	DK	37,186	41,873	29,428	63,142	19.7
Worthing Museum and Art Gallery	DK	DK	DK	45,442	45,839	0.0
Hove Museum and Art Gallery	47,828	46,539	44,544	37,344	35,642	9.4
Tangmere Military Aviation Museum	23,539	27,006	31,500	32,240	30,862	17.8
Grange Museum and Art Gallery	DK	DK	DK	28,000	28,500	19.9
Booth Museum of Natural History	25,000	21,720	24,557	22,500	23,194	12.6
South Downs Planetarium	11,639	13,537	14,411	14,560	14,723	21.7
Bognor Regis Local History & Wireless Museum	DK	DK	DK	11,600	11,982	16.1
Cass Sculpture Foundation. Goodwood	DK	10,000	DK	7,312	10,000	19.5
Zimmer Stewart Gallery, Arundel	DK	DK	DK	8,000	8,500	10.0
Emsworth Museum	1,653	1,500	736	2,500	6,804	31.5
Steyping Museum	4,161	DK	DK	DK	5,827	6.8
The Hannah Pescher Sculpture Garden	DK	DK	DK	DK	5,000	27.5
Henfield Museum	3,168	2,750	DK	2,307	2,310	12.9
Petworth Cottage Museum	1,520	1,463	1,047	1,583	1,812	21.3
Forge and Dragon Gallery	200	200	200	180	180	29.9

Worthing Museum and Art Gallery was the fourth most visited museum/gallery within the area in 2009. In 2008 it ranked third. This indicates that visitor numbers are performing relatively strongly. However, as the museum is free to enter, generating income from these visitors is important, therefore any opportunities to increase the number of visits should be pursued. The museum should aim to both improve the visitor experience in response to the needs of current visitors, as well as attracting new visitors. The market characteristics suggest that there is possible scope for this.

The museums which attract more visits are Brighton Museum and Art Gallery; Weald and Downland Open Air Museum; and Horsham Museum. Hove Museum and Art Gallery is the next most visited attraction. Each of these attractions, with the exception of Horsham Museum, have catering facilities and most offer light lunches and teas. Worthing Museum and Art Gallery is the only museum in the top 5 that does not have a dedicated education officer and a structured educational programme.

There are no museum/gallery competitors in the immediate vicinity of Worthing Museum and Art Gallery. There are however some alternative attractions. Details of Worthing's main attractions are provided in the appendix.

2.6 Summary

The current visitor numbers have the potential to be higher based on the market characteristics, particularly in relation to locals, day visits and short stay visitors in the area. It should be noted, however, that the museum has achieved its current level of visitors with a very limited marketing budget of approximately £3,500, and with no dedicated marketing staff. This level of marketing resources will have an impact on the ability to increase the number of visitors to the museum, and will require the museum to supplement its marketing resources with the continued efforts of staff to deliver audience development.

Overall visitor numbers are not the only goal for the museum. Future aims should consider ways in which visitors can make use of the facility in different ways. The museum should focus on the key functions and services of the museum that can be changed/enhanced as new income sources. This Improvement Plan seeks to identify opportunities for the museum to deliver these enhancements.

3.0 RETAIL

3.1 Introduction

This section provides an outline of the current retail performance and the potential impact of improvements to the retail provision at the museum.

3.2 Current performance and issues

The table below highlights Worthing Museum and Art Gallery's annual retail income and retail income per visitor for the last two financial years. This is compared with the average retail income per visitor in free museums/galleries. These figures are from the Visit Scotland Visitor Attraction Monitor 2009 (comparable figures are not available from the Visit Britain data).

	2008/09	2009/10
Shop Sales	£9,195.95	£8,816.19
Visits	47,230	43,410
Retail Income per Visitor	£0.19	£0.20
Free Museums/ Galleries Average	2008	2009
	£1.15	£0.91

The museum has an average retail income per visitor far below comparable averages. In 2008/09 it generated £0.19 per visitor. This is under 17% of the 2008 national average. In 2009/10 this figure was £0.20: 18.2% of the national average.

The museum has plans to develop a new retail facility. This will increase the size of the shop, and create a more visible facility for visitors to the museum. Enhanced retail provision therefore has the potential to encourage a higher expenditure in the shop and increase earned income. The potential financial impact of the new retail facility is explored below.

3.3 Potential Income

In order to assess the potential income from enhanced retail, it is necessary to estimate an average level of expenditure per museum visitor. Based on the average retail income from other museum and art galleries, as shown in table 3.1, it is anticipated that Worthing Museum and Art Gallery could increase its average retail expenditure per visit from £0.20 to £1.00.

The table below provides an outline of the potential income based on visitor number of 44,500 per annum (the average of last 3 years), applied to a variety of potential spend per person.

	Year 1	Year 2	Year 3	Year 4	Year 5
Visitors	40,050	41,252	42,489	43,764	45,077
Spend @ £0.90	44,500	45,835	47,210	48,626	50,085
Spend @ £1.00	48,950	50,419	51,931	53,489	55,094
Spend @ £1.10	53,400	55,002	56,652	58,352	60,102
Spend @ £1.20	40,050	41,252	42,489	43,764	45,077

Based on an estimate of approximately £1.00 expenditure person, the income generated from 44,500 museum visitors is approximately £49,000. This is forecast to increase annually at a rate of 3% per annum.

3.4 Potential Costs

The main costs associated with the provision of enhanced retail at the museum would fall into three broad categories: staff; cost of sales and direct costs.

- Staff – it is anticipated that the retail facility will be based at the reception area of the museum, with the retail and reception functions combined within the same area. As such, front of house staff will take responsibility for the retail facility. The costs of front of house staff are included within the existing staff budget, therefore full costs associated with new retail staff will be not be necessary. However, to account for the larger facility and higher volume of activity, an estimate of £15,000 additional spend can be allocated against retail/front of house staff.
- Cost of sales – It is anticipated that cost of sales for retail would be approximately 40% of turnover, based on comparison with other museum shops.
- Direct costs – Other costs associated with operation of the shop, not including costs of sales have been estimated at approximately 10% of turnover

The table below summarises the potential costs associated with a new retail facility

	Year 1	Year 2	Year 3	Year 4	Year 5
Staff	15,000	15,450	15,914	16,391	16,883
Cost of Sales	17,800	18,334	18,884	19,451	20,034
Direct Costs	4,450	4,584	4,721	4,863	5,009
Total	37,250	38,368	39,519	40,705	41,926

3.6 Viability

Based on the assumptions and forecasts outlined above, the financial viability of a new retail facility can be summarised below:

	Year 1	Year 2	Year 3	Year 4	Year 5
Income	48,950	50,419	51,931	53,489	55,094
Expenditure	37,250	38,368	39,519	40,704	41,925
Surplus	11,700	11,051	12,412	12,785	13,169

Enhanced retail facilities have potential to generate a surplus of approximately £11,000-£13,000 per annum.

