

Project Officer Report to Capital Committee
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Organisation:	Wrexham County Borough Council
Project Name:	Oriel Wrexham Arts and Cultural Centre - Wrexham town centre.
Location:	North East Wales, Wrexham
Project Number:	20151532
Project Officer:	Andrew Richards
Project Description:	'Transform[ation of] an existing building known as "The People's Market" into a creative and vibrant arts and cultural facility'
Total Project Cost:	£4,563,500
Requested Amount:	£2,300,000
Recommended Amount	£2,300,000
Percentage Requested:	50.4%
Percentage Recommended:	50.4%
Audience/participants:	Approximately 64,000

Organisation background and project context:

The application is from Wrexham County Borough Council (WCBC) which is responsible for 'the direct operation of Oriel Wreccsam, co-ordination and promotion of the annual Wrexham Arts Festival, a seasonal performing arts programme, advice and funding support for Theatr Stiwt, and general arts development across the County Borough'. It currently receives Lottery funding to support the annual arts programme (just over £100,000 for 2015/16).

Oriel Wreccsam left the Arts Council Revenue Funded portfolio following the 2010 Investment Review. The report highlighted a desire to support the Local Authority with its arts programme but said, *'we can only do this if we can see a way forward, over a defined period of time, to a more satisfactory exhibition space for the visual arts.'*

Following a prolonged period of discussion with the Local Authority a registration was submitted and approved by Capital Committee. Shortly after the registration of this application it became clear that staying in its then location adjacent to Wrexham library was not going to be an option (as the Council was to lease it to the police) and so attention turned to other sites within the town.

The People's Market became the clear favourite from the site options appraisal (undertaken by Ash Sakula) and Capital Committee was presented with, and 'approved', a feasibility study in February 2015. At the same time £75k development funding was awarded.

Ash Sakula and BOP consulting were unsuccessful in their applications to undertake the development work and contracts were awarded to Featherstone Young architects and Fourth Street arts business consultants in July 2015.

As a result of the change in design team, the construction application assessed here is a significant departure from the original proposals in terms of aesthetics and layout. The spirit of the initial feasibility study brief and the main arts spaces however remain similar. The most obvious change is that the new design focuses entirely on the ground floor market and retail unit area with some minor decoration work to lift and stairwell areas to improve the visitor welcome from the car park. Studio spaces, learning studio and OW offices and facilities will occupy part of a mezzanine floor with architecturally designed double height spaces animating the area and cutting through to the ground floor using 'floating' bridges between spaces to create a visually exciting area and knit the arts spaces together.

The brief has developed during the development phase, and key spaces include:

- gallery spaces (one main gallery 250sqm and one lower spec 130sqm with some double height space for larger installations)
- gallery retail space (108sqm including gallery welcome area)
- an open 'flexi space' (150sqm) with the potential for temporary informal separation from the main market floor area using plastic curtains or similar
- Small art window for additional street presence on corner of Chester and Holt Streets
- a learning suite (55sqm) for up to 42 people
- a café space that could be used for one or two separate, simple kitchens depending on final operator/s requirements
- 3 artists' studios / creative industry spaces (35sqm each). Possibility to subdivide if necessary. Other studio spaces available in current retail units as necessary

- Meeting and multi-purpose community/performance space (130 sqm, capacity 100 seated or 260 standing)
- Small 12sqm 'family room'
- Oriel Wreccsam office space and facilities
- Public WCs
- Lockers (public) and separate market/arts storage

A major part of the design is also dedicated to fixed market stall spaces within the large open area. The total area of these will be 560sqm (1450sqm including circulation and flexi space that is also primarily available for arts activity described above. It could also be used for 'pop-up markets' to raise footfall and additional income). Perimeter market stalls will all include lockable shutters and the central stalls can be separated from the later night arts spaces by mesh/perforate screen which will be designed in keeping with the new space. The overall feel for the market space is likely to be fairly 'industrial' and open, providing an informal backdrop to activity in the flexi space.

Retail units, although part of the facility and contributing to the overall revenue streams, will not be developed as part of this proposal. These will be available to tenants to undertake adjustments to their own requirements.

Retention of the market/retail spaces is anticipated to introduce a new audience to the gallery and increase footfall, as well as the obvious inclusion of much welcomed and needed income into the business model. The market stall and income from car parking provide the majority of turnover in the business plan.

