


A large, decorative graphic consisting of a wavy, flowing shape that transitions from a bright yellow on the left to a deep orange on the right, sweeping across the lower half of the page.

Crisis

Old Fire Station – Feasibility Study

May 2009

Agenda

- 1. Executive Summary**
 2. Project Overview and Context
 3. Defining Success
 4. Overview of Findings
 5. Business Design Analysis
 6. Recommendations
 7. Next Steps
 8. Appendices
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Executive Summary

Key Study Findings

- 1 Genuine shortage of affordable making space for designer makers in Oxford
 - Redevelopment of college and university work spaces for student housing accentuates shortage
 - A central location and high foot traffic highly desirable to facilitate direct sales


- 2 A flexible arts hire space for a wide variety of needs can increase demand and utilisation rate
 - A dance-friendly space is particularly attractive
 - Demand also high due to prior venues becoming redeveloped into non-arts spaces or condemned

- 3 Experienced 3rd sector property management company interested in managing the OFS
 - Ethical Property has shown interest in running OFS
 - Demand also high due to prior venues becoming redeveloped into non-arts spaces or condemned

Implications for Crisis OFS

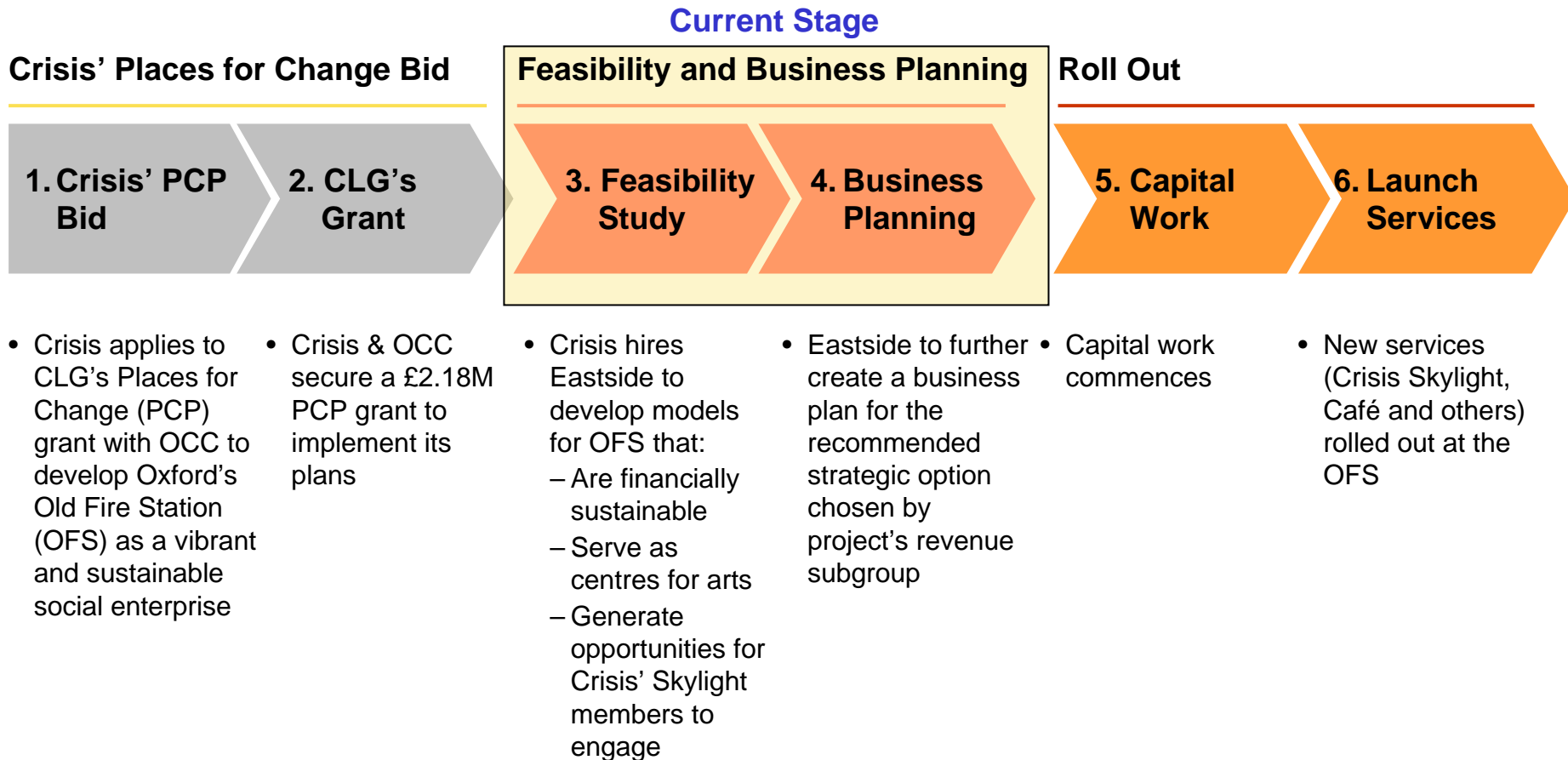
- ▶ Creating a social enterprise ‘hub’ model with making space and shared admin space will tap into latent demand
- Potential for clients to establish creative partnerships with Skylight (e.g. a tenant like OVADA could deliver media suite training)
- ▶ A flexible theatre space fulfils need for affordable rehearsal and performance space from a variety of arts organizations
- Flexible/movable seating (including rakes) and flooring type vital for optimal use of this space
- ▶ Outsourcing building management could help transfer risk from Crisis and enable greater focus on core activities
- Structuring a partnership where management company has incentive to optimize revenue while being faithful to arts and social impact goals is key

