

Arts, museums and new development

# A standard charge approach



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# Introduction

## Policy context

High quality, sustainable and well-located arts and museum facilities are an essential component of sustainable communities. Arts Council England and the Museums Libraries and Archives Council (MLA) wish to ensure that the needs of arts and museums are taken more fully into account in the planning of new development and in regeneration.

As signatories to the Joint Agreement on *Culture in Sustainable Communities*, Arts Council England and MLA are committed to promoting more effective local frameworks for the provision and retention of arts and museum based activity. Through the Living Places Partnership they have been involved in developing advice on the links between culture and spatial planning. The resulting *Culture and Sport Planning Toolkit* has recently been completed and can be accessed at [www.living-places.org.uk](http://www.living-places.org.uk).

The Toolkit shows how demand for cultural facilities can be assessed, benchmarks and standards for provision set, and finance (including effective revenue support), secured.

This report, which forms part of the Toolkit, builds on the results of systematic survey research designed to assess appropriate levels of provision for arts and museums at local level. The survey covers arts and museum provision which is community based and managed by local authorities, or otherwise regularly publicly funded. The aim is to encourage and develop standard charge approaches:

- to assist in cultural infrastructure planning generally;
- for inclusion in Supplementary Planning Documents, which flesh out the details of relevant LDF policies;
- for charging schedules to be used as part of the Community Infrastructure Levy; and
- as baselines for negotiation with developers in regeneration schemes and at site level.

Local authorities and their partners will need to plan ahead more systematically for their arts and museum facilities in the future, and this report encourages such an approach.

## **Provisions covered in the report**

Community-based arts and museum provision takes many forms. Through processes of discussion, and surveys of arts and museum facilities, a typology has been established to reflect building, spatial and functional cost concerns. Four categories of provision, within which there are broadly similar cost and space requirements, have been identified. These are:

- galleries housing permanent collections and temporary exhibitions;
- multi-use arts venues and theatres;
- production, rehearsal and education space for arts; and
- museums.

Further details of the surveys supporting the establishment of benchmark figures are given in Annexes A-D. The typology does not include commercial artists work space or the Percent for Art scheme.

## **A systematic approach to planning for arts and museums**

Local authorities are now charged with implementing a systematic process of infrastructure planning and delivery to accompany their Local Development Frameworks (LDF).

Communities and Local Government (CLG) guidance in PPS 12 Local Spatial Planning (2008) states that the LDF core strategy is a means for '*orchestrating the necessary social, physical and green infrastructure required to ensure that sustainable communities are created*' (See Annex H).

In order to secure approval of their LDFs, local authorities will need to have a delivery strategy, designed to implement the policies in the Plan, and which includes evidence, *inter alia*, of social and community needs. Arts and museums fall into this category.

An important component of the delivery strategy will be regularly updated infrastructure schedules. These will be developed with the involvement of partners such as Arts Council England and MLA, statutory consultees such as the Theatres Trust, and through local community consultation.

Service providers, including those responsible for arts and museums, will therefore be challenged to list their requirements in the context of spatial plans for their areas.

## Introduction (continued)

The range of relevant actions in the context of growth and regeneration may include:

- providing new or enhanced (conversion, extension or refurbishment) arts and museum facilities to cater for additional use and demands;
- improving the size and/or quality of existing arts and museums buildings to cater for additional use and/or to address environmental efficiency;
- taking opportunities to make joint provisions on school, FE or HE sites; and/or
- promoting other joint use provisions as public service needs and demands evolve.

### Capital and revenue needs

Capital resources available for arts and museums include:

- existing local authority capital programmes;
- resources released from better asset management/transformation, including redevelopment sites;
- specific Government funding, such as that for Growth Areas and Pathfinder Areas;
- lottery funding and sources from quasi-governmental bodies such as Regional Development Agencies;
- private funding such as charitable trusts and foundations, individual and company giving or sponsorship;
- contributions from developers; including one-off negotiations through Section 106 of the Town and Country Planning Act 1990; and
- proceeds from the Community Infrastructure Levy, approved in the 2008 Planning Act.

Revenue resources may include:

- existing revenue budgets;
- saved revenue budgets from transformed services;
- public funding through Arts Council England, MLA and DCMS;
- income from trading and commercial exploitation; and
- time or activity limited grants for revenue activities (typically 3-5 years).

These issues are further discussed in Planning Advisory Service advice on *Infrastructure Planning and Delivery* (PAS 2009) where arts and museums are listed within 'social and community infrastructure'.

## **Developer contributions**

These can take two forms: planning obligations related to specific site impacts, and the Community Infrastructure Levy where, if adopted by the local authority, the charges relate to the development of the area more generally.

### **Planning obligations**

Section 106 planning obligations take the form of legal agreements negotiated between local authorities and those with an interest in land. The guidance governing their operation is given in DCLG Circular 5/05 *Planning Obligations*.

Planning obligations can be used to help mitigate the impact of a development where the proposal would generate additional needs that are not provided for in the application. Relevant needs may include 'additional or expanded community infrastructure' made necessary by new development.

Formulae and standard charges are quantitative indicators of the level of contribution likely to be sought by a local authority towards infrastructure necessitated by new development. The guidance encourages local authorities to use such approaches, where appropriate, to help speed up negotiations, ensure predictability and make the process of negotiating contributions more transparent. Standard charges and formulae should reflect the actual impacts of development and should not be applied in a blanket form regardless of impacts (ODPM 2005).

### **Community Infrastructure Levy (CIL)**

This is a new charge, introduced in the 2008 Planning Act, which authorities are empowered to charge on most types of new development. CIL regulations allow for charging schedules to be drawn up and agreed in parallel with the LDF. These will cover the infrastructure requirements to deliver the policies in the LDF. CIL charging schedules are likely to include standard charge formulae and proposals specified as £ per sq m for housing or commercial development approved in schemes. They will take account of overall viability and will cover elements of infrastructure that cannot be funded by other means (CLG 2008; OPSI 2010).

### **Other relevant advice**

The MLA has published advice on how to derive benchmarks for public library and archive services provision in association with new development. This has already been adopted by a number of local authorities in the south east and elsewhere (MLA 2008).

# Props



Jim Wilman

## TR2 Theatre Royal, Plymouth

TR2 is a new production and creative learning centre on the bank of the River Plym. It contains set, costume, prop-making and rehearsal facilities, which not only allows the Theatre to produce work but also attracts successful producers to the venue. It also houses the theatre's education and outreach functions, operating youth and community theatre performance groups as well as supporting after-school classes, school and wider community projects.

Example of type 3: Production, rehearsal and education space for arts



# Arts provision and sustainable communities

## Arts in sustainable communities

Spaces for the creation, production, performance and showcasing of arts are an essential component of sustainable and successful communities. In 2006 a major public consultation by Arts Council England, the arts debate, found widespread support for the idea that the arts are able to bring people together, create links between different communities, and encourage people to feel a sense of pride and belonging in their local area.

There is also strong evidence that the arts play a vital part in social and economic regeneration. Spaces for the arts make a significant economic contribution to communities – it is estimated that the UK's creative industries employ 1.8 million people, making up 7.3 percent of the country's economy.

Arts activities create opportunities for community interaction and build a sense of place; they can inspire learning and support skills and personal development as well as health and mental well-being.

## Arts facilities – the evolving pattern

The arts continue to play a central role in public life, with many successful new art galleries and theatre venues central to regeneration or growth plans in both urban centres and across regions. This may involve new build, refurbishment and conversion to bring existing buildings back into use, or made fit for purpose.

More locally, there is a growing trend towards shared or multi-use facilities. These include flexible multi-use arts venues and arts space within educational establishments, wider civic complexes or local community facilities. There has also been a growth of education, production and rehearsal spaces. These provide high quality facilities focused on artistic production, but with public access or benefits through education programmes, exhibitions or public performances.