Externally, whilst the intention is to make the development visible and attractive to visitors, the treatment will require a minimum of investment, with the main works being opening up the Eastern market street entrance to provide a double height glass view into the space. Decoration will be via large painted signage and envelope design and there is the possibility to open this design work up to artists' commissions/competition at this initial stage and at scheduled maintenance periods.

The current preferred governance model is for a new trust to be set up covering arts, heritage and culture which should provide more flexibility for future fundraising and decision making. More work is needed on setting up this model and we would work closely with the applicant to ensure the resulting trustee skills are appropriate should the application be successful.

It should be noted that the 'optional enhancements' included as a separate section of the cost plan have not been assessed as part of this report.

The application and supporting documentation has been assessed by:

Paul Scudamore (PS) - (B3) – Access
Richard Pritchard (RP) - (RAP) – Finance and procurement
Harry James – (HJ) – Architecture
Alun Bond – (AB) - (Artservice) – Business Plan

Their reports (with the applicant's responses) are attached and have been used during the preparation of this report.

Project Officer's Report

1. Meeting an identified need

Wrexham is one of two areas (the other being the Heads of the Valleys) within the Capital Strategy specifically identified as gaps within the national infrastructure.

As a key element of WCBC's successful VVP application, the project is an important part of Wrexham's town centre regeneration plans.

The Fourth Street feasibility study estimates 64,000 visitors to the gallery and 88,466 users when hires, events and shop users are considered. For the purposes of turnover calculation this has been converted to 63,469 'unique visits'. Whilst AB finds this approach 'confusing' it is comparable with the previous feasibility study which estimated between 50,000 and 100,000 visitors. This report therefore assumes that this figure is reasonable, particularly with the anticipated increase in general footfall due to its location alongside a reinvigorated market space.

The need for a performance space appears to be a less tested concept. The applicant's response to the 'scant information' provided does not discuss attendances but focus on how they will monitor the product and costs to ensure costs are controlled. Overall however the income from ticketed events is only around 2.5% of total budgeted turnover and therefore this has not been interrogated further at this stage.

The need for a mixed used building which brings together gallery and market users, two demographics not traditionally directly connected, is an exciting concept. It could help bring new users to the gallery and new life and customers to an underused and underperforming market.

2. Delivering a high quality project

Featherstone Young's Stage 3 report is a fairly significant departure from the previously presented Ash Sakula report. As described earlier the presented

designs now effectively focus only on the ground floor (with a mezzanine) of the People's Market building.

The elimination of the redevelopment of the top floor and pods on car park levels has effectively eliminated some of the previous concerns over weather, security and cost of management of a multi-level facility and has allowed focus of arts activity in one area of the building on the ground floor (with some first floor spaces above the galleries).

Detailed analysis of the application and the designs has identified two areas of the design that we feel need further investigation. The team involved in the submission of the application have extensive experience of the visual arts sector but as far as we are aware limited knowledge of venues and the performing arts. We would therefore expect to see further investigation into the types of activities that it might be possible to present in both the 'flexi space' and the 'performance space' and how suitable the designed spaces will be.

We also note that there does not appear to be any allowance for inclusion of Public Art within the cost plan. We will include a condition to ensure that an artist is appointed and 1% of the construction costs are allocated to including this within the scheme.

Architecture

Our architectural assessor, Harry James praises the clarity and logic of the layout of the building and the way it relates to the visitor experience. The double height glazing to the South and East of the building brings in light and increases legibility of the design.

Other considerations for the location of the arts spaces within the building are designed to take advantage of the potential flow from the main bus routes in to the town which stop by the Market Street entrance. The dramatic entrance will help to announce the presence of the gallery and invite people in.

Ideas that could be incorporated into the design but have not been developed in detail include the potential to use different materials (such as 'wool, paper, recycled material like clothing or fabric/carpet remnants') to finish/insulate certain wall areas although this is yet to be fully considered or costed. It could however provide an interesting feature that could involve artists' commissions.

The external treatment of the current façade which is 'not the most attractive piece of contemporary architecture' with monochrome painted graphics is described as undoubtedly having 'an impact without significant cost'

The information relating to maintaining occupation for market traders during the construction period is also praised as *'a useful document, particularly for consultation with market traders and may well be needed for incorporation in the tender documentation at procurement stage.'*

Overall the assessment is highly positive with only a few 'health warnings' which could be addressed via our additional conditions of grant. One of these should be addressed via a condition of grant if the proposal is to proceed:

- *The proposed external treatment will require maintenance to keep it's crispness and a suitable budget should be allocated to the revenue costs of this building*

Other issues that have been raised by the report such as the apparent omission of costs for stairwell and lift refurbishment appear to have been satisfactorily highlighted in the applicant's response and have therefore not been commented on further. Issues relating to cost, including whether the detail provided is in line with expectations for Stage 3 work have been discussed in more detail in the funding section.