3.7 Further Considerations

This assessment is based on broad principles relating to existing visit numbers and an estimate of potential visitor expenditure and running costs. It does not take into account the following factors that will be important to consider:

- The estimates have assumed visitor numbers continue at their present level. However, an increase in visitor numbers would have an impact in the overall income from the retail facility.
- It has been assumed that some costs associated with retail could be absorbed within the existing museum budgets, e.g. marketing, insurance, administration. If this were not the case, the operating costs would increase.

4.0 CATERING

4.1 Introduction

Museums that have a low level of visitors, or that are highly seasonal, will typically find it hard to sustain a catering outlet due the costs of operation reducing any potential profit. Worthing Museum and Art Gallery attracts approximately 44,500 visitors and has a less seasonal visitor pattern than the average museum. This volume and pattern of visitors would justify an investigation into the potential for catering facilities to be provided.

When considering the provision of catering facilities at the museum, the following characteristics should be considered:

- Location of the café is important. A visible location with open street frontage to allow passers by to see into the facility, and preferably natural light.
- Access to outdoor space to allow the café to spill out during the summer.
- Scope to change the offer depending on the time of day, e.g. breakfast rolls, light lunches, and evening meals. In addition, sale of refreshments during the day, e.g. ice cream during summer, hot chocolate etc during the winter.
- Opportunities to provide take-away refreshments should be investigated, particularly to appeal to office workers.
- The catering facility should also be a destination. This will be important to draw custom from the town centre.

4.2 Potential Income

In order to assess the potential income from a catering facility at the museum, it is necessary to estimate an average level of expenditure per museum visitor. As there are no catering facilities at present against which to compare, reference can be made to comparator museums and average performance in the sector. The table below provides a summary of the average expenditure per person on catering in museums/art galleries, and for Scotland across all types of attractions.

Category of Attraction	Average Spend per Person (2009)
Museum/Art Gallery - Free	£0.54
Museum/Art Gallery - Paid	£1.16
National Average Total	£0.95

As shown, the average catering spend for a free museum/art gallery is £0.54. It should be noted that this average includes large national museums and small attractions, and does not distinguish between different types of catering activity.

A paper published by AiM (Association of Independent Musuem), with contribution from an independent catering consultant, suggests that museums should anticipate between £1.00 and £2.00 per visitor. This reflects the level of expenditure from catering at museums and attractions that Jura Consultants is currently and has recently worked with. As such, it is anticipated that a conservative estimate of £1.20 spend per person could be applied at Worthing Museum and Art Gallery.

The table below provides an outline of the potential income based on visitor number of 44,500 per annum (the average of last 3 years), applied to a variety of potential spend per person.

	Year 1	Year 2	Year 3	Year 4	Year 5
Visitors	44,500	44,500	44,500	44,500	44,500
Spend @ £0.60	26,700	27,501	28,326	29,176	30,051
Spend @ £1.00	44,500	45,835	47,210	48,626	50,085
Spend @ £1.20	53,400	55,002	56,652	58,352	60,102
Spend @ £1.50	66,750	68,753	70,815	72,940	75,128

Based on an estimate of approximately £1.20 expenditure person, the income generated from 44,500 museum visitors is approximately £53,000. This is forecast to increase annually at a rate of 3% per annum.

In addition to income generated in the catering facility, the existence of the facility may introduce additional income generation as a result of visitors spending more time in the building. By spending more time in the building, visitors may be more likely to make use of other areas such as the shop, therefore increasing retail income.

4.3 Potential Costs

As with retail, the main costs associated with the provision of catering at the museum would be: catering staff, cost of sales and direct costs.

- Catering staff – This cost is typically 30-35% of turnover. Staff costs will depend on the roles allocated, and the number of staff. Volunteer input may be used to supplement staffing roles. Based on turnover of approximately £53,000 in year 1, staff costs of £20,000 have been estimated.
- Cost of sales – It is anticipated that costs of sales for the catering facilities would be approximately 40% of turnover, based on comparison with other museum cafés.
- Direct costs – Other costs associated with operation of the café, not including costs of sales. These have been estimated at approximately 10% of turnover

The table below summarises the potential costs associated with this level of catering activity:

	Year 1	Year 2	Year 3	Year 4	Year 5
Staff	20,000	20,600	21,218	21,855	22,510
Cost of Sales	21,360	22,001	22,661	23,341	24,041
Direct Costs	5,340	5,500	5,665	5,835	6,010
Total	46,700	48,101	49,544	51,031	52,561

4.4 Viability

Based on the assumptions and forecasts outlined above, the financial viability of the catering facility can be summarised below:

	Year 1	Year 2	Year 3	Year 4	Year 5
Income	53,400	55,002	56,652	58,352	60,102
Expenditure	46,700	48,101	49,544	51,030	52,561
Surplus	6,700	6,901	7,108	7,322	7,541

As demonstrated, the catering facility has potential to generate a surplus of approximately £6,000-£7,500 per annum. Based on this assessment it can be concluded that the introduction of catering facilities at the museum would have a positive financial impact.

4.5 Further Considerations

It should be noted that this assessment does not take into account the following factors that would have an impact on the viability and profitability of the catering facility:

- Opting to contract out the catering facility rather than operating it in-house. It is anticipated that this would involve a private catering provider paying a lease to the museum for use of the space, and may also involve payment of a share the profit. This approach should be compared with the in-house option to identify the most viable arrangement for the museum.
- The estimates assume visitor numbers continue at their present level. However, an increase in visitor numbers would have an impact in the overall income from the catering facility
- The provision of catering facilities has the potential to increase the dwell time of visitors to the museum. As such, there may be additional benefits in terms of income generation as visitors may be encouraged to spend more in other areas such as retail.

- It has been assumed that some costs associated with the café could be absorbed within the existing museum budgets, e.g. marketing, insurance, administration. If this were not the case, the operating costs would increase.

In order to investigate fully and implement a catering facility at the museum, it is recommended that advice from a catering consultant is sought, using the list of recommended consultants provided by the Museums Association.

5.0 EXHIBITIONS

5.1 Introduction

The exhibition programme has been raised as an area for review within the self-assessment process. This section explores the current exhibition programme at the museum and identifies any areas in which improvements may be required.