The design of high quality modern arts facilities may involve:

- new buildings, extensions and reconfiguration of site layouts to improve and maximise gallery, performance, rehearsal and/or production space to aid circulation and orientate public access better within the context of surrounding townscape and open space;
- the reorganisation of internal space within an existing building envelope to allow for greater levels of public access and involvement, improved flexibility of space to cater for community and educational need, and back of house functions;

## Arts provision and sustainable communities (continued)

- improvements to ensure that buildings are highly accessible to all users;
- improvements to buildings, layout, and public space to make arts facilities more energy efficient and sustainable;
- maximising their commercial as well as community benefit;
- location in close proximity to, or jointly with, other community facilities or services such as schools, libraries and museums; and
- space for a range of production, education and rehearsal uses, in addition to that for public performance.

Arts facilities are no longer just spaces for putting on public performances or exhibitions, they are:

- for shared exploration and interaction between artist and public;
- for the planning and production of larger public arts and street performances or community activities; and
- for education and learning using all art forms and media.

These roles are reflected in the need for a wider range of facilities and new configurations of performance and production space, resources, activity areas, education facilities, and partnerships.

Facilities need also to be flexible to meet the needs of diverse audiences, changing patterns of use and the demands of different art forms.

The range of services and facilities that might be expected in galleries, multi-purpose arts venues and theatres, and production and rehearsal space are shown below. The precise mix in any area will depend on community needs and requirements as well as strategic and local assessments.

### **Typical elements of arts space – the typology**

The arts offer within a locale will be unique. Most local authorities will have some, or all, of the following mix of arts facilities; galleries, multi-use arts centres, theatres and arts production space. The arts facility typology developed for this guidance reflects building, spatial and functional cost concerns. The approach focuses on the functional requirements placed on the building by the arts activity rather than the art form itself. It is based on architectural guidance contained in the Metric Handbook: Planning and Design Data, published by Architectural Press, and other research.

### Type 1: Typical elements of gallery space

This category includes facilities for temporary exhibitions, and galleries with permanent collections which have temporary, as well as permanent exhibitions, and related storage, curatorial and education functions. These may be co-located with other cultural facilities such as museums or arts venues.

#### Public space

Reception area: orientation / lobby, sales / shop, café / bar / restaurant, public toilets cloakroom

Public use rooms: education, lecture / activities, hire space, archive and library

Exhibition area: temporary

For permanent gallery also include: permanent exhibition area and / or open storage

#### Non-public space and services

Staff offices, project staff / volunteer offices, staff room, kitchen, toilets, cleaners store

Collection storage (closed)

Workshop / conservation studios

Loading bays / packing room

Security

ICT, plant room, equipment storage

### Examples of type 1: Galleries

#### Towner Art Gallery, Eastbourne

A new art gallery opening in 2009 in the Devonshire Park cultural quarter of Eastbourne. This re-houses the existing Towner Art Gallery's collection and enhances the Gallery's role as a receiver of national and international touring shows. The Towner will present a programme of major exhibitions of contemporary and historical art alongside displays from the important Towner art collection. It will offer a range of development and activity programmes for people of all ages, backgrounds and interests. The building will provide exhibition galleries of international standard; accessible display, storage and research facilities; rooms for workshops, events and meetings; café bar and shop as well as conference exhibition halls.

#### Rivington Place, London

Rivington Place is a new gallery in Hackney housing two organisations: Iniva and Autograph. Both are dedicated to the development and presentation of diverse arts at a national and international level. The building opened in

## Arts provision and sustainable communities (continued)

October 2007 and the gallery comprises two multi-media exhibition rooms, offices for Iniva and Autograph, work units let to local creative organisations, an education space and the Stuart Hall reference library. The total cost of the project was just under £8 million. It was funded by grants from the Arts Council England Lottery Capital programme, Barclays Trust, the London Borough of Hackney, London Development Authority, European Regional Development Fund and the City Fringe Partnership development programme.

### Type 2: Typical elements of multi-use arts venues and theatres

This category includes:

- small multi-purpose performing arts venues suitable for small-scale performances (c. 250 seats) and exhibitions, workshops, talks, film screenings. Suitable for most locally based performing arts activities (drama, music, dance) not requiring specialist equipment or fit out;
- large multi-purpose performing arts venues suitable for large-scale performances and exhibitions, workshops, talks, films screenings. Flexible, technically sophisticated with the capability of receiving large touring productions;
- theatres of all types, including studio (seating 250 or 250-400), playhouse (seating 350-700), lyric (seating for 1000-2000) and producing theatres (seating for large 700-950 or medium 450-700); and
- specialist performing arts venues, which may have sub-regional catchment areas, such as large concert halls and opera houses.

#### Public space

Entrance foyer: box office, orientation / lobby, sales / shop, café / bar / restaurant, cloakroom, public toilets, exhibition space, auditorium lobbies

Public use rooms: education, lecture / activities, hire space, corporate hospitality

Performance area: auditorium / stage / orchestra pit / choir stalls

#### Non public space

Staff space: offices, volunteers and staff room, kitchen, toilets, cleaners store

Rehearsal space / practice studios

Performers space: dressing rooms, toilets, showers, green room / common room for performers

Sound and lighting control rooms

Production and storage space: wardrobe; laundry, scenery, sound, lighting etc

Workshops and delivery areas, scene dock and access routes

Security control room

ICT, plant room, equipment storage

Parking-covered (touring vans, performance related delivery vehicles) and / or external access routes

## Examples of type 2: multi-use arts venues and theatres

### Hull Truck Theatre, Hull

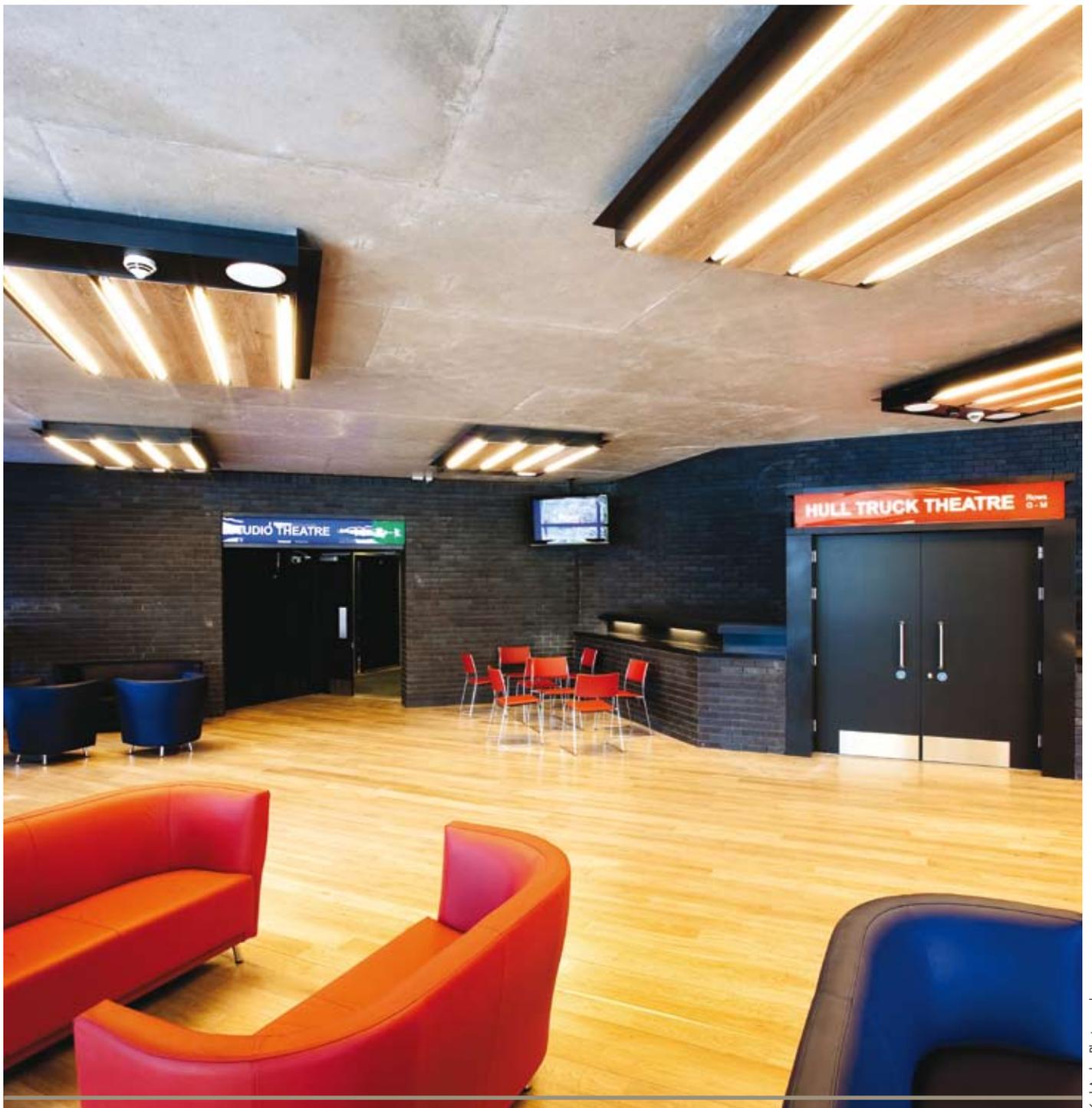
A new theatre on Hull's Ferensway comprising 440 seat main auditorium; 136 seat studio theatre for new writing and experimental work as well as bars and a café, corporate facilities, offices, a green room and workshop. The building also has rehearsal space and education facilities to support the theatre's community and education work.