The omission of a budget for inflation costs is concerning despite the applicant's response which seems to suggest they believe it is not required and comments state:

'Regarding building tender inflation this is excluded from 4Q2015 onwards. However increases in tender inflation from this period are more recently forecast to slow and it would be sensible to continue to exclude an allowance but review market price movement in due course'

Harry's final summary and recommendation is:

'Despite reservations regarding cost certainty and the possible view that the submission has not achieved RIBA Stage 3, the design in terms of layout, space making and potential surface qualities is to be applauded and it is my wish to see it proceed to the next stage.

However I fully realise that without cost certainty and the ability to 'sign off' the cost report at this stage it will be difficult to proceed fully to the next stage.

I would suggest that a funding mechanism be found which allows design development to continue in order to fully inform a full Stage 3 Cost Plan so that a solid foundation exists for the following stages through to completion.'

We would agree with this recommendation and have included potential conditions of grant in order to achieve this

3. Benefitting the public

Previous sections have discussed the anticipated increase in footfall to the gallery compared to Oriel Wreccsam when it was housed alongside the town library.

During its development the OW project has transformed from being a 'transfer' of the gallery into more suitable premises into a much larger, more public focussed arts centre/market space.

Whilst not necessarily the initial intention, the positioning of the galleries within a reinvigorated market provides an exciting opportunity to introduce the gallery to members of the public who potentially would not otherwise visit.

The obvious improvement of the market spaces will provide a better environment for the gallery and market users as well as stall holders and the project is a key part of Wrexham's regeneration plans

Access assessment

Paul Scudamore notes that the level of detail on final fittings and finishes mean that it is only possible to *'allow [him] to pass comments on certain physical aspects of the job which have already been determined. Under many of the later headings of this audit, there will be insufficient information at this stage which will quite correctly be developed as the design progresses'*

General comments on those aspects of the design that have been determined are positive overall and there do not appear to be any 'deal-breakers' in terms of accessibility. Should the application be successful we will ask the applicant to confirm that they will ensure the facility is fully accessible and that it will action recommendations made in the assessor's report. We would also monitor the implementation of the recommendations.

The gallery programme is still in the early stages of preparation and so the document provided by the arts manager following receipt of the assessor's reports is very basic. A considerable amount of work on this will be needed following during the construction period. This later refining of the programme is something that the applicant's response suggests is a natural next step for the arts manager and his team.

4. Demonstrating your strengths and sustainability

The interesting mix of arts space within a market/retail environment which will be managed and operated by a new arts and heritage trust, provides both opportunities and challenges for the applicant.

The ability to generate its own income from stalls and retail units (estimated at £184,300 per year) will provide vital income to the arts programme but will have very specific management requirements, and getting the management structure of the new set up right will be key to its success. We would insist on a comprehensive implementation plan being further developed (including practical next steps and timeframes) and put in place as soon as possible

covering the practicalities and financing of the period before and after opening. It should be noted that current market rental rates have been increased only slightly from £114/sqm to £120/sqm and the new layout is large enough to incorporate all the current market tenants.

Car parking income is estimated at around £160k (from £110k on 2014/15) with a net contribution of £79k and is based on price changes, a small reduction in number of spaces and amended charging hours, coupled with a more attractive offer in the People's Market building.

The Business Plan includes £120k of annual funding from Arts Council of Wales which is slightly higher than the average currently received via Lottery Funding. It is acknowledged that the programming spaces are much larger than previously but it should not be assumed that awarding this capital grant constitutes an agreement to regular future funding.

The plan also assumes £79k ongoing support from WCBC to support the shortfall in the budget figures provided. We will ask for written confirmation of this and that the £314,897 Yr 1 and 2 total shortfalls will also be guaranteed by the Council. Pessimistic and optimistic version of the budget have also been presented although these have not been interrogated in detail.