Agenda

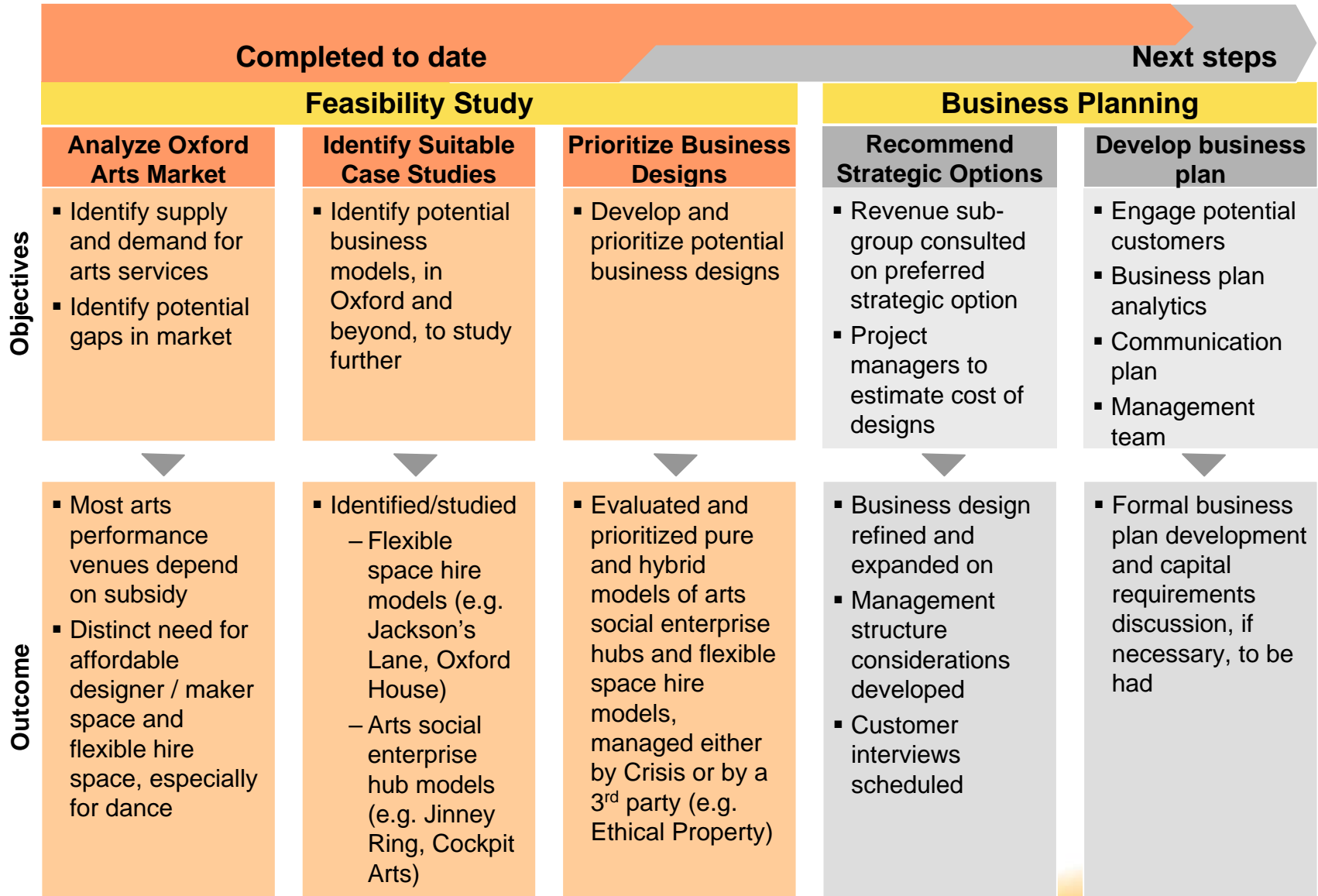
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Project Overview and Context


Crisis and Oxford City Council aim to refurbish the Old Fire Station to create high quality, inspirational spaces for arts and social enterprises



Project Overview and Context (cont.)



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Defining Success

An ideal OFS model will be sustainable, provide an arts service to Oxford and progression opportunities for Crisis' Skylight members

Sustainability

- The model, outside of Crisis' Skylight and Café, has to be financially sustainable


Arts Service

- The model should provide an arts service to the Oxford community in ways such as¹:
 - Enabling a well-resourced and vibrant arts community to flourish
 - Engaging more people with a diverse range of arts activity
 - Use the arts to transform lives and build communities

Progression

- The model should offer progression opportunities for Crisis' Skylight members, such as:
 - Engagement and volunteer opportunities
 - Training and Qualification
 - Work placements and part/full time paid work

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Key Hypotheses tested through interviews and case studies

| | Hypothesis | Approach | Insight Gained |
|---|---|--|--|
| 1 | Grant-independent pure performing arts venues rare or do not exist | <ul style="list-style-type: none"> •Primary research by interviewing industry experts and council arts officers •Secondary research using online resources | A pure performance arts venue not a financially viable model for OFS given competition and choices in Oxford |
| 2 | Demand exists for space that caters to sole trader artists and designers | <ul style="list-style-type: none"> •Primary Research: <ul style="list-style-type: none"> – Case study of Jinney Ring and Cockpit Arts – Tenant at Edith Road Workshops | <ul style="list-style-type: none"> •Demand exists for space with following characteristics¹: <ul style="list-style-type: none"> – Affordable making space (dirty workshops) – Shared admin space – Central location for retail foot traffic |
| 3 | A flexible space design can generate sufficient demand from varied clientele and increase utilisation rates | <ul style="list-style-type: none"> •Primary Research: <ul style="list-style-type: none"> – Claire Thompson (Arts Officer, Dance & Theatre at Oxford City Council) – Jan De Schynkel (Performing Arts Officer – Dance) Arts Council England, South East – Chris Thomson (Director - Learning Access and Outreach) The Place, London – Jo Ross (Director), Oxford Contemporary Music (OCM) – Ben Morgan, Dance Teacher – Case study on Jackson's Lane and Oxford House | <ul style="list-style-type: none"> •Demand exists for space with following characteristics ²: <ul style="list-style-type: none"> – A venue to seat 100-300 people – Flexible seating and appropriate flooring (e.g. wooden sprung) for multiple uses (performances, rehearsal, social dance) and for multiple class sizes – Central location – Flexible venue that doesn't feel like a theatre put to a different use |

¹ See [Appendix A](#) for more evidence of demand for this offering

² See [Appendix G](#) for more evidence of demand for this offering

Hypotheses-driven business model designs

Insights led to focus on three business designs: a pure arts social enterprise hub, a pure flexible arts hire space and a hybrid of the two

| | | 3 Hybrid | |
|-------------------|--|---|--|
| | | 1 Arts Social Enterprise Hub ¹ | 2 Flexible Arts Hire Space ² |
| Description | | A vibrant environment for artists to work and/or showcase their art to the public | Flexible use of current theatre space (and other suitable space) for various uses, including dance and music performance and instruction |
| Target Customer | | <ul style="list-style-type: none"> •Designer makers •Creative entrepreneurs | <ul style="list-style-type: none"> •Broad range, including: <ul style="list-style-type: none"> – Performance arts organizations – Arts education institutions – Dance companies |
| Value Proposition | | <ul style="list-style-type: none"> •Making ('dirty') space | <ul style="list-style-type: none"> •Flexible seating with up to 200-250 seats capacity •Dance-friendly flooring (wood sprung) |
| | | Shared admin space • Competitive pricing reflecting 'zero' rent • Opportunity to barter/partner w/ Crisis' Skylight to deliver training • Central Location • Co-located Crisis Café | |