### Belgrade Theatre, Coventry

A seven-storey extension to the listed Belgrade Theatre housing a flexible second auditorium as well as enhanced public and backstage areas. The scheme is part of the continuing regeneration of Coventry city centre, with the extended and refurbished theatre adjacent, and linked, to a major new mixed-use development, Belgrade Plaza. The theatre and plaza schemes together are expected to bring significant new life to a previously run-down part of the central area.

### Salisbury Arts Centre, Wiltshire

Salisbury Arts Centre is housed in the former St Edmund's Church (Grade II\* listed). It programmes performances in all forms, including theatre, dance and music, small exhibitions and a wide range of participatory and outreach work particularly with young people. Recently refurbished and upgraded, the building has a flexible performance space (seating 270/standing 400), an exhibition gallery, a general-purpose studio space (seating 60), media space, general arts space and new and improved catering, dressing rooms, equipment, pottery studio, toilets and circulation.



Karl Andre Photography

### Hull Truck Theatre, Hull

A new theatre on Hull's Ferensway comprising 440 seat main auditorium; 136 seat studio theatre for new writing and experimental work; as well as bars and a café; corporate facilities; offices; a green room and workshop. The building also has rehearsal space and education facilities to support the theatre's community and education work.

Example of type 2: multi-use arts venues and theatres

### Type 3: Typical elements of production, rehearsal and education space for arts

This category includes artist studios, education and workspace with associated public space, as well as space for sales. The category includes a range of spaces which could encompass media and recording studios, incubation spaces for visual and performing arts development organisations and facilities which are used by universities, community groups and schools for arts based activities or teaching.

#### Public space

Reception area: orientation, sales / shop, café, public toilets, cloakroom

Public use rooms: education, lecture / activities, dance studios/rehearsal space, ICT suites

Performance areas: auditorium / stage

Temporary exhibition area

#### Non public space and services

Staff offices, project staff / volunteer offices, staff room, kitchen, toilets, dressing rooms, cleaners store

Artists workshops, studios

Production and rehearsal space

Business incubation units and support services

Security

ICT, plant room, equipment storage

Typical external space for all art spaces include:

- service vehicle and large groups access and onsite waste storage;
- coach, car and cycle parking;
- performance related delivery vehicles/access routes;
- disabled parking;
- landscaping and signage; and
- outdoor performance space.

### Examples of type 3: Production, rehearsal and education space for arts

#### TR2 Theatre Royal, Plymouth

TR2 is a new production and creative learning centre on the bank of the River Plym. It contains set, costume, prop-making and rehearsal facilities, which not only allows the Theatre to produce work but also attracts successful producers to the venue. It also houses the theatre's education and outreach functions, operating youth and community theatre performance groups as well as supporting after-school classes, school and wider community projects.

## Arts provision and sustainable communities (continued)

### Wysing Arts Centre, Cambridgeshire

The Wysing Arts Centre in rural Cambridgeshire provides local and international artists with studio and exhibition space. It re-opened in 2008 following a £1.7 million redevelopment of the site. It now houses a free-standing studio block providing purpose-built accommodation for up to nine artists with a 'new media' suite for artists and community use and an education space for schools and colleges. A new reception building includes gallery space and is linked to the refurbished exhibition gallery, the two providing space for exhibitions.

### Regional provision

Major one-off schemes for galleries, theatres or arts venues of national or regional significance fall outside the scope of these proposals. They would need to be covered separately in planning policies and infrastructure schedules.

### Benchmarks for provision

The two main parameters defining a benchmark for arts provision are:

1. A **space standard**; based on the average total area (in square metres) of publicly owned and managed, or regularly funded, arts provision in relevant local authority areas for the three categories listed above (Types 1-3). This benchmark does not therefore include every local arts facility that could be provided by other commercial, educational or community organisations.

The **Arts Council England recommended benchmark is 45 square metres per 1,000 population**. The method used to arrive at this estimate, including use of Arts Council England data on regularly funded organisations, and National Performance Indicators for satisfaction and participation in the arts, is outlined in Annex A.

2. A **construction and fit out cost** estimate for each of the three types of provision. These are:
  - **Type 1: galleries: housing permanent collections and temporary exhibitions**; have a mean construction and fit out cost of £3,400 per square metre (rounded);
  - **Type 2: multi-use arts venues and theatres**; have a mean construction and fit out cost of £3,700 per square metre (rounded);
  - **Type 3: production, rehearsal and education space for arts**; have a mean construction and fit out cost of £2,280 per square metre (rounded).

### **Benchmark calculations**

Should all of the 45 square metres benchmark be devoted to **gallery** provision and improvements this would give a cost of £153,000 (45 x £3,400) per 1,000 population, or £153 per person in new housing.

Use of the whole benchmark for **multi-use arts venues or theatres** would result in a cost estimate of £166,500 (45 x £3,700) per 1,000 population, or £166.50 per person in new housing.

Use for arts **production, rehearsal and education space** would give a lower figure of £102,600 (45 x £2,280) per 1,000 population, or £102.60 per person in new housing.

The **average** across the three types of provision is £141 per person in new housing (rounded).

### **Assessing needs and listing infrastructure**

Arts Council England will use the benchmark defined above as a broad indication of likely needs for arts infrastructure associated with growth. The benchmarks outlined above should be seen as starting points for negotiation with developers. They should be translated into local benchmarks by local authorities, supported by local evidence of need, and the derivation of local costs. This will include an assessment of:

- the location, size, and services offered by arts venues and quantitative and qualitative assessments of their current adequacy; and
- an assessment of needs and opportunities taking account of estimated population increases or changes in the distribution of population in areas.

A contribution or other actions under a Section 106 planning agreement can only be sought where local authorities have assessed their art facilities' needs in the context of the growth and change in their areas proposed in the development plan, and have established the scale of any additional requirements. Making up for past deficiencies in arts provision cannot be funded by this process (ODPM 2005).

Section 4 of the *Culture and Sport Planning Toolkit* describes the appropriate process for this form of assessment and estimation of space needs and costs. (See [www.living-places.org.uk](http://www.living-places.org.uk)).

## Arts provision and sustainable communities (continued)

The benchmark figure of itself does not dictate that additional art provisions are made in any particular form. In all cases it will be important to understand the current and potential catchments for facilities, which are likely to cross local authority administrative boundaries. With the further development of Multi Area Agreements, groups of authorities may decide to pool contributions for venues of sub-regional significance. For facilities of all scales, a map of the relevant catchment for contributions could be included in the guidance.

Any local guidance may need to allow for the benchmark figure to be adjusted to take account of particular site or market difficulties, in addition to taking account of overall viability concerns as part of the general infrastructure planning process.