In his assessment of the business plan, AB states that *'the scheme is to be welcomed for its realistic approach to achieving financial sustainability. The business plan provides a good framework for taking the scheme forward but requires further attention to detail in a number of key areas.'*

One of these areas is the simplistic approach to budgeting which from Yr 3 takes a very basic flat line approach. In its response, the applicant states it will 'continually review the Business Plan throughout the next stage of the project to develop the further detail required and for this to inform the development of the detailed designs through to RIBA Stage 4.' There are no particular issues relating to the assumptions made on income and expenditure although, as would always be the case, this will need to be monitored and managed carefully

The applicant is aware that we insist on a BREEAM 'Very Good' rating

5. Planning and managing a successful project

The project timeline is anticipated to be as follows:

Detailed design work retendered by end March 2016

Detailed design work to be completed by end July 2016

Main contractor to be appointed and mobilised by end of December 2016

Handover of completed building by end December 2017

The application proposes that the project will be managed by WCBC via an internal project manager. Karen Whitney-Lang is managing the other projects within Wrexham's VVP programme and manages a team of 9 project managers. Our finance and procurement assessor has evaluated her experience and concluded that *'Karen's resume of project management experience describes a background and record of success that makes her an excellent candidate to deliver this project'*.

RP's main concern revolves around the capacity to deliver the People's Market project alongside all the others. WCBC's initial response was less than convincing and simply stated *'We believe that this project is manageable by the proposed PM alongside the VVP Programme'*.

Subsequent correspondence however has confirmed that 65-70% of Karen's time will be spent managing the People's Market project together with a Project officer and finance department support. This time allowance seems reasonable and should the application be successful we would ask the applicant to confirm this as an additional condition of grant.

Management of the market areas of the building is discussed in the 'Demonstrating your strengths and sustainability' section above. Management and revenue collection of the car park in itself could be simpler on a day to day basis but the management of such a large building brings with it risks of high maintenance costs in the event of more serious structural problems. A structural report has been prepared on behalf of the applicant and this has been reviewed by HJ. Whilst it was not an intrusive survey, HJ's previous knowledge of the surveyor's work gives us some confidence that, had there been any issues he felt needed further investigation, that these would have been highlighted in the report. WCBC has confirmed that, as part of the lease arrangements, they will be looking to ensure that major works should remain the responsibility of the Council. We will ask them to confirm this in writing as a condition of grant.

The step change in the size and complexity of the organisation is something that will need specific attention in order to ensure the new entity is able operate effectively. WCBC (and the new trust) will need to undertake a review of the current and future skills needed and we will include this as a condition of grant.

In its response to RP's report WCBC has confirmed that it intends to follow an OJEU compliant process

6. Funding a successful project

Project costs are broken down as follows:

Construction contract before 'price and design reserve'	£3,699,814
'price and design reserve' (3.96%)	£146,686

Contingency (5.87%)	£217,000
Professional fees: design team (12.5%)	£462,000
Insurance	<u>£38,000</u>
Total	£4,563,500

The confirmed funding package (subsequent to Arts Council approval) is:

Arts Council of Wales	£2,300,000
WCBC	£1,563,500
VWP Welsh Government funding	<u>£700,000</u>
Total	£4,563,500

WCBC's recently confirmed funding is excellent news for the project and provides the confirmation of its commitment that we have been seeking for some time. This was agreed at the Council's Executive Board following recommendation by the Scrutiny Committee and means the project will be fully funded if this award is made.

The contingency included on the face of the budget provided is at 5% of the main construction cost plus insurance (£217,000). As well as this there are individual 5% 'price and design reserves' in the majority of the individually costed sections of the cost plan. These total £146,686 and when added to the £217k (£363,686) give an overall contingency of 9.83% of construction costs. We would request that this is increased to at least 10% when the cost plan is reworked during detailed design phase.

An annual maintenance cost of £114k is included in the budget (2.5% of cost)

No VAT has been included within the budgets and WCBC should provide a copy of the advice it has received in respect of this.

7. Managing risk

There are two main areas of risk highlighted by RP's report:

- The apparent lack of detail within the cost plan, which could pose a risk to the eventual total construction costs
- The omission of an inflation allowance which the applicant's cost plan estimates could total £192,300

These are significant issues and we will include the requirement to include consideration of these as part of a revised cost plan and costed risk register. This should more accurately calculate a contingency as part of the detailed design process

The applicant's response to the lack of a comprehensive risk register is encouraging and suggest that this has always been considered as a natural step in the process:

'This is proposed to take place once a more robust risk register is completed (WCBC's approach to this in line with its Project Management handbook/ toolkit is to do so once the project is formalised – which in this case follows the approval from Members for the project to progress which is sought from the meeting of the Council's Executive Board on 12 January 2016.'