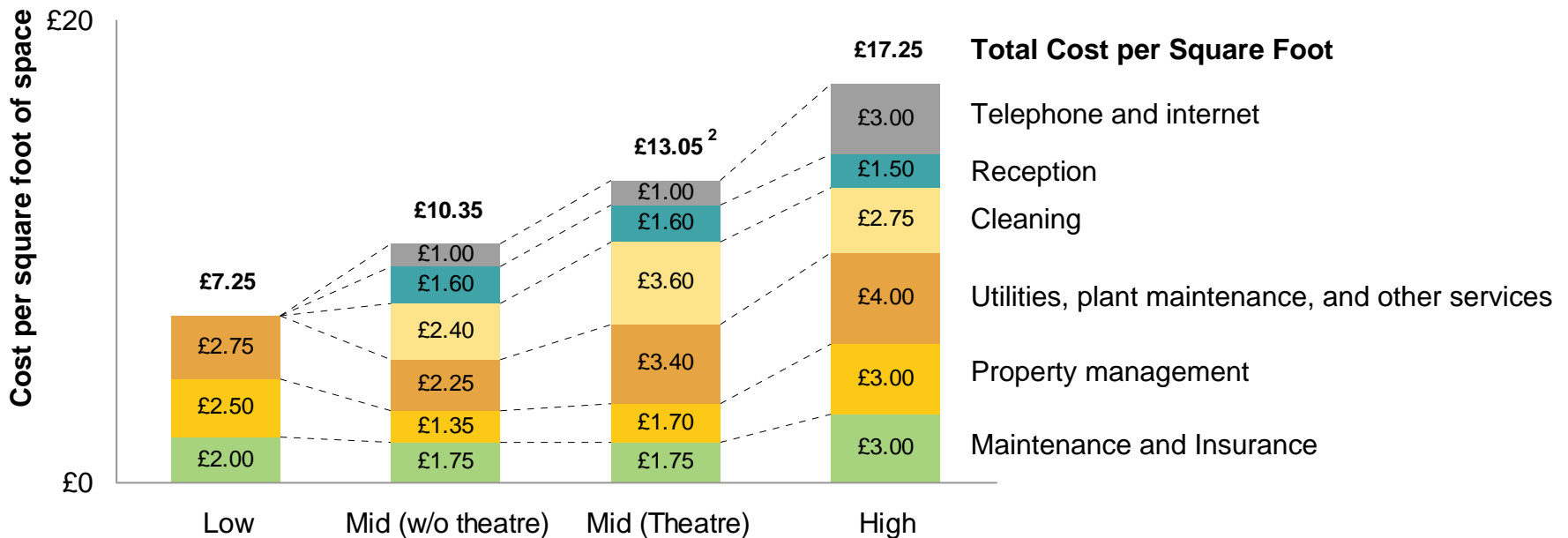
¹ See [Appendix A](#) for more evidence of demand for this offering

² See [Appendix B](#) for more evidence of demand for this offering

Old Fire Station Building Management Costs (1 of 2)

Building management costs depend on use of non-Crisis parts of OFS...

Old Fire Station Building Management Costs per sq. ft¹



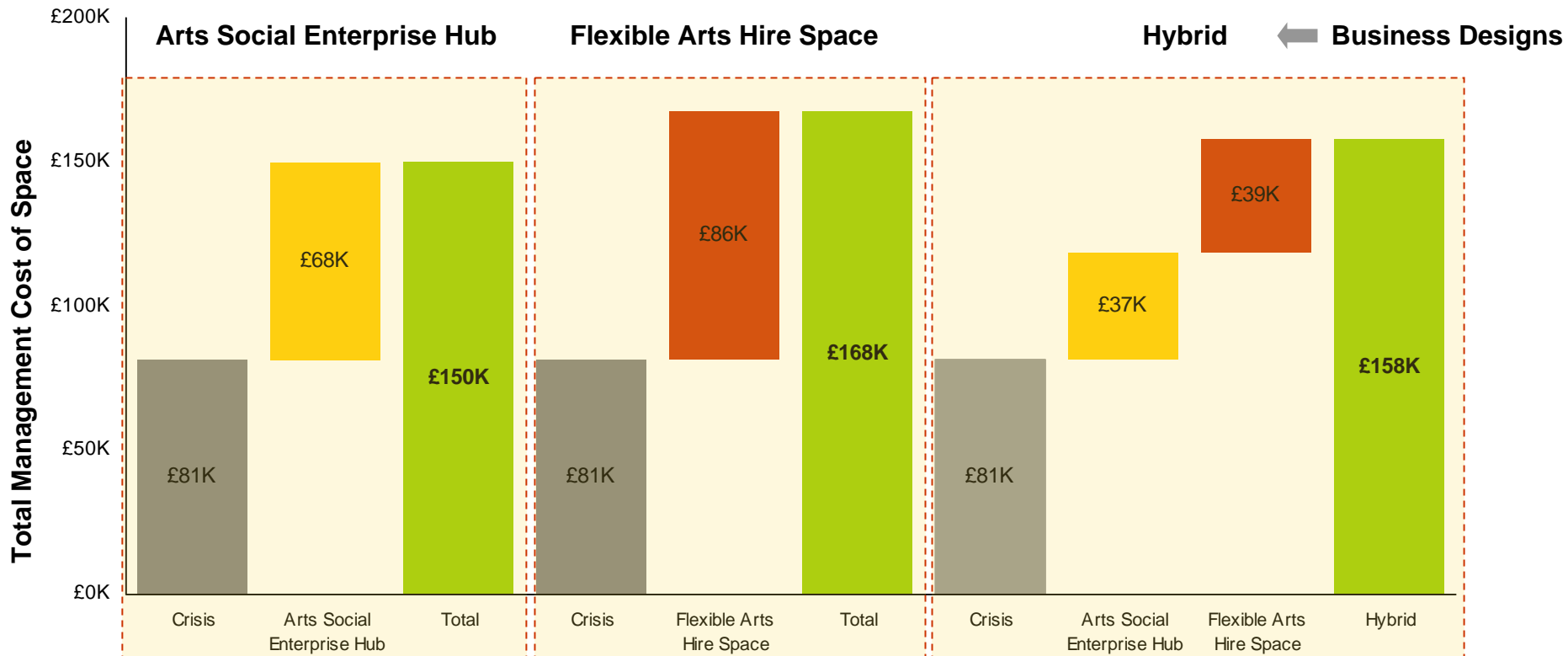
¹ 'Low' and 'High' estimates based on non-binding quote from Ethical Property while 'Mid' estimate is based on Crisis' current operations in Newcastle

