ENGLAND'S CULTURAL INFRASTRUCTURE: REPAIR, MAINTENANCE AND RENEWAL

VOLUME TWO: CASE STUDIES

SEPTEMBER 2024

PURCELL

HARLOW CONSULTING

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These case studies were prepared by conservation-accredited architects and surveyors from Purcell, following site visits in January and February 2024. Minor updates were made in September 2024, following consultation with the venues concerned.

Date	Issue	Revision
29 February 2024	01	Draft issued to DCMS
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ENGLAND'S CULTURAL INFRASTRUCTURE: REPAIR, MAINTENANCE & RENEWAL

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01: ROYAL SHAKESPEARE THEATRE, STRATFORD-UPON-AVON

KEY INFORMATION

Venue Location
Stratford-upon-Avon, Warwickshire, CV37 6BB

Type of Venue
Purpose-built theatre

Ownership Details
The Royal Shakespeare Company (RSC)

Annual Visitor Numbers
750,000 in 22/23 including London shows and touring in a year where pandemic recovery is still taking place. Anticipated to be much higher in 2023/24.

Employee Numbers
394 FTP and 258 PTP. In addition, contract, freelance and commissioned staff bring the total to just over 1,000. The number at any one time varies considerably according to seasons and productions.

Summary Description
The Royal Shakespeare Theatre is a purpose-built theatre building (listed Grade II*). It incorporates the Swan Theatre as well as the main Royal Shakespeare theatre. The Other Place is a purpose-built, once temporary but now permanent theatre nearby (not listed).

No.39 Waterside (listed Grade II) provides accommodation for workshops, offices and staff facilities.

The RSC Workshops in Timothy's Bridge Road, on the north side of Stratford-upon-Avon, are a facility built in 1991.

Note: Other RSC-owned buildings within the estate include residential, commercial and storage buildings. These are not considered for the purposes of this case study.

No.39 Waterside is in very good condition, having undergone a refurbishment in 2020-2021.

The Royal Shakespeare Theatre is generally in good condition but is now showing signs of ageing and wear and tear, having undergone a complete transformation of the building in 2008-2010.

The Other Place, completed in 2006 and partially refurbished in 2015, is in fair condition.

The RSC Workshops in Timothy's Bridge Road are in fair condition.

The RSC estimates that the total value of repair, maintenance and renewal works needed over the next five years to be £25 million, of which £23 million is currently unfunded. This includes the cost of replacement of technical systems including automation and lighting, works to reduce environmental impact, as well as general maintenance and repairs.

Business continuity is at risk if technical systems are not urgently replaced due to failure of equipment leading to loss of performances and related sales (retail and catering). Areas of the estate will become unusable if essential maintenance is not carried out, unable to provide accessible accommodation for visiting artists and creatives, loss of building services and weather ingress.

01: ROYAL SHAKESPEARE THEATRE, STRATFORD-UPON-AVON

DESCRIPTION AND HISTORY OF THE BUILT ASSETS

Site / Building Area
Footprint of Royal Shakespeare Theatre: 3,289sq.m.

Number of Storeys:
Six

Estimated Total Floor Area
18,000sq.m.

NB – areas of other buildings are not included.

Description of the Asset
Royal Shakespeare Theatre
The theatre was rebuilt in 1932 after a fire, then in 1961 became the Royal Shakespeare Theatre when the Royal Shakespeare Company (RSC) was founded by Sir Peter Hall. It is now a complex of two theatre spaces – the Main House with a capacity of 1,000+ seats and the Swan Theatre with a capacity of about 450 seats. The building also has a large rehearsal room, front of house and backstage facilities, exhibition areas, restaurant, cafes, shop and viewing tower. The building is constructed in red brick with stone and grey brick dressings, coated steel and glass with lead, zinc, green slate and membrane roofing.

No.39 Waterside
A late-Victorian brick building with ashlar dressings and timber-framed gable with pebbledash infill; tile roof. An interesting example of a purpose-built ancillary building to a theatre; the tall entrance allows for the removal of scenery. Following a recent transformation project, a number of Victorian buildings between Waterside and Chapel Lane have been connected to provide administrative and staff facilities, costume workshops etc.

The Other Place
Commissioned and built as a temporary venue to be used during the transformation of the permanent theatre, it is clad with Corten steel sheet on a lightweight and robust steel structure. Originally built with a capacity of 1,000 while the transformation took place, the building is now a permanent structure and contains a 200 seat auditorium, substantial rehearsal rooms, meetings rooms, the costume hire facility and a café/bar.

Date(s) of Construction:
1879: Opening of the Shakespeare Memorial Theatre

1932: Opening of the New Shakespeare Memorial Theatre

1973: The Other Place Theatre created

2004-2011: Transformation of the RST

2006: Opening of the temporary theatre, extension to The Other Place (Courtyard Theatre)

2014-2016: Swan Theatre Wing refurbishment

2014-2016: The Other Place transformation

2017-2023: Costume Workshop transformation

Institutional History
The Royal Shakespeare Company is a theatre and learning charity founded in 1961, when the annually held six-month Shakespeare festival shifted to an all-year-round operating permanent theatre company.

The Company's gradual growth has led to the establishment of three permanent theatres and one temporary theatre. Long-standing partnerships internationally and nationwide in areas of multiple disadvantage play a key role in securing Arts Council grants. Regular touring, charitable and educational work have been an important part of the engagement strategy.

In terms of the business model, RSC has partially followed the industry's move from repertoire productions to prioritising standalone shows. Established in-house costume and prop-making workshops have further increased the company's outreach through supply to other theatres.

01: ROYAL SHAKESPEARE THEATRE, STRATFORD-UPON-AVON

KEY CHALLENGES AS IDENTIFIED BY THE VENUE MANAGEMENT

Funding

Operating costs pre-pandemic were £80-85 million per annum. Commercial income from ticket sales, retail and hospitality is £47 million per annum. The RSC receives funding from the Arts Council England of £15.2 million per annum. Fundraising and philanthropy raises about £5.4 million.

The RSC expects public funding to decrease substantially over the next five years and reports insufficient financial resources as a barrier to repair, maintenance and renewal of its estate. Insufficient funds are allocated to the wider estates' planned maintenance and repairs backlog management, such as retaining walls, garden walls and public pathways. Currently, these defects are addressed in a case of emergency only.

The Other Place theatre is not currently commercially viable as a 200-seat venue. Hence RSC have proposed a reconfiguration into a venue of a larger capacity to address this and additional upfront investment is needed.

The latest RSC annual report (2021-2022) states that there was a deficit of £3.6m or 5.6% of total expenditure. Key funding-related risks identified are as follows (from annual Charity Commission report):

- Risk of income decline
- Risk of inadequate investment in infrastructure due to constrained budgets
- Ongoing risk of the cost of living crisis.

Management and Skills

Due to the varied nature, geographical locations and size of the estate buildings, there is a need for a large and experienced business and facilities management team.

The Director of Estates has a very detailed knowledge and understanding of the buildings' condition. In addition to the in-house engineering services team, external specialists are also used.

The building maintenance team consists of an Estates Services Manager, a Head of Engineering Services, five day maintenance engineers and four shift engineers working on a rota. There is a potential knowledge gap where the technical staff are fulfilling building management as an additional ad hoc role with little to no prior training and experience.

The remote location of the theatre, higher than average cost of living in Stratford-upon-Avon and poor transport links pose an ongoing recruitment challenge and hinder long-term staff retention.

Competing Pressures

Due to the uncertainty of the cashflow accrued from the box office and reliance on the ongoing fundraising to meet the organisation's running costs, RSC continuously faces competing pressures. i.e. funding and executing both minor ongoing and major capital maintenance tasks.

There is a need for reinvestment following the transformation of the main theatre building in 2011 due to the limited lifecycle of the technical equipment used for the theatre's operations (automated flyer systems renewal).

There are other properties across the RSC estates that are a crucial part of the theatre operations that require investment to ensure safety standards and provision of adequate facilities (residential, storage and commercial buildings). Residential properties are not currently compliant with the accessibility requirements.

Furthermore, new and additional back-of-house facilities and storage spaces are required due to planned growth.

Another example of competing pressure is assessing the commercial potential of renting out the rehearsal spaces against the need for the use of these spaces for RSC.

Sustainability Issues

The RSC plans to be carbon neutral by 2030. A roadmap to net zero emissions has been prepared by the sustainability consultant. Furthermore, the company is following the Theatre Green Book standards.

The biggest challenge in achieving this goal is the requirement for a significant upfront investment and phasing of the works around the theatres programme. For example, to address the dimmer room cooling challenge the replacement of all the existing lighting to LED is needed.

Poor existing transport links to Stratford-upon-Avon as well as existing back-of-house facilities that are dispersed across various locations contribute to the operational and sustainability challenges. The environmental conditions of some of the workshop spaces are not suitable for some of the key activities, such as painting works.

01: ROYAL SHAKESPEARE THEATRE, STRATFORD-UPON-AVON

ASSESSMENT

Assessor's Analysis of key issues

The built fabric of the RST is in generally good condition, having benefited from high levels of investment in repairs the past 20 years. Examples of defects observed in the condition of the buildings were:

- Water damage to the north elevation of the RST, associated with the glazed canopy over the former entrance;
- Decaying structural timber to the external balconies on the riverside of the RST;
- Roof leak to The Other Place building. Repair will involve the temporary removal of the roof plant obstructing the area;
- General wear and tear to internal fittings such as theatre seating, some of which requires replacement.

The maintenance backlog is tracked and monitored by the central administrative office, using a building management system, assigning a level of urgency to each task as well as a party responsible for its completion.

The main challenges relate to the renewal of building services, and to meeting the RSC's net-zero goal by 2030. These works are inevitably complex and expensive in a building of this type. There is also a pressing operational need to modernise the off-site workshop and storage facilities.

The dedicated finance and fundraising team is working towards securing the core funding required to address the investment needed. The organisation has been previously approached by the DCMS and has provided a 'wish list' of the major works required across the estate.

The RSC Workshops in Timothy's Bridge Road (TBR), on the north side of Stratford-upon-Avon, are a facility built in 1991. The current workshop facilities are not considered fit for current operational needs as they are too small and have poor environment controls. Encroachment of the Stratford redevelopment area coupled with the approaching end of the workshops' lease create a need to relocate these facilities, which will result in a major capital project.

Purcell Architects:	Will Holborow and Emilia Panova
Acknowledgements:	Jessica Hill (Head of Development Services) and Chris O'Brien (Director of Estates)
Date of Site Visit:	30 January 2024

02: ROYAL FESTIVAL HALL, LONDON

KEY INFORMATION

Venue Location
Southbank Centre, London, SE1 8XX

Type of Venue
Concert hall and performance venue

Ownership Details
The Royal Festival Hall forms part of the Southbank Centre, a cultural charity that manages an 11-acre estate including the buildings. The Government (Department for Culture, Media and Sport) owns the land and Arts Council England is the freeholder on behalf of the Government. The Southbank Centre occupies the land on a long lease from Arts Council England.

Annual Visitor Numbers
310,000

Employee Numbers
501 FTE; 0 volunteers

Summary Description
The Royal Festival Hall forms part of the Southbank artistic venues complex, which consists of the Hayward Gallery, Queen Elizabeth Hall, Purcell Room and National Poetry Library making it the largest arts complex in Europe. The Royal Festival Hall is at the centre of the Southbank Centre's 11 acre estate. The Royal Festival Hall was built as part of the 1951 Festival of Britain for the London County Council (LCC) and is the only building to have remained from that time. The building is designated as Grade I (List entry no.1249756) due to its high significance in historic, design and communal terms.

Summary of Current Condition
The Royal Festival Hall is generally in need of upgrading and modernising; some of the roof coverings are in need of replacement as well as the basic structure and fabric needing replacement to meet current building standards.

Current Maintenance Backlog Value
£50 million (estimated)

02: ROYAL FESTIVAL HALL, LONDON

DESCRIPTION AND HISTORY OF THE BUILT ASSETS

Site / Building Area

Approx 615,000 sqm

Description of the Asset

The Royal Festival Hall was designed along the concept of 'an egg in a box', with a suspended auditorium surrounded by a series of light-filled public galleries, foyers and ceremonial staircases. The walls are constructed of reinforced concrete faced in Portland stone with passages in blue-grey mosaic and some small areas of cream-brown tiling. The west (river) front has a curved elevation with double-height windows over the entrance undercroft. Above is a recessed terrace with exposed columns. The other elevations have more extensive areas of stone cladding.

The auditorium roof has a curved profile, formed of a series of 120-foot trussed steel girders covered with a copper sheeting. The remainder of the building has flat roofs with asphalt coverings.

Date(s) of Construction:

1949-51: Construction of the Royal Festival Hall

1963-1964: Major alterations, including a new ticket office, the main entrance on the river side of the building and more dressing rooms and offices.

1991: Refurbishment of the front-of-house areas, cafés and bars.

2005-2007: Major refurbishment by Allies and Morrison.

Institutional History

The Royal Festival Hall was built between 1949 and 1951 as a purpose-built concert hall as part of the Festival of Britain, a five-month national exhibition and fair held to help the nation recover after the Second World War. It was built to the designs of the London County Council Architect's Department under Leslie Martin and was originally funded and managed by the London County Council and their successors, the Greater London Council.

With the abolition of the Greater London Council in 1985, the Arts Council took over responsibility for the Southbank Centre.

In accordance with the Greater London Council's new 'open foyer' policy, since 1983 the Royal Festival Hall foyers have been open to the public all day, seven days a week providing access to free exhibitions, lunchtime concerts, shops and bars.