### Worked example

The 'real world' estimated cost, and therefore standard charge, will depend on the outcome of the assessment of local needs and opportunities. For example Pasford District Council has estimated the following levels of need in its area:

Additions to gallery	10 sq m / 1,000 (10 x £3,400)	£34,000
Multi-use venue / theatre	25 sq m / 1,000 (25 x £3,700)	£92,500
Dual use on school site	10 sq m / 1,000 (10 x £2,280)	£22,800
<b>Total</b>	<b>45 sq m / 1,000</b>	<b>£149,300</b>

The standard charge here would be £149.30 per person in new housing.

For a scheme of 500 dwellings made up of different sized units as follows, the calculation would be:

Dwelling size	Assumed occupancy (persons)	Total assumed occupancy (persons)
300 open market 2-3 bed	3.0	900
50 open market 1 bed	1.5	75
100 affordable 2-3 bed	3.0	300
50 affordable 1 bed	1.5	75
<b>Total persons</b>		<b>1,350</b>

Contribution to arts provision under the levels of need given is therefore 1,350 persons x £149.30 per person = £201,555.



Michael Cameron

### Wysing Arts Centre, Cambridgeshire

The Wysing Arts Centre in rural Cambridgeshire provides local and international artists with studio and exhibition space. It re-opened in 2008 following a £1.7 million redevelopment of the site. It now houses a free-standing studio block providing purpose-built accommodation for up to nine artists with a 'new media' suite for artists and community use and an education space for schools and colleges. A new reception building includes gallery space and is linked to the refurbished exhibition gallery, the two providing space for exhibitions.

Examples of type 3: Production, rehearsal and education space for arts



# Museums and sustainable communities

## Museums and sustainable communities

Museums are vital 'community capital', inspiring people to interpret and understand the world around them better. Museums are at the heart of communities capturing local experience and history, fostering shared community identity and understanding. They have an important role to play in helping local communities, both new and well established, to gain a 'sense of place'. Supporting this sense of place contributes to the quality of people's lives and has a positive effect on their attitude to where they live and work.

With the wealth of knowledge they contain, museums underpin learning, empowering people to develop new skills and confidence.

Museums have a role in economic development through the tourism and regeneration industries, providing unique experiences and insights for visitors into the lives of communities, helping to generate income locally.

## The evolving pattern

What makes museums unique is the collections they hold, which have often developed over many years to reflect the interests of local communities. Over the last 20 years, museums have placed a much stronger emphasis on finding new ways for people of all ages to interact with their collections, through learning programmes, outreach work and local involvement.

These changes in role and function have brought changes to the physical provision which museums now routinely plan for. In addition to their core commitment of maintaining collections to professional standards, museum provision now typically includes more flexible space that can be used for community activities, education work with schools, and for talks and workshops. Museum provision also reflects local expectations in terms of the standards for public facilities such as cafes, retail space, toilets and cloakrooms.

Entirely new museums are rare. The majority of new or recent museum buildings house existing collections and provide better services where issues of economic sustainability have been carefully considered. The trend is for redisplays, refurbishments and extensions to provide better access and interpretation to meet the expectations of an increasingly sophisticated and involved public.

More attractive and welcoming museum facilities will be created most often by the upgrading of existing facilities. This may involve:

- building extensions and the reconfiguration of site layouts to improve storage for collections, maximise gallery space, aid circulation and orientate public access better within the context of surrounding townscape or open space;
- the reorganisation of internal space within an existing building envelope to allow for greater levels of public access, improved community and educational facilities, gallery space and collections storage;
- improvements to ensure that buildings are highly accessible to all users;
- improvements to buildings, layout and public space to make museums more energy efficient and sustainable; and
- a concentration on improved fit out and display of materials, often using ICT within existing gallery space.

Where new provision is involved this may form part of a co-located facility with other cultural uses such as an art gallery, library, archive or arts centre, for example. Such schemes often involve providing a viable use for a redundant historic building.

### Accreditation and standards

All museums should be accredited by MLA. The *MLA Accreditation Scheme* sets nationally agreed minimum standards for museums in the UK. The standard supports museums in identifying opportunities for further improvement and development. Accredited museums must obtain or exceed published minimum standards in how they care for and document their collections, how they are governed and managed, and on the information and services they offer to their users. There are currently over 1,800 museums participating in the Scheme.

Annex F details the various standards related to museum provision.

### Typical elements of museum space

#### Public space

Reception area: orientation / lobby, sales, shop, café, public toilets, cloakroom

Public use rooms: education, lecture / activities, hire space

Exhibition area: permanent

Exhibition area: temporary

Collection storage (open access)

Archive and library

## Museums and sustainable communities (continued)

### Non-public space and services

Staff offices, project staff / volunteer offices, staff room, kitchen, toilets, cleaners store

Collection storage (closed)

Workshops

Loading bays / packing room

Security

ICT, plant room, equipment storage

Loading bays; packing (loans out) and unpacking including isolation area for incoming loans / material

### An example of museum provision

#### Museum of Barnstaple and North Devon

With a full time staff of five, supported by 21 volunteers, The Museum of Barnstaple & North Devon demonstrates the value that museums have for their communities. It tells the story of North Devon, the wildlife, history and culture from prehistoric times onwards and is housed in a landmark building overlooking the river. The museum is open all year round and offers a popular schools loans service. It regularly undertakes community projects particularly those which make the most of its strong local industries collections, like the Shapland & Petter Arts and Crafts furniture maker, which involve secondary school children, retired employees, unemployed people, present workers and their families in researching, recording and interpreting local history. The museum attracts around 60,000 visitors a year.

### Regional provision

Major one-off schemes for museums of national or regional significance fall outside the scope of these proposals. They would need to be covered separately in planning policies and infrastructure schedules.

### Benchmark for provision

The two main parameters defining a benchmark for museums are:

1. A **space standard**; this is based on the average level of provision taken from the sample survey of local authorities. For some authorities this tested returns provided for CIPFA data (see Annex C). **MLA recommends a figure of 28 square metres per 1,000 population** as a benchmark for local authorities.

- 2. A construction and fit out cost;** based on the average of costs from relevant projects covered in the sample survey, as well as comparative building cost information data from Spon's *Architects' and Builders' Price Book*, a figure of £3,250 per square metre (rounded), including construction and fit out costs, is suggested. The fit out costs exclude any specialist facilities or major ICT based interactive interpretation. Annex D gives further details.

### **Benchmark calculation**

In order to reflect local circumstances, local authorities should take advice from their head of museums or cultural officer on the need for and estimated cost of facilities.

A calculation using the benchmark figure above gives a cost of £91,000 (28 x £3,250) per 1,000 people or £91 per person in new housing. This figure (adjusted if necessary for local needs and conditions) would then need to be related to the estimated occupancy of new dwellings in proposed housing schemes.

These figures do not include any land purchase or external works costs, and relate to the fourth quarter of 2008.

### **Assessing needs and listing infrastructure**

MLA will use the benchmark defined above as a broad indication of likely needs for museum infrastructure associated with growth. The benchmarks outlined above should be seen as starting points for negotiation with developers. They should be translated into local benchmarks by local authorities, supported by local evidence of need, and the derivation of local costs. This will include an assessment of:

- the location, size, and services offered by museums and quantitative and qualitative assessments of their current adequacy; and
- an assessment of needs and opportunities taking account of estimated population increases or changes in the distribution of population in areas.

A contribution or other actions under a Section 106 planning agreement can only be sought where local authorities have assessed their museum needs in the context of the growth and change in their areas proposed in the development plan, and have established the scale of any additional requirements. Making up for past deficiencies in museum provision cannot be funded by this process (ODPM 2005).

## Museums and sustainable communities (continued)

Section 4 of the *Culture and Sport Planning Toolkit* describes the appropriate process for this form of assessment and estimation of space needs and costs. (See [www.living-places.org.uk](http://www.living-places.org.uk)). Case studies illustrating the scope of needs assessments, consultation and planning supporting two recent museum projects can also be found in Annex I.