² Based on a conservative 50% premium for cleaning/utilities for theatre use

Old Fire Station Building Management Costs (2 of 2)


... and range from £150K for normal use to £168K for theatre-type use

Old Fire Station Total Building Management Costs¹



¹ Based on allocation of 7,871 sq. ft for Crisis, 3,014 sq. ft for Theatre, and 3,595 sq. ft for other lettable space. See [Appendix D](#) for details on base-case space allocation

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Business Design Analysis: Arts Social Enterprise Hub

The hub has potential to break even and meet its costs, but only just

| Strengths | | Weaknesses | | Financials: Scenario Analysis ¹ | | | | | | | | | | | | | |
|---|-------|---|--|---|-------------------|---|-------|--|-------------------|------------|------|------------|------|-------------|------|-----------|-------|
| <ul style="list-style-type: none"> •Flexible management style (hands-on or arms length) •Demand in local community •Provides visual arts within OFS •Range of art activities and crafts •Flexible units for workshop / office •Definition of 'arts' could expand i.e. multi media / film / fashion •Minimal risk to overall financial model as artists responsible for financing their unit / workshop | | <ul style="list-style-type: none"> •Closed spaces – no public access •May require extremely wide range of equipment / facilities •High facilities management •Artists' range may hinder branding •Limited synergies with theatre use •Potentially low return on space •No structure in place to coordinate applications/assist with development of artists careers. •Shared facilities (kitchen, admin, bathrooms) may result in 'dead' spaces with no direct income •No parking | | Economic Lull: Low Rent, High Vacancy | | Steady State: Competitive Rent, Nominal Vacancy | | High Growth : Aggressive Rent, Low Vacancy | | | | | | | | | |
| | | | | Rent/sq. ft/p.a ² | £13 | £16 | £19 | | | | | | | | | | |
| | | | | Vacancy Rate | 30% | 20% | 10% | | | | | | | | | | |
| | | | | Sq. ft available | 6,609 | 6,609 | 6,609 | | | | | | | | | | |
| | | | | Sq. ft rented p.a | 4,626 | 5,287 | 5,948 | | | | | | | | | | |
| Opportunities | | Threats | | Pure Social Enterprise Hub Model: Revenue Potential | | | | | | | | | | | | | |
| <ul style="list-style-type: none"> •Creative skills hub for local artistic community/Crisis Skylight members •Accredited training possibilities •Links to Skylight delivery/activities •Possible retail opportunities (open house) •Artists' network/consortium could evolve •Can develop web based activity •Partnerships with council / crafts council / Guild of Master Craftsmen | | <ul style="list-style-type: none"> •Uptake/retention of artist dwellers •Financial stability of unit holders •Health and safety issues (eqpt.) •Competition with other workshop / units out of town •Potential for high vacancy rates •High turnover of artists in residence causes increased admin / facilities management •Lack of direct public access hinders trade, thus unit retention | | <p>Break even revenue</p> <table border="1"> <thead> <tr> <th>Scenario</th> <th>Revenue Potential</th> </tr> </thead> <tbody> <tr> <td>Break Even</td> <td>£68K</td> </tr> <tr> <td>Worst Case</td> <td>£60K</td> </tr> <tr> <td>Most Likely</td> <td>£86K</td> </tr> <tr> <td>Best Case</td> <td>£116K</td> </tr> </tbody> </table> | | | | Scenario | Revenue Potential | Break Even | £68K | Worst Case | £60K | Most Likely | £86K | Best Case | £116K |
| | | | | Scenario | Revenue Potential | | | | | | | | | | | | |
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| Best Case | £116K | | | | | | | | | | | | | | | | |
| <p>Break Even</p> | | | | | | | | | | | | | | | | | |
| <p>Worst Case</p> | | | | | | | | | | | | | | | | | |
| <p>Most Likely</p> | | | | | | | | | | | | | | | | | |
| <p>Best Case</p> | | | | | | | | | | | | | | | | | |

¹ Assumes 6,609 sq. ft of non-Crisis space developed into social enterprise hub spaces and run at non-theatre maintenance levels

² Steady state rents benchmarked from Jinney Ring and Cockpit Arts case studies and further discounted 15% to be market competitive

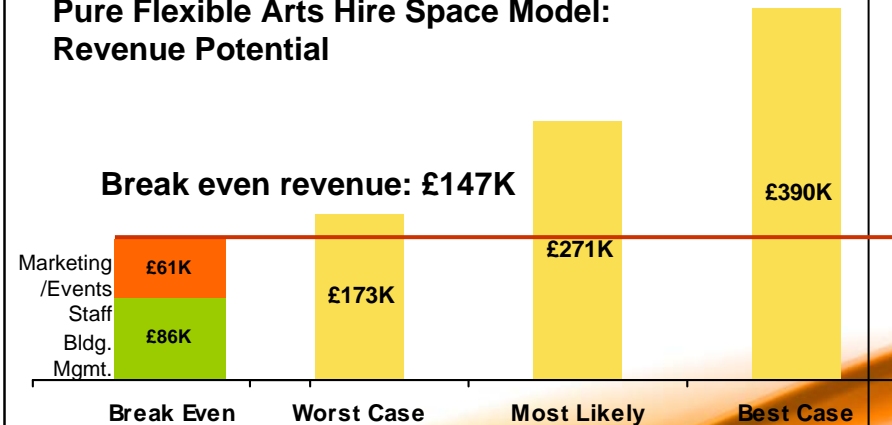
Business Design Analysis: Flexible Arts Hire Space

The model is highly feasible, despite needing capital investment and marketing and events staff

| Strengths | Weaknesses |
|---|---|
| <ul style="list-style-type: none"> •High potential client take up/usage •Flexibility for wide range of performance / rehearsal and events •Audience and participants demand for events to support hirers events •Retain current theatre use/clients •Central location for all •Existing demand for flexible rehearsal and performance space •Reinforces OFS' arts venue brand •Fulfils gap in 100-250 seat market •Idea welcomed by stakeholders •Flexible conference/seminar usage | <ul style="list-style-type: none"> •Design for full flexibility expensive •Flexible seating, wooden sprung floor, additional floor cover pivotal •Capabilities required: strong management, bookings/front of house staff, long opening hours, appropriate site management. understanding of artistic / production requirements to manage time and flexibility of space, strong marketing/promotion •Potentially high maintenance •No parking •Space potentially large for intimate rehearsal / workshop bookings |
| Opportunities | Threats |
| <ul style="list-style-type: none"> •Potential venue for events, putting OFS on Oxford performance map •Initiate dance as a branding focus •Offers Crisis members opportunity to engage and develop skills (technical theatre / event management / front of house) •To outsource building operations and management while retaining use by Crisis for its members •Brings Skylight Café customers •Create multiple spaces via partition when required | <ul style="list-style-type: none"> •Competition with other arts hire spaces in and around Oxford •Many performance venues with high profile for events •Security and insurance issues •High turnover of clients / hires increases the risk of bad debts •Bar requirement (licensees, management) •Cost implications of redevelopment |