In April 1988, the Royal Festival Hall was designated a Grade I Listed building. It was the first post-war building to gain this status.

There have been various phases of refurbishment and alteration in the building's history, with the most comprehensive being in 1963-64 and 2005-06. Regular upgrades have been necessary in part to address the heavy use of the building by the public and to meet modern expectations of a public arts venue with regard to cafes, Wi-Fi, WCs etc.

The Royal Festival Hall continues to be used for its original purpose.

KEY CHALLENGES AS IDENTIFIED BY THE VENUE MANAGEMENT

Funding

While the Southbank Centre receives funding from ACE (Arts Council England), this is entirely for delivery of a cultural programme. The Southbank Centre has a variety of income streams but the scale and cost of the works required to maintain the building mean that they are dependent on grant funding to make up the shortfall. Historically, the National Heritage Lottery Fund (NHLF) has provided high-value grants which have gone a long way to address the funding shortfall, but the management note that these large grants are no longer available. While it is possible to leverage large private and commercial donations, donors are less likely to want to fund things like roof repairs or replacement of lifts, which are critical to the maintenance and efficient running of the building. The management has observed that as a public building, owned by the Government, the cost of repair and maintenance should be met by the public purse.

Management and Skills

The management team are generally proactive and work collaboratively.

The management team continues to have access to the original design team for the 2007 refurbishment scheme with professional advice from Allies and Morrison (architects), Max Fordham (M&E consultants) and Price & Myers (structural engineers). Specialist conservation skills and advice are provided by Alan Baxters.

Competing Pressures

Major works are required to renew the roof coverings and this will require extensive works to move or adapt the existing roof-top plant. Recovering of the roofs will provide an opportunity to improve their thermal performance and perhaps also to install photovoltaics. A project of this size is likely to put the entire building out of action for a period of time, and so while the actual costs of the works is likely to be considerable, the management must also consider the loss of income and reputational damage.

The Royal Festival Hall forms part of the Southbank Centre, which also has financial responsibility for the other cultural venues and the wider area around the Royal Festival Hall including paving and street furniture to the surrounding external areas (11 acres of public land).

While the building needs continual repair and investment, there are financial pressures to ensure that performance and visitor facilities are cutting edge, to meet artist and audience expectations and to match the quality of similar globally significant cultural venues. There is a need for considerable electrical and digital upgrades to meet these demands. This can result in competition for funding with fabric repair as well as the potential for conflict with the historic fabric.

02: ROYAL FESTIVAL HALL, LONDON

Sustainability issues

The Royal Festival Hall had a major upgrade in 2005, which included a number of sustainability initiatives. The management continues to be engaged with sustainability although they recognise that there is a long way to go before they meet net zero; technology has continued to progress and the management acknowledge that there is more that can be done. There is an ongoing programme of renewing lighting with LEDs, although some of the lighting presents challenges and will require retrofitting or replacement.

The management recognise the significant amount of glazing to the building as being a major cause of overheating. Cooling is provided by mechanical means with associated high energy costs. While they are in discussion with Lambeth Council with regard to renewal of the glazing to address the overheating issues, challenges to addressing this problem include cost, disruption to the public and arts programme, and impact on the significance of the listed building.

The Southbank Centre has the benefit of a dedicated in-house Sustainability Adviser whose role it is to drive environmental change across the site.

ASSESSMENT

Assessor's Analysis of Key Issues

The management clearly have an appreciation of the significance of the listed building.

A site-wide Conservation Management Plan (CMP) was prepared by Nathaniel Lichfield and Partners in 2015 for the Southbank Centre. The CMP is approaching ten years old, and the building would now benefit from a more in-depth CMP which could be used to drive strategy and decision making and would assist in discussions with Lambeth and other stakeholders.

The management have a good understanding of the condition of the building and the individual areas that will require repair or renewal over the next five years.

The principal defects in the condition of the building include the following:

- Defective roof coverings.
- Overheating of the lift plant, in part due to glass housing on the roof.
- Overheating of the main spaces due to extensive use of glass.

In addition, there is continued pressure on services infrastructure due to the building being open to the public seven days a week, including lifts, toilets and public amenities.

The management report that they have commissioned a building condition survey and their estimate of £50 million for repair liabilities over the next five years seems reasonable. It is unlikely that this figure includes the financial cost of closure of the building and associated disruption, as well as the reputational cost of closure.

As well as receiving cultural funding from Arts Council England, the Royal Festival Hall, as part of the Southbank Centre, has various means of income generation including ticket sales and the revenue from commercial units and events taking place on the surrounding land, such as markets and Christmas Fair. A development team is responsible for securing revenue from public, private and commercial funding sources. Despite these income and funding opportunities, the cost of the repair liabilities over the next five years, together with security costs for such an extensive estate, are considerable. While fundraising may go some way to meet the costs, grant funding and financial support from DCMS will be required.

Apart from the limited availability of funds, the main obstacle to maintaining the building in good repair is the disruption to regular activities and to the public caused by major projects. While this does not delay works indefinitely, scheduling is challenging and pushes some works beyond when they would ideally be undertaken.

Environmental sustainability is a strategic priority for the Southbank Centre, and they aim to be a net zero carbon organisation by 2040. They have published net zero targets and are developing a road map to meeting net zero. They have appointed an in-house Sustainability Adviser. An integrated building management control system provides reliable and controllable heating and ventilation. Two 140m deep boreholes supply water to heat exchangers, providing comfort cooling to the Royal Festival Hall, offices and retail units. The Auditorium ventilation system has been reversed to become low-level, low-velocity supply and high-level extract for greater efficiency. A new controllable lighting system enhances the natural light in the foyers.

The management have identified the potential for photovoltaics on the main roof, the renewal of glazing to prevent overheating and replacement of the lifts which also suffer from overheating and which have required the retrospective installation of chillers. The significant cost of lift replacement and the risk of reputational damage from a period of closure are obstacles to implementing the changes.

Purcell Architect/Surveyors:	Louise Marks RIBA, AABC; Alex Baldwin MRICS
Acknowledgements:	Kevin Parker (Technical Manager); Warren Forsyth (Property & FM Director)
Date of Site Visit:	15 January 2024

03: BROADWAY THEATRE, CATFORD, LONDON

KEY INFORMATION

Venue Location
Catford Broadway, Catford, London, SE6 4RU

Type of Venue
Theatre

Ownership Details
Lewisham Council

Annual Visitor Numbers
50,000 in 2023

Employee Numbers
3no of FTEs; approximately 25 volunteers and freelance technicians, and part-time front of house staff and security during shows.

Summary Description
Broadway Theatre was designated as a Grade II Listed Building in December 1993 for its 'special architectural and historic interest'. List entry number: 1253065.

Summary of Current Condition
The theatre benefited from a recent investment in 2018-2022, which upgraded the building to good condition and brought the theatre back to life. During these works, the stone to the front elevation was repaired and cleaned. Internally historic ceiling above the main auditorium was repaired. The terrazzo floor, previously covered by carpet, was repaired and restored. It's important to note that this investment covered only part of the theatre, with no works carried out on the rest of the elevations, roofs, Studio Theatre or internal atrium.

The biggest issue identified during these works was the discovery of the source of internal leaks. A 600mm diameter Thames Water below-ground drainage pipe running adjacent to the theatre, capped off at both ends and filled with a water-absorbent material 15-20 years ago was found. The north, west and south elevations continue to discharge water into this drainage. During heavy and prolonged rain, the saturated capped pipe backfills the rainwater outlets, discharging water via those pipes and overspilling onto stone elevations.

Additionally, some services and equipment are reaching the end of their lifespan. A new leak over the studio theatre has been reported and is currently being addressed.

Furthermore, some rooms, changing rooms, and WCs are outdated and require an upgrade.

Current Maintenance Backlog Value
Lewisham Council estimates that the current maintenance and renewal backlog is £1.4 million. The largest parts include: Studio Theatre's roof maintenance, remaining theatre seating restoration, rewiring, LED lighting installation and dressing rooms renovation.

In addition, some items, such as the Thames Water asset mentioned above, are out of Council's hands and are causing damage to both internal and external fabric. The full impact is currently unknown.

03: BROADWAY THEATRE, CATFORD, LONDON

DESCRIPTION AND HISTORY OF THE BUILT ASSETS

Site / Building Area

1,650m² in the basement. Upper floors reduce as part of the building (east curved side) operates as a separate entity and is used as offices.

Description of the Asset

Description of the asset

Occupying an important and highly visible site in the centre of Catford, the building has a curved stone façade with a hipped roof and a two-stage domed octagonal steeple. It is constructed with a steel frame encased in concrete and clad in York Stone, featuring Crittall windows, copper-glazed oak doors, cast iron rainwater goods and a clay tile roof. The curved part of the building has its own entrance and is used as offices.

The theatre itself is situated in the rear range and is arranged on a north-south axis, with its main façade facing the Catford Road. Both inside and out, the building is decorated in a variety of styles, including Art Deco, Tudor and Gothic. Overall, it has classical composition, making it a stylistically rich and unique building. The auditorium of the theatre is impressive, featuring retractable seating at the stalls level and in the upper circle. Overall, these seating arrangements can accommodate over 700 people.

Internally most rooms have terrazzo floors and copper glazed oak doors.

Date(s) of Construction

The Broadway Theatre was built as a concert hall and offices in 1932 by Arthur John Hope.

In 2002 a new front entrance canopy was erected.

Institutional History

The Broadway Theatre was originally designed as the Lewisham Theatre and Department of Environmental Service. It was opened by the Duke of York, who was subsequently crowned King George VI, in July 1932.

The building included offices and was originally intended for dancing, wrestling, as well as concerts and minor theatricals.

During wartime, the building played an important role as a telephone exchange, air-raid shelter, and ration-book distribution centre. The Theatre became a crucial hub of communal and regional life throughout the remainder of the twentieth century.

It is a working theatre that has functioned as intended since its construction. It was always owned by Lewisham Council.

KEY CHALLENGES AS IDENTIFIED BY THE VENUE MANAGEMENT

Funding

The Theatre is largely subsidised by Lewisham Council. Recent refurbishment and upgrades have helped the Theatre generate more income, but it is still not sufficient to run the building without Council's financial support.

The last significant investment from Lewisham Council's budget was £7 million in 2018-2022. This, however, covered only a portion of the building. The Council confirmed they were able to do this pre-pandemic only. Had the start of the project been delayed and hit by the pandemic, such an investment would not have been possible due to financial restraints the council is now facing post pandemic.

Lewisham Council has an annual budget of £10,000 for Planned Preventative Maintenance (PPM) and response repairs, which is used for ongoing theatre maintenance.

The Theatre is also actively seeking funds independently for various upgrades. There are plans to submit a bid for National Lottery funding for the replacement of retractable seating in the main auditorium.

Management

Lewisham Council employs a Facilities Management (FM) contractor to maintain its properties. The contractor carries out routine maintenance checks at the theatre and responds to any issues raised. Once an issue is logged, the FM contractor will visit the site to inspect and evaluate the scale of the problem. Afterward, they obtain several competitive quotes from specialist contractors to carry out the necessary works.

Skills

The theatre has dedicated staff and volunteers to run the shows, bars, maintain restrooms, and provide security during performances. What the theatre would benefit from is an in-house engineer or contractor who could tackle issues immediately, especially those arising during showtimes. For example, determining whether a fire alarm going off is false or genuine, or assessing if a wheelchair lift is not operating due to a breakage or if there is an easy fix.

Competing pressures

A recent theatre investment upgraded only some of the areas. Refurbishment of other rooms was value-engineered due to a lack of funds. Most changing rooms for performers remain out of date and suffer from water ingress. Some rooms also remain underutilised due to a lack of funds.

Sustainability Issues

Sustainability agenda is a high priority for Lewisham Council. The biggest change implemented during recent theatre works was the decoupling of the heating system from the neighbouring building and the introduction of separate heating zones that can be controlled on demand based on users' numbers. This has reduced operational costs and CO2 emissions.

The next positive change needed is overhauling the roof to prevent occasional minor leaks and installing insulation within the roof buildup.

03: BROADWAY THEATRE, CATFORD, LONDON

ASSESSMENT

Assessor's Analysis of Key Issues

Both the Broadway Theatre and Lewisham Council understand the condition of the building very well. Their shared input forms a solid foundation for addressing maintenance and development concerns on restricted budgets.

The budget allocation for the next five years is limited for routine maintenance and emergency issues only. There are no planned investments for upgrading other areas, except for the bid for renewal of retractable seating.

A significant challenge arises from Thames Water's below-ground drainage causing water to seep into the perimeter of the whole basement at the ceiling level. This results in damage to facades and leads to the flooding of certain basement areas.

A Conservation Management Plan was prepared in 2018. It covers the historic development of the site, the significance of the building, establishes a conservation framework and provides recommendations. Notably, some of these recommendations have already been implemented during recent works. The CMP stands as a well-understood, valued, and frequently referenced document in guiding further actions and decisions.

This building is important to the Council due to its significance and location. It forms a key anchor point of Catford's future regeneration scheme.

Purcell Architect:	Daiva Bartke, AABC
Date of Site Visit:	16 January 2024

04: TYNE THEATRE AND OPERA HOUSE, NEWCASTLE

KEY INFORMATION

Venue Location
Westgate Road, Newcastle, Tyne and Wear

Type of Venue
Theatre

Ownership Details
The building is owned and preserved by the Tyne Theatre & Opera House Preservation Trust and run by the Trust's subsidiary company, Tyne Theatre and Opera House Ltd. This is an independent not-for-profit venue and a registered charity, with all profits going back into the maintenance and preservation of the building for the benefit of future generations.