The benchmark figure of itself does not dictate that additional museum provisions are made in any particular form. In all cases it will be important to understand the current and potential catchments for facilities, which may cross local authority administrative boundaries. With the further development of Multi Area Agreements, groups of authorities may decide to pool contributions for venues of sub-regional significance. For facilities of all scales, a map of the relevant catchment for contributions could be included in the guidance.

Any local guidance may need to allow for the benchmark figure to be adjusted to take account of particular site or market difficulties, in addition to taking account of overall viability concerns as part of the general infrastructure planning process.

### Worked example

For a scheme of 500 dwelling, made up of different sized units as follows, the calculation would be:

Dwelling size	Assumed occupancy (persons)	Total assumed occupancy (persons)
300 open market 2-3 bed	3.0	900
50 open market 1 bed	1.5	75
100 affordable 2-3 bed	3.0	300
50 affordable 1 bed	1.5	75
<b>Total persons</b>		<b>1,350</b>

Contribution to museum provision therefore  $1,350 \times \text{£}91 \text{ per person} = \text{£}122,850$ . This could be used towards extending a museum, or re-organising space within an existing museum to allow greater public access and use, for example.



### **Derby Quad**

Opened in 2008, QUAD is multi purpose building with a focus on film and digital art. It comprises of a gallery, cinema, cafe bar and workshop spaces and houses a BFI Mediatheque – an exciting and unique collection of film and television from the BFI National Archive. It aims to provide facilities and services that connect people and businesses to art and film, creating opportunities for entertainment, education and participation.

Example of type 2, multi-use arts venue and theatre



## The future

### Living Places

The Living Places website will house this and other cultural planning resources; providing local government managers, developers and others a single point of access to information and advice. In partnership with *Living Places*, Arts Council England and MLA aim to:

- update the benchmark figures at regular intervals;
- assess progress in the use of the benchmarks at local level;
- collect good practice examples of local frameworks and local schemes;
- give general advice to local authorities on issues surrounding developer contributions in the arts and museums sectors; and
- disseminate this advice to audiences more widely.

### The Community Infrastructure Levy

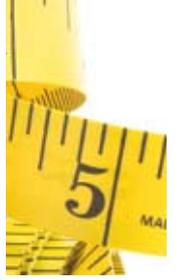
Introduction of the CIL is planned for 6 April 2010. The benchmarks in this document will be useful as starting points for the preparation of detailed charging schedules, which local authorities will need to agree as they list infrastructure needs associated with proposals in their development plans.

The impacts of any detailed regulations or guidance related to the CIL will be taken into account in revisions of this guidance, and will be posted on the *Living Places* website.

### The Theatres Trust

The Theatres Trust is the National Advisory Public Body for Theatres, and the government's adviser on theatres. As a statutory consultee, local planning authorities refer all planning applications on theatres to The Theatres Trust for expert advice.

The Theatres Trust also advises and provides information on policies for community, cultural and theatre facilities within infrastructure planning, developer contributions and planning obligations and the provision of theatres. The Theatres Trust will continue to collect information on good practice examples and provide advice on planning and related issues.



## Questions and answers about this publication

- 1.** Are the benchmarks in this document Arts Council England and MLA recommended space standards for arts and museum provision at local level?  
No. They are broad estimates based on averages across a systematic sample of local authorities. They should be refined by local analysis of needs, which will be required to back any requests for developer contributions.
- 2.** Do the recommendations of this report remove the ability to plan for the spontaneous and organic nature of arts manifestations in the public sphere?  
No. They are only to give broad estimates for this specific purpose.
- 3.** Does the space benchmark reflect the total arts and museum provision per 1,000 people in an area?  
No. It reflects the average space for arts and museums provided and directly supported by public authorities. It does not include commercial providers or facilities provided by volunteer/community groups which do not receive regular public funding or support. Neither does it include museums which have not attained accredited status from MLA.
- 4.** Does the typology presented in this report limit all future arts and museum provision to being in the classification types described?  
No. It is open to local authorities to suggest any types of format for provision as long as they can provide evidence of need and convincing space and cost estimates. The facilities based approach adopted is a mechanism for arts and museum facilities to be integrated within the planning process, by enabling their needs to be expressed spatially. It is not intended to dictate or define their activities.
- 5.** Are these benchmarks applicable to sports and leisure provision?  
No. Further benchmarks and extensive guidance for other areas of culture and sport are available via the Culture and Sport Planning Toolkit at [www.living-places.org.uk](http://www.living-places.org.uk)
- 6.** Can we use the space and cost benchmarks if we are planning mixed use facilities or an arts space within a building with a different primary function?  
Yes. For example publicly accessible art spaces are often found within schools and community halls.
- 7.** Can we use these benchmarks if we are planning sub-regional or regional facilities across more than one local authority?  
Yes. The space and cost benchmarks will be useful for determining a common benchmark across local authority boundaries, for example within growth point areas and in some cases, growth areas.

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<http://www.tsoshop.co.uk/bookstore.asp?FO=1159966&Action=Book&ProductID=9780750652810>

## Annex A

### The national survey of arts space requirements

Prior to the research that underpins this standard charge approach, which took place between October 2008 and February 2009, no evidence was found of a national, regional or local space benchmark in use by local authorities for arts facilities. Nor was there a standard classification for different types of arts venues.

Research into the different technical and space requirements of a range of facilities enabled the arts buildings to be categorised into three broad types: Type 1 Temporary and permanent exhibition galleries; Type 2 Multi-use arts venues and theatres; and Type 3 Production, rehearsal and education space for arts. This typology was used as the basis of the local authority and the cost survey for arts.

A representative sample of local authorities were surveyed by employing a typology used by the University of Sheffield for its study for the DCLG *Valuing Planning Obligations in England – Update Study for 2005-06* (DCLG 2008). This typology is in turn derived from work by Vickers (2003) for the ONS (Office of National Statistics), which analysed local authorities by 129 key variables to produce 'family clusters' of local authorities grouped principally by the characteristics of their residents, reflecting urban/rural character and socio-economic features. There are six family clusters of:

- established Urban Centres e.g. Liverpool, Norwich, Gateshead;
- rural England e.g. Boston, East Devon, Kennet;
- prosperous Britain e.g. Winchester, Colchester, Kingston Upon Thames;
- rural towns e.g. Redditch, Warrington, Corby;
- London authorities e.g. Wandsworth, Luton, Slough; and
- urban England e.g. Darlington, Exeter, Ipswich.

The value of using the typology for this study is that it is recognised by the DCLG and is being used as the basis for its analysis of how local authorities are developing and implementing planning obligations. The model typology, therefore, relates well to the purpose of collecting data for the development of a standard charge.

## Annex A (continued)

### The national survey of arts space requirements

To determine which local authorities were surveyed within each cluster group, account was taken of those authorities that were considered by the Arts Council England to have appropriate levels of satisfaction and participation. High rates of satisfaction with art facilities were derived from the results for Best Value Performance Indicator set (from DCLG and the Audit Commission), and high arts participation levels were derived from *Active People* survey data. *Active People* is an ongoing national survey commissioned by Sport England in partnership with the Department for Culture, Media and Sport (DCMS) with Arts Council England and MLA. Baseline data were collected in six months in 2008 from 159,631 respondents across England. For relevant authorities, the survey also tested the validity of space returns made to the Chartered Institute of Public Finance and Accountancy's *Culture, Sport and Recreation Statistics, 2007-8*. Only arts facilities that are either owned and managed by local authorities, or regularly funded by local authorities or Arts Council England for a minimum period of three consecutive years, were included in the space survey.

'Silent Pool', an exhibition at KUBE, Poole, with one of the artists, Aisling Hedgecock at work on it's preparation. Nick Gregory / Apex



## KUBE

Located on the campus of Bournemouth and Poole College, KUBE is a gallery space intended for exhibition and study. It is comprised of a collection of quiet spaces, bookshop and café area constructed around a 12m high glass fronted exhibition space. A social and cultural meeting point, it aims to bring art, artists and audiences together to share, study and respond to many forms of art and design. It's work focuses on four distinct exhibition programmes: art, architecture, design and documentary arts. The gallery also houses the mid 20th century collection owned by the Bournemouth and Poole College which includes works by Henry Moore, Barbara Hepworth, Ivon Hitchens and Briget Riley. Example of type 1 Gallery

## Annex B

### Components of the arts benchmark figure

#### Arts space requirements

The national survey of either publicly owned and managed, or regularly funded arts facilities within local authorities that are considered by the Arts Council England to be providing an appropriate quality of provision, indicates a space benchmark of 45m<sup>2</sup> per 1,000 population.