| Financials: Scenario Analysis ¹ | | | |
|--|---------------------------------------|---|--|
| | Economic Lull: Low Rent, High Vacancy | Steady State: Competitive Rent, Nominal Vacancy | High Growth : Aggressive Rent, Low Vacancy |
| Off Peak rent/Hour | £16 | £20 | £24 |
| Peak rent/hour | £21 | £26 | £32 |
| Utilization | 40% | 50% | 60% |
| Hrs. avail./wk | 84 | 84 | 84 |
| Hrs. rented/wk | 34 | 42 | 50 |

Pure Flexible Arts Hire Space Model: Revenue Potential



1 Assumes 6,318 sq. ft of non-Crisis space developed into a flexible space and run at theatre-level maintenance

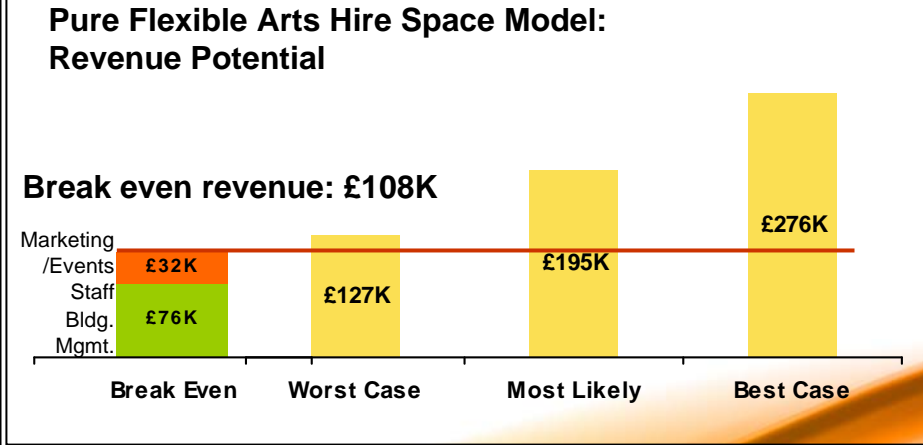
2 Steady state prices benchmarked from Jackson's Lane and Oxford House case studies and further discounted 15% to be market competitive. Rents are per 1000 sq. ft

Business Design Analysis: Hybrid

Hybrid model feasible while requiring capital and marketing investment than the pure flexible arts hire space model

| Strengths | Weaknesses |
|---|--|
| <ul style="list-style-type: none"> •Offers artistic community a diverse arts service •Maximises usage potential through multi purpose activity; desirable to a range of artistic genres. •Creates varied opportunities for audience interest/participation. •Maximises revenue stream •Hybrid service allows mix of long-term income from tenancy and ad hoc income through hires •Marketing/branding a more exciting offering •Encourages visual art practitioners as well as performance | <ul style="list-style-type: none"> •Hybrid results in less space for each endeavour / artistic provision. •Uneven number of artists / income generation / activities over similar amount of space allocation. •Requires double marketing and promotion appealing to widely different types of artists. •High management and resources required to service hybrid activities. •Requires different management skill sets for each model |
| Opportunities | Threats |
| <ul style="list-style-type: none"> •Creating vibrant artistic network / community through maximising the amount/range of artists in building. •Collaboration (e.g. designers can work on sets for performance) •Linking Crisis members' activities and professional development across a wide range of arts genres •Diverse model creates higher potential for fund raising •Raises OFS/Crisis profile through exciting events/open day opportunities | <ul style="list-style-type: none"> •Dilution of arts service brand for OFS – difficult to market clearly. •Additional resource required to manage dual service; diminishes likelihood of financial sustainability. •Pressure on building, maintenance and upkeep with dual model •Practicalities of housing both services; noise, access, public vs private areas, health and safety etc •Specialist spaces may be more appealing to artists than hybrid •Possible conflict between artists and their needs within building. |

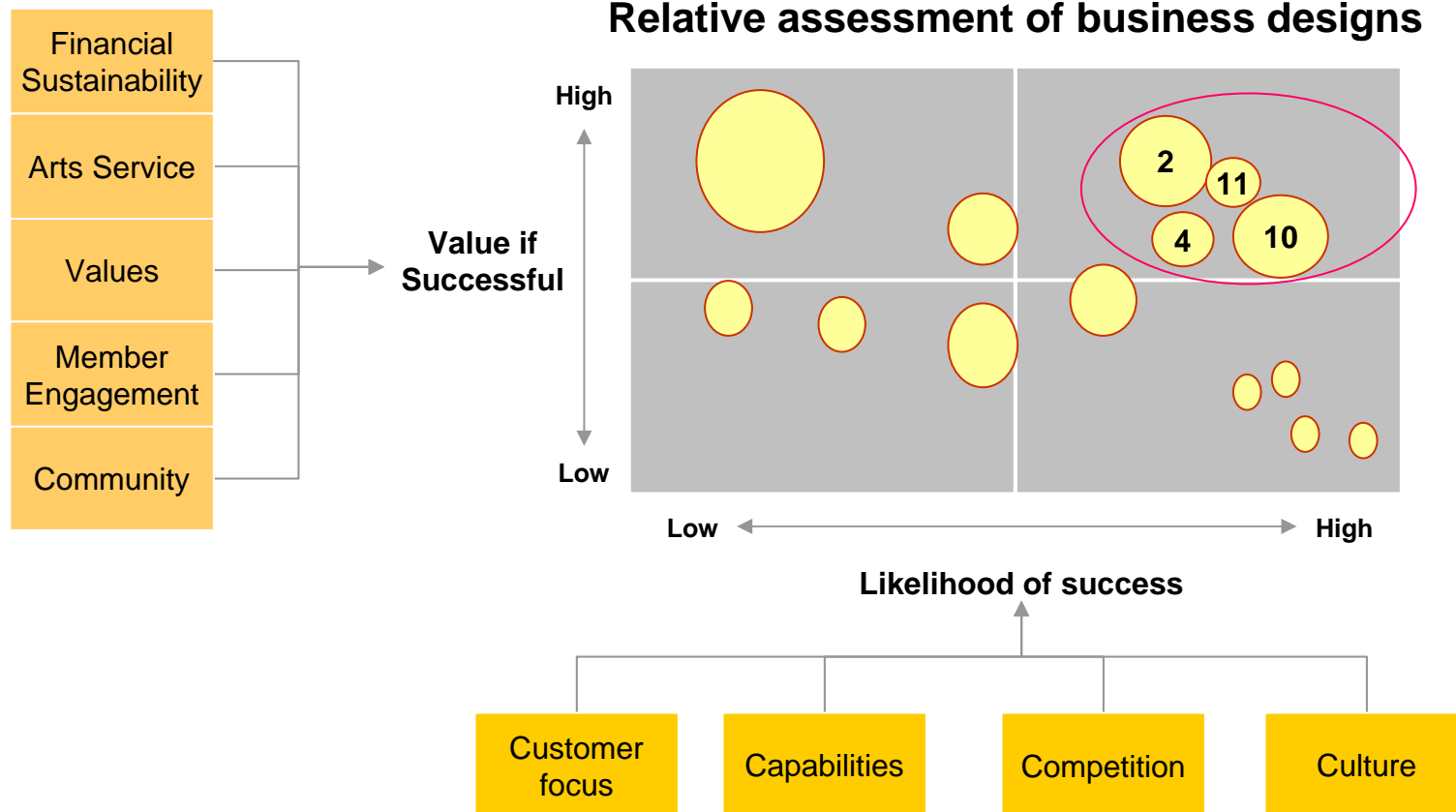
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| Hrs. avail./wk | 84 | 84 | 84 |
| Hrs. rented/wk | 34 | 42 | 50 |
| Rent/sq. ft/p.a | £13 | £16 | £19 |
| Vacancy Rate | 30% | 20% | 10% |
| Sq. ft available | 3,595 | 3,595 | 6,609 |
| Sq. ft rented p.a | 2,517 | 2,876 | 5,948 |