Annual Visitor Numbers
160,000

Employee Numbers
14 FTEs; 15 volunteers

Summary Description
The Tyne Theatre and Opera House is a Grade I-listed, purpose-built theatre located within the Central Newcastle Conservation Area. The north part of the building is located within the boundary of the Hadrian's Wall World Heritage Site.

Part of Hadrian's Wall, a Scheduled Ancient Monument, runs through the site, underneath the building.

Summary of Current Condition
While there do not appear to be any major structural issues with the building, roofs and windows are in poor condition and the interiors are very tired and run down both in terms of finishes and fittings. There are numerous reported problems with the historic drainage installations and there is evidence of associated water damage throughout the building. In addition, the heating and electrical installations are also in need of renewal.

Current Maintenance Backlog Value
£15 million (estimated)

04: TYNE THEATRE AND OPERA HOUSE, NEWCASTLE

DESCRIPTION AND HISTORY OF THE BUILT ASSETS

Site / Building Area

Site footprint estimated to be 2,400sqm

Description of the Asset

The main theatre building has a 3-storey, 5-bay Italianate façade constructed in a pale brick with stone dressings. There is a tall parapet over a stone cornice, surmounted by a pediment with small semi-circular pediments to either side. All other elevations are in red brick. To the west of the original theatre façade is a late C19 building, constructed in red brick with Dutch gables and commercial units on the ground floor. This extension to the theatre would have originally housed the Grand Salon. The theatre site is surrounded by other commercial buildings. The stage door is located in a two-storey projection to the east.

Internally, there is a horse-shoe shaped auditorium with three tiers of balconies on cast iron columns. The balconies have thick applied baroque decoration. There is a shell-shaped painted timber ceiling and very high proscenium arch. The theatre retains an exceptionally complete example of early stage machinery, some of which was salvaged following the 1985 fire. A major restoration of the machinery was undertaken in 2022/23. There are bars and breakout spaces to the front of house area spread over several floors. Dressing rooms and ancillary spaces are located to the rear of the site.

Date(s) of Construction:

1867:	Completion of theatre
Late 19th Century:	Extension of theatre to the west to form Grand Salon
1919:	Conversion of theatre to cinema. Renamed The Stoll Picture Theatre.
1985:	Fly tower destroyed by fire and subsequent collapse of remaining parts in high winds.
1986:	Restoration of the fly tower and stage machinery.
2022/23:	Further restoration of Victorian stage machinery.

Institutional History

The Tyne Theatre opened in 1867. It was designed by the architect, William Parnell, for Joseph Cowen, a local politician and industrialist. The theatre was originally intended to house a stock theatre company, but by the 1880s there was a move towards touring productions. In 1887 the lease was taken on by Augustus Harris, manager of the Theatre Royal, Drury Lane, London and the building was extended to provide a Grand Salon.

The theatre closed in 1917 and in 1919 it was converted to a cinema and leased to Sir Oswold Stoll, becoming the Stoll Picture Theatre. The conversion was carried out by the office of prominent theatre architect, Frank Matcham.

The cinema eventually closed in 1974. Following a campaign to save the building, a protection order was placed on the building. In 1976 the building was leased to the Tyne Theatre Trust who formed the New Tyne Theatre and Opera House Company Ltd, an independent registered charity with the aim to restore and reopen the theatre. The theatre was reopened in 1977. The New Tyne Theatre and Opera House Company Ltd went into administration in 1995.

The theatre was purchased by Newcastle City Council from its then owners, Adderstone Properties, in 2008 and the freehold ownership was transferred to the Tyne Theatre and Opera House Preservation Trust. At the time, the building was being leased by SMG Europe, managers of the Newcastle Arena and part of a multi-national theatre and facilities management company. They eventually gave up their lease in 2014. The building is now managed by Tyne Theatre & Opera House Ltd., the operating company set up by the Preservation Trust. All profits are donated back to the Tyne Theatre & Opera House Preservation Trust to restore and maintain the building.

04: TYNE THEATRE AND OPERA HOUSE, NEWCASTLE

KEY CHALLENGES AS IDENTIFIED BY THE VENUE MANAGEMENT

Funding

The theatre has bounced back since the pandemic, both in terms of theatre goers and financially, and is building up healthy reserves. The management are confident that they can run successful local fundraising campaigns as they have strong local support. However, the management notes that local fundraising and existing reserves will only go some way towards addressing the repair and maintenance backlog. Grant funding will be critical to bring the building back into a good state of repair.

The theatre has historically struggled to obtain grant funding; however, with the support of a dedicated fundraising officer and specialist project manager, the management have been much more successful in recent years with grant applications and have been awarded grants by the National Lottery Heritage Fund (NLHF), the Theatres Trust and the Wolfson Foundation. The NLHF awarded a grant of £242,215 to the theatre in 2022 for restoration of its historic stage machinery and other activities. The appointment of consultant fundraising specialists was initially on a temporary basis, but the management have seen the considerable value that these roles bring, and they have been put on the payroll.

Management

The past year has seen a period of restructuring of Building Preservation Trust and Operating Company and as part of this a Chief Executive Director role has been created for the first time. In addition, the separate Board of Trustees of the Preservation Trust and the operating company have been merged into a single Board. It is hoped that these changes will result in more efficient decision making and will provide the strong management and professionalism that the organisation requires in order to address the considerable problems relating the building's condition and funding needs.

Skills

There are Building, Repairs and Maintenance and Heritage sub-committees to the Board of Trustees and they contribute a range of professional experience to the decision-making processes in relation to building works and associated funding; however, as with many organisations, the trustees and committee members are all volunteers and so their contribution is to a certain extent high-level and limited.

The new CEO brings a wealth of experience as a venue director in the cultural social enterprise sector. Management of health and safety risks has been a key feature of his previous roles, and this knowledge and expertise is being applied to the theatre. There are a number of projects currently underway which address safety concerns and statutory requirements, including asbestos removal.

The theatre employs a part-time maintenance operative and part-time master carpenter. The management recognise that they need additional maintenance staff to keep on top of maintenance and repair needs.

Competing Pressures

While the management recognise the need to address the deteriorating condition of the historic building, it is clear that a much more extensive scheme of repair, renewal and upgrade is required to bring the theatre into good condition, to meet modern day expectations for a cultural venue to both front and back-of-house areas and to ensure that the building meets acceptable standards with regard to health and safety, sustainability and accessibility. This will be a project of considerable scale and scope and will require extensive funding.

04: TYNE THEATRE AND OPERA HOUSE, NEWCASTLE

ASSESSMENT

Assessor's Analysis of Key Issues:

A Conservation Management Plan for the Theatre was prepared in c.2008 by Simpson and Brown and further investigations have been undertaken more recently in relation to an HLF-funded project to restore the Victorian stage machinery and for a scheme to restore the Grand Salon. To support the recent projects, the management has appointed a heritage project administrator and historic theatre consultant, these appointments and recent research are strengthening the appreciation of the significance of the building.

There is no recent, comprehensive condition survey for the building, with the last report having been produced approximately 25 years ago. There are several localised reports relating to the upcoming grand Salon project which have been prepared over the last few years.

The management team is aware of defects to the external envelope and regular maintenance of roofs and rainwater goods allows for inspection and reporting of defects. They recognise that a full building survey would be beneficial and there are plans in place for a survey to be undertaken later this year.

The following items are a selection of the defects reported by the management and observed on site:

- Leaking roofs with evidence of water ingress in roof voids.
- Dilapidation of roof access walkways, ladders and platforms, preventing regular inspection and maintenance of roofs.
- Localised eroding pointing, notably to the front parapet, some eroding stone and some vegetation growth to high-level masonry.
- Loss of decorations and decay to timber sash windows.
- Very poor standard of decorations and internal finishes including peeling wallpaper.
- Cracking to plaster the underside of balconies.
- Very tired fittings to bars and dressing rooms.
- Restricted use of boilers due to risk of failure.
- Defective plumbing and drainage installations.
- Ageing electrical installations.

Although there are no comprehensive building surveys with costs, the management's estimate of £15m for repair, maintenance and renewal liabilities over the next five years does seem realistic, considering the condition of the building, the extent of the works required and the challenges of installing scaffolding to such a large building with very limited external access.

The management team is developing a strategy to rectify major defects in the condition of the building. They recognise that the starting point will be the commissioning of a comprehensive building condition survey to bring together what they already know about the condition of the building and fill any gaps as well as to provide up-to-date costings for a major programme of works.

In the meantime, the maintenance coordinator undertakes a rolling programme of planned and reactive maintenance with a budget of £50k a year. The management recognise that this is not sufficient to address the repair backlog and a major programme of fundraising will be required for a significant scheme of repairs and upgrade of visitor facilities. A lot of the maintenance operative's time and resources are taken up addressing plumbing and drainage issues and their work tends to be reactive rather than proactive. The management team has made a request to the Board for another member of maintenance staff.

The main obstacle to maintaining the asset is access to sufficient funding. While the theatre benefits from wide public support and has successfully bounced back following the pandemic, building up healthy financial reserves, these are not sufficient to address the backlog of repairs and significant building defects that have developed over the previous 30 years.

Thanks to a grant from the Theatres Trust and Wolfson Foundation, it has been possible to replace much of the stage and front of house lighting with LED lights; however, this only goes a small way to reduce carbon emissions. A major programme of repair and renewal should be used as an opportunity to address the extensive uninsulated roof voids, the inefficient heating system and the mostly single-glazed windows which are draughty and decaying.

Purcell Architect/Surveyors:	Alex Baldwin MRICS; Caitlin Mullard
Acknowledgements:	Jonathan Higgins (CEO); Joanna Johnson (Theatre Director); Mick Stobbart (Maintenance Coordinator)
Date of Site Visit:	29 January 2024 (telephone interview); 30 January 2024 (site visit)

05: HEADGATE THEATRE, COLCHESTER

KEY INFORMATION

Venue Location
The Headgate Theatre, 12-14 Chapel Street North, Colchester, CO2 7AT

Type of Venue
Community Theatre

Ownership Details
No.14 Chapel Street North is now owned by Colchester City Council (CCC) and let on a long lease to the Theatre Arts Action Trust (TAAT) on a full repairing arrangement since 2000.

No.12 Chapel Street North is now privately-owned, and the ground floor only leased to TAAT since 2018. TAAT pays rent and a service charge, including sinking fund contributions.

Annual Visitor Numbers
2022: 10,128

2023: c.10k, up to 20k with all uses: pending final publication

Employee Numbers
1.7 FTEs (3x20h posts); 110 volunteers

Summary Description
The Headgate Theatre occupies a Grade II listed building, converted from a former congregational church. The venue houses a main 80-seat auditorium and stage, rehearsal studio, bar, toilets, and dressing room, foyer, accessible WC, further rehearsal space, meeting rooms, office, storage, and technical workshop.

Summary of Current Condition
The building is in a generally good state of repair and there are no evident major defects. There are minor defects present across the building including cracks and rising damp. Some external defects exist related to external paving and signage. The surface decoration and finishes are in good/excellent condition. The installed services and equipment are of mixed ages, and some are coming to the end of their service life.

Current Maintenance Backlog Value
No value of maintenance backlog exists. Cyclical repair and maintenance issues are dealt with annually. Issues requiring modest capital expenditure (e.g. Boiler and AC renewal) are implemented as required.

The cost of repairs to No.14 would need to be met with fundraising or negotiation with the landlord. Roof repair/ capital projects would be too expensive to implement by TAAT. Visibility of issues are not forthcoming for No.14. Issues arising for No.12 are less risky as there is a contribution to a landlord sinking fund.

05: HEADGATE THEATRE, COLCHESTER

DESCRIPTION AND HISTORY OF THE BUILT ASSETS

Site / Building Area (GIA):

Ground Floor: 492 sqm

Mezzanine: 30 sqm

First Floor: 2005 sqm

Total: 722 sqm

Date(s) of Construction:

1844: Construction of the Headgate Congregational Chapel.

1968: A fire reduced the chapel to a 'charred shell', thought to originate in faulty wiring setting light to the curtains stored in the balcony.

1970: The chapel reopened with false ceilings and walls to hide the balcony and reduce heating requirements.

1978: The chapel was listed at Grade II. Once vacated, it was used as a Labour Club and ladies health club.

1987: Colchester Borough Council purchased the theatre.

2001: TAAT took the lease on and undertook a £250,000 capital project to convert No.14.

2002: The Headgate Theatre opened.

2018: TAAT invested £160,000 to upgrade the premises.

2019: The expanded Headgate Theatre re-opened.

Institutional History

In 1987 the Theatre Action Trust was formed by a small group of enthusiastic people who cared passionately about theatre and drama. Following discussions with the local Colchester Borough Council, the Trust was registered at Companies House. The original adaptations were funded by:

- A National Lottery grant of £99,663.
- The Hervey Benham Trust, a local benefactor, generously gave £70,000.
- Fundraising, sponsorship, and existing reserves raised a further £70,000.

In 2001 the Trust acquired a lease on part of the adjoining premises to provide additional studio space and backstage facilities, whilst improving the facilities for disabled patrons and hirers.

The 'new' Headgate Theatre was officially opened in 2002. In addition to the original auditorium, studio and bar area, the Headgate Theatre boasts an improved foyer, new rehearsal and performance space and meeting room.

The lease is on a fully repairing arrangement. The initial conversion work totalling over £250,000 was undertaken by TAAT, through local fundraising and securing Lottery funding together with grant funding from the Hervey Benham Trust.

