

*The Future of Arts Provision in Lancaster: Development of  
the Dukes and Ludus Dance*  
**REPORT**

November 2013

**Bonnar Keenlyside**

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## 1. Summary

- 1.1. The Dukes Lancaster sits within a wider site which has been designated for commercial development in the context of a wider regeneration project. The Canal Corridor North development will widen the retail and leisure offer of Lancaster and will extend the city centre.
- 1.2. At minimum, the development offers an opportunity for the Dukes to ameliorate its rather tired facilities. At best, it offers Lancaster an opportunity to improve its overall arts and cultural offer for current and new audiences, to rationalise its cultural planning and provision, and to support the increased resilience of its nationally recognised performing arts organisations.
- 1.3. Supported by Lancaster City Council (LCC), which not only has a strategic leadership role in Lancaster's development and success but also significant stakes in both the current cultural provision and future planning. The Dukes engaged with Bonnar Keenlyside (BK) <sup>1</sup>to consider future options for development including those which might include Ludus Dance (Ludus). Ludus had expressed an interest in occupying part of the development.
- 1.4. An initial appraisal in September 2013 recommended that: any development for the Dukes be considered in the context of the wider strategic and market demands; a business case should consider the needs of current and future audiences and also increase the resilience through the generation of additional income; and that the opportunity to involve Ludus should also be explored in some depth.
- 1.5. In October BK undertook an appraisal of Ludus and considered the other supply of arts activities and facilities in Lancaster. This supply was considered in the context of demand and gaps and opportunities identified. A workshop involving LCC, Dukes, Ludus and architects Levitt Bernstein (LB) considered BK's analysis of the market and of Dukes and Ludus.

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<sup>1</sup> Appendix C Terms of Reference

<sup>2</sup> The current programme, which ends in December 2013, prioritises existing buildings and those projects

- 1.6. The Dukes occupies a strong market position with regard to theatre, independent cinema and creative learning. There is a clear opportunity to increase attendances for independent cinema and live streaming should it establish dedicated screens. Increased footfall from cinema and the promotion of a wider cultural offer more attractive to a wider audience offer potential for a more resilient economy. The Dukes' partnership with Lancaster University, its creative learning programme and its increased fundraising activities are strengths on which it can build. It needs to develop its business model as its current financial position is not sustainable.
- 1.7. Ludus is in the process of adjustment to a major cut in funding and the loss of its touring company and is developing a new business model focussing on dance for children and young people and in delivering commissioned work for health & well being agencies and other public and voluntary sector partners. Its current programme of dance classes is underperforming due to its very poor facilities. It needs to move and to clarify its focus for future sustainability.
- 1.8. There is a clear gap in the Lancaster market for quality dance studios. Dance teachers are interested in hiring such a space, there is a strong demand from agencies such as Lancashire Sport for facilities and activities which will engage young people. This may also attract capital funding.
- 1.9. Both Dukes and Ludus have identified mutual benefits in joining forces through this development. Both have a common strength and focus on young people. Working together, they could create a city, county and North West centre for excellence in creative learning and participation. Both have structural financial deficits which could be addressed by new facilities, shared activities, skills and services.

## Objectives

- 1.10. As a result of the workshop, the partners agreed a set of high level objectives for future development of arts provision in Lancaster:
- improve Lancaster's cultural provision to meet the future needs of its residents and visitors
  - increase the resilience of the City's arts organisations
  - grow strength and reputation in engaging young people and supporting progression.
- 1.11. The specific objectives for the project is to create a facility which will:
- provide a wider cinema offer
  - provide more for children, young people and families
  - improve facilities for dance
  - balance cultural planning for the city
  - achieve additional and more diverse income for Dukes
  - provide consolidation and focus for Ludus
  - improve facilities for creative learning for theatre and dance.

## Options

- 1.12. A number of high level, strategic options have been identified with the potential to deliver the objectives.
- Option 1: Optimum Option: Dukes and Ludus in a creative hub
- 1.13. This option proposes that the Canal Corridor accommodates the needs of both the Dukes and Ludus by extending Dukes facilities to include two screens and providing a new home for Ludus with a dedicated studio and additional studio space for dance. This will improve public and earning facilities which will result in a higher impact and increased sustainability.

- 1.14. It will create a destination creative centre which will offer quality experiences for children, young people, families, existing and new residents and tourists. It will be a national centre for excellence in creative learning. The sharing of facilities will improve the resilience of Dukes and Ludus.