This is a national indicative benchmark, based on an average across the survey sample, where the range between local authorities showed marked differences. Significant urban centres tended to have a higher than average benchmark, apart from the London Boroughs which tended to have a lower than average benchmark. Central London Boroughs were excluded from the survey due to the presence of large national organisations which are not considered as typical provision.

The benchmark is derived from local authorities that have high scores for satisfaction and participation in comparison with other local authorities which have similar socio-economic characteristics. The benchmark will need to be tested against local provision to establish a local space benchmark during the infrastructure planning process.

The space benchmark does not include every arts facility within any given local authority, which could be provided by a commercial company, independent trust, voluntary organisation, university or school. These other providers would need to be taken into account in any local facilities planning, even if they were not within the remit of the local standard charge.

### Arts building costs

The arts facility surveys were conducted and analysed by Jackson Coles (Construction Cost Consultants), GAME (Project Managers) and Arts Council England Capital Team. The national survey of average construction and fit out costs for different arts facilities provides the following figures:

Note: All figures given below exclude VAT, external works and land costs. All figures relate to the 4th quarter 2008.

#### Type 1: Indicative gallery benchmark cost

<b>Mean construction cost for gallery</b> (inc. fees)	£3,215/m <sup>2</sup>
<b>Fitting out costs</b> (excl any specialist facilities or major permanent interpretative exhibitions) Average uplift of 6%	+ £193
<b>Total average cost per m<sup>2</sup> is</b>	<b>£3,408/m<sup>2</sup></b>

#### Type 2: Indicative multi-use arts venue and theatre benchmark cost

<b>Mean construction cost</b> (inc. fees)	£3,186/m <sup>2</sup>
<b>Fitting out costs</b> (excl any specialist equipment) Average uplift of 16%	+ £510
<b>Total average cost per m<sup>2</sup> is</b>	<b>£3,696</b>

NB. Eight larger theatres, and multi-use arts centres show a higher individual construction and fit out cost than the average obtained from all the costs, i.e. greater than £3,696/m<sup>2</sup>. From the examples of costs available these are likely to be more akin to the Spon 2008 figures given for 'Large theatres over 500 seats' which indicate a £ per sq m range of £3,830 – £4,920. Given this, it is important to note that the cost benchmarks are only indicative, and will need to be tested against local plans.

#### Type 3: Production, rehearsal and education space benchmark cost

<b>Mean construction cost</b> (inc. fees)	£2,215/m <sup>2</sup>
<b>Fitting out costs</b> (excl any specialist equipment) Average uplift of 3%	+ £66
<b>Total average cost per m<sup>2</sup> is</b>	<b>£2,281</b>

Overall the cost figures obtained from the survey were comparable to those given in Spon's *Architects' and Builders' Price Book 2008*, as well as being more detailed than those given in RICS Building Cost Information Survey which excludes fit out, design costs and external works.

## Annex C

### The national survey of museum space requirements

Prior to the research that underpins this standard charge approach, which took place between October 2008 and February 2009, no evidence was found of a national, regional or local space benchmark in use by local authorities for museums.

A representative sample of local authorities was surveyed by employing a typology used by the University of Sheffield for its study for the DCLG *Valuing Planning Obligations in England—Update Study for 2005-06* (DCLG 2008). This typology is in turn derived from work by Vickers (2003) for the ONS, which analysed local authorities by 129 key variables to produce ‘family clusters’ of local authorities grouped principally by the characteristics of their residents, reflecting urban/rural character and socio-economic features. There are six family clusters of:

- established Urban Centres e.g. Liverpool, Norwich, Gateshead;
- rural England e.g. Boston, East Devon, Kennet;
- prosperous Britain e.g. Winchester, Colchester, Kingston Upon Thames;
- rural towns e.g. Redditch, Warrington, Corby;
- London authorities e.g. Wandsworth, Luton, Slough; and
- urban England e.g. Darlington, Exeter, Ipswich.

The value of using the typology for this study is that it is recognised by the DCLG and is being used as the basis for its analysis of how local authorities are developing and implementing planning obligations. The model typology, therefore, relates well to the purpose of collecting data for the development of a standard charge.

To determine which local authorities were surveyed within each cluster group, account was taken of those authorities that were in the process of, or had recently completed, museum redevelopment schemes. A minority of local authorities were also included which had high rates of satisfaction for the Best Value Performance Indicator 119 for museums and high participation levels which were derived from *Active People* survey data. *Active People* is an ongoing national survey commissioned by Sport England in partnership with the Department for Culture, Media and Sport (DCMS) and with Arts Council England and the MLA. Baseline data was collected in six months in 2008 from 159,631 respondents across England. For relevant authorities, the survey tested the validity of space returns made to the Chartered Institute of Public Finance and Accountancy’s *Culture, Sport and Recreation Statistics, 2007-8*.

Only museums which are either publicly owned and managed by local authorities, or regularly funded by local authorities for a minimum period of three consecutive years and accredited by the MLA, as a indicator of meeting national minimum standards, were included in the space and costs survey.

## Annex D

### Components of the museums benchmark figure

#### Museums space requirements

The national survey of either publicly owned and managed, or regularly funded museums indicates a minimum space benchmark of 28m<sup>2</sup> per 1,000 population.

This is a national indicative benchmark, based on an average across the survey sample, where the range between local authorities was wide. Significant urban centres tended to have a higher than average benchmark, apart from the London Boroughs which tended to have a lower than average benchmark. Historic patterns of provision that are not related to population changes influenced the benchmark in some local authorities. As a consequence, the national benchmark will need to be tested against local provision to establish a local space benchmark during the infrastructure planning process.

It is also a minimum space benchmark as it does not include every museum within any given local authority, which could be provided by an independent trust, voluntary organisation or university. These other providers would need to be taken into account in any local facilities planning even if they were not within the remit of the local standard charge.

#### Museum building costs

The national survey of average construction and fit out costs for museums, supplemented by building cost information data from Spon's *Architects' & Builders' Price Book 2008*, provides a figure of £3,250 per square metre (rounded). The fit out costs exclude any specialist facilities or major ICT based interactive interpretation.

Note: The figure excludes VAT and external works and land costs. All costs are levelled to 4th Quarter 2008 prices.

<b>Mean construction cost for museum</b> (inc. fees)	£2,589/m <sup>2</sup>
<b>Fitting out costs</b> (excl any specialist fit out or major ICT/interactives) Average uplift of 26%	+ £673
<b>Total average cost per m<sup>2</sup> is</b>	<b>£3,262/m<sup>2</sup></b>

The sample covered all kinds of museum construction and fit out schemes, including new build, extension, gallery refurbishment, conversion of redundant buildings. A number of the schemes involved museums housed in listed buildings.