KEY CHALLENGES AS IDENTIFIED BY THE VENUE MANAGEMENT

Funding

When TAAT took on each of the leases, the premises were refurbished and adapted for use by the Headgate Theatre and put into sound condition. Since then major repair and upgrade projects have included:

- Bar & dressing room refurbishment 2017: £22k
- Lift replaced 2022: £41k
- Auditorium lighting project 2021/22: £6k

These capital works items have been supported by funding applications and appeals.

Cyclical maintenance and regular works have little need for external funding, being funded by TAAT internally. External funding is sought for larger scale capital works; wherein the TAAT will be in competition with the four other arts sites in Colchester. Capital expenditure is almost exclusively reliant on external funding. For example, the lift was out of commission for a long period of time before the Hervey Benham Trust funded the development and implementation of the new model.

External funding has also successfully been used for operational events such as the recent cultural event (Nepal/Indian/Thai/Ghana culture) which was funded from the Essex Foundation.

There are regular and frequent walk-round inspections to check the building on a routine basis. When appropriate, repair and maintenance items are assigned to volunteers which reduces labour costs significantly. Most of the routine maintenance of the stage, lights and sound is carried out by the volunteer technicians so costs mainly relate to materials such as replacement bulbs, cables, other consumables.

There are regular and consistent budgets for maintaining the premises and equipment, these are assessed by the Treasurer based on proposals from the Management Group. For 2024 these break down as follows:

- Repairs and maintenance £7.5k
- Stage, lights, and sound £2.5k
- Cleaning and sanitation £13.5k
- Maintenance contracts £3.0k

The scope of operating a small business in compliance with current legislation requires an element of paid staff and this incurs costs budgeted at £50k in 2024.

05: HEADGATE THEATRE, COLCHESTER

Post Covid, the Headgate Theatre's break-even business model, based on income from occasional commercial lets of their spaces, has not fully recovered. There is a very competitive market for space hire and work and training patterns have changed, reducing demand. The theatre is still looking for a viable alternative model. Other than rent subsidy, £18k pa, received from Colchester City Council for No.14, the Headgate receives no regular public subsidy. The Theatre benefitted from the Covid Recovery Fund during Covid disruption.

The administrative burden of making revenue grant applications to the Arts Council seems beyond TAAT's existing resources, unless staff costs increase which would need to be further captured by additional revenue generation.

The Theatre has been successful with applications for one-off project grants (e.g. £5,000 from the Theatres Trust for post-Covid works) but need to have their lease renewals formalised.

Management and Skills

TAAT has always relied on volunteers for many aspects of their work and are still working to find a sustainable balance between their volunteers and the paid staff needed to run to modern standards for a performance venue.

The theatre's original volunteers are gradually retiring from involvement, and it is a struggle to attract enough younger people willing to undertake the more mundane aspects of running the Charity. The relationship between the Trustee Board and the Management Group is currently being reviewed.

Sustainability Issues

The Board does not have a formal sustainability policy looking at the venue, staff, volunteer, or visitors environmental impact. However, where equipment and fittings are becoming end-of-life and replacements are sought, the replacement fittings are all low-energy (LED Lighting, modern & efficient boilers) and replaced on a like-for-like basis. New windows installed to No.12 are all double-glazed units. Auditorium lights are LED, performance is a mixture. Lighting is to be changed on an as-and-when basis and will be replaced for LED at that time.

ASSESSMENT

Leasehold Matters

The TAAT's leases are currently up for renewal. The relationship with the landlords means that they have part of the building on a full repairing lease and part based on contributions to a sinking fund. Both landlords should be undertaking condition surveys of the building on a regular basis of no greater than a five-year period. Pending exact definitions in the lease (i.e. if the lease stipulates that it is the tenant's responsibility to undertake the condition survey), it is in the landlord's interest to issue the condition survey(s) to the tenant when on a full repairing lease to manage expectation of the extent of works any tenant is to undertake through a full repairs lease. Furthermore, if the landlord looks to enforce the repairs, they need a vehicle (such as a condition survey) to use. Any condition survey should be the appropriate level (2 or 3) and should be reviewed by a cost consultant to assign estimated costs to the works identified grouped into projects taking place over the next five-years with adjustments made for inflation.

Fire Safety

The TAAT operates on an unusual basis wherein it lets a building across two owners with a separately-let first-floor space. This combination represents some risk to fire safety. TAAT relies on fire risk assessment/inspections for fire escape advice but has not assessed escape numbers and escape of wheelchair users at first floor. They will need an evacuation chair and formal fire strategy. Currently, the lease does not permit the sharing of fire escape with other leaseholders. However, the theatre meets the criteria to safely operate within regulations. Volunteers and duty managers all have fire safety training and fire marshal training. Annual training update is offered to volunteers; all duty managers brief all volunteers on fire policies at each event.

Finance

The board has set a budget allocation for repair and maintenance as identified above. Making allowance for rising costs due to inflation should mean that year-on-year there is a slight increase in the expected expenditure on works. The main source of expenditure is materials only. Currently the volunteer body retains many individuals who can undertake the annual cyclic maintenance and upkeep of the building. However, succession planning for volunteers needs to be put in place.

Monies are budgeted for testing and regular servicing costs on utilities such as electrical testing, fire extinguishers, boilers, electrical tests, alarm servicing etc. The costs for this are included within the maintenance budget.

Utility costs are currently fixed. When the current energy deal ends then there will likely be a spike in expenditure on this. Budget forecasting has been pushed up by 15% in anticipation.

The main source of income is twofold:

- Hire fees for rooms.
- Ticket sales for HTP productions.

Rising costs (staff/employment/materials/energy/contracts/rent/utilities) have not been met with increased income sources.

Generally, accounts show a healthy amount of unrestricted funds to expend on annual maintenance, less restrictive funds.

The Covid Recovery Fund supported the venue and the Landlord offered reduced rent throughout the Covid period.

Previous capital projects have all been supported by various external funding including the Harvey Benham Trust. Work could be done to establish a shortlist of funding sources for inevitable future capital expenditure projects.

05: HEADGATE THEATRE, COLCHESTER

Management & Skills

TAAT are moving from a volunteer-led and managed model to a paid staff business management. Volunteers continue to deal with operational issues. Current paid staff are employed by TAAT. The paid staff have been in post for several years and are established in the organisation.

The management structure has a board of trustees, management group and sub-committees. There is good communication between trustees and the management group.

Trustees are recruited based on skills gaps to ensure that the board covers a wide range of essential skills and knowledge.

Condition

The building is in a good state of repair there are no evident major defects. Most of the decoration and minor building repairs are undertaken in-house. More complex issues such as equipment, plumbing or electrical issues are completed by external contractors.

Management of repairs are more reactive than proactive. As issues arise, they are dealt with by the building manager engaging with the volunteer maintenance team, engaging contractors, or dealing with in-house. There was a period of lag after Covid where maintenance needed to catch up after the vacant period. Currently, there is no backlog of maintenance evident.

The building manager uses a quinquennial (five-year) based spreadsheet to ensure that all the regular servicing is undertaken such as electrical testing, fire extinguishers, boilers, electrical tests, alarm servicing etc.

Services have been replaced as and when needed. Ventilation has been installed as part of Covid operation measures and one of the boilers has been replaced. There is another boiler which will need replacement.

Risks

The greatest risk to TAAT is succession planning. There is a risk of not being able to replace current roles of the Trustee Body (e.g. the Treasurer). Similarly, the experience of dedicated volunteers needs to be maintained and handed on. If this source of volunteer support is lost, the cost of labour would need to be budgeted for in delivering future works.

A significant risk to the visitor experience and thus the viability of The Headgate is the experience and accessibility to the theatre when travelling to the venue. Currently the approach to the theatre is poorly-lit, at the end of a cul-de-sac and suffers from anti-social behaviour.

Colchester City Council (CCC) have started a process to vest their properties in a Council-owned subsidiary, Amphora Homes. If the lease is renewed with CCC, then the current rental dispensation agreement could be maintained. However, there is a risk if Amphora Homes take on the lease, that there would be an expectation of revenue from The Headgate; or that CCC would need to formally 'fund' the dispensation to Amphora Homes.

Purcell Architect:	Oliver Chinn BA(Hons) DipArch DipPPMA RIBA AABC
Acknowledgements:	Jane B (TAAT vice chair), Paul B (Headgate Manager), Mike P (TAAT trustee), Mike S (volunteer technical support), Elizabeth H (TAAT Company Secretary), Mike Kerr (TAAT trustee and Treasurer) and Alistair H.
Date of Site Visit:	27 February 2024

06: HOME, MANCHESTER

KEY INFORMATION

Venue Location
Wilson Place, Manchester, Greater Manchester, M15 4FN

Type of Venue
Multi arts venue (National Portfolio Organisation)

Ownership Details
Owned by local authority, operated by Greater Manchester Arts Centre trading as HOME

Annual Visitor Numbers
800,000

Employee Numbers
110 FTEs; 80 volunteers

Summary Description
HOME is a modern, purpose-built arts centre housing five cinema screens, two theatres and an art gallery.

Summary of Current Condition
The building is in fair condition. There are a number of outstanding defects from the construction in 2015 which are in the process of being rectified. Much of the services and equipment are coming to the end of their service life or have already required renewal or upgrade since installation.

Current Maintenance Backlog Value
£150,000

06: HOME, MANCHESTER

DESCRIPTION AND HISTORY OF THE BUILT ASSETS

Site / Building Area

Footprint of HOME	2,500 sqm
Assumed average number of storeys	Three
Estimated total floor area	7,500 sqm

Description of the Asset

The building occupies a triangular site within the First Street City Centre Regeneration Area near Oxford Road Station to the south of the city centre.

The triangular shaped building has rounded corners and is clad with rainscreen cladding comprising glazed and solid metal panels. The exterior is articulated by irregularly spaced metal fins. To the south elevation, the façade is cut away to create a roof terrace, leaving exposed metal framing.

The interiors have a mix of exposed concrete and ply finishes. There is a feature staircase enclosed by ply fins extending through all three floors.

The building accommodates a 450-seat auditorium, a 160-seat flexible theatre, five cinema screens, a gallery, a large restaurant and several smaller bars as well as back of house accommodation and offices.

Date(s) of Construction

2015

Institutional History

HOME was found by Cornerhouse, a cinema and contemporary visual arts venue, and the Library Theatre Company. The two organisations merged to create the Greater Manchester Arts Centre Ltd (GMAC) also known as HOME. GMAC is managed by a board of trustees, currently chaired by Kathryn Jacob, Pearl & Dean CEO.

GMAC's new venue, also called HOME, was completed in Spring 2015.

The project was funded by Manchester City Council, the Garfield Weston Foundation and Arts Council England. HOME operates under a service level agreement with Manchester City Council to provide social benefit to the community.

HOME is a National Arts Council England National Portfolio Organisation.

KEY CHALLENGES AS IDENTIFIED BY THE VENUE MANAGEMENT

Funding

HOME receives money from Manchester City Council, Arts Council England and the British Film Institute, amongst other funding sources. The management observes that while costs for building maintenance, energy supplies and staffing have all gone up over recent years, the amount of funding received does not and so additional fundraising is required to make up the shortfall.

While the cost of addressing the latent defects from the original build are covered by the contractor, Wates, and maintenance costs over £15k are covered by Manchester City Council, addressing these issues takes up a significant amount of staff resource and results in costs to HOME in the form of lost revenue, lost income from hires and reduced operational hours.

Historically, the building team has competed within the organisation with the arts for funding, but the team has successfully made the case that keeping the building safe, clean and welcoming must be a priority.

Management

The Building and Environmental Manager is able to sign off spending up to £3k. Above this amount, more senior sign off is required, with large spends requiring board approval.

Budgets for building repair and maintenance are also prepared by the Building and Environmental Manager and presented to the Finance Director. The Finance Director then liaises with the Executive Director for approval.

There are strong and supportive relationships and good communication within the management team and there is broad acceptance of the need for investment in the building. Significant changes this year in the management team, including a new CEO, Executive Director and Finance Director, means building those relationships again and it is hoped that the new executive team are similarly supportive of the need to keep on top of repair and maintenance.

06: HOME, MANCHESTER

Skills

There are two dedicated members of staff on the Operations Team who manage building repairs and maintenance and coordinate contractors and a team of cleaners. This is a small building operations team for a busy building of this size, and with the technical challenges of an arts venue with a continuously changing programme of events. The team acknowledged that they would benefit from additional resources. Having previously had a positive experience of working with an apprentice, they see an apprentice role as a potentially valuable addition to the team. If funds would allow, they would ideally have an engineer on site 2 or 3 days a week, rather than the present 0.5 days.

The existing team is already highly knowledgeable, but training is available and can be resourced if requested. Training needs are identified through the staff review process. The management noted that there has been a drive over recent years within the sector for creative and artistic roles. The same cannot be said for technician, maintenance and financial roles. More investment for education and training for these roles is required.

The team benefits from knowledge sharing and support from the Manchester Arts and Sustainability Team, a regional support network for the city's cultural organisations.

Competing Pressures

While the management did not report a reduction in grants or changes to the availability of grants, they highlighted a number of ways in which the costs of running and maintaining the venue have increased including increased cost of materials and labour, increased wages and significantly increased energy costs. Further to this, HOME has not fully replenished its reserves since COVID. Reduced reserves, increased costs and static grant income puts increased pressure on the venue to increase income and fundraising.