Comments from Arts Development Team	- Carys Wynne-Williams
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Both Sian Tomos, Enterprise and Regeneration Director along with Carys Wynne-Williams, Development Officer have liaised on a regular basis with Becky Lowry, Regeneration Manager and Steffan Jones-Hughes, Arts Manager at Wrexham CBC, as part of regular local authority liaison work, and a mature and committed relationship exists between both organisations.

As part of our joint working with Wrexham CBC and following on from both the IPP process and the Investment Review (IR) process, it was deemed very important by both organisations to set out a commitment to work together and to streamline the arts lottery projects into one programme. In order to achieve this goal, a paper was produced for SMT in January 2015 which was subsequently approved which allowed Wrexham CBC to bid for a combined arts programme for 2015-16 up to a sum of £120K. A successful application followed for a sum of £106K, and this programme ends 31 March 2016. We feel that this way of working has been successful, facilitating Wrexham CBC Arts team to deliver an element of arts programming at Chester Street along with a comprehensive arts outreach programme within neighbouring Communities First wards and within the town centre. The outcomes of this programme have been outstanding. They have presented an extremely high quality programme in their pop-up space challenging their audience in a positive and proactive way with great success. They have established a very positive working relationship with the Communities First programmes in Wrexham and the Antonia Dewhurst Shepherd's Hut project in particular has been ground breaking. The team has also worked hard with the existing People's Market traders – at one time their fiercest critics – and have managed to turn it into a positive working relationship. This is a very real achievement for them and is testament to their tangible commitment to developing a programme of the highest quality in Wrexham and genuine audience engagement.

The intention is to continue this model of working in 2016-17 and 2017-18 until the new Arts Hub is opened early 2018, based on the receipt of one comprehensive audience development arts programme for lottery funding of up to £120K per year, subject to the approval of a good application.

Following on from the Wrexham CBC post IR meeting, it was felt important to show support to Wrexham CBC and to reflect Arts Council commitment to this excellent Wrexham arts development programme, and a draft Memorandum of Understanding (MoU) has been drawn up, between both organisations - positive verbal feedback has been received from Wrexham CBC, and a cover paper and the draft MoU are due to be finalised at the next SMT meeting.

In conclusion, there is an excellent working relationship in place between the Wrexham Arts team and the Enterprise and Regeneration team within the Arts Council, and the fruits of this joint arts partnership are progressing, underpinned by our joint collaborative aims and commitment to see this key Arts Hub venture realised at Wrexham town centre. The outcomes to date are extremely encouraging and the team in place are dedicated and talented and perfectly placed to create a solid foundation for the capital development.

Wrexham is the major centre of population in North Wales and has not seen a lot of lottery investment or infrastructure development.

Overall summary and recommendation

The overall tone of the assessors' and our assessment of the application is that this is a strong project which fits well with our strategy both in terms of location and improving the visual arts network across Wales.

Featherstone Young have produced an exciting yet practical design incorporating several different types of users and this has been supported by a comprehensive business plan that will be refined as part of the technical design stage. The large glass market street entrance, glimpses to and from parts of the car parking areas and double height ceiling cuts all provide opportunities for engagement between the different users of the building and its immediate surroundings.

There are some obvious concerns relating to the accuracy (detail) of the Cost Plan and elements such as inflation which do not appear to have been included. These will need to be addressed as part of our legal agreement if the project application is successful

Support from the Council is strong with confirmation via email on 13th January 2016 that WCBC Executive Board has agreed to fund the project shortfall of £1,563,500. Together with the VVP funding of £700k this would complete the funding package and will allow the project to proceed. The timetable for expenditure of the VVP funding means that it must be spent in full by March

2017 and so to avoid losing this it is important that, if possible, we should work with the applicant to draw up a more detailed and accurate cost plan following our awarding of the funding. The main element of this will be to introduce a risk based contingency approach and an appropriate allocation for inflation.

Recommendation: that the Capital Committee approves the application for £2,300,000 (or 50.4% of the eligible cost whichever is the less) subject to a separate legal agreement between WCBC and the Arts Council of Wales which will incorporate the additional points listed below as Conditions Precedent.