## Annex E

### Spon's Architects' and Builders' Price Book: figures for 2008

Extract from Spon's *Architects' & Builders' Price Book 2008*<sup>1</sup>

Recreational Facility		£ per sq m exc. VAT
<b>Galleries</b>	Refurb of historic bldg to create international standard gallery	3660 – 6050
	International standard art gallery	3040 – 4170
	National standard art gallery	2460 – 3040
	Independent commercial art gallery	1320 – 1710
<b>Arts &amp; Drama Centres</b>		1300 – 1510
<b>Theatres</b> inc. seating & stage equipt.	Large over 500 seats	3830 – 4920
	Studio/workshop with less than 500 seats	2740 – 3830
	Refurbishment	1640 - 2740
<b>Concert Halls</b> inc. seating & stage equipt.		2400 – 3910
<b>Museums and Art Galleries</b>	National Standard Museum	2840 – 3990
	National standard independent specialist museum (excl fit out)	2080 – 2560
	Regional including full air conditioning	2280 – 3420
	Conversion of existing warehouse to regional standard museum	1710 – 2510
	Conversion of existing warehouse to local standard museum	1080 – 1630

<sup>1</sup>133rd Edition Taylor & Francis ISBN 9780415424486

## Annex F

### Arts and Museum facilities – a summary of quantitative, qualitative and access standards

#### **BREEAM**

[www.breeam.org](http://www.breeam.org)

The BREEAM family of assessment methods and tools are all designed to help construction professionals understand and mitigate the environmental impacts of the developments they design and build. BREEAM Buildings and BREEAM Tools act at different stages of the construction process; i.e. for the manufacture of building materials (life cycle analysis of materials in BREEAM Specification: The Green Guide) through design stage (BREEAM Envest and BREEAM Buildings) during construction (BREEAM Smartwaste) and post construction (BREEAM Buildings). BREEAM Buildings assesses the operational and the embodied environmental impacts of individual buildings.

#### **Clare Duffield Foundation (2004) *Space for Learning and Space for Art***

[www.clareduffield.org.uk](http://www.clareduffield.org.uk)

As an adjunct to the Artworks research programme, in 2004 the Clare Duffield Foundation published *Space for Learning: a handbook for education spaces in museums, heritage sites and discovery centres*. *Space for Art* (2003) is a handbook of ideas and advice about creating environments for learning and teaching in art and design.

#### **CABE**

[www.cabe.org.uk](http://www.cabe.org.uk)

[www.betterpublicbuildings.gov.uk](http://www.betterpublicbuildings.gov.uk)

*Better public buildings* published in December 2006, provides the arguments and evidence that good design makes places work better. It offers practical advice for creating new public building that is value for money, sustainable and a source of civic pride. And it sets out the steps that public bodies need to follow if they are to ensure that all those who use public services benefit from good design.

#### **Disability Discrimination Act (2005)**

[http://www.direct.gov.uk/en/DisabledPeople/RightsAndObligations/DisabilityRights/DG\\_4001068](http://www.direct.gov.uk/en/DisabledPeople/RightsAndObligations/DisabilityRights/DG_4001068)

The Act requires all public bodies to promote equality of opportunity for disabled people, including complying with provision of physical access to services and buildings.

## Annex F (continued)

### Arts and Museum facilities – a summary of quantitative, qualitative and access standards

#### Building Inclusion: Physical access guidance for the arts

[http://www.artscouncil.org.uk/publication\\_archive/building-inclusion-physical-access-guidance-for-the-arts/](http://www.artscouncil.org.uk/publication_archive/building-inclusion-physical-access-guidance-for-the-arts/)

An Arts Council guide to the physical access best practice guidance for construction projects broadly based upon BS8300: 2001 and Part M of the Building regulations.

#### Web Content Accessibility Guidelines

[www.w3.org/TR/1999/WAI-WEBCONTENT-19990505/](http://www.w3.org/TR/1999/WAI-WEBCONTENT-19990505/)

Virtual access where available should comply with W3C WAI level 2 (A) and be working towards level (AA).

#### A Guide to Display Energy Certificates and advisory reports for public buildings

[www.communities.gov.uk/publications/planningandbuilding/displayenergycertificates](http://www.communities.gov.uk/publications/planningandbuilding/displayenergycertificates)

#### Energy Performance Certificates

<http://www.communities.gov.uk/planningandbuilding/theenvironment/energyperformance/homes/energyperformancecertificates/>

#### Building Excellence in the arts: A guide for clients

[http://www.artscouncil.org.uk/publication\\_archive/building-excellence-in-the-arts-a-guide-for-clients/](http://www.artscouncil.org.uk/publication_archive/building-excellence-in-the-arts-a-guide-for-clients/)

[www.theatrust.org.uk/news/show/617-cabe-publishes-its-guide-for-clients](http://www.theatrust.org.uk/news/show/617-cabe-publishes-its-guide-for-clients)

#### Arts Spaces for Schools

Provides design guidance for BSF projects

#### Technical Standards for Places of Entertainment

[www.abtt.org.uk/publications/books/technical-standards-for-places-of-entertainment](http://www.abtt.org.uk/publications/books/technical-standards-for-places-of-entertainment)

## **Museum standards and guidance**

### **MLA Accreditation**

[www.mla.gov.uk/what/raising\\_standards/accreditation](http://www.mla.gov.uk/what/raising_standards/accreditation)

MLA's Accreditation Scheme sets nationally agreed standards for museums in the UK. The Standard supports museums in identifying opportunities for further improvement and development. There are currently over 1800 museums participating in the Scheme.

### **Benchmarks in Collections Care**

[www.collectionslink.org.uk/collections\\_care/benchmarks](http://www.collectionslink.org.uk/collections_care/benchmarks)

Benchmarks in Collection Care is a self-assessment checklist to help organisations identify how well they are caring for their collections, give an indication of where and what improvements might be needed, and provide a practical framework for measuring future progress.

### **BS 5454:2000 Recommendations for the storage and exhibition of archival documents, 3rd edition, British Standards Institute, 2000**

Museums with archival collections, should be working towards meeting the environmental, security and display standards described in this British Standard. ISBN 0580331512

### **Government Indemnity Scheme (GIS)**

[www.mla.gov.uk/what/cultural/objects/government\\_indemnity](http://www.mla.gov.uk/what/cultural/objects/government_indemnity)

The GIS provides borrowers with an alternative to commercial insurance. It means that a museum, gallery or library can arrange to borrow objects from non-national institutions and in the event of loss or damage, compensation will be paid to the owner by the Government. To qualify for GIS facilities need to meet specified environmental and security standards.

### **Inspiring Learning for All: A Vision for Access and Learning in Museums, Archives and Libraries**

[www.inspiringlearningforall.org.uk](http://www.inspiringlearningforall.org.uk)

A good practice standard for the development of accessible and inclusive services, which promote lifelong learning and for measuring the impact of learning programmes.

## Annex G

### Arts and Museum facilities – information on participation and satisfaction data

#### National Indicator Set (NIS)

The Single Set of 198 National Indicators (the National Indicator Set – NIS) was announced by CLG in October 2007, following the Government's Comprehensive Spending Review 2007. The NIS will be the only set of indicators on which central government will performance manage local government, replacing all other existing sets of indicators, including Best Value Performance Indicators (BVPIs) and Performance Assessment Framework (PAF) indicators, from 1st April 2008.

Following a period of detailed consultation, the final Handbook of Definitions has now been published by CLG. The NIS will be reported by all areas from 1st April 2008. Performance against each of the 198 indicators will be published annually by the Audit Commission, as part of Comprehensive Area Assessment from April 2009. See <http://www.audit-commission.gov.uk/localgov/audit/caa/pages/caafaq.aspx>

The new National Indicator Set contains 20 indicators that are to be determined by measuring citizens' views and perspectives collected through a single Place Survey, to be administered by all local authorities. National indicators (NI) 10 and 11 relate to arts and museums: NI 10 Visits to museums and galleries; NI 11 Engagement in the arts.

#### Best Value Performance Indicators (BVPIs)

2007/08 was the last statutory period of collection and reporting of the BVPIs. The BVPIs cover a number of culture and sport areas including the Culture and Libraries BV119 a-e Satisfaction with cultural and recreational facilities group.

The full list of BVPIs applicable to 2007/08 reporting year can be accessed in the 07\_08 BVPI's sheet on the Audit Commission website. Relevant areas covered include usage and visits to museums and galleries.

### **Museum Accreditation and Comprehensive Performance Assessment**

MLA's Museum Accreditation Scheme sets nationally agreed minimum standards for UK museums. It supports museums to achieve a recognised standard and to identify further areas for work and development that will support continuous improvement. Accreditation builds upon the Museum Registration Scheme, which has been in place since 1988. The name of the scheme was changed to Accreditation in 2004 when a new standard was introduced.