Option 2: Dukes maximum solo development and Ludus relocates to Storey

- 1.15. This option proposes that the Canal Corridor accommodates the needs of the Dukes by extending their facilities to include two screens. Ludus would be housed in The Storey which would provide a new home for Ludus with a dedicated studio and additional studio space for dance. This would lead to increased sustainability for the Dukes. The implications for the Storey would need to be determined after further investigation.

Option 3: Refurbish Dukes within current footprint with developments housed within the Storey

- 1.16. This option proposes that the Canal Corridor development includes refurbishment and improvement of the Dukes existing facilities with regard to the public areas. The Storey would accommodate Ludus and programme the cinema. This would provide increased focus and sustainability for LCC operated facilities as well as improving Ludus' offer. The Storey would be repositioned as a creative hub. This threatens the sustainability of the Dukes. It does not achieve a balanced cultural plan for Lancaster.

Option 4: De Minimis

- 1.17. This option proposes that the Dukes and Ludus remain in their existing buildings with little or no improvements made to the facilities. This option risks further erosion of the organisations and has the potential for Lancaster to lose its position as a county leader.
- 1.18. The option which clearly offers the highest benefit is one which involves a collaborative approach to development. This would see the Dukes and Ludus sharing facilities as part of the Canal Corridor development. There are other fallback options which would involve less development on the Canal Corridor for the Dukes and other parts of the needed new provision being housed within LCC's Storey Gallery.

- 1.19. These options now need to be developed and evaluated. A key element of the achievability of this project is the support of partners in addition to the core of Dukes, Ludus and LCC. These include Lancashire County Council and Arts Council of England (ACE) and all should be engaged in the development of the options. All have expressed support for the broad concept expressed in the core option. ACE's capital programme is particularly important. The last date for making applications for large capital funding in this round is expected to be in Autumn 2014. BK has suggested the tasks and timetable required to achieve a good application for this round.
- 1.20. This includes:
- firstly, further development of the proposed joint offer for creative learning
  - architectural work to determine the design and capital costs of the options
  - identification of likely funding.

## 2. The Dukes

- 2.1. The Dukes and Ludus are key arts organisation in Lancaster with both city and county wide remits. They are both part of a national portfolio of arts organisations recognised by ACE. Both occupy buildings owned by LCC and both have a priority to engage people, particularly young people, in performing arts; theatre in the case of the Dukes and dance in the case of Ludus. They are both members of the Lancashire Arts Partnership which also includes LICA.
- 2.2. Both are valued by Lancashire County Council and ACE as well as LCC and both enjoy support from a core loyal audience/community. Both have ambitions for growth and development. Both are limited by their current business models and current premises.
- 2.3. The Dukes is an arts centre, theatre and cinema and a creative learning hub. It produces its own theatre productions including an annual show in Williamson Park and presents work by visiting companies. It runs a bar and catering operation and undertakes other income generating activity through its workshop services.
- 2.4. The events at the venue itself have increased over the last 3 years and are now around 800 annually of which the majority are screenings. The Dukes attracted 132k attendances at events in 2012/13, including free events and offsite activities and visits to the art exhibitions. In terms of ticketed events at the venue, the Dukes attracts around 65k visits. It has a loyal core audience.
- 2.5. The Dukes Cinema is one of the UK's network of arts centres cinema. It currently achieves an average of 35,000 attendances for the cinema programme, which includes independent, world and family cinema. This is without a dedicated screen. The cinema programme is constrained by the lack of screening facilities and is unable either to develop its programme further or to meet the demand for live streaming, 3D and first releases.
- 2.6. Its facilities comprise two auditoria, the Rake (capacity 313 used for performances and screenings) and the Round (capacity 250 used for performances) and the nearby DT3, used for participatory work. The facilities are a bit tired and worn.