5.2 Current Programme

Worthing Museum and Art Gallery offers an extensive temporary exhibition programme throughout the year. Annually the museum stages 13-16 exhibitions across its 4 exhibition spaces. The table below outlines the temporary exhibition spaces, how they are typically used and the number of exhibitions they generally house each year.

Location	Description	Typical Annual No. of Exhibitions
The Art Gallery	Gallery considered one of the best exhibition spaces in the South East. Exhibitions are varied ranging from fine art to the history of the seaside.	4-6
The Studio	Designed as a space for the museum's collections as well as invited artists and groups.	At least 4
Garden & Garden Gallery	Garden space for the display of sculpture in a variety of forms.	3
The Norwood Gallery	Exhibitions here are varied and include themed displays from the museum's own collections and some more community-oriented exhibitions	2-3

Such a full and continuous exhibition programme demands a lot of time from the museum's curatorial team. In addition, curators are responsible for delivering educational activity, supporting the events programme, and responding to research enquiries. These competing demands on time create pressure on staff and prevent each activity being delivered as effectively and efficiently as they could be.

5.3 Alternative Approach

Reducing the number of exhibitions would alleviate the pressure on curators and allow them to focus more effectively on the exhibitions programme as well as carrying out their other duties. Focussing on a reduced number of exhibitions could allow more resources to be dedicated to marketing these exhibitions in order to maximise the income generation from each.

The existence of 4 exhibition spaces creates the requirement to provide temporary exhibitions in each of them. Reduction in the number of exhibitions may be achieved through the removal of one of the temporary exhibition spaces.

In advance of any change to facilities, an exhibition strategy should be developed. The aim of the revised exhibition programme should be to provide fewer, potentially longer, exhibitions with a range of supporting activities that have potential to generate income. It is recommended that the exhibition strategy is based on consultation with visitors and non-visitors.

5.4 Alternative Use of Space

If the temporary exhibition spaces are reduced from 4 spaces to 3, this will free up one of the spaces for an alternative use. The most appropriate space to remove is considered below:

- The Garden is an external space and is therefore limited in terms of alternative uses.
- The Art Gallery is the largest exhibition space in West Sussex and is therefore one of the museum's key assets. Removing this space from temporary exhibition use would therefore be detrimental to the current offer at the museum.
- The Norwood Gallery is a relatively small space, and is primarily used for rotating the permanent collection in storage. Of all the galleries it therefore requires less planning from the curatorial team. The benefit of changing this space would therefore be less, compared with other spaces.
- The Studio is in an accessible location, in the middle of the ground floor. It is a contained, internal space and could therefore be closed off from the other galleries if necessary. It is also a bright and relatively large space, capable of supporting public use, as it does at present.

The space considered most appropriate for alternative use is therefore the Studio. Alternative uses that could be considered for this space include:

- Workshop and studio space for rent by artists
- Events space
- Display of the permanent collection
- Future catering space

The option that offers most potential is workshop and studio space for artists. The self-assessment workshops identified the current demand for artists' space in the area, and across the South East. This would therefore be meeting an identified demand, and would provide the potential to support and showcase local arts and crafts. Rental of the space would provide an income source. In addition, artists using the space could produce works for display, and supporting the events and activities programme through talks, workshops, etc.

It is important to note that any alternative use for the temporary exhibition space should not require management and coordination from the curatorial team, otherwise the impact of the change on working practices would be reduced. It should also be noted that issues relating to health and safety, security, services and public access will all need to be considered if providing the space for use by others.

6.0 OTHER INCOME SOURCES

6.1 Introduction

A number of other income sources have been identified for the museum. These opportunities are outlined in this section.

6.2 Friends of the Museum

The Friends currently represent a cost to the museum, rather than a source of income. Costs are generated through use of the museum's administrative resources and occupying the Education Room during periods that it could be available for rental to others. While the provision of support and resources for the Friends group is to be expected, the financial benefits for the museum are not realised at present. The current financial contribution from the Friends is very limited, and represents a missed opportunity for income generation to support the museum's activities.

The role of the Friends should become more focussed on supporting the museum and generating funds. Clear targets for fundraising activities should be agreed with the Friends, and agreements reached on a process through which fundraising activities will be reviewed. A programme of regular meetings should be developed between the Friends group and museum staff to review performance and set targets.

6.3 Rental of Education Room

The Education Room is currently offered for hire, in addition to its use for educational sessions, art and craft workshops and activities that take place during special event days. The room is available for hire during the museum's opening hours when such activities are not already scheduled. Meetings, lectures and seminars can all be accommodated. Room hire costs £50 or £70 per half day and £100 or £140 per full day. There is an additional 10% charge for organisations that do not have Public Liability Insurance.

Income generated through education room hire over the past 3 financial years is outlined below:

2007/08	2008/09	2009/10
£874.04	£160.00	£210.00

Hire of Education Room income has not been particularly significant over the past three years. The past two years have witnessed a significant decline since 2007/08. At £210 there was a slight improvement on the income from 2008/09 (£160). However, this was still a decline of 80% on the £874.04 which was generated in 2007/08.

In terms of generating income, the Education Room has potential to be used more effectively. The room would not compete with meeting facilities provided by hotels and conference centres, due to limited facilities and lack of catering provision at present. However, the room could be marketing towards relevant community groups as meeting space and for use by artists and crafts-people as a workshop space.

6.5 Research Services

The museum currently provides support for researchers free of charge. The exceptions to this are when the output of the research is for commercial purposes, and when groups make a booking to use the facilities and access the collection. Responding to research enquiries reflects the role of the museum as a public service, and supports its objectives relating to learning and education. Providing this support, however, can lead to added demands on curatorial staff time, with no financial return.

It is unlikely that the museum could implement a blanket fee for all research activity, as this may compromise its relationship with researchers, particularly students, and would not reflect the variety in scale and nature of the research enquiries they receive. There are, however, some options that may be considered in relation to generating income from researchers.

For research services carried out with higher education groups, such as University of Brighton, a payment-in-kind agreement could be reached. For example, University students could access the collection and curators' time without charge, and the University would agree to deliver a programme of lectures at the museum without charge. This would support the museum's events and education programmes, and provide a form of payment-in-kind.

For other individual researchers, charges may be applied for research activity that extends beyond a certain period of time. For example, research enquiries for the first number of hours could be provide for free, but if they require more time a charge could be made. In addition, if a research enquiry involves a group making use of facilities and curators' time, there may be a charge based on the number of people that need to be accommodated.