In 2006, The Audit Commission, the independent watchdog for local government, decided that Museums Accreditation would be included in the culture service assessment that formed part of Comprehensive Performance Assessment (CPA). Until 2009 this was the means by which local councils in England, and the services that they provide to the public, were assessed. CPA is being replaced from April 2009 by Comprehensive Area Assessment.

## Annex H

### Extract from Planning Policy Statement 12: Local Spatial Planning

- 4.8** The core strategy should be supported by evidence of what physical, social and green infrastructure is needed to enable the amount of development proposed for the area, taking account of its type and distribution. This evidence should cover who will provide the infrastructure and when it will be provided. The core strategy should draw on and in parallel influence any strategies and investment plans of the local authority and other organisations.
- 4.9** Good infrastructure planning considers the infrastructure required to support development, costs, sources of funding, timescales for delivery and gaps in funding. This allows for the identified infrastructure required to be prioritised in discussion with key local partners. This has been a major theme highlighted and considered via Treasury CSR07 Policy Review on Supporting Housing Growth. The infrastructure planning process should identify, as far as possible:
- infrastructure needs and costs
  - phasing of development
  - funding sources; and
  - responsibilities for delivery.
- 4.10** The need for infrastructure to support housing growth and the associated need for an infrastructure delivery planning process has been highlighted further in the Government's recent Housing Green paper. The outcome of the infrastructure planning process should inform the core strategy and should be part of a robust evidence base. It will greatly assist the overall planning process for all participants if the agencies responsible for infrastructure delivery and the local authority producing the core strategy were to align their planning processes. Local authorities should undertake timely, effective and conclusive discussion with key infrastructure providers when preparing a core strategy. Key infrastructure stakeholders are encouraged to engage in such discussions and to reflect the core strategy within their own future planning. However the Government recognises that the budgeting process of different agencies may mean that less information may be available when the core strategy is being prepared than would be ideal. It is important therefore that the core strategy makes proper provision for such uncertainty and does not place undue reliance on critical elements of infrastructure whose funding is unknown. The test should be whether there is a reasonable prospect of provision. Contingency planning – showing how the objectives will be achieved under different scenarios – may be necessary in circumstances where provision is uncertain.

- 4.11** Infrastructure planning for the core strategy should also include the specific infrastructure requirements of any strategic sites which are allocated in it.
- 4.12** The Government has made provision for a Community Infrastructure Levy (CIL) in the Planning Bill introduced to Parliament in November 2007. Local authorities will be empowered to charge CIL on new development to help finance the infrastructure needed to support growth. The CIL powers are expected to come into effect by spring 2009 (subject to the Parliamentary timetable). In the meantime local authorities should continue to advance their infrastructure planning in order to ensure that there is clear evidence about planned infrastructure, its cost, timing and other likely sources of funding to underpin their development strategies. This would also serve as a basis for establishing policies for charging CIL on development in their area.

# Annex I

## Museum Case studies

### Case study one: The Lightbox, Woking

#### What?

The Lightbox is an award winning new museum and art gallery in Woking, close to the main shopping area and next to the Basingstoke Canal. Situated adjacent to a major route way, it was conceived as a landmark, or 'gateway' building for Woking which would contribute to a vibrant and economically successful town centre as well as building a sense of place within a rapidly expanding and changing population.

Incorporating Woking's local and social history collections alongside touring work, The Lightbox houses *Woking's Story*, a permanent museum exhibition exploring the history of the town, as well hosting temporary exhibitions and undertaking a wide programme of education and community work. It has a café, shop, research room, library, internet access, education studio and collections storage area on site. Access to the museum is free with a charge made for temporary exhibitions.

#### When?

Designed by Marks Barfield Architects, creators of the The London Eye, the £7m ecologically-sustainable building was opened in 2007 as one of the most accessible cultural venues in the South East. Capital costs were met by Woking Borough Council, the HLF, Arts Council England, Charitable Trusts, companies and individuals.

#### How?

The Lightbox began in 1973 when local people got together to try and create a local museum and gallery for Woking. During the long development time, the organisation developed an excellent education and outreach service as well as undertaking extensive consultation and needs analysis to shape plans and priorities for the new facility. The planning of the facility was shaped by:

- the Sustainable Community Strategy and development plans for Woking town centre;
- extensive local and sub-regional consultation – before construction a Citizen's Panel survey found that 82% of Woking residents thought they would use the gallery if it was built;
- the demand for increased housing being met by increased density in the town centre – with the resulting need to upgrade the retail and leisure offer;
- changing population profile (Woking has a relatively young and diverse profile compared to the rest of the S East), and its place as a commuter town;
- the identified need to build civic pride and foster a sense of place;

- mapping and assessment of existing facilities and gaps in cultural provision;
- feasibility studies and audience development plans;
- the level of financial support and political commitment of the Council;
- a strong commitment to high environmental and access standards; and
- the aspirations of the town for a landmark cultural venue to bring new visitors into the town and provide free access to cultural opportunities for local people.

### Summary

The Lightbox sets a high standard in both the planning of cultural provision and its execution. Since its opening it has exceeded visitor projections, receiving 90,000 visits in year one from across the local community and visitors outside Woking. It has provided a first class museum and art gallery and is an integral part of plans for developing the appeal of the town centre.

### Case study two: Shropshire Portal, Shrewsbury

#### What?

Shropshire Portal will be Shrewsbury's new museum housed in the magnificent Grade I listed Music Hall, which can trace its history back to Anglo Saxon times. The building is situated in the heart of Shrewsbury's medieval town centre on a main shopping thoroughfare and is a well-loved local landmark.

The redevelopment is envisaged as offering a 'seamless' connection between visitor information, local and county wide museum collections and historical interpretation. It will seek to maximise opportunities for local people and visitors to spend time in, understand and explore Shrewsbury and Shropshire and will make a major contribution to the cultural and economic vitality and diversity of the town and county.

By housing permanent and temporary exhibition space, the Tourist Information Centre, a shop, café and bistro, it will provide a viable and sympathetic use for an important historic building and double the percentage of collections on display.

#### When?

Due to open in 2011, work on site commences in 2009 informed by a thorough archaeological assessment and conservation management plan. The capital cost of the £11m scheme is being met primarily by Shrewsbury and Atcham Borough with other funding from the HLF, ERDF, Growth Point funding and potentially from Advantage West Midlands, the Regional Development Agency.

## Annex I (continued)

### Museum Case studies

#### How?

Shropshire Portal is the result of 8 years of planning and consultation to develop museum provision for the town and county, based on thorough public consultation and working with a number of external stakeholder groups, including town centre residents, to determine the needs and priorities for the new facility. The planning of the facility was shaped by:

- Shrewsbury and Atcham Borough Council's wider economic strategy of investment in culture of £50m via a series of interrelated capital schemes, including the Theatre Severn and Old Market Hall Cinema;
- analysis of Shrewsbury's role as county town for Shropshire and gateway to Welsh Marches (with unitary authority status from April 2009);
- changing population profile (Shrewsbury has an increasingly ageing profile compared to other parts of the West Midlands);
- mapping and assessment of existing facilities and gaps in cultural provision;
- feasibility studies, options appraisals and audience development plans;
- leadership, political commitment and financial support of the Council;
- a strong commitment to securing the future of the town's historic core; and
- the likely increased demand for services created by Shrewsbury's Growth Point status and housing projections.

#### Summary

Shropshire Portal has followed good practice in planning for museum provision in the wider context of seeking economic sustainability through investment in culture. In common with other museum capital schemes, it demonstrates a sensitive approach to the reuse of a key town centre building. The analysis of the potential contribution to the area's visitor economy, sense of place, and quality of life for local people has translated well into the scheme's plans for execution.

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For more advice and information please contact Arts Council England or MLA in your region.

### Arts Council England

<http://www.artscouncil.org.uk/about-us/regional-offices/>

### MLA

<http://www.mla.gov.uk/about/region>

For more information on theatres contact

[info@theatretrust.org.uk](mailto:info@theatretrust.org.uk) and [www.theatretrust.org.uk](http://www.theatretrust.org.uk)

For more information on the Culture and Sport Planning Toolkit visit

[www.living-places.org.uk](http://www.living-places.org.uk)

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