- 2.7. The current business model is within an economy around £1.5m, 2/3rds of which it earns and 1/3<sup>rd</sup> of which is public subsidy. During the last few years it has operated at a deficit depleting its reserves and it has not invested in new developments. Taking into account its lack of investment in developments and improvements, it has a structural deficit of around £70k pa and a deficit on its balance sheet, showing unrestricted reserves of -£33k.
- 2.8. Its current business model and economy is summarised here. In 2012/13 there were some extraordinary elements, most notable the lack of the Park show. The 'base year' has been modelled to describe a year in which business is as usual:

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<b>DUKES</b>	<b>2012/2013</b>	<b>Base Year</b>
no of performances/screenings	810	792
no of attendances	65357	62125
Off-site		
no of off site performances	29	38
off-site attendances	0	14473
no of young people led theatre performances	13	13
no of audiences for young people led theatre pe	1236	1236
Creative Learning participants	31048	18,000
<b>Income</b>	<b>£'000s</b>	<b>£'000s</b>
Box Office and fees	457	643
Creative Learning	135	135
Bar and Catering	123	123
Other earned income	53	55
Non-recurrent grants and sponsorship	61	61
Core subsidy	576	576
<b>Total Income</b>	<b>1405</b>	<b>1593</b>
<b>Expenditure</b>		
Direct cost of programme	366	563
Creative Learning	118	118
Bar and Catering	54	54
Direct cost of other earned income	22	22
Costs of non-recurrent activity	3	3
Sales, Marketing and Development	91	91
Salaries	584	569
Overheads	207	207
<b>Total Expenditure</b>	<b>1444</b>	<b>1627</b>

### 3. Ludus Dance

- 3.1. Ludus is a dance agency, supported by ACE to support the development of dance, dancers and encourage participation in dance. Its role and remit has changed recently, with a major review of its governance and management and the loss of 70% of its ACE funding associated with its touring dance company. It is in transition after this extensive change with a new focus on developing partnerships and delivering commissions and also for supporting progression routes for dance from children through to young professionals. It is strongly supported by ACE in this.
- 3.2. Its current activity encompasses several programmes and projects throughout Lancashire. Within its premises in Lancaster it offers a programme of community dance classes including specialist dance classes aimed at, for example, lads and mature people. The attendance at these classes is largely in decline, with many of them unviable.
- 3.3. A major factor in the weak performance of the classes is the very poor facilities at Ludus. There is only one dance studio which needs to serve not only community classes but also dance development work. The studio itself is reasonable if underequipped but the dearth of showers, changing facilities and public areas are a barrier to success. The poor visibility of Ludus, the lack of a ground floor public entrance and the general scruffiness of the facilities are severely detrimental to the success of Ludus. A dance agency should have a good atmosphere, a creative vibe which attracts young people and others of all types, it should be quite cool while accessible. And it should essentially have changing rooms, showers and a place for people to socialise.
- 3.4. Its economy has shrunk to a projected base year level of £244k, achieved through cutting overhead expenditure. The studio dance programme runs at a loss.
- 3.5. A base year model has been produced and is illustrated here, alongside the budget for 2013/14:

LUDUS	2013/14	base year
<b>Activity</b>		
<b>Community Class Programmes</b>		
studio hours per year		660
number of classes per week		18
total attendance		5500
<b>Dance Development Programme</b>		
studio hours	654	600
<b>Income</b>	<b>£</b>	<b>£</b>
Community Classes Income	20,000	20,000
Dance Development Income	64,079	64,579
New Income Stream		12,204
Core subsidy	148,580	148,580
Non-recurrent grants and c/f reserves	104,653	0
Misc	300	300
<b>Total Income</b>	<b>337,612</b>	<b>245,663</b>
<b>Expenditure</b>		
community classes	24,079	24,079
dance development programme	127,793	57,265
marketing	5,797	5,797
staff	113,619	110,331
building overheads	34,739	28,563
admin overheads	21,206	18,590
<b>Total Expenditure</b>	<b>327,232</b>	<b>244,625</b>

- 3.6. Ludus is planning its next phase of development and in doing so wishes to take advantage of opportunities for diversifying income generation through the delivery of dance projects and programmes to strategic commissioning bodies. It plans an increased focus on young people as part of defining its role in the context of other dance agencies in the North West.

- 3.7. There are other providers of community dance classes in Lancaster and other studios but none of quality in the city centre. Dance teachers identified the gap in the market for quality dance studios and also expressed an interest in hiring such studios for their own classes. This model, where Ludus would restrict delivery of classes to those with a particular strategic purpose (e.g. integrated dance), and hire out its studios to dance teachers to deliver community classes, is one which works in other dance agencies, most notably Yorkshire Dance.
- 3.8. The need for dedicated dance studios was also identified in BK's consultation with stakeholders including Lancashire Sport who indicated that potentially they might attract investment from Sport England for such a facility, were it able to support a dedicated youth programme.