The level and nature of charging arrangements will require further consideration by the museum, and consultation with the current research audience may provide guidance on the approach to be taken.

6.6 Events Programme

Between July and December 2010 the museum scheduled 15 events/workshops. This selection of events has been reviewed to provide an illustration of the current events programme at the museum:

- Seven events were aimed at children generally. A further three were aimed at specific child age groups and two were aimed at families.
- Four events were for adults only. This included three Friends of Worthing Museum Talks and one life drawing class.
- Six events were free of charge. The remainder charged prices from £2 to £25. Practical art classes demanded the highest admission price. The pottery workshop cost £25 and life drawing class cost £12 per attendee.
- The most common time slot is 10am to 12noon. Two events lasted the whole day.
- Regularly scheduled events include Worthing & District Amateur Radio Club (monthly) and Friends of Worthing Museum Talk (monthly except August).

The events programme at the museum provides an opportunity to support permanent and temporary exhibitions, attract a range of audiences, encourage repeat visits and create income. There is an opportunity for a broader range of events to be delivered at the museum. In particular, there is opportunity for more charged events targeted at adults and groups to be delivered. With the implementation of the recommendations in this Improvement Plan, opportunities will arise for new income generation from events. For example, use of space for artists' workshops may create events linking with the artists' activities, and developing in-kind payment for research services may lead to a programme of lectures delivered by universities.

It is recommended that any developments in the events programme are based on consultation with visitors and non-visitors.

6.7 Voluntary Donations

The enhancement of the retail area provides an opportunity for the entrance area of the museum to be made more visible and offers more opportunities for front of house staff to engage with visitors. The larger reception and retail area presents an opportunity for voluntary donations from visitors to be encouraged more strongly than at present. This could be achieved by placing visible notices at the reception area stating that the museum is free entry, but that there is a suggested donation of a certain amount, e.g. £2.00. In addition, museum visitors could be asked to get a ticket on arrival. The ticket would be free, but could again encourage visitors to make a voluntary donation, either on receipt of the ticket or after their visit.

7.0 EDUCATION

7.1 Introduction

The museum currently has no dedicated Education Officer, and is therefore limited in the extent to which it can deliver a structured education programme. This section considers the response to this challenge.

7.2 Current Provision

The table below outlines Worthing Museum and Art Gallery's education income from the past three full financial years. Income sources including in-house school activities, school outreach activities, and educational talks:

Activity	2007/08 £	2008/09 £	2009/10 £
In-House School Activities	1,229.50	685.50	839.00
School Outreach Activities	1,414.00	539.00	800.00
Sub Total	2,643.50	1,224.50	1,639.00
Talks	3,071.50	2,337.50	2,831.00
TOTAL	5,715.00	3,562.00	4,470.00

Over the past three years, income from in-house school visits and the schools outreach programme have largely mirrored each other. Combined, these activities generated approximately £1,640 in 2009/10. Considering the number of visits to the museum and its operating costs, this is a relatively low contribution in terms of income.

Worthing Museum and Art Gallery itself recognises the constraints on its education offer and has produced an *Education Business Plan* in response. The main issues it identifies are outlined below:

- The lack of Education Officer means that the responsibility for arranging and accommodating school visits is on existing staff members in addition to their own duties. Schools have restricted timetables and arranging visits requires discussion and planning. Existing staff members cannot give educational activities the attention they require which results in a loss of business.
- The curators who lead the educational visits are not trained specialists. This affects the quality and consistency of the sessions which can be off-putting for schools.
- It is difficult to build relationships with the schools and so encourage repeat visits.
- Monday is a popular day for schools to go on visits, yet the museum is closed on a Monday.

The museum requires a dedicated and trained Education Officer who can arrange and accommodate quality educational visits for the neighbouring schools. As the market characteristics reveal, there is a market which merits this scale of investment.

7.3 Market

The size of the schools market within travel distance of the museum indicates that there is potential for more engagement with schools and justifies the need for an Education Officer. Section 2 of this report indicates that there are approximately 114,000 school children within West Sussex.

According to the supplied *Museum Marketing Plan* (which accompanies the overall *Forward Plan for Worthing Museum and Art Gallery 2009*) the average school will travel for a maximum of 30 minutes to visit the museum. The same document also notes that Horsham, Chichester, Portslade, Fishergate and Brighton and Hove were common areas visited through the schools outreach programme as this was more cost effective than the schools making a visit to the museum. This suggests that schools within the 30 minute drive time local authorities (Worthing, Adur, Mid Sussex, Horsham, Chichester, Arun and Brighton and Hove) are the prime targets for the museum.

7.4 Education Officer

Provision of a dedicated Education Officer would provide the opportunity for the museum to build a more structure education programme, and engage more effectively with the education audience.

The Education Officer would take responsibility for the design of education programmes targeted at a range of levels, development of educational materials, and delivery of sessions for schools in the museum and through outreach. The Education Officer would work alongside the curatorial staff in the development and delivery of programmes, but would reduce the requirements for curators to take responsibility for education activity. Volunteers should be engaged to work alongside the Education Officer.

7.5 Funding Sources

Provision of an Education Officer will not be possible through the current museum budget. External funding will therefore be required and may be available from sources including:

7.5.1 Heritage Lottery Fund

The Heritage Lottery Fund (HLF) provides funding for the heritage sector through a range of programmes. The Your Heritage programme offers grants between £3,000 and £50,000 for projects that relate to the local, regional or national heritage of the UK. Projects should help people to learn about, look after and celebrate heritage in a fun and enjoyable way.

To receive a grant the project must:

- Help people to learn about their own and other people's heritage.

The project must also do either or both of the following:

- Conserve the UK's diverse heritage for present and future generations to experience and enjoy.
- Help more people, and a wider range of people, to take an active part in and make decisions about heritage.

The programme covers both capital work and activity-only projects. Funding for a staff post is possible under the Your Heritage programme, providing it does not cover the salary of an existing staff member, which it would not in the case of Worthing Museum and Art Gallery. The provision of an Education Officer would, in principle, meet the key criteria of helping people to learn about heritage.

7.5.2 Esmée Fairbairn

The Esmée Fairbairn Foundation supports the charitable activities of organisations that seek to achieve change for the better. The Foundation has primary interests in the arts, education and learning, environment and enabling disadvantaged people to participate fully in society. The main fund prioritises work that:

- Addresses a significant gap in provision
- Develops or strengthens good practice
- Challenges convention or takes a risk in order to address a difficult issue
- Tests out new ideas or practices
- Takes an enterprising approach to achieving its aims
- Sets out to influence policy or change behaviour more widely.