Sustainability Issues

The management are highly engaged with sustainability, and this is reflected by their staff induction and training policies, the rolling programme of lighting upgrades and the significant reduction of energy usage by active use of the BMS and behavioural changes.

They noted, however, that a significant part of their carbon emissions comes from visitor travel to and from the venue and while they promote sustainable transport including walking, cycling and using public transport, it is much harder to reduce travel-related emissions than building-related emissions. HOME does not promote the adjacent car park to their visitors, nor the parking discount offered to HOME visitors, but they cannot prevent visitors arriving by car, especially when there are obstacles to using sustainable transport which are also out of their control. There are limited bus routes close to the site and public transport often stops running in the evening before the end of late performances and showings. The management have been lobbying the Greater Manchester Combined Authority, but without any noticeable changes.

ASSESSMENT

Assessor's Analysis of Key Issues

As the building is only nine years old, the management have not yet commenced a regime of cyclical inspection and reporting, although Manchester City Council has now commissioned a full building survey to take place by June 2024. Up to this point, the management team have been focussed on dealing with defects relating to the original build.

The Building and Environmental Manager has a very good understanding of the building condition, having been involved throughout the design and construction phase and subsequent rectification phase and dealing with subsequent latent defects. With a dedicated team of only two, she has an in-depth knowledge of defects as they arise. With regard to services, there are regular inspections and servicing of installations as part of the maintenance contracts. Dilapidation surveys have been undertaken of plant and equipment by an M&E consultant. While these do not contain costings they help the building management team to programme repairs and replacement.

The management team are currently dealing with a number of latent defects from the original build. These include:

01 Failed electrical blinds which are necessary to reduce solar gain and for the general operation of the cooling systems. The blinds failed within two years of completion. The cost to replace at that time was £70k and the current cost is anticipated to be far higher.

02 Failed external paintwork due to incorrect specification which is causing internal leaks from the deck to café below.

03 Defects to the cladding/glazing system. A recent survey identified 95% incorrect installation resulting in blockages to the drainage and internal leaks. Leaks are causing internal blinds to fall off and are making tables unusable because of leaks. There are reported to be some loose cladding panels which pose a potential health and safety risk.

Many of the installations are coming to the end of service life. There will need to be extensive renewal in the coming years. This applies to fire, access control, CCTV etc. Other repairs relate to Value Engineering during the construction phase and some elements of design and specification.

While there is no overarching building survey for the building with cost estimates, the Building and Environmental Manager has a reasonable understanding of anticipated costs due to professional experience and quotes for individual items of repair and renewal. These costs are being pulled together into a five-year plan with the assistance of the Financial Director. When costs from the building condition survey, due later this year, are included then the management will have a more comprehensive estimate of the repairs that can be used for financial forecasting. This will allow for more accurate financial planning and allocation of reserves and is a process which is supported by the Manchester City Council Treasurer.

06: HOME, MANCHESTER

The latent defects relating to the cladding system, failed external paintwork and blinds are being addressed by the contractor, Wates, at their expense. The building management team oversees a programme of M&E repair and maintenance contracts as well as periodic testing and inspection.

The building management team have currently negotiated a maintenance budget that is sufficient to address the current repair and maintenance needs, although the management team anticipate those costs going up as the building ages and more installations reach the end of their service life. There is currently a 30-year building shell warranty provided by the contractor and the City Council picks up repair costs over £15k, which limits GMAC's financial liabilities somewhat, but costs are still higher than might be anticipated for a building of this age as a result of Value Engineering, some poor specification and elements of poor-quality construction. As funding from ACE and the BFI is not intended for building repair and maintenance, the management team anticipates having to meet increasing costs from internal fundraising.

The building management team noted that rising costs impact on potential spending on the building and services. In particular, energy costs have risen significantly since before the pandemic. Pre-COVID they were spending £180k a year on energy bills. This rose to approx. £400k after the pandemic and at the peak they were being quoted approx. £1m for a new contract. Considerable time and effort was required to bring quotes back down to £400k, although this is considerably more than pre-COVID.

The original project was lauded at the time for coming in on time and on budget, but the building management team's experience of the building since then is that cost efficiencies were made by procuring equipment that was nearing the end of its service life and this has resulted in increasing maintenance and replacement costs with further replacement costs on the horizon. The following systems/ installations have had to be replaced in part or whole since the building's completion nine years ago, or are anticipated to require replacement within the next five years: CCTV, fire detection, BMS, PA, boilers, CHP and projector equipment.

The organisation is already strongly committed to sustainability. The building achieved BREEAM Very Good status when built and HOME provides carbon literacy training as part of the employee induction process and as ongoing training.

HOME is signed up to Manchester City Council's Climate Change Action Plan with a target of 50% carbon reduction by 2025 and zero carbon by 2038. The management are in the process of preparing a sustainability statement as part of their 3 -year business plan. The statement will align with Arts Council England's Environmental Responsibility objectives.

The building management team already make good use of their Building Management System and have used this, together with behavioural changes, to reduce energy consumption by 50% in recent years, but they want to continue to build on the gains. They want to look at improving metering so that they can monitor and analyse energy usage for various activities and so that they can continue to make efficiencies. There is currently a rolling programme to replace all non-LED lights throughout the building.

The management are concerned about climate resilience and note that the parameters of the current heating and cooling installations to which the building was designed cannot cope with the extreme heat and cold that has been experienced over the past few years. The installations are already coming to the end of their service life and the management are keen to ensure that whatever replaces them ensures climate resilience.

Purcell Surveyor:	Alex Baldwin MRICS
Acknowledgements:	Debbie Bell (Building and Environmental Manager), Keith Broom (Maintenance Manager), Dave Moutrey (Director and Chief Executive of HOME), Karen O'Neil (Executive Director)
Date of Site Visit:	30 January 2024

07: THE HEXAGON, READING

KEY INFORMATION

Name of Cultural Venue
Hexagon, Reading

Venue Location
Queens Walk, Reading, Berkshire, RG1 7QF

Type of Venue
Theatre and arts venue

Ownership Details
Reading Borough Council

Annual Visitor Numbers
150,000 ticketed

Employee Numbers
21 FTE

Summary Description
The Hexagon is an excellent built example of a modernist multi-purpose hall by the practice Sir Robert Matthew, Johnson-Marshall & Partners (RMJM) and is said to be inspired by the Berlin Philharmonie, by Hans Scharoun. Robert Matthew's experience in designing the Royal Festival Hall, London, as part of London County Council's architects, is likely also to have been of influence.

The Hexagon is owned and run by Reading Borough Council (RBC). It is not listed by Historic England, however it has been subject to a recent unsuccessful listing application by the Theatres Trust to list the building at Grade II.

Summary of Current Condition
The theatre as a whole is in good condition with some elements such as roofing and rainwater goods in fair to poor condition. Issues associated with reinforced autoclaved aerated concrete (RAAC) are prevalent in the structure, but, following recent assessment, are not of critical importance and the potential risks posed by this structure are well managed. The building and its context are currently the subject of a project led by RBC with architect Haworth Tompkins to create the new studio theatre, an extension to the north-east to form a 200-seat theatre, rehearsal studio, loading bay, and ancillary facilities towards the overall modernisation of the Hexagon and its offer.

07: THE HEXAGON, READING

Current Maintenance Backlog Value

From the most recent building inspection report undertaken by a multi-disciplinary surveying practice as part of Reading Borough Council's regular stock reports, RBC estimated the value of the repair, maintenance, and renewal works required as of 2024 to be £606,296. Currently, this work is unfunded.

As an active performing arts venue, the building has the potential for significant business continuity issues related to the maintenance backlog. As part of RBC's portfolio of leisure venues, emergency budgets are available to rectify immediate issues, however the building is subject to RBC's requirement to maintain and upgrade all of these venues on a cyclical basis, prioritised according to need and wider pressures. The venue can be considered to be limited by some inherent restrictions of the venue's original construction. Unlike many traditional theatres, the Hexagon does not have a fixed proscenium or wings, or a full fly tower. However, the Hexagon does have a demountable proscenium and wing space is created as required by shows, but is compromised by the need to physically install or remove these and so affects turnaround between shows. The venue does benefit from three flying systems which in future will be replaced with a motorised system.

A significant upcoming project in line with RBC's commitment to have net-zero carbon emissions by 2030 is to decarbonise the Hexagon. It should be noted that this can be combined where possible with items to improve the weatherproofing, such as increasing insulation in the roof when the roof finish is replaced.

DESCRIPTION AND HISTORY OF THE BUILT ASSETS

Site / Building Area

2,989sqm building footprint

Around 40% of this is ancillary accommodation over two floors.

Estimated total floor area: 4,184sqm

Description of the Asset

The Hexagon features an elongated hexagonal plan with an independent clear-span roof anchored on raking concrete piers. Springing from these piers in an interlocking V-shape, the zinc standing-seam covered roof structure partially forms the façade with glazed elements on brindle-coloured brickwork beneath and inset. Service areas comprising dressing areas, get-in, and storage to the north are partially modern extensions with lead-clad asymmetric clerestories and roofs. Internally, seating is set around the stage with choir seating behind this and segmented blocks of tiered seating. With seating to the flat floor, the theatre accommodates 1,200, expandable to almost 1,700 with standing.

The theatre is a significant piece of post-war modernist architecture and was designed by RMJM whose founder, Robert Matthew, was responsible for the design of the Royal Festival Hall on the South Bank in London. The structural concept of raking reinforced concrete supports is similar to some other modernist contemporary structures such as Clifton Cathedral of 1973 by the Percy Thomas Partnership; more widely, the theatre is comparable to the Assembly Rooms in Derby, also opened in 1977, by Hugh Casson and Neville Conder, and is internally reminiscent of the later St David's Hall in Cardiff by the Seymour Harris Partnership. Currently at local authority planning stage is a project led by RBC with architect Haworth Tompkins to extend the Hexagon to the north-east and connect to Queens Walk and provide flexible rehearsal, ancillary, accession, and small performance spaces.

Date(s) of Construction

1977: Original construction

Institutional History

The Hexagon has been in operation as a new venture by RBC since 1977; the new theatre did not replace an existing institution and forms part of the wider cultural offer provided by RBC. Originally conceived and still used as a multi-purpose venue, the theatre hosts plays, musicals, pantomime, classical music, comedy, dance and concerts, and has previously hosted snooker and wrestling.

RBC's desire to improve accessibility and diversify the venue's offer has led to the inception of the new studio theatre project adjacent to the theatre. It is intended that this project and any learning opportunities then inform the wider upgrade and refurbishment process of the Hexagon itself. The Hexagon forms part of the Minster Quarter Development, including the new Hexagon Square, designed as a gateway to Reading's Hexagon Theatre and New Studio Theatre.

07: THE HEXAGON, READING

KEY CHALLENGES AS IDENTIFIED BY THE VENUE MANAGEMENT

Funding

The Hexagon is owned, operated, and funded by RBC and generates income through ticket sales to cover running and staffing costs. Maintenance and upgrades are undertaken by RBC as a part of their overall leisure and cultural offer. The Hexagon does not receive any Arts Council funding. The theatre's food and beverage facilities generate income from audiences but there are no other commercial revenue streams.

Funding for the upcoming new studio theatre development has been obtained from the government's Levelling Up Fund (LUF), the grant of which will also be utilised to construct a new library in Reading.

Available revenue for the Hexagon is limited by the programme the venue is able to accommodate and competition from other nearby venues such as the Basingstoke Anvil and west-end theatres in London.

Management

RBC and managers at the Hexagon note that staff retention is excellent, which is partially due to the creative nature of the work the theatre does and the inherent affiliation for and love of these employees' work and craft. Where this may differ in a positive aspect from other creative industries is that the Hexagon is owned and operated by RBC which naturally ensures that staff are appropriately protected and remunerated. With regard to property services, RBC employs an overarching strategic property services manager for all corporate and community facilities. As part of this, planned preventative maintenance (PPM) contracts are in place, particularly in the case of the Hexagon for drain clearance. As part of these corporate protocols, there is provision for immediate contractor reaction to any reactive maintenance requirements. There is a robust reporting structure in place between the two with a clear delineation between venue management and RBC's building maintenance responsibilities. The establishment and development of the new studio theatre has certainly helped to reinforce or otherwise develop the collaboration and coordination of the RBC teams centrally and at the Hexagon. As part of this, RBC has provided the Hexagon with expertise in respect of decarbonisation.

Skills

The Hexagon management notes that although there is an ambition to provide apprenticeships, there is no reasonable possibility to replace any full-time roles with such appointments; as such, this can only be facilitated as an addition to the functional requirements of the theatre. In accordance with the scale of the Hexagon's operation, there are no volunteer roles. This contrasts with some smaller performance venues where some positions might be staffed by volunteers.

With regard to the ongoing operation of the venue, the staff at the Hexagon are able to undertake all work in-house; to this end, the original retractable seating mechanisms and individual seats are maintained by permanent staff. The venue management team understands when outside expertise is required and, certainly with regard to emerging issues such as RAAC, are prepared to quickly identify funding from central budgets to address these. In line with the scale of the venue's operation, the management team have a permanent on-site presence; as such, issues can be identified and reported promptly.

Sustainability Issues

RBC declared a climate emergency in 2019 and have targeted being net-zero by 2030 with the plan for this detailed in The Reading Climate Emergency Strategy 2020-25. This strategy is predicated on a fabric first approach and a feasibility study with regard to the Hexagon's sustainability and mechanical and electrical systems is underway. It is noted that any upgrades or modifications however shall be tempered by available budgets and appropriate timing for renewal and to avoid abortive work i.e. that upgrades are best undertaken when elements have reached the end of their serviceable life.