## 4. Strategic Context

4.1. The Dukes and Ludus can be viewed in a national arts and cultural context as well as in the context of Lancaster and Lancashire.

### Arts

4.2. The arts in the UK enjoy substantial investment from the public purse, through local government and the Arts Council of England (ACE). In addition, there are many trusts and funds which support arts activity. ACE goals are:

- Talent and artistic excellence are thriving and celebrated
- More people experience and are inspired by the arts
- The arts are sustainable, resilient and innovative
- The arts leadership and workforce are diverse and highly skilled
- Every child and young person has the opportunity to experience the richness of the arts

4.3. These goals also govern the consideration for capital funding. ACE distributes the Arts Lottery and has a clear process for application for both small (up to £.5m) and large capital grants.<sup>2</sup>

4.4. The recent contraction of public expenditure has resulted in a significant reduction in the amount of funds ACE has available to invest in the arts. It is therefore keen to prioritise support to arts organisations which clearly deliver its goals as well as making a clear contribution to its art form strategies and additionally making a specific and differentiated contribution to the regional ecology.

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<sup>2</sup> The current programme, which ends in December 2013, prioritises existing buildings and those projects which create more resilient organisations and states that any organisation who is not a National Portfolio Organisations would need written permission from its area office before applying – and would need to demonstrate achieving Great Art for Everyone.

- 4.5. In the case of Lancaster, Dukes and Ludus, key elements essential to retaining and strengthening the support of ACE are:
- Goal 1: Talent and artistic excellence are thriving and celebrated
    - Increased focus and vigour of both Dukes and Ludus in supporting artistic talent and presenting it in a quality environment
  - Goal 2: More people experience and are inspired by the arts
    - The business case for the optimum development will involve more people not only in experiencing professional art but also in participating in art
  - Goal 3: The arts are sustainable, resilient and innovative
    - Organisational resilience for Dukes and Ludus should be significantly strengthened through this project
  - Goal 4: The arts leadership and workforce are diverse and highly skilled
    - Ludus currently provides CPD for dance artists and there is potential for the Dukes and Ludus to extend the provision of skills and training
  - Goal 5: Every child and young person has the opportunity to experience the richness of the arts
    - The Dukes' work in creative learning is viewed by ACE as outstanding; Ludus' increased focus on young people and talent development is viewed positively by ACE in the context of its regional dance portfolio; there is strong support for the creation of a creative learning offer involving both theatre and dance; Lancaster can be a regional and possibly a national leader in this area through this project.

#### Lancaster City Council

- 4.6. LCC has multiple interests in the Dukes and Ludus, strategically and in terms of its roles as current leaseholder and statutory planning authority. It faces financial challenges and has identified the need to address a projected deficit of £3.5m in 18 months. It is therefore keen to prioritise its expenditure on services in the most effective manner in the context of its overall strategic objectives.
- 4.7. Of particular relevance to this project are LCC's economic and cultural objectives. LCC aims to increase the number of residents, particularly through retaining graduates as well as attracting new residents to live in the city including young families.
- 4.8. Tourism is a key area for growth and as part of the strategy to attract more visitors. LCC is implementing its Cultural Heritage Strategy building upon Lancaster's rich cultural heritage as a medieval town with a Castle and Priory.

#### Arts Strategy

- 4.9. LCC is signatory to *2020 Vision: A Seven Year Framework for the Arts in Lancaster District*. This has been developed and endorsed by a wide partnership including Lancashire County Council and Lancaster University as well as other public agencies and all the arts organisations in Lancaster.
- 4.10. The framework states:

*By 2020, creativity and the arts will be a distinctive and outstanding component of the district's cultural heritage offer and economy. We will have built on an established and enviable reputation across Lancashire and around Morecambe Bay for leadership and innovation in the delivery of high quality access to arts and cultural events.*

*To achieve international recognition for Lancaster as a district where culture and the arts are at the heart of civic life. The district will have an exceptional reputation for art, dance, theatre, music and literature.*

*We want to see the City of Lancaster recognised as a beacon location for the arts where the concept of an "arts city" sits alongside a significant step change in the city's offer as a destination for visitors, as a place to learn and as a top quality place to live and work.*



*We want to see our coastal town of Morecambe, occupying the spectacular setting on Morecambe Bay, develop into an arts and festival town.*

*We want to see young people staying in the district because of the unique and special features of the arts and cultural offer, whether they are born here or arrive as students.*

- 4.11. In the wider context of economic planning, LCC is encouraging the Canal Corridor development which will provide major retail facilities and will extend the city centre offer.
- 4.12. LCC also operates The Storey, a key element in the arts provision in Lancaster. The Storey is a major facility in central Lancaster that was recently developed to a substantial level. The business model includes workspaces and artist funded exhibitions, a tourist information centre and a restaurant /café. There are also a significant number of spaces currently vacant with potential for both a cinema and dance studios.