Funding support is provided towards the cost of staff salaries.

The museum has already had support from Esmée Fairbairn to support research with the costume collection, which will ultimately support the plan to achieve designated status for the costume collection. It is recommended that this activity is completed in advance of funding for an Education Officer being sought.

8.0 IMPROVEMENT PLAN

8.1 Introduction

This section sets out the draft Improvement Plan for Worthing Museum and Art Gallery. The Improvement Plan has been developed in response to the self-assessment process carried out with museum representatives, and the observations made in relation to current museum performance and potential.

8.2 Improvement Plan Recommendations

The recommendations of the Improvement Plan are set out in the following table. The key actions have been identified under a series of headings for the proposed interventions and changes as follows:

- Strategic
- Operational
- Finance and Administration
- Organisation and Staffing

Recommendations have been provided under broad timescales reflecting immediate term actions (within 1 year), short term actions (within 2 years) and medium term actions (within 3 years). The majority of the actions are immediate to respond to the current challenges facing the museum and provide it with a positive short and medium-term outlook

Key Areas / Key Tasks	Immediate (Within 1 year)	Short-term (within 2 years)	Medium-term (within 3 years)
OPERATIONAL			
Audience Development Research	<p>The future of Worthing Museum and Art Gallery will be more sustainable if the organisation has an improved understanding of and relationship with its visitors. It has to become more responsive to audience needs and place audience development at the centre of its vision, aims and objectives.</p> <p>Addressing many of the recommendations in this improvement plan will be made more effective through the consideration of views of museum visitors and non-visitors.</p> <p>As such, it is recommended that an audience development plan is prepared. The audience development plan should include consultation with existing museum users and with non-users. This consultation will help to identify the activities that would encourage existing visitors to visit more frequently and to identify the programmes, events and enhancements that would encourage new audiences. Specifically the audience development plan should include consideration of :</p> <ul style="list-style-type: none"> - Exhibition programme – topics and frequency - Events programme - Visitor experience including interpretation - Visitor facilities <p>The audience development plan should include an evidence based action plan that would identify the costs and return from each programme and determine the point in time when such activities would be most effectively introduced.</p>	<p>The recommendations and targets from the audience development plan should be reviewed to assess whether they have been implemented as planned.</p> <p>Those recommendations that relate to physical aspects of the museum, and require capital investment, should be factored into any plans for a capital project.</p>	<p>Audience development research should provide the museum with contacts with whom follow up consultation can be carried out. Consultation should be carried out annually and should aim to monitor the impact of any development at the museum.</p> <p>Consultation should include some face-to-face contact through interviews or focus group discussions.</p>

Key Areas / Key Tasks	Immediate (Within 1 year)	Short-term (within 2 years)	Medium-term (within 3 years)
<p>Exhibition Programme</p>	<p>The current exhibition programme is extensive and creates pressures on curatorial time and resources. Annually the museum stages 13-16 exhibitions across its 4 exhibition spaces</p> <p>Reducing the number of exhibitions would alleviate the pressure on curators and allow them to focus more effectively on the exhibitions programme as well as carrying out their other duties. Focussing on a reduced number of exhibitions could allow more resources to be dedicated to marketing these exhibitions in order to maximise the income generation from each.</p> <p>The existence of 4 exhibition spaces creates the requirement to provide temporary exhibitions in each of them. Reducing the annual number of exhibitions to 10-12 would provide a more manageable programme for the facilities and the staff.</p> <p>This reduction may be achieved through the removal of one of the temporary exhibition spaces. The spaces that could offer most potential for an alternative are the Studio Gallery or the Norwood Gallery.</p> <p>In advance of any change to facilities, an exhibition strategy should be developed. The aim of the revised exhibition should be to provide fewer, potentially longer, exhibitions with a range of supporting activities that have potential to generate income.</p>	<p>Alternative uses for the exhibition space that would no longer be used for temporary exhibitions should be explored.</p> <p>Uses for the Studio Gallery could include</p> <ul style="list-style-type: none"> • workshop and studio space for rent by artists • events space • display of the permanent collection • future catering space <p>Uses for the Norwood Gallery could include:</p> <ul style="list-style-type: none"> • events space • display of the permanent collection • storage space 	<p>Audience research should be carried out annually to assess the effectiveness of the exhibition programme. Feedback from audience research should be incorporated into future exhibition planning.</p>
<p>Events Programme</p>	<p>The events programme at the museum provides an opportunity to support the permanent and temporary exhibitions, attract a range of audiences, encourage repeat visits and create income.</p>		

Key Areas / Key Tasks	Immediate (Within 1 year)	Short-term (within 2 years)	Medium-term (within 3 years)
	<p>The events programme should be reviewed and museum visitors should be asked the type of events they would be interested in attending. Successful events such as the screening of Night at the Museum within the Art Gallery should be built upon, and as much variety as possible should be offered with the aim of encouraging more new visitors and more frequent visits from current visitors.</p>		
<p>Research Services</p>	<p>At present, the museum does not charge for curators' time spent with researchers, unless the output is used for commercial purposes. This can lead to added demands on the curatorial staff time, with no financial return. However, there is a balance to be drawn between delivering the functions associated with a statutory museum service, and receiving compensation for the staff resources used.</p> <p>It is recommended that the payment agreement continues to be implemented for research services carried out to support commercial uses.</p> <p>The museum should investigate the possibility of a charging structure based on time spent on research enquiries, size of group using undertaking research, and other criteria.</p> <p>For research services carried out with higher education groups, such as University of Brighton, a payment-in-kind agreement could be reached. For example, University students could access the collection and curators' time without charge, and the University would agree to deliver a programme of lectures at the museum without charge. This would support the museum's events and education programmes, and provide a form of payment in-kind.</p>		

Key Areas / Key Tasks	Immediate (Within 1 year)	Short-term (within 2 years)	Medium-term (within 3 years)
<p>Marketing and communications</p>	<p>The marketing plan should be reviewed to reflect any changes to the museum. Responsibility for the marketing strategy needs to be appropriately assigned and communicated to all staff and volunteers.</p> <p>Changes in the museum's visitor facilities (retail), exhibition programme and events programme should be factored into any marketing strategy and action plan.</p>		
<p>Retail Improvement</p>	<p>The existing retail space in the museum is limited in terms of size, location and product offer. This represents a missed opportunity in terms of the potential income that could be generated from museum visitors. Visitors' expenditure is currently approximately 15-20% of the market average.</p> <p>An extended and enhanced retail facility, made more visible in the entrance area, would attract more visitors on arrival and exit from the museum and therefore encourage a higher average level of visitor spend. Encouraging a higher visitor spend requires not only improved facilities, but also the correct stock at appropriate price points.</p> <p>As a result of funding from Worthing Borough Council, a scheme for improvements to the retail facility is planned to go ahead in 2011. In delivering these improvements, careful consideration should be taken over the choice of retail stock, both in terms of range and volume. The retail product should aim to reflect the purpose of the museum and integrate with the collection where possible, e.g. sale of craft items, print catalogues, etc.</p>	<p>The impact of retail enhancements should be reviewed to identify the impact on earned income and visitor expenditure.</p> <p>Museum visitors should have the opportunity to provide feedback on the retail stock, and any improvements required.</p>	