- WCBC and VVP funding towards the project should be confirmed in writing
- An OJEU compliant procurement process should be followed for the appointment of the main construction contract
- WCBC should agree an appropriate budget for inflation with Arts Council of Wales and subsequently prepare a costed risk register based on any revisions needed as a result of this offer letter. Contingency should be included at a minimum of 10% but should be considered as part of a costed risk register to obtain a more accurate figure
- As part of the detailed design work, an allowance of at least 1% of construction costs should be included for public art. This should be via the appointment of an artist/s by an open application process
- WCBC should undertake further investigation into the types of activities that it might be possible to present in both the 'flexi space' and the 'performance space' and how suitable the designed spaces will be.
- WCBC to provide a copy of the advice it has received confirming that all VAT will be reclaimable in respect of the project. Arts Council will be unable to fund these costs retrospectively if this assumption is invalid
- Awarding of the grant is made on the basis that it does not imply any guarantee of further Arts Council of Wales revenue or project funding. Funding will depend on a number of changeable factors, including fit with current strategy, strength of application and availability of funding.
- WCBC should provide written confirmation that the proposed PM will allocate 65-70% of her FTE role to the People's Market project as well as Project Officer and Finance Department support as necessary.
- Arts Council of Wales should be consulted on the tenders for and be involved in the selection of the detailed design team and the main contractor. Briefs for the two contracts should be agreed with Arts Council before advertising

- Construction should be completed to achieve a minimum BREEAM 'Very Good' rating
- WCBC should consult with Arts Council of Wales to agree the Programme Board ToR and membership.
- The proposed external treatment will require maintenance to keep it's 'crispness' and a suitable budget should be agreed and allocated to the ongoing costs of the centre.
- The final project must be fully accessible and satisfy the requirements of the Equality Act. WCBC should agree to take note of and action the points raised in the access assessor's report, in particular taking note of those areas that are yet to be decided on
- A comprehensive implementation plan should be developed and shared with Arts Council of Wales. This should include detailed analysis of how the management structure of the new organisation (with particular reference to the People's Market) will function, the posts and skills required and the timeline for implementation.
- WCBC should agree the preferred governance model for running the People's market with Arts Council of Wales and should invite officers to be part of the trustee selection process
- WCBC should confirm in writing that a minimum 25 year lease (after approval by the Arts Council of Wales) will be granted to the body responsible for running the People's Market once it is established. In particular the lease should contain a clause stating that responsibility for maintenance to the structure of the building (other than minor internal works) remains with the Council.
- WCBC should confirm in writing that the annual shortfall of £79k identified in the business plan as well as the larger shortfalls of £188k and £127k in Yrs 1 and 2 are also guaranteed to be funded.

The following documents relating to this application are attached:

1. Application Form
2. Four assessment reports from:
 - Richard Pritchard - Financial and procurement assessment
 - Alun Bond - Business Plan assessment
 - Harry James - Architectural assessment
 - Paul Scudamore - Access assessment
3. Project budget

4. Stage 3 Design Report plus architect's drawings appendix (main document revised following assessor's report– other appendices available electronically)
5. Fourth Street business plan
6. PM job description
7. PM resume – Karen Whitney-Lang

The following supporting documents, which were received from the applicant, have not been copied and circulated. They are, however, available if required:

1. Stage 3 Design Report (appendices)
2. Stage 3 additional page showing section of building
3. Stage 3 outline specification list (also in Stage 3 design report appendices)
4. Stage 3 Cost plan (revised following assessor's report)
5. Civic Engineers Structural assessment (not a structural survey)
6. M&E Stage 3 report
7. M&E Building services cost breakdown
8. Summary of consultation responses
9. BREEAM pre-assessment report (also in Stage 3 design report appendices)
10. Operational and maintenance plans post completion (also in Stage 3 design report appendices)
11. Access statement (also in Stage 3 design report appendices)
12. WCBC Annual accounts for 2013-14 and 2014-15)
13. Copy of WCBC Arts budget for 2015-16
14. Wrexham arts network stakeholders diagram
15. Programme Board proposed ToR
16. Proposed basic governance and management structure (not a detailed organisation plan)
17. Construction programme visual
18. Basic risk assessment
19. Oriel Wrecsam current business plan
20. Activity plan 2016-2019

Signed: _____	Signed: _____
Andrew Richards Project Officer	Kath Davies Director of Investment and Funding Services
Date: _____	Date: _____

Arts Council of Wales January 2016