Lancashire County Council

- 4.13. The County Council is another key stakeholder in this project, supporting both Dukes and Ludus and keen that facilities are improved.

Lancaster University

- 4.14. The University is potentially a key partner, involved currently with the Dukes in a new cultural research project. LICA is under new directorship. Further discussions should take place as the project develops.

## 5. The Market

### Demand

- 5.1. Overall, demand for attending theatre performances is stable in the UK while the market for cinema is buoyant, with a 20% increase in cinema admissions from 2000 to 2012. In 2012, UK cinema attendances reached their highest level in 10 years, with national admissions of 172.5m and a 6% increase in sales on the previous year. Independent films also increased in market share.
- 5.2. The market for the arts in Lancaster can be estimated using industry data which is commissioned by ACE using Target Group Index data.<sup>3</sup>
- 5.3. A 30 minute drive time around Lancaster includes the towns of Kendal (South), Milnthorpe, Morecambe and Preston (North). The number of arts attenders within this catchment is estimated below:

Lancaster 30 minute drivetime	
	Attenders
plays	85,492
any performance in theatre	118,787
cinema	165,657
opera	22,888
ballet	25,205
contemporary dance	17,346
classical music	39,594
jazz	17,356
rock and pop	109,529
art galleries	73,835

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<sup>3</sup>Target Group Index data: ACE and CACI using figures for England 2012

5.4. This data can also be used to estimate:

- The potential annual **attendances** applying industry figures for the average number of attendances per attender;
- The estimated attenders and attendances for Lancaster within a 30 minute drive time:

Lancaster 30 minute drivetime		
	Attenders	Potential attendances
plays	85,492	170,984
any performance in theatre	118,787	237,574
cinema	165,657	828,285
opera	22,888	22,888
ballet	25,205	25,205
contemporary dance	17,346	17,346
classical music	39,594	79,188
jazz	17,356	17,356
rock and pop	109,529	219,058
art galleries	73,835	147,670

5.5. Participation in the arts in Lancaster can be estimated using the Taking Part data commissioned by the Arts Council England.<sup>4</sup>

5.6. The number of people participating in the arts in Lancaster is estimated below:

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<sup>4</sup>Taking Part data: ACE Taking Part 2011/12: Findings for the North West Region

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Participation	Lancaster	
<i>Population</i>	139,800	
Textile, crafts	16,776	12%
Painting, drawing, printmaking or sculpture	15,378	11%
Played a musical instrument for our own pleasure	13,980	10%
Photography used as an artistic activity	12,582	9%
Used a computer to create original artwork or animation	12,582	9%
Other dance	11,184	8%
Other crafts such as calligraphy, potter or jewellery making	5,592	4%
Wood crafts	5,592	4%
Sang to an audience or rehearsed for a performance	5,592	4%
Written any stories or plays	4,194	3%
Written any poetry	4,194	3%
Written music	4,194	3%
Made films or videos as an artistic activity	2,796	2%
Played a musical instrument to an audience or rehearsed for a performance	2,796	2%
Took part in a carnival	2,796	2%
Rehearsed or performed in play/drama	1,398	1%
Been a member of a book club	1,398	1%
Took part in street art		< 1%
Learned or practiced circus skills		< 1%
Rehearsed or performed in opera/operatta or musical theatre		< 1%
Ballet		< 1%
<i>Taking Part Data for North West 2012</i>		

Demand for a dance studio

- 5.7. There was support from other dance organisations and teachers in Lancaster for the development of a purpose built rentable dance studio. The lack of such a facility in the city centre means that many of the dance organisations in Lancaster hold their classes in facilities that are not purpose built for dance. These include community centres, town halls and schools.
- 5.8. There is potential for generating income from studio rental but dance teachers emphasised the importance of having an affordable space.

- 5.9. Whilst many of the children's classes in Lancaster are held at similar times to coincide with the schools timetable, there is potential to rent a studio at off-peak times for training, adult classes and summer schools.