Key Areas / Key Tasks	Immediate (Within 1 year)	Short-term (within 2 years)	Medium-term (within 3 years)
	It is advised that advice is taken from a retail consultant to identify an appropriate range of goods.		
ORGANISATION AND STAFFING			
Audience Development	Audience development should be recognised as a responsibility for museum management and staff. The museum does not currently have a dedicated audience development officer or a marketing officer, therefore responsibility for this activity will need to be integrated into the existing organisational structure. The Manager should oversee the coordination of any audience development activities, but should allocate specific tasks to staff members.		
Front of House	<p>Front of House staff will have an even more visible and more important role as a result of the recommended enhanced retail facilities. At the same time, a potential change to front of house staff is imminent due to the retirement of two long-serving members of staff.</p> <p>These changes present opportunities to ensure that all new and existing staff have appropriate skills to represent the museum to visitors. These skills include people facing skills, retail and cash handling skills, and some administrative skills.</p> <p>Front of house staff should take responsibility for recording of visitor data.</p>		
Costume Collection	The museum currently has a staff post funded by Esmée Fairbairn Foundation to carry out research on the costume collection. This work aims to support the museum in achieving designated status for the costume collection. It is recommended that this work is		

Key Areas / Key Tasks	Immediate (Within 1 year)	Short-term (within 2 years)	Medium-term (within 3 years)
	completed in advance of any additional fundraising for other staff posts i.e. Education Officer.		
Education	Plans for an Education Officer should be on hold until completion of work relating to designation of the costume collection. This year should be used to identify the requirements of the education audience, through audience development research, and identify potential fundraising sources.	<p>Education activity at present is limited due to the absence of an Education Officer. Funding proposals should be developed to seek initial revenue funding for an Education Officer. Potential external sources of funding include:</p> <ul style="list-style-type: none"> • Heritage Lottery Fund • Esmée Fairbairn <p>The Education Officer should take responsibility for the design of education programmes targeted at a range of levels, development of educational materials, and delivery of sessions for schools in the museum and through outreach.</p> <p>The Education Officer would work alongside the curatorial staff in the development and delivery of programmes, but would reduce the requirements for curators to take responsibility for education activity. Volunteers should be engaged to work alongside the Education Officer.</p>	<p>The Education Officer post would typically be funded for up to 2 years. After this period additional revenue funding could be sourced to maintain this post.</p> <p>If external funding is not available to support this activity, the templates and processes established by the Education Officer should be used by volunteers with appropriate skills, supported by curatorial staff, or through the use of freelance education providers.</p>

Key Areas / Key Tasks	Immediate (Within 1 year)	Short-term (within 2 years)	Medium-term (within 3 years)
Friends	<p>One of the roles expected of a Friends groups is to provide support for the museum through regular fundraising. At present the contribution from the Friends is very limited, and represents a missed opportunity for income generation to support the museum's activities.</p> <p>It is recommended that a meeting between the museum and the Friends group is carried out as soon as possible, providing a clear indication of the financial position of the museum and outlining the fundraising expectations. A clear target for fundraising activities should be agreed with the Friends, and agreements reached on a process through which fundraising activities will be reviewed.</p>	<p>A programme of regular meetings to be developed between the Friends group and museum staff to review performance and set targets.</p>	
Volunteers	<p>The museum currently has approximately 60 volunteers. Change in the museum's facilities and activities may alter the focus of volunteer input, particularly in relation to exhibitions, events, education and income generation.</p> <p>The approach to volunteers should be carefully managed to ensure that any change in focus of the organisation is carried out with the support and understanding of volunteers, and that volunteer skills are matched with the most appropriate areas of responsibility.</p>	<p>Volunteer input should be reviewed annually to ensure the most effective use is made of volunteers.</p>	
FACILITIES			
Catering	<p>This report has indicated that with annual visitor figures of over 40,000, the museum has potential to generate earned income from a catering facility. A new catering facility would provide an opportunity to increase the earned income at the museum, and potential to increase repeat visits to the museum.</p>	<p>Implementing the development of new catering facilities, depending on availability of funding.</p>	<p>The impact of new catering provision should be reviewed to identify the impact on earned income and visitor expenditure.</p>

Key Areas / Key Tasks	Immediate (Within 1 year)	Short-term (within 2 years)	Medium-term (within 3 years)
	<p>The potential to deliver catering facilities will depend on the availability of space within the building, and funding for the capital project being available. The departure of the TIC facility from the front of the building offers a potential site for location of a new café.</p> <p>In planning for a catering facility, consideration should be given to:</p> <ul style="list-style-type: none"> - location of the catering facility - the range and type of food provided - in house provision or contracted out - pricing - opening hours - staffing arrangements <p>Based on existing visitor numbers, there is potential for a catering facility to produce approximately £6-7,000 net income. The café would also offer potential to increase the number of visits to the museum, particularly as a result of repeat visits from locals and through attracting passers-by. The net income potential could therefore be higher if visit numbers increase.</p> <p>In the immediate term it is recommended that further development is carried out on a business case for a catering facility, with a view to securing funding.</p>		<p>Museum visitors should have the opportunity to provide feedback on the catering provision, and any improvements required.</p>
Education Room	<p>The education room at present is limited to use by school groups, workshop activity and some Friends events. As a facility it does not generate a significant amount of income through room hire. With an education officer in charge of bookings for school groups, a more controlled system of programming for use of the room will be introduced.</p>	<p>Offering catering facilities would further enhance the opportunities for rental of the education space.</p>	