Due to its age and the relative lack of insulation in the 1970s construction, RBC are aware that the building does not perform well from a building services perspective by contemporary standards. This is further complicated by the potential for lost revenue that a closure for re-fitting would necessitate. This said, the original design does afford advantages; the reinforced concrete construction does represent considerable thermal mass aiding consistency in thermal performance; the roof structure oversails the ancillaries which wrap the auditorium providing substantial shading and reducing solar gain, particularly to the south elevations; glazing is again kept to a minimum and obscured or orientated away from direct sunlight.

ASSESSMENT

Assessor's Analysis of Key Issues

The condition of the building is understood very well and the original construction does not present any inherent defects which might threaten the overall viability of the building. Some of the drainage infrastructure is inaccessible for maintenance, both at high level and below ground level. The understanding of the building is to be enhanced through the production of an asset management strategy specific to the Hexagon within the framework of RBC's overarching asset strategy. This acknowledges the Hexagon as an integral piece of Reading's cultural offer.

The conservation of modernist buildings is an emerging field of expertise as these pragmatic, often experimental, and ambitious buildings are only now approaching their first requirement for significant renewal. There are a number of buildings within RBC's remit of similar construction which means that there are opportunities for shared expertise and learning. However, there is limited capacity within RBC to analyse these issues so the expertise of external consultants will need to be relied upon. This is particularly the case with regard to RAAC and mechanical and electrical systems.

07: THE HEXAGON, READING

Resources Towards Repair

The management team does not have identified resources to address the repair liabilities to the Hexagon within the next five years and can only really focus on reactive maintenance. Large programmes of work will be subject to the Council's own budget, unless external grant funding for repairs and renewal can be obtained.

Principal Defects in Condition

The built fabric of the Hexagon is in generally good condition as a result of the robust original construction and effective reactive maintenance regime. Examples of defects observed in the condition of the building were mainly related to finishes approaching the end of their serviceable life and hidden services, including:

- The roof finish approaching the end of its serviceable life.
- Collection of debris and proliferation of vegetative growth in rainwater sumps, to and encouraged by the pronounced pitch of the outer roof ring.
- Inefficient mechanical and electrical systems.
- Age and wear of the retractable seating system to the rear of the auditorium.
- Wear to the auditorium seats and floors, with regular repairs required by in-house technicians. The seating is regularly noted by patrons as being particularly uncomfortable.
- Blocked internal drainage, most of which is undersized for the roof area and lack of attenuation.

Understanding of Heritage Significance

It is fair to say that the heritage significance of post-war modernist structures is well understood generally but that some of these structures are not necessarily well loved by all. As a result, the significance of such buildings as a key piece of architectural history can be diminished by a perceived lack of fitness for purpose or even aesthetic considerations, forgetting the quality and legibility of space, structure, and purpose of the institution the building serves. The heritage significance of the Hexagon was highlighted by the application to Historic England for statutory listing by the Theatres Trust. Had this application been successful, the Hexagon would have been protected in the same way as other buildings of its designer, RMJM. The custodians certainly recognise the quality of the Hexagon in the same bracket as similar institutions with modernist buildings such as the Royal National Theatre by Denys Lasdun and Peter Softley and the Royal Festival Hall by London County Council, whose chief architect was Robert Matthew who later formed RMJM.

Strategy for Rectifying Defects, Maintenance Budgets, and Obstacles to Maintenance

The defects in the building are well understood and defined in the most recent RBC building stock survey, report in to RAAC within the structure, and condition and upgrade report on the mechanical and electrical systems. These have been augmented with further investigations into known issues, particularly the drainage; these are now moving to feasibility studies of how the capacities might be increased as required. The report in to RAAC confirms that this is not a defective component.

While there is considerable understanding of the issues prevalent in the Hexagon, RBC note however that there is little in the way of available funding to progress significant renewal. As an example, it is anticipated that the roof will require works in the medium term with an outline cost of £10-15 million.

Major renewal works would necessitate the temporary closure of the Hexagon, resulting in lost revenue, the requirement to redeploy staff, and the potential disruption to spending and attendance habits of patrons.

There is no identified central fund to finance capital works schemes at the Hexagon and RBC note that the established and effective maintenance regime means that works to the theatre cannot be prioritised. The Council's approach to the Hexagon does differ from some other local authorities with similar venues such as the Assembly Rooms in Derby, which has been granted a certificate of immunity from listing and where the intention appears to be to demolish and rebuild; RBC have no such intention and recognise the Hexagon as an eminently serviceable venue with no defects which currently preclude its cost-effective continued operation. However, there are elements which are approaching the end of their serviceable life, and which pose a risk to the integrity and operation of the building in the medium to long term. The principal obstacles to maintenance relate to the size and scale of the building and some inherent eccentricities of the structure and rainwater management.

Purcell Architect:	Alex Jeremy RIBA AABC, Senior Architect
Date of Site Visit:	31st January 2024

08: ST PAUL'S CATHEDRAL, LONDON

KEY INFORMATION

Venue Location
St Paul's Churchyard, London, EC4M 8AD

Type of Venue
Cathedral

Ownership Details
The Church of England (CofE)

Annual Visitor Numbers
Approximately 1,660,000 visitors and worshippers per year (up to 2020). In peak years approximately 800-900,000 may have been paying visitors.

Paying visitor numbers are back up to 700-800,000 per year, so almost back to pre-Covid figures.

Employee Numbers
180 Full Time Employees. In addition, there are 366 volunteers.

08: ST PAUL'S CATHEDRAL, LONDON

Summary Description

St Paul's Cathedral, also known as the Cathedral Church of St Paul, is an iconic building known globally for its unusual Cathedral form and its distinctive history. It has been Grade I listed since 1950.

The earliest history of a religious building on this site involved a Cathedral dedicated to the Apostle Paul in 604AD, with numerous versions of St Paul's having stood in this position since that time. The current building was built from 1675 to 1710 to designs by Sir Christopher Wren following the previous medieval building being destroyed by the Great Fire of London in 1666.

The Cathedral is used for worship, for State events including Royal weddings and political funerals, film and television filming, and is a major London tourist attraction.

Other buildings and structures of note within the vicinity of the Cathedral include the Chapter House of St Paul's Cathedral, which is a Grade II* listed building also designed by Sir Christopher Wren and built in 1712. There is a series of on-site workshops, including for the full-time stone masons, carpenters, plumber, fitter and electricians which are below pavement level between the Chapter House and the Cathedral and connect out of sight to the public. The St Paul' Cathedral Choir School is another Grade II* listed building adjacent to the Cathedral built between 1962-7 to designs by the Architects' Co-partnership, and incorporates the surviving tower of St Augustine Watling Street, or Old Change, which is Grade I listed. Within the grounds of the Cathedral are several Grade II listed statues, the Grade I listed Cathedral railings, and the Grade II* listed footings of the destroyed cloister and chapter house. Other buildings with connected ownership were noted during the site meeting. None of these form part of this assessment.

Summary of Current Condition

Overall, St Paul's Cathedral is in a fair condition, generally structurally sound, with ongoing maintenance planned each year.

The building is vast and contains multiple levels and areas, with interventions from different periods, each requiring specific monitoring and maintenance, therefore some parts of the Cathedral are in different condition from others.

The condition survey is updated every five years as a Quinquennial Inspection, the most recent version being from 2020. The Cathedral architect has been appointed for the last 12 years approximately and is based inside the Cathedral. They have written a Conservation Management Plan for the Cathedral floor and crypt, and a Liturgical Plan is being written currently.

Most components are inspected more than once a year, including environmental monitoring to the ball and cross above the dome, and tell-tales are used to gauge structural movement. The Cathedral uses the Vision Pro CAFM system for cyclical and planned maintenance plans.

Drone surveys are being utilised for survey work to remove the need for costly and cluttering scaffolding.

Current Maintenance Backlog Value

The Cathedral estimates that the total current repair and maintenance backlog is over £60 million and noted that this is a conservative estimate.

The estimate for work which is currently urgently needed and should be carried out in the next five years is £30 million. Some of this work cannot currently be funded within existing or expected funds, and this includes work to the roofs and fire suppression.

The current and anticipated impacts of the unfunded but necessary works are the risk of permanent damage to the building, together with health and safety risks, and the risk of fire.

08: ST PAUL'S CATHEDRAL, LONDON

DESCRIPTION AND HISTORY OF THE BUILT ASSETS

Site / Building Area

Footprint of St Paul's Cathedral: Approximately 9,044sq/m

Capacity of around 3,500 people.

NB – areas of other buildings and grounds are not included.

Description of the Asset

Built following the Great Fire of London, St Paul's Cathedral in its current form was part of the transformation of London caused by the fire, and was the tallest building in London from its completion in 1711 until 1962. It continues to be one of the largest and highest cathedral domes in the world, and became a symbol of hope and resilience for London during the Blitz.

Historic England Listing Description:

'1675 to 1710 by Sir Christopher Wren. Rebuilding of medieval cathedral burnt in Great Fire. Classical style, mainly of Portland stone, with central dome and western towers. Large crypt. Contains important contemporary and later fittings and monuments including a very few survivals from the previous church. C19 fittings, monuments, decorations etc of importance. Dome painted by Thornhill. Above the two west chapels are the library and music room. The south west tower contains a fine circular staircase. Elaborate steps with walls, piers, urns and gates to south transept. Broad steps to west front flanked by pedestals supporting decorative iron lamp standards by Lutyens.'

Reports documenting the significance of the Cathedral and its environs include the following:

- Conservation Plan (Kate Judge) 2001.
- St Paul's Cathedral School Heritage Statement (Purcell) 2009.
- East Churchyard Conservation Statement (Purcell) 2010.
- Upper Levels Conservation Management Plan 2015 (Caroe and Musson).
- Statement of Significance for Processional Route (City of London) 2019/20?
- Conservation Management Plan for the Cathedral Floor and Crypt (Caroe Architecture) 2020/21?

Date(s) of Construction:

Previous Buildings

604: The first St Paul's is consecrated

962: Third St Paul's is built after Vikings destroy the second iteration

1087: Normans begin construction of the fourth Cathedral following a fire

1240: Medieval Old St Paul's is consecrated

1666: The Great Fire of London destroys Old St Paul's Cathedral

Current Building

1668: Sir Christopher Wren appointed to rebuild St Paul's Cathedral

1711: New St Paul's Cathedral is officially declared complete

1904: The Quire mosaics by William Blake Richmond are completed

1920-24: Replacement of 3,000 cubic metres of stone, and reinforcement to the two southern piers and the lantern to the top of the dome.

1924: A Dangerous Structures Notice served by the City of London, following fears amid other concerns that the dome may collapse.

1925-30: The Great Restoration took place – involving over 250 steel bars being inserted into the piers and cement injected at high pressure around them. A steel chain was placed around the outer drum of the Dome, which was then tightened and reinforced with concrete.

1940-41: Ad-hoc repairs following direct damage during the Blitz, with more repairs and rebuilding following the war.

Institutional History

Wullman was recorded as the first Dean of the Old St Paul's Cathedral in 1090, and a succession of Deans have followed over the next 934 years. The current Dean and Chair of Chapter today is The Very Reverend Andrew Tremlett.

Many governing bodies and groups are involved in the running of the Cathedral, and members of the Chapter, the Council and the College of Canons make up the Corporation of the Cathedral Church of St Paul in London, which is the legal entity which is responsible for the life, work and witness of St Paul's. As well as these, a group of full-time clergy together with staff and volunteers play roles in the running of the Cathedral.

St Paul's Cathedral is the seat of the Bishop of London, The Right Reverend and Right Honourable Dame Sarah Mullally DBE.

The Cathedral has remained in constant use for prayer and worship since its completion, other than when closed during the Covid-19 pandemic.

08: ST PAUL'S CATHEDRAL, LONDON

KEY CHALLENGES AS IDENTIFIED BY THE VENUE MANAGEMENT

Funding

Given the complexity of the building, the funding associated with its maintenance and running is equally as complex, however most income comes from visitor ticket sales, and so when the Cathedral closed during the Covid-19 pandemic this income stopped abruptly.

The 2020 budget before Covid-19 was forecast to be income from ticket sales at around £9.4m and around £2.2m from Enterprises (excluding donations and fundraising, and associated trusts). The projected budget for 2022 following the pandemic recovery was forecast on income at a much lower level, approximately £8m turnover on visitor income and £1.8m from Enterprises income.

In the years from 2020 to this recovery budget for 2022 the Cathedral anticipated incurring significant financial losses, drawing down on reserves of approximately £12m in this loss-making period and with poorly performing investment income. 2023 was the first year post-pandemic during which a surplus was made.

There is no formal annual budget for major projects as part of the operational expenditure, but on a year-end performance basis, in years of surplus funds can then be allocated to fabric projects. Chapter had allocated £500,000 per year from revenue when budgets allowed for the major roof's renewal project. Some of the existing roof covering dates from the 1970s, and there had been a plan to completely overhaul some of the Cathedral roofs before the pandemic, but due to the drop in revenue this had to be paused and so it is being progressed again now. Since year end 2023, Chapter is building up a designated Fabric Fund.

In 2024 work commenced to refresh the strategic vision of the Cathedral, including a clear strategic priority to conserve the building. To this end a 15 year plan of works is being devised which will require an ambitious development strategy to support the significant costs this will bring. A new Director of Development joined the team in October 2023 and has a new strategy for fundraising, donations and legacy. The Director of Property and Director of Development work closely together for the forward planning of funding for major projects.