#### Supply

- 5.10. Within the catchment there are several organisations offering significant cultural services to the residents and visitors of Lancaster. These include LICA, VUE, The Storey, The Lancaster Grand Theatre, several independent dance schools and More Music in Morecambe. The Brewery Arts Centre in Kendal is 23 miles away and there is a strong cultural offer beyond the 30 minute drive time from both Preston and The Grand Theatre in Blackpool. This is described in Appendix A: Lancaster Competitive Provision.

- 5.11. The main providers of cinema in addition to the Dukes is the VUE. The VUE is located in the city centre and has 6 screens with a capacity of 1574. It shows a wide range of films including blockbusters, first releases, family entertainment and is equipped to screen both 3D and live streaming. Lancaster University also has a cinema that shows a wide range of films including blockbusters and documentaries. Ticket prices are low and it can facilitate 3D film screenings.

#### Dance Schools

- 5.12. There are a number of independent dance schools in Lancaster, including Jennifer's Dancers, Heather Burns School of Dance and the Alysia Gilda School of Dance. They offer classes to children of all ages and adults in a broad range of dance styles including ballet, contemporary and street.
- 5.13. Lancaster University has a range of dance societies for students which hold weekly classes as well as competing in the Roses Competition against the University of York each year. Students can take classes in ballet, ballroom, belly dancing, cheerleading, street and swing dance.

#### Gap Analysis

- 5.14. There is a gap in supply of dance studios. There is room in the market for additional independent cinema. Further evidence of the potential for cinema can be drawn by comparing cinema provision in Lancaster with similar cities:

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CINEMA COMPARATORS	Lancaster	Warwick	Dundee	Exeter	Derby	Bath
population	139,800	137, 648	144, 290	117,800	248,752	176,000
arts centre	The Dukes	Warwick Arts Centre	DCA	Phoenix,	Derby Quad	Little Theatre
local multiplex	Vue	Vue	Odeon	Odeon and Picturehouse	Odeon	Odeon
number of screens local multiplex	6	6	10	11 (2 multiplexes)	10	8
capacity of multiplex	1,574	898	2,303	1,988	1,611	1,579
dedicated screen1	no	220	217	341	232	192
dedicated screen 2	o		70	132	125	72
shared screen	313					
total screening capacity	313	220	287	473	357	264
no of annual screenings	586	783		32	312	

5.15. Those arts centres with dedicated screens attract higher attendances than the Dukes can currently achieve. A dedicated screen of 120 could reasonably be expected to increase attendances:

	future	current					
	Lancaster	Lancaster	Kendal	Warwick	Dundee	Exeter	Derby
population	139,800	139,800	28,586	137, 648	144, 290	117,800	248,752
	The Dukes, VUE	The Dukes, VUE	The Brewery Arts Centre	Warwick Arts Centre, VUE	DCA, Odeon	Phoenix, VUE, Odeon, Picturehouse	Derby Quad, Odeon
number of screens local multiplex	6	6		6	10	11 (2 multiplexes)	10
capacity of multiplex	1,574	1,574		898	2,303	1,988	1,611
dedicated screen1	120		200	220	217	341	232
dedicated screen 2	40		90		70	132	125
shared screen	313	313	260				
total screening capacity	473	313	550	220	287	473	357
no of annual screenings	800	586		783		32	312
no of attendances	60,000	34,391	96,903	56,157	85,873	93,611	75,000
income from screening	270,000	117,479	472,096	226,975			380,050

## 6. Objectives

6.1. A successful development of the Dukes and Ludus will involve:

- Improving Lancaster's cultural provision to meet the future needs of its residents and visitors
- Increasing the resilience of the key arts organisations
- Growing the strength and reputation in engaging young people and supporting progression

6.2. The specific objectives for the project is to create a facility which will:

- provide a wider cinema offer
- provide more for children, young people and families
- improve facilities for dance
- balance cultural planning for the city
- achieve additional and more diverse income for Dukes
- provide consolidation and focus for Ludus
- improve facilities for creative learning

## 7. Options

- 7.1. A number of options have been developed, from minimum to optimal capital development building on strengths and dealing with its weaknesses. Each option is described below. A number of high level, strategic options have been identified with the potential to deliver the objectives.