¹ Assumes 3,014 sq. ft of theatre space used for flexible arts hire, 3,595 sq. ft for the arts social enterprise hub, each costed at corresponding building management fees. Steady state prices benchmarked from Jinney Ring, Cockpit Arts, Jackson's Lane and Oxford House case studies and further discounted 15% to be market competitive

Business Design Prioritization Framework: Introduction

The business designs are then prioritized using two compound metrics of success – value creation if successful and likelihood of success



Business Design Prioritization Framework: Weighting Factors

Each dimension of success is in turn composed of several factors, each with different weights

| Metric | Factors | Weights (if Crisis) | Weights (if 3 rd Party) | Description |
|-------------------------------------|--------------------------|---------------------|------------------------------------|---|
| Value creation if successful | Financial Sustainability | 50% | 35% | How big is the sustainability and revenue opportunity (both near and far term)? |
| | Arts Service | 15% | 25% | How much does this model enrich and contribute to the arts landscape? |
| | Values | 0% | 15% | Does it resonate with Crisis' social values? |
| | Member Engagement | 30% | 20% | Does it offer progression and involvement for Skylight members? |
| | Community | 5% | 5% | Does this model enrich the broader Oxford community? |
| Likelihood of success | Customer focus | 40% | 40% | How well does this business design address the target customer's need? |
| | Capabilities | 25% | 25% | How resource intensive is this design? |
| | Competition | 25% | 25% | How much activity is there competitively? |
| | Culture | 10% | 10% | How intense are the organizational and cultural barriers to integrate this model? |

Business Design Prioritization: Score sheet and evaluation

The business designs are then scored based on management structure, as dynamics of value creation and capabilities differ vastly