Between 2020-2022 the Cathedral has benefitted from a total funding of £4,325,720 from the following bodies, some giving more than once:

- The Heritage Stimulus Fund
- The Cultural Recovery Fund for Heritage
- St Paul's Cathedral Foundation
- The Benefact Trust (formerly All Churches Trust)
- The Wolfson Foundation
- Historic England
- An undisclosed funder

Funding beyond the above list is not known and the new Director of Property was unaware of most of these, so there may be other existing funding streams or applications to be included.

Management, Knowledge and Skills

There is a new Director of Property, in place since Summer 2023, who has filled a new role which encompasses work previously undertaken by a Clerk of Works. The new Director of Property has a new outlook on the running of the Cathedral and the rest of the portfolio, and replaces a more piecemeal approach in the past which to an extent lacked co-ordinated programming of works.

The long-serving Structural Engineer is nearing retirement, and so a plan is being put in place for handing over to the next person or firm once selected, in order to retain and share knowledge which is largely undocumented at present.

The current facility and works departments were built approx. 40 years ago and are set below pavement level adjacent to the Cathedral; they are in need of refurbishment, with new equipment and require additional natural light. Availability of welfare and workshop space also imposes limitations on capacity of the in-house department. Plans are in place for this reordering together with proposals to create a centre for the training of apprentices.

Competing Pressures

Remaining open for visitors and worshippers at the same time as undertaking building works is a dilemma, as is rationalising any interference with access to or impact upon the appearance of the Cathedral from scaffolding. The Cathedral is used regularly for national services, sometimes at short notice, including the National Service of Prayer and Reflection on the death of HM Queen Elizabeth II in September 2022.

The external and internal wall surfaces were cleaned within the last ten years and was phased to limit disruption to all areas, but key views of the building were understandably affected. A major future project will be the repair and refurbishment of the timber 'Ball and Cross' fitted to the top of the dome, which is in a very poor condition, and will require intrusive scaffolding in place for a significant period of time.

Safety of visitors has been a concern for some time, following the suicide of four individuals over the last 40 years jumping off high levels of the cathedral, including two recently. A new security grille has recently been installed to the Whispering Gallery to prevent further incidents in this extremely sensitive area; however, following the incident the Whispering Gallery was closed to the public due to safety concerns despite the balustrade height meeting building regulation requirements. The Whispering Gallery re-opened in August 2023.

Sustainability Issues

Becoming more sustainable is a goal for the Cathedral, although there is no overriding approach at present, and there are no renewable sources of energy on the cathedral, however the Chapter House office building is heated using ground source heat pumps.

In terms of climate change, wherever roofs are being updated or resurfaced, the gutters are being increased to cope with the additional levels of rainfall to avoid or reduce penetration from overflowing during heavy downfall. Some windows have had secondary glazing fitted to reduce heat loss.

08: ST PAUL'S CATHEDRAL, LONDON

ASSESSMENT

Assessor's Analysis of Key Issues

How well does the management understand the condition of the building?

A new Strategic Plan was adopted in early 2020; a business plan governs key activities and workstreams, and since 2020 a ten-year fabric plan has been in progress. It is not clear if all of these plans have been completed, how detailed they were, or if they have been fully implemented following the impact from the pandemic.

It was surprising to learn that a building as famous as St Paul's Cathedral has not had an in-house Director of Property taking a holistic strategic view of the Cathedral portfolio until Autumn 2023. It is beneficial to have this role in place now, and that a succession plan is being put in place for the next Structural Engineer before significant building knowledge may be lost. Recently, a more strategic approach has been adopted towards project programming and recording of costs, budgeting and other key strategies for the maintenance of the Cathedral. The 2020 Fabric Survey prepared by the Cathedral Architect notes numerous projects and funding proposals, but it is not clear how much of this is still accurate or was partly paused due to the pandemic.

Does the management have a realistic estimate of the repair liabilities over the next five years?

The approximated costs have been arrived at from condition surveys prepared by the Cathedral Architect which have been priced with input from the Cathedral Quantity Surveyor, so these should be more or less accurate.

Does the management have sufficient resources to address the repair liabilities over the next five years?

The only item which has funding in place is the proposed new External Lighting project, with funds for this coming from the City of London. Funds are in place for ongoing repairs but all major projects require fundraising.

What are the main defects in the condition of the building?

The roofs and gutters are generally in need of repair and replacement, works having been delayed due to the pandemic, and the dome, cupola and the ball and cross are also in need of repair.

Other projects which are not necessarily defects include: inspections and repairs to windows and doors; a new lighting and wayfinding design; and services improvements include a new fire suppression system and compartmentation, new CCTV and ventilation.

Is the heritage significance adequately understood?

There are multiple significance assessments and CMPs (Conservation Management Plans) which have been prepared in the last 15-25 years. Some will be out of date, and so a holistic new CMP of the entire Cathedral may be helpful rather than the zoned CMPs more recently undertaken.

Is there a clear strategy for rectifying any defects in poor condition?

The on-site masons and joiners based in the workshops rectify fabric on a like-for-like basis without the need for constant listed building consent applications. Other larger projects are tendered and programmed.

What are the main obstacles to maintaining the asset in good repair?

The main obstacle for maintenance is the sheer scale of the building and the need for constant repairs, to the masonry, interiors, roofs, windows, etc. and balancing this around the Cathedral being in constant use by worshippers, staff and clergy, and by the visiting public.

Does the management have a clear plan for reducing the building's carbon footprint by 2030?

No clear plan for reducing the building's carbon footprint was presented prior to or during the site visit, or any other sustainability strategies, but it was suggested this would be an area for focus in the near future. As of 2020, there was no financial strategy for how St Paul's will contribute to the 2030 target of the church to achieve carbon-neutral operations, and a sustainability group is seemingly reviewing this.

Purcell Architect:	Neil McLaughlin AABC
Acknowledgements:	Rebecca Thompson (Director of Property) and Mick Dove (General Foreman) at St Paul's Cathedral.
Date of Site Visit:	15 February 2024

09: LIVERPOOL METROPOLITAN CATHEDRAL

KEY INFORMATION

Venue Location:
Mount Pleasant, Liverpool, L3 5TQ

Type of Venue:
Cathedral

Ownership Details:
The cathedral is owned by the Archdiocese of Liverpool

Annual Visitor Numbers:
294,784

Employee Numbers:
12 FTEs; 11 volunteers

Summary Description:
Liverpool Metropolitan Cathedral is the Roman Catholic cathedral for the Archdiocese of Liverpool. The Cathedral, which comprises the Lutyens Crypt and Gibberd Cathedral is Grade II* listed (List Entry Number: 1070607).

The site includes the podium, Cathedral House, shop and café.

The Cathedral is situated within the Mount Pleasant Conservation Area.

Summary of Current Condition:
The Cathedral is in fair condition with no major structural issues but with water ingress and associated damage in various locations around the building.

Current Maintenance Backlog Value:
£1,562,540 (based on 2020 costs set out in Fabric Needs Survey)

09: LIVERPOOL METROPOLITAN CATHEDRAL

DESCRIPTION AND HISTORY OF THE BUILT ASSETS

Site / Building Area

Site footprint: 23,000sq.m for site occupied by the Cathedral, Crypt, Podium, Cathedral House and shop/café

Estimate floor area of Cathedral and Crypt: 11,000sq.m

Description of the Asset:

The building comprises two parts. The Crypt designed by Sir Edward Lutyens, begun in the 1930s, and the superstructure by Sir Frederick Gibberd added in the 1960s. The Crypt is a classical design constructed of brick with granite facings. The interiors are faced with red brick vaults and granite dressings. There are two central circular spaces flanked by a concert hall and chapel. There is a community hall and two further chapels.

The following description is taken from the 2020 Fabric Needs Survey:

Gibberd's superstructure is circular in plan. It is constructed with a reinforced concrete frame and comprises 16 raking concrete trusses, which rise from the ground in the manner of flying buttresses. These trusses were originally covered with ceramic mosaic tiles but were overlaid with fibreglass panels in the 1990s. The trusses are linked to two ring beams, one at the junction of the chapel walls and the conical roof, the other at the base of the lantern tower. The chapel walls are clad externally in Portland stone whilst the conical roof is of stainless steel (originally aluminium but replaced in the 1990s). The lantern tower has 16 vertical columns that extend up from the trusses below. Each is topped with a metal pinnacle which is linked by a web of metal bracing. The spaces between the columns are filled with a series of coloured glass panels consisting of precast concrete tracery overlaid with epoxy resin with resin-bonded 'dalle de verre' glass between. In recent years the lantern has been the subject of major investigation and research into its historic defects.

The main entrance occupies the front bay of the south side of the Cathedral. The entrance porch is of triangular form and rises away from the main Cathedral. It houses four bells and the symbolic fibreglass relief doors of the Evangelists by William Mitchell. A large external altar for open air services dominates the north side of the Cathedral and just to the east of that is the new Rotunda link to the Crypt which was built in 2009. In 2003 new entrance steps and a café and gift shop were constructed to the south of the Cathedral at a cost of £2m and funded by grants from the European Regional Development Fund and the North West Development Agency.

Date(s) of Construction:

1933-41: Construction of Crypt

1956-58: Completion of Crypt

1962-67: Construction of Cathedral

2003: Construction of café and shop

2009: Addition of glazed rotunda housing lift and stair linking Crypt to Cathedral

Institutional History

The Diocese of Liverpool was formed in 1850, with the city having previously been in the Diocese of Chester. Following the Irish potato famine in 1847, the Catholic population of Liverpool increased dramatically and the need for a cathedral was identified. In 1853 the commission for the new cathedral went to Edward Welby Pugin. Only the Lady Chapel was completed and it served as a parish church until it was eventually demolished in the 1980s.

The idea of a cathedral was revived in 1922, but there were insufficient funds to make a start at that time. A new campaign to raise funds was started in 1928, by the Archbishop Dr Richard Downey, and the commission was given to Edward Lutyens. By 1933 the foundation stone was laid. Construction continued until 1941 when it stopped due to the Second World War with only the Crypt partially complete.

In 1953 the decision was made to reduce the scale of the project. Adrian Gilbert Scott, the brother of Giles Gilbert Scott, was commissioned to reduce the Lutyens scheme to realistic proportions but eventually the decision was made to scrap the plans altogether.

Plans to complete the Cathedral were revived in 1960 and a competition was opened inviting architects from around the world to design a cathedral that could be completed within five years and for no more than £1m for its shell. Work began in 1962 and the building was consecrated in 1967.

09: LIVERPOOL METROPOLITAN CATHEDRAL

KEY CHALLENGES AS IDENTIFIED BY THE VENUE MANAGEMENT

Funding and Skills

The Cathedral has been successful with funding applications in the past. In the early 2000s they received substantial European and English Heritage funding and in the last five-ten years have received large grants from the Getty Foundation and the Government's First World War Centenary Cathedral Repairs Fund. The Diocesan Surveyor has even been encouraged to apply for funding as they consider Catholic places of worship to be under-represented.

The biggest challenge identified by both the Diocesan Surveyor and management team is the lack of a dedicated fundraising role either on the Cathedral staff or in the Diocesan team. The Diocesan Surveyor, who historically has made funding applications, is part of a small team with responsibility for 444 buildings within the Diocese and so has limited opportunities to make funding applications, which can be very time consuming. The Cathedral team dealing with the management of the building is very small, comprising only 2.5 FTE members of staff. There are currently insufficient resources or experience to take on funding applications.

In the past there have been resourcing issues at the Diocese, but this is something that is being addressed, for example, they have now appointed Health and Safety and fire safety specialists, which reduces pressure on the Diocesan Surveyor.

Training is generally supported and available to the Diocesan Surveying team and there is a wider support system in the form of the other 22 Catholic Dioceses who meet annually for a property conference. There is closer interaction and support between the neighbouring dioceses.

Competing Pressures

The management team identifies the challenge of balancing the competing pressures of the high basic running and maintenance cost of the Cathedral and the expense of major repair projects and sustainability improvements. Funds have to be shared between the maintenance of the building, high energy costs, and the maintenance of a choir amongst many other competing demands.

They also recognise the need to meet the needs of visitors by investing in facilities, access and hospitality which will ensure that the building is an inviting and hospitable venue. This is necessary to maintain income streams. Hire charges and visitor and congregation donations, while not substantial, contribute towards funds for building repair and maintenance. It is for this reason that works to bring the café and shop back into use are considered a high priority.

Sustainability Issues

As with many other sites, the building itself and the listed status impose some challenges and limitations on reducing carbon emissions, for example insulation of the fabric and installation of secondary glazing have the potential to cause visual harm or to exacerbate problems with condensation.

The management team has identified a number of ways to reduce energy use, including replacement of the existing gas-fired boilers which are at the end of their service life and do not allow efficient usage by means of zoning. Reports and recommendations have been prepared by heating specialists. The Cathedral has had a scheme prepared by a well-respected specialist in church lighting for a re-lighting scheme which would allow the management to cut energy consumption by introducing LEDs as well as to enhance the appearance of the building. Unfortunately, a lack of funding means that both of these schemes are on-hold.

ASSESSMENT

Assessor's Analysis of Key Issues

A Conservation Management Plan (CMP) was produced in 2020 which provides a comprehensive assessment of significance and which contains policies for approaching repairs. The Diocesan Surveyor reports that the CMP is a really useful document which is referenced when any works are undertaken to the building. There is also an appreciation within the Cathedral management team of the building's significance.

The Cathedral's understanding and appreciation of the building's history and significance is demonstrated by the 2019 HLF project Metropolitan Perspectives: Sharing heritage, building futures, which included a research project and public displays setting out the Cathedral's history.