Key Areas / Key Tasks	Immediate (Within 1 year)	Short-term (within 2 years)	Medium-term (within 3 years)
	<p>The education room would not compete with meeting facilities provided by hotels and conference centres, due to limited facilities and lack of catering provision at present. However, the room could be marketing towards relevant community groups as meeting space and for use by artists and crafts people as a workshop space.</p> <p>Any external use of the room should be charged for, and priced based on comparison with other facilities.</p>		
<p>Enhancements to Visitor Experience</p>	<p>There is potential to improve the current visitor experience offered at the museum. Some of the displays are outdated and the means of interpretation are limited to traditional forms using written text. The size of the collection and the breadth of topics covered by it would justify a more varied and engaging presentation.</p> <p>In the immediate term, it is recommended that audience development research should include consideration of the current visitor experience and suggestions for improvements. This feedback should identify those elements that could be addressed without capital development and those that would be factored into a capital investment project (see below)</p>	<p>Recommendations from audience research that relate to the visitor experience and, require physical aspects of the museum to be addressed, should be factored into any capital project.</p>	
<p>Capital Project</p>	<p>It is acknowledged that the museum building is not currently fit for purpose and that a previous Options Appraisal has identified potential improvements to the building that would address these deficiencies.</p>	<p>Implementation of the phased programme of improvements to the building.</p>	

Key Areas / Key Tasks	Immediate (Within 1 year)	Short-term (within 2 years)	Medium-term (within 3 years)
	<p>In the immediate term it is recommended that the focus should be on addressing the operational aspects of the museum and seeking ways to enhance income generation.</p> <p>In terms of progressing the capital project, the provision of a new retail and reception area, and development of proposals for a new catering facility, will address some of issues with the current building. The capital project should therefore concentrate on the remaining elements, particularly the gallery and education spaces and access within the building.</p> <p>The size of the building and number of gallery spaces may require a phased approach to improvements. This phased programme should be based on a priority list of areas to be addressed, in terms of both physical conditions and interpretation of the collection. The aim of enhancing the visitor experience should be central to any improvements.</p> <p>A master plan for each of the gallery spaces should be developed, outlining what each gallery is trying to achieve, and a phased programme should be developed in response to this plan.</p>	<p>A capital funding bid should be reconsidered, based on a revision of the original capital development plans.</p>	

APPENDIX A

MARKET ANALYSIS

A.0 MARKET ANALYSIS

A.1 Comparator and Competitor Attractions

The following table displays the visitor figures of the main museum/gallery attractions located within 35 miles of Worthing Museum and Art Gallery. Given their close proximity, these are classed as competitors as well as comparators. The table has been ranked according to 2009 visitor figures.

Attraction	2005	2006	2007	2008	2009	Miles
Brighton Museum and Art Gallery	227,156	225,496	197,669	202,336	225,250	9.4
Weald and Downland Open Air Museum	136,214	142,533	DK	132,159	137,257	23.3
Horsham Museum	DK	37,186	41,873	29,428	63,142	19.7
Worthing Museum and Art Gallery	DK	DK	DK	45,442	45,839	0.0
Hove Museum and Art Gallery	47,828	46,539	44,544	37,344	35,642	9.4
Tangmere Military Aviation Museum	23,539	27,006	31,500	32,240	30,862	17.8
Grange Museum and Art Gallery	DK	DK	DK	28,000	28,500	19.9
Booth Museum of Natural History	25,000	21,720	24,557	22,500	23,194	12.6
South Downs Planetarium	11,639	13,537	14,411	14,560	14,723	21.7
Bognor Regis Local History & Wireless Museum	DK	DK	DK	11,600	11,982	16.1
Cass Sculpture Foundation. Goodwood	DK	10,000	DK	7,312	10,000	19.5
Zimmer Stewart Gallery, Arundel	DK	DK	DK	8,000	8,500	10.0
Emsworth Museum	1,653	1,500	736	2,500	6,804	31.5
Steyning Museum	4,161	DK	DK	DK	5,827	6.8
The Hannah Pescher Sculpture Garden	DK	DK	DK	DK	5,000	27.5
Henfield Museum	3,168	2,750	DK	2,307	2,310	12.9
Petworth Cottage Museum	1,520	1,463	1,047	1,583	1,812	21.3
Forge and Dragon Gallery	200	200	200	180	180	29.9

Worthing Museum and Art Gallery was the fourth most visited museum/gallery in the region in 2009. In 2008 it ranked third. This indicates that its number of visitors is not a pressing concern. However, as the museum is free to enter, generating income from these visitors is. Improving the visitor experience in line with the needs of those who currently visit and attracting new visitors likely to spend money once in there is the means to achieve this. The market characteristics suggest that this is possible/ there is scope for this.

The four museums which rank above WMAG are Brighton Museum and Art Gallery/ Weald and Downland Open Air Museum/ and Horsham Museum. Hove Museum and Art Gallery is the next most visited attraction. In order for Worthing Museum and Art Gallery to improve its visitor experience and generate increased income it is useful to examine the details of these comparators. The table below compares these museums to WMAG:

**TABLE A.2
WORTHING MUSEUM AND ART GALLERY COMPETITORS**

	Distance (miles)	Adult Admission (£)	Seasonality, Days and Hours Open	Café Facility	Education Programme
Brighton Museum and Art Gallery	9.4	Free	Year round, Tue – Sun, 10am to 5pm + Bank Holidays	Yes: light lunches and traditional afternoon tea	Yes, small charge: handling sessions, activities, tours, costume sessions, teacher's packs, suitable for all key stages
Weald & Downland Open Air Museum	23.3	£9.50	5 Jan – 20 Feb, Wed to Sun, 10.30am-4pm 21 Feb – 23 Dec, daily, 10.30am to 6pm (BST), 10.30am to 4pm (outside BST)	Yes: hot and cold food made from local produce	Yes, £3.50 per child. Special workshops cost an additional £21 per 45min session for up to 20 children.
Horsham Museum	19.7	Free	Year round, Mon – Sat, 10am to 5pm. Not open Bank Holidays	No	Yes: educational visits free of charge, workshops on and off-site with the museum's freelance education officer £1.70 or £3 per pupil, loan boxes covering key stages £15 per box (Horsham) £25 (outwith Horsham)
WMAG	0	Free	Year round, Tue – Sat, 10am to 5pm. Not open Bank Holidays	No	Facilities, education programme delivered by curatorial staff when available
Hove Museum & Art Gallery	9.4	Free	Year round, Mon, Tue, Thu, Fri, Sat, 10am to 5pm, Sun, 2-5pm (Closed Wed)	Yes.: light lunches and afternoon teas	Yes, small charge: handling sessions, activities, tours, costume sessions, teacher's packs, suitable for all key stages

- Horsham Museum is the only museum other than WMAG not to have a café. Light lunches and teas are the typical fare in those that do.
- WMAG is the only museum not to provide a structured educational programme. The alternative museums each have trained officers that can provide sessions and workshops in support of Key Stages of the curriculum. Educational visit prices range from free to £3.50. Workshop costs range from £1.05 to £3 per child. Horsham Museum also offers loan boxes at a cost of £15 per box for half a term.