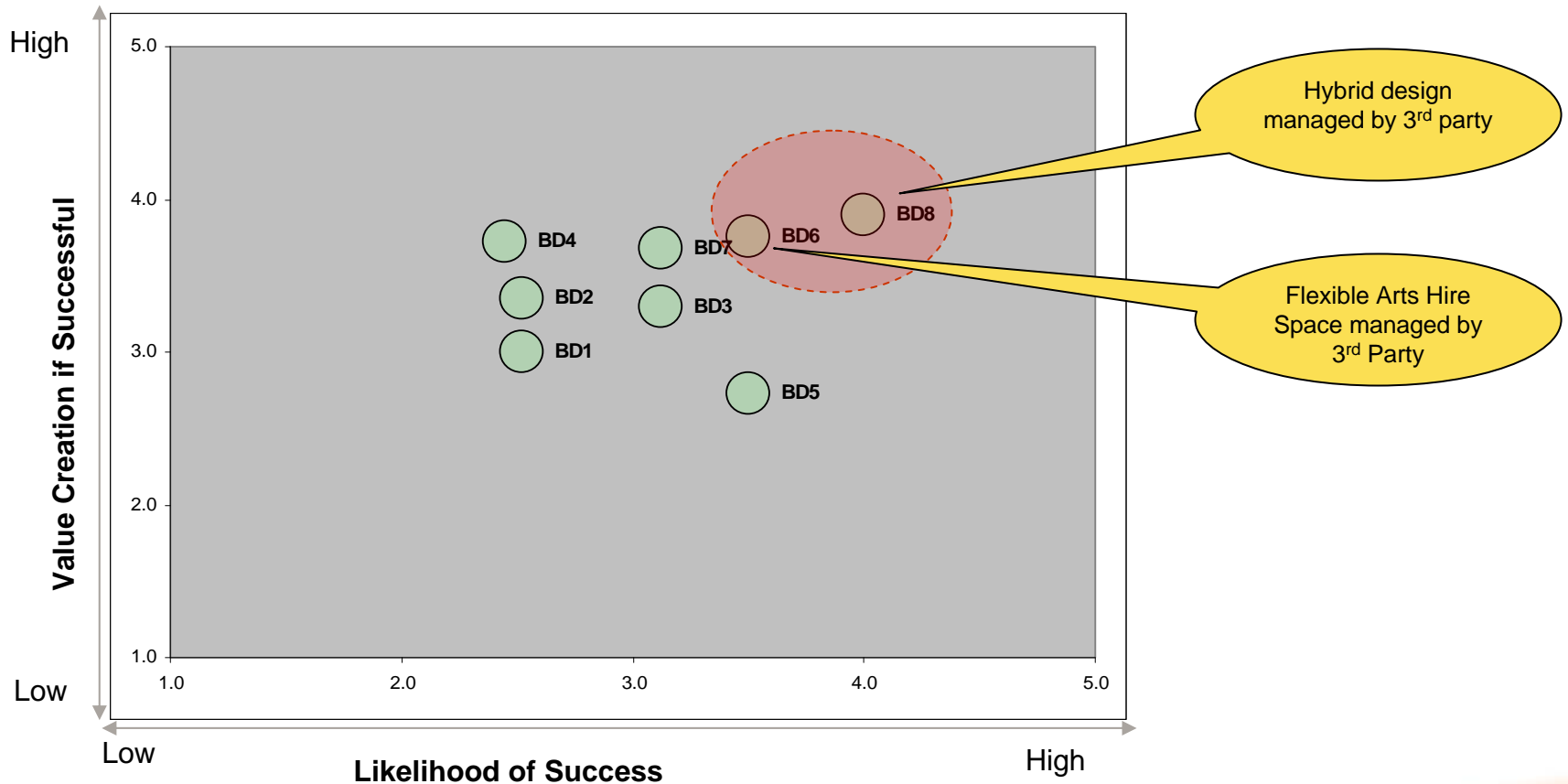
Key: C=Crisis, T= 3rd Party

| | | Value Creation if Successful | | | | | Likelihood of Success | | | | |
|------------------------|--------------------------|------------------------------|--------------|--------|------------|-----------|-----------------------|--------------|-------------|---------|-----|
| | | Financial Sustainability | Arts Service | Values | Engagement | Community | Customer Focus | Capabilities | Competition | Culture | |
| Weights if primary is: | | Crisis | 50% | 15% | 0% | 30% | 5% | 40% | 25% | 25% | 10% |
| Weights if primary is: | | 3rd Party | 35% | 25% | 15% | 20% | 5% | 40% | 25% | 25% | 10% |
| # | Business design | Primary | | | | | | | | | |
| 1 | Arts SE Hub | Crisis | 2.5 | 3 | 0 | 4 | 2 | 3 | 2 | 2.5 | 2 |
| 2 | Flexible Arts Hire Space | Crisis | 3 | 3 | 0 | 4 | 4 | 3 | 2 | 2.5 | 2 |
| 3 | Hybrid [C, T] | Crisis | 3.5 | 4 | 0 | 2.5 | 4 | 3.5 | 3 | 3.5 | 1 |
| 4 | Hybrid [C, C] | Crisis | 3 | 3.5 | 0 | 5 | 4 | 2.5 | 2 | 3 | 2 |
| 5 | Arts SE Hub | 3rd Party | 3.5 | 3 | 3 | 1 | 2 | 4 | 3 | 3 | 4 |
| 6 | Flexible Arts Hire Space | 3rd Party | 5 | 4 | 4 | 1 | 4 | 4 | 3 | 3 | 4 |
| 7 | Hybrid [T, C] | 3rd Party | 3.5 | 4 | 5 | 2.5 | 4 | 3.5 | 3 | 3.5 | 1 |
| 8 | Hybrid [T, T] | 3rd Party | 4 | 5 | 5 | 1.5 | 4 | 4 | 4 | 4 | 4 |


| Scores | |
|------------|-------|
| Likelihood | Value |
| 2.5 | 3.0 |
| 2.5 | 3.4 |
| 3.1 | 3.3 |
| 2.5 | 3.7 |
| 3.5 | 2.7 |
| 3.5 | 3.8 |
| 3.1 | 3.7 |
| 4.0 | 3.9 |

Business Design Prioritization Results

Optimal business designs are either a hybrid model or a flexible arts hire space, both managed by a 3rd party




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Recommendations

- 1** Crisis can generate the most value with its resources by adopting either
 - A hybrid model, with a vibrant arts social enterprise hub and a flexible art space hire or
 - Develop the non-Crisis parts of the OFS into a flexible arts hire space


 - 2** Crisis should consider outsourcing the management of the non-Crisis portions of the OFS to a 3rd party to better focus its resources on its core mission
 - Ethical Property in Oxford has expressed an interest in the management of the OFS
 - Terms to be negotiated that allows Crisis to transfer risk without sacrificing control and/or potential upside from the trading activities

 - 3** Key issues to be given consideration while planning the flexible arts hire spaces include
 - Flexible seating
 - Flooring suitable for multi-use, especially dancing. Wooden Sprung flooring highly recommended
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Next Steps

- ① Consult with revenue sub-group
 - ② Engage project managers to estimate building costs for recommended business designs
 - ③ Engage with potential customers to
 - solicit interest
 - develop joint specifications for use of space
 - ④ Develop a management structure for the OFS
 - ⑤ Identify delivery partner for managing the flexible arts hire facility and/or hybrid model
 - ⑥ Develop detailed business plan
- 


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Appendices

- A. Evidence of Demand for Arts Social Enterprise Hub
 - B. Potential Clients for Flexible Space Hire
 - C. Potential Partnerships
 - D. Space Allocation
- 

Appendix A: Evidence of Demand for Arts Social Enterprise Hub


- Evidenced demand for artist workshop & making space as illustrated in Oxford City Council Arts Strategic Plan.
 - Diverse, prolific and high level of local artisan / designer-maker artists as exemplified in Arts Week.
 - OFS direct links and potential partnership to gallery & exhibition venues / spaces through providing artist studio space.
 - Need for Graduate artist studio space as a route to exhibiting and in conjunction with Professional Development initiatives such as OVADA / Brookes.
 - Demand for media suites and administration space (cooperative model) for artists.
 - Direct link to Crisis delivery and potential benefit for Crisis members.
- 



Appendix B: Potential Clients for Flexible Space Hire

- Dance Companies specialising in large-scale classes / social dance events; Ceroc Oxford & Tango Events.
 - Potential for 2-5 nights hire / week year round plus weekend events and monthly showcase hires.
 - Requirement of wooden sprung floor and open space dance floor with surrounding tables.
 - Event participant capacity up to 100 people.
 - Huge potential for café and bar custom.
 - Would welcome administration space / OFS to be a base.
 - Strong community feel / would explore links with Crisis members.
 - Self contained and self managed; space hire model as opposed to FOH or additional support requirements.