Option 1: Optimum Option: Dukes and Ludus in a creative hub

- 7.2. This option proposes that the Canal Corridor accommodates the needs of both the Dukes and Ludus by extending Dukes facilities to include two screens and providing a new home for Ludus with a dedicated studio and additional studio space for dance. This will improve public and earning facilities which will result in a higher impact and increased sustainability. It will create a destination creative centre which will offer quality experiences for children, young people, families, existing and new residents and tourists. It will be a national centre for excellence in creative learning. The sharing of facilities will improve the resilience of Dukes and Ludus.

Option 2: Dukes maximum solo development and Ludus relocates to Storey

- 7.3. This option proposes that the Canal Corridor accommodates the needs of the Dukes by extending their facilities to include two screens. Ludus would be housed in The Storey which would provide a new home for Ludus with a dedicated studio and additional studio space for dance. The impact of this on Ludus needs to be further explored in terms of the spaces available and the financial and operational arrangement. Ludus has a concern that the ambience of The Storey would inhibit attendance by children and young people. For the Dukes, the business will be more sustainable.

Option 3: Refurbish Dukes within current footprint with developments housed within the Storey

- 7.4. This option proposes that the Canal Corridor development includes refurbishment and improvement of the Dukes existing facilities with regard to the public areas. The Storey would accommodate Ludus and programme the cinema. This would provide increased focus and sustainability for LCC operated facilities as well as improving Ludus' offer. The Storey would be repositioned as a creative hub. This threatens the sustainability of the Dukes. It does not achieve a balanced cultural plan for Lancaster.



#### De Minimis Option

- 7.5. This option proposes that the Dukes and Ludus remain in their existing buildings with little or no improvements made to the facilities. This option risks further erosion of the organisations and has the potential for Lancaster to lose its position as a county leader.
- 7.6. The option which clearly offers the highest benefit is one which involves a collaborative approach to development. This would see the Dukes and Ludus sharing facilities as part of the Canal Corridor development. There are other fallback options which would involve less development on the Canal Corridor for the Dukes and other parts of the needed new provision being housed within LCC's Storey Gallery.

## 8. Project Development

- 8.1. The Dukes has a capital development group of the board and this group is not only considering the capital application but is also considering fundraising for the development. In cognisance of this, fundraising has not been addressed by BK and the area is outside BK's current terms of reference.
- 8.2. We recommend that a Project Board is set up for this development which includes one or two of the leaders of Dukes and Ludus along with key individuals from LCC. This should maintain the overview of the project and champion it. A project management process should be designed and implemented with clear responsibilities for specific workstreams.
- 8.3. The key elements of the planning process for the next stage are outlined below with a suggested timetable and allocation of responsibilities. This is based on the assumptions that BK contains its input to within the three days remaining on the current contract, that Levitt Bernstein are commissioned to undertake necessary architectural work and that the Dukes' current arrangements for capital fundraising services are maintained and are sufficient for the needs of the project.
- 8.4. The workstreams are:

### Business Case

- Developing the joint creative learning offer. It is assumed that Dukes and Ludus will undertake this;
- On receipt of this, and other inputs from Ludus and Dukes, BK to produce the outline business model (1 day of BK time)
- BK to lead options appraisal following inputs from LB and Dukes Fundraising Team and produce output (2 days)

### Architectural Work

- Architectural work to determine the design and capital costs of the options (LB and their QS)

#### Fundraising

- Assess fundraising potential for preferred option, alternatives and subsequent strategy (Dukes and Ludus)
- Prepare ACE bid (Dukes and Ludus)

#### Project leadership

- Relationship development and management
- Project management (Dukes and Ludus)

8.5. It may be that Dukes and Ludus would benefit from additional support in the project development.

8.6. Below is a suggested timetable and allocation of responsibilities:

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					Dukes and Ludus Capital Development: next Steps											
					2013		2014									
					November	December	January	February	March	April	May	June	July	August	September	
Dukes	Ludus	LCC	BK	LB												
					<b>Business Case</b>											
					develop areas identified:											
x	x															
			x													
			x													
x	x															
			x	x												
x	x		?													
					<b>Architectural work</b>											
				x												
				x												
					<b>Fundraising</b>											
x																
x																
					<b>ACE Capital Bid</b>											
x	x			x												
x																
					<b>Options</b>											
			x	x												
				x												
			x													
				x												
				x	x											
				x												
				x												
x	x	x	x	x												
					<b>Partner Engagement</b>											
x	x	x														
x	x	x														