A.2 Worthing Visitor Survey 2009

Length of Stay:

- 22% of visitors stayed in Worthing for half a day or less; 38% visited for the day; and 40% stayed over night.
- Amongst those who stayed over, the most popular durations were 4 and 7 nights. Each gained 13% of overnight visitors. This was closely followed by 5 nights at 11%. At 1% respectively, the least popular lengths of stay were 8, 9, 33, 40, and 199 nights. Overall, 69% of Worthing's overnight visitors stayed between 1 and 7 nights.

Purpose of Visit:

- The majority of respondents (54%) visited Worthing for leisure/a holiday/short break.
- Roughly a fifth (18%) went to visit friends or family
- 15% fall in to the 'other' category which is stated as leisure typically in the form of shopping/day out
- The least popular reasons included study (6%), business (4%) and attending a specific event/sporting activity (2%).

Activities Enjoyed:

- By far the most popular activity in Worthing was going to the beach/seafront. Out of a possible 9 activities, 54% of respondents selected this as one of their answers.
- At 35% and 31%, the second and third most popular activities enjoyed were shopping and eating out.
- Exploring the region and visiting local attractions gained 25% and 23% of responses.
- Ranging from 11%-12% theatre/cinema; sports; visiting for family/business/work reasons; and 'other' were the least popular activities.

Age of Party

- With 28% of respondents out of a possible 9 age categories, under 18 year olds represented the survey's most sizable age grouping of visitors.
- With 14% of respondents, the second most popular age group was 55-64 years, closely followed by 65-74 at 11%.
- The least common age bracket of visitors was 75 and over (5%).
- Taking out the 8% who 'preferred not to say,' there is a fairly close distribution across the remaining categories (18-24; 25-34; 35-44; 45-54) which range from 6-10% (8%; 6%; 10%; 10% respectively).

Children with the Party

- 41% of respondent parties included children; 59% did not.

A.3 Other Attractions in Worthing and Surrounding Area

Worthing Theatres

Consists of 3 theatres: Assembly Hall, the Pavilion Theatre, and Connaught Theatre (which includes the RitzDigital Cinema). All 3 venues are open all year round with times and ticket prices varying according to show.

- Assembly Hall hosts modern rock and pop concerts, Worthing Symphony Orchestra, the Worthing Wurlitzer and can be hired for dinners, dances, receptions and banquets. Its capacity ranges by type of event (from 400-1100 people). It also has a fully licensed bar and in house caterers.
- The Pavilion Theatre was built in 1926 and is one of the South Coast's premier theatres. Its primary function is to host theatrical shows but a range of events can be held there including craft fairs, dinner dances and conferences. It has a maximum capacity of 1100 people. Its Denton Café provides refreshments throughout the day.
- Originally called the Picturedrome, the art-deco fronted Connaught Theatre was built in 1914. Today it functions as a theatre and 2-screen cinema. The theatre hosts a variety of musicals, dramas and children's productions and the cinema shows the latest releases (some in 3D). The cinema's Saturday morning picture showings are particularly popular. It also has the Fraser Bar which provides refreshments throughout the day.

Highdown Gardens

Highdown Gardens was created out of a chalk-pit overlooking the Downs during a period when many expeditions out to China and the Himalayan regions were taking place. Many of the rare and beautiful plants collected during this time can still be seen in the gardens today. The whole garden is deemed a National Collection and was awarded the 2008/09 Green Flag Award. There are both parking and toilet facilities and coach visits can be arranged by appointment. Admission is free. The gardens are open all year round with opening hours varying by season:

- February to March: Monday-Friday, 10am-6pm, Saturday & Sunday closed
- April to September: Monday-Sunday, 10am-6pm
- October to November: Monday-Friday, 10am-4.30pm, Saturday & Sunday closed
- December to January: Monday-Friday, 10am-4pm, Saturday & Sunday closed

Denton Gardens

First opened in spring 1924, Denton Gardens comprises interesting and informal landscape planting and features an ornamental sunken garden and raised terrace. The south end of the garden leads straight to the beach and Splash Point mini golf. It is open all year round and admission is free.

Marine Gardens Bowling and Putting Green

A small, ornamental garden located on the seafront. Features include: a café, pavilion, bowling green, putting green, ornamental gardens, pond and toilets. Marine Gardens Bowling Club plays on-site. Marine Gardens is open all year and admission is free.

Beach House Park

Best known for its bowling greens, Beach House Park is Worthing's most prestigious town centre park. It is home to 4 local bowling clubs and also has 3 tennis courts, a licensed café and a unique war memorial to carrier pigeons. Free outdoor chess/draughts pieces are available weather permitting. Beach House Park is open all year round.

Homefield Park

The wide range of facilities this Victorian Town Park comprises include: a play area, basketball pad, 6 hard tennis courts, a junior football pitch, a skateboard park, café and public toilets. There is also an open area that hosts various events in the summer.

Worthing Leisure Centre

Worthing Leisure Centre offers a range of fitness facilities including a gym, climbing wall, pitches and fitness classes. There is also a café and a crèche. In addition, it also functions as a venue for events, parties and weddings. The centre is open all year, Monday to Friday 9am-11pm. Admission is paid and varies according to activity.

Parham House and Gardens, Pulborough

Situated below the South Downs, Parham House and Gardens is a 24 minute drive from Worthing Museum. It is an Elizabethan property which was restored in 1922. The House's main attractions are its picture, furniture and needlework collections. It also has a house shop and restaurant serving coffees, light lunches and afternoon teas from 12pm-5.30pm. Outside there is a 4 acre walled garden which has its own nursery and garden shop. The attraction is open from 3 April to 29 September 2011. Admission to the House and Garden is £8.50 for adults, £4 for children, £8 for concessions and £24 for a family ticket. House and Garden opening times are 2-5pm Wednesday, Thursday, Sunday, Bank Holiday Mondays and all Sundays in October. The House is also open Tuesdays and Fridays in August and the Gardens Tuesdays and Fridays in May and August. School and adult group visits are welcomed on days and times other than these. For school visits it offers a tailor made education programme that covers many aspects of the curriculum. Special events held there include a Garden Weekend in July and Ice Cream Sundae in August. Independently organised events such as Easter Egg Hunts and archaeological digs also take place in the park.



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