Appendix C: Potential Partnerships

List of organizations with potential to partner with Crisis and/or assume tenancy at OFS

 Good partnership fit

| | Organization | Description | Fit |
|---|-------------------------------------|---|---|
| Arts and Theater Venues | Burton Taylor Studio | Hosts student theatre; Run by Oxford Playhouse on behalf of Oxford University; intimate studio space seating 50 | |
| | Modern Art Oxford | Gallery devoted to modern and contemporary art in South East | |
| | New Theatre | LiveNation theatre with capacity of 1800, largest venue in Oxford | |
| | North Wall Arts Centre | Part of St. Edwards Schools; engages young people with arts projects and performances and the community with high standard arts events |  |
| | Oxford Playhouse | Regional theatres with a reputation as a top class touring venue; seats 613 in main auditorium, premier venue for student drama | |
| | Pegasus Theatre | Youth arts venue; looking to rent space for 2009-10 to host workshops | |
| | Sheldonian Theatre | Oxford University venue used for its meetings and public ceremonies | |
| Arts and Performance Organizations | Creation Theatre Company | Oxford's Largest Professional Producing Theatre Company |  |
| | Fusion | Oxford's community arts agency; delivers quality participatory arts and initiates inspiring/innovative projects supporting social inclusion |  |
| | OFVM | Independent charity based at the Centre for Film and Digital Media offering training in craft of film and digital video production | |
| | OVADA | Development agency and gallery space to promote high quality visual arts for residents of and visitors to Oxfordshire. | |
| | Oxford Contemporary Music | Stages/promotes music performances, commissions new work, and deepens understanding/appreciation of musical cultures worldwide |  |
| | Oxfordshire Touring Theatre Company | Tours high quality, challenging, entertaining and accessible theatre to non-theatre venues (especially rural areas) in Oxfordshire and beyond | |

Appendix C: Potential Partnerships (cont.)

List of organizations with potential to partner with Crisis and/or assume tenancy at OFS

● Good partnership fit

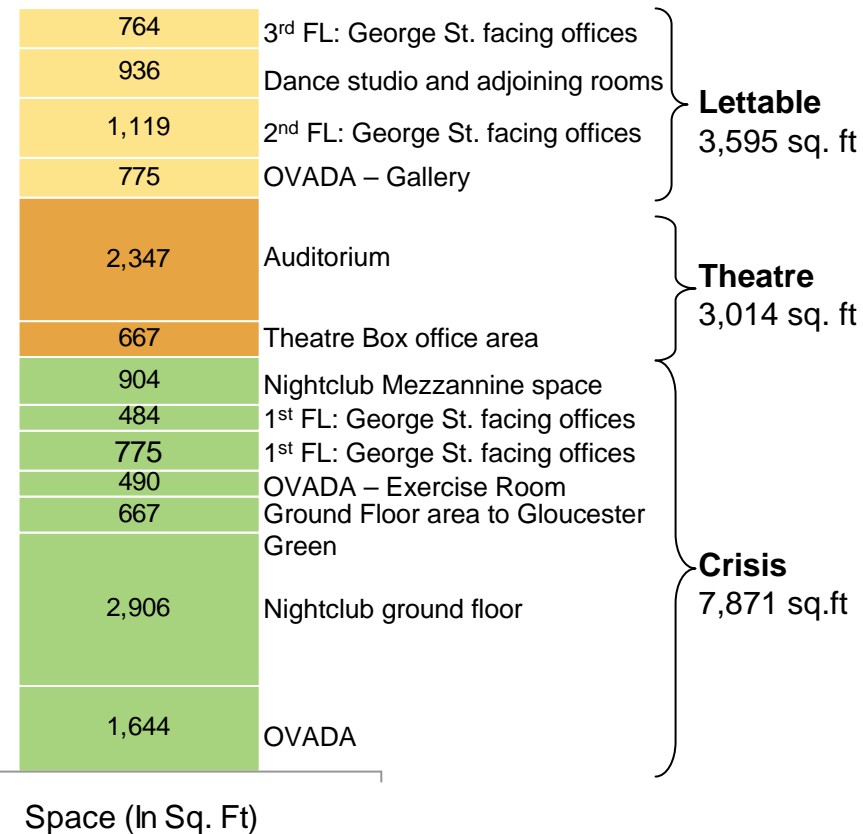
| | Organization | Description | Fit |
|---------------------------|---------------------------------|---|-----|
| Social Enterprises | Ethical Property | Buys/develops properties to bring charities, social enterprises and community groups under one roof to share skills and ideas | ● |
| | Fairtrade @ St Michaels | Fair-trade store run by St. Michaels church specializing in clothes, gifts, food and house wares | |
| | Goldenfuels | Workers co-op making and distributing biodiesel in the Oxford area | |
| | Mid-counties cooperative | Independent co-operative with a turnover of £712 million | |
| | Oxford Cycle workshop | Full-service bicycle repair shop and sale of reconditioned bikes | ● |
| | Oxford Printmakers Co-operative | Open access fine art print workshop offering high standard facilities | ● |
| | Oxford Wood Recycling | Reuses/recycles wood and timber, reducing the amount of waste wood sent to landfill, in Oxfordshire and West Berkshire. | ● |

Appendix D: Space Utilization

Base-Case Space Allocation¹ (sq. ft)

Total: 14,480 sq. ft

| | Area (sq.m) | Area (sq.ft) | Lettable? |
|--|--------------|---------------|-----------|
| Basement | 338 | 3,638 | |
| Cellar | 44 | 474 | |
| Dressing/changing rooms | 88 | 947 | |
| Circulation & storage | 141 | 1,518 | |
| Toilets | 65 | 700 | |
| Ground Floor | 776 | 8,353 | |
| OVADA | 153 | 1,644 | Yes |
| OVADA - Circulation/stairs | 11 | 121 | |
| Theatre Box office area (+disabled w/c and cloaks) | 62 | 667 | Yes |
| Auditorium | 218 | 2,347 | Yes |
| Nightclub Ground Floor | 270 | 2,906 | Yes |
| Ground Floor area to Gloucester Green | 62 | 667 | Yes |
| First floor | 369 | 3,972 | |
| OVADA - Gallery | 72 | 775 | Yes |
| OVADA - Exercise Room | 46 | 490 | Yes |
| OVADA - Toilets | 32 | 339 | |
| OVADA - Circulation | 15 | 161 | |
| George Street facing offices & circulation space | 72 | 775 | Yes |
| Toilets | 4 | 43 | |
| Old Kitchen on Flat roof | 45 | 484 | Yes |
| Nightclub mezzanine space | 84 | 904 | Yes |
| Second Floor | 191 | 2,056 | |
| George Street facing offices & circulation space | 104 | 1,119 | Yes |
| Dance studio and immediately adjoining rooms | 87 | 936 | Yes |
| Third floor | 73 | 786 | |
| George Street facing offices & circulation space | 71 | 764 | Yes |
| Toilets | 2 | 22 | |
| Grand Total | 1,747 | 18,805 | |
| Net lettable area (square feet) | | 14,480 | |



¹ Potential space allocation scheme based on Crisis' identified needs for Skylight and Café, amenable to change based on business design choice.

Crisis' space includes: Ovada, Nightclub ground floor, ground floor area to Gloucester Green, Ovada Gallery, Ovada exercise room, George Street facing offices and circulation space, and Nightclub mezzanine space. Basement space currently set aside for use by theatre and/or otherwise not lettable in itself.