The Cathedral has an art and design committee made up of professionals with experience in art, architecture and heritage who bring their professional expertise to the guidance and advice that they offer to the management team.

The quinquennial inspection report is nearing completion, and this will set out repair and maintenance needs for the coming five years and beyond. There is no evidence of a survey having been carried out prior to this. Generally, surveys and inspections have been localised and relating to specific defects. As well as regular statutory inspection and testing of service installations, there are recent independent reports on the heating installation.

While the building is generally in fair condition, there are water ingress issues around the building including the lantern. There is also water ingress into the crypt via both the podium deck and the external elevations, including parapet walls. Water ingress into the 2003 shop and café building are believed to be due to poor execution and value engineering and has resulted in the closure of these facilities. There is some minor spalling of concrete to the Cathedral window frames at low level.

09: LIVERPOOL METROPOLITAN CATHEDRAL

The Diocesan Surveyor has a good understanding of what needs to be done to the building; however, this knowledge is not pulled together into a comprehensive five-year masterplan or strategy. There is a tendency to be reactive to individual problems as they arise, although there are several long-running projects relating to the podium deck and lantern.

The Cathedral has a two-person internal maintenance team who have a schedule of tasks to complete and who flag up concerns about the building's condition as defects arise. These concerns are raised with the management team who pass them to the Diocesan Surveyor.

The Diocesan Surveyor has a reasonable estimate of repair liabilities relating to a number of specific repair projects, based on a combination of quotes, professional estimates and personal professional experience, although it is acknowledged that without an up-to-date and comprehensive building survey, it is difficult to be confident of having a full grasp of costs. The condition survey which is currently in production will include cost estimates by an independent QS and will help with financial and project planning and prioritisation of work.

From discussions with both the Dean and the Diocesan Surveyor, it is clear that there will not be sufficient funds from existing reserves or from anticipated income to address the anticipated repair needs over the next five years and this is generally recognised as being the main obstacle to maintaining the asset in good repair. It is already recognised that there are insufficient funds for the key projects that have already been identified, and so additional repair works picked up in the current QI survey will certainly go beyond the existing resources. External funding in the form of grants and targeted fundraising will be required.

The Cathedral management team and the Diocesan Surveyor have had success in the past with grant funding applications. In fact, the Diocesan Survey reports that they have been actively encouraged to apply for some funding as Catholic churches are considered to be under-represented in funding applications. However, neither the management team nor Diocesan Surveyor's department are sufficiently well resourced to be able to take a proactive approach to funding applications.

The Cathedral's direct income comes from hire charges for the Crypt, car parking fees, rent from the University Science Park and donations from the congregation and visitors. There is currently no income from the café and shop while this part of the building is closed for repair and refurbishment, and this is likely to be out of action for several years at least. The reduction in commercial income is keenly felt.

The Diocese is developing a strategy for net zero by 2030 which aligns with Liverpool City Council's Net Zero Action Plan. The Diocesan strategy is currently a high-level document and has not yet been published. There is no specific net zero strategy for the Cathedral.

The management team and Diocesan Surveyor would like to implement a number of carbon reduction measures, such as renewal of the existing heating system, which has reached the end of its service life, and replacement of the existing lighting installation with a new LED installation. As with general repair and maintenance, the biggest challenge is cost. In addition, there is recognition that there are challenges to meeting net zero imposed by the building, with some strategies and alterations potentially having an adverse impact on the appearance and significance of the building.

Purcell Surveyor:	Alex Baldwin MRICS
Acknowledgements:	Kirk Williams (Diocesan Surveyor), Canon Anthony O'Brien (Cathedral Dean), Claire Hanlon (Executive Assistant to the Dean)
Date of Site Visit:	1 February 2024

10: THE CHURCH OF ST MARY'S IN THE LACE MARKET, NOTTINGHAM

KEY INFORMATION

Venue Location
Nottingham, Nottinghamshire, NG1 1HN

Type of Venue
Major church

Ownership Details
Freehold of church and churchyard is usually vested in incumbent and held on trust by the PCC. Due to current vacancy, the freehold is vested in the Church Wardens, until a new incumbent is appointed.

Annual Visitor Numbers
40,000

Employee Numbers
3 FTEs; 40 volunteers

Summary Description
The Church of St Mary's in the Lace Market is a Grade I-listed parish church of late-medieval origin with some later rebuilding (List Entry Number: 1342118).

The churchyard walls, railings and gates date to the mid C18 and are Grade II listed (List Entry Number 1270504).

There is a listed headstone to the north-east of the church dating to the early C18 (List Entry Number: 1255010).

The Grade II-listed County War Memorial is located to the south-west corner of the churchyard (List Entry Number: 1254516).

The site is located within the Old Market Square Conservation Area.

Summary of Current Condition
The church is in fair condition.

The boundary walls to the churchyard are in poor condition.

Current Maintenance Backlog Value
£2,700,000

10: THE CHURCH OF ST MARY'S IN THE LACE MARKET, NOTTINGHAM

DESCRIPTION AND HISTORY OF THE BUILT ASSETS

Site / Building Area

Footprint of churchyard: 5,313m^2

Estimated total floor area of church: 2,245.3m^2

Description of the Asset

The current church is built on the site of the original Saxon church. The building dates predominantly to the late 14th century and early 15th century and is of cruciform plan with a central crossing tower, constructed of sandstone with mostly lead-covered roofs and lead rainwater goods. The building is constructed in the perpendicular style with slender tracery and arcades and an impressive collection of Victorian stained glass.

The building underwent considerable alteration and restoration during the 18th and 19th centuries, including rebuilding of the west elevation in the classical style in 1726 and further replacement during the Victorian period by George Gilbert Scott, who reinstated the original perpendicular design. Under Scott there was also considerable refacing of the external elevations. The chapter house is by Bodley and the chapel was added to the south side of the chancel by Temple Moore in 1912-15. The choir vestry is the most recent addition to the church, completed in the 1940s. The south porch is the oldest part of the standing building. The tower pier and plaster/timber vault were rebuilt in the early 19th century and the bells rehung at a lower level in the tower in the 1930s. New toilets and kitchen were installed in 2008 in the choir vestry area. The nave floor, designed by Tess Jaray, was laid in 2013 and lead roofing to the nave was re-laid in 2016.

Date(s) of Construction:

c.1370: Construction of the present church began .

1475: Construction of the current nave completed.

c.1500: Completion of the tower.

1726: West front of church rebuilt in classical style.

1761: South side of nave re-faced and windows strengthened.

1807: Churchyard enclosed with railings.

1812: Original stone groined roof under tower replaced in oak and stucco.

1818: End of south transept replaced.

1841-48: Tower found to be unsafe, major works undertaken to church to address structural issues.

1841-48: Classical west front replaced in perpendicular style.

1889: "Chapter House" vestry built.

1912: Chapel of the Holy Spirit built at east end, to south of chancel.

1934-36: Major restoration of main building and tower carried out.

1940: Choir vestry and associated facilities built.

1975: Exterior of church cleaned and major restoration of stonework carried out.

1985-86: Further restoration work.

2011: Removal of pew platforms and installation of new nave floor and underfloor heating.

2016: Re-roofing of nave roof.

2021: Copper roof to tower renewed.

2023: Stonework repairs, strengthening and re-roofing to south transept.

Institutional History

The first known mention of the church is in the Domesday Survey in 1086 and was at that time a royal church. St Mary's was mentioned by name in c.1103-8 in the foundation charter of Lenton Priory, when it was handed to the Priory by the Castle governor, William Peveril. When the new church was built in the late 14th century it was endowed by local merchants and craftsmen with guild and chantry chapels.

St Mary's has long functioned as a civic church and from the late C15th there are records of it being used for the purpose of elections and the swearing in of the mayor and corporation.

In 1526 the Crown acquired the tithes of St Mary's but sold them on in 1598 to Sir Henry Pierrepont with the patronage remaining in the family until 1885 when it was acquired by the Bishop of the newly-formed Diocese of Southwell.

In 2007 the parishes of St Mary's and St Peter's with All Saints were amalgamated; however, in 2018 St Mary's Church was re-established as a parish in its own right.

10: THE CHURCH OF ST MARY'S IN THE LACE MARKET, NOTTINGHAM

KEY CHALLENGES AS IDENTIFIED BY THE VENUE MANAGEMENT

Funding

The parish finds that obtaining sufficient funding to meet the repair needs of the building is increasingly difficult. Whilst they have had some success at raising funds from hiring the building out for events, this and the generous personal giving of the congregation are not sufficient to cover the repair needs. The management team has found that obtaining grants for places of worship from traditional sources has become more challenging. In particular, the closure of HLF's Grants for Places of Worship is keenly felt.

The parish is concerned about where the effective bankruptcy of Nottingham City Council leaves them with regard to the upkeep of the churchyard and associated costs. The Council has responsibility to maintain the churchyard including the boundary walls but in recent years have failed to undertake necessary works. The Council's current financial situation means it is highly unlikely they will undertake the £500k worth of work required to maintain and repair the churchyard and this could leave the parish to pick up the cost and address the increasingly urgent health and safety concerns.

Management and Skills

The parish benefits from the considerable knowledge and professional skills of the Inspecting Architect, an external consultant who prepares the quinquennial Inspection report, attends occasional fabric committee meetings and oversees the larger repair projects. There is also some professional expertise on the Fabric Committee, including an architect. However, the PCC, who approve spending on the building do not have any specialist building or heritage related skills and there are no members of the Fabric Committee on the PCC. The Operations Director is the main contact between the various committees and with the Inspecting Architect, but his resourcing does not allow for attendance at all meetings and it is recognised that stronger links need to be built between the Fabric Committee and PCC.

The parish was not aware of any training provided by the Diocese and did not think that the Diocese had a Church Building Support Officer, a role part-funded by Historic England to provide support to parishes to understand, manage and maintain their historic places of worship and to help build the relevant skills.

Competing Pressures

The parish feels that to a certain extent they are fire-fighting problems which makes it hard to plan strategically for repairs and maintenance. The discovery of unsecured masonry to the south transept gable and more recently, a loose stone pinnacle to the top of the tower, are a considerable health and safety concern. In the latter instance, urgent repairs have resulted in partial redirection of funds from a planned re-lighting of the church which had the dual objective of improving lighting levels to increase the potential for events in the church and to reduce the carbon footprint of the building. The condition of the masonry to the tower is noted as being poor and the need to undertake high-level repairs will become increasingly urgent, due to the high risk of damage or injury, thereby pushing other much needed repairs further back in the programme.

Sustainability Issues

The Inspecting Architect has set out a number of physical measures which could be implemented to reduce the parish's carbon footprint and help to meet the Church of England's Net Zero Carbon by 2030 objectives, these include installation of photovoltaic panels to some of the roofs, installation of air-source heat pump and installation of a new lighting installation with LED fittings. Other changes, such as insulation of roofs and provision of secondary glazing present risks to the historic fabric relating to condensation, as well as considerable visual impact on the historic building and the potential for improvements to the fabric by insulation are considered to be limited.

Despite the engagement of the PCC, there are a number of barriers to implementing the measures, not least a lack of financial resources. At the time of writing, plans for re-lighting of the church were being scaled back due to the discovery of defective and dangerous masonry to the tower which would require urgent and costly repair.

ASSESSMENT

Assessor's Analysis of Key Issues

The parish has a deep appreciation of the heritage significance of the building, as one of the oldest buildings in the city and as a central civic building. There is no CMP for the church but there is a detailed history of the building available online as part of the Southwell and Nottingham Church History Project. The parish's Inspecting Architect also brings a wealth of local historic knowledge which underlies the recommendations in his reports.

The PCC has a very detailed and up-to-date building condition report produced in August 2023 by the church's Inspecting Architect. As with all Church of England churches, there is a requirement under ecclesiastical jurisdiction that the fabric of all churches is inspected by a suitable professional every five years. This process helps the Parochial Church Council (PCC) to not only understand the condition of their building at a particular point in time, but also to be able to assess the rate of deterioration and to prioritise repairs.

The church is in fair condition for a building of its age, but the boundary walls to the churchyard are in poor condition. The following items are only a selection of the defects identified in the quinquennial inspection report:

- There is slippage of lead to chancel and chapel roofs and evidence of active leaks to the chancel roof.
- There is loose and spalling masonry and poor-quality previous repairs to the tower.
- The stained glass requires extensive conservation
- The churchyard boundary/retaining walls are in very poor condition with heavily spalled brickwork and eroding stone.
- There are uneven surfaces within the churchyard which present a trip hazard.

10: THE CHURCH OF ST MARY'S IN THE LACE MARKET, NOTTINGHAM

There is clearly very strong engagement with the Quinquennial Inspection report by the Operations Director and the Fabric Committee, but the strength of engagement of the PCC, the management committee that makes spending decisions within the parish, is less clear.

The Quinquennial Survey report prepared by the Inspecting Architect sets out very clearly the prioritisation of works to the building fabric in terms of maintenance, repair and renewal over a five-year period and beyond and these recommendations are given an order of cost, which ensures that the parish has a reasonable estimate of the repair liabilities over a five-year period. There are probably some repairs which could reasonably have a higher prioritisation and come within the next five-year period. An example of this is the renewal of the chancel roof which is actively leaking in a number of locations. However, the prioritisation and costing are prepared by the Inspecting Architect who has a long-standing professional relationship with the church and is realistic about what the parish can achieve within the coming five-year period.

The strategy for rectifying defects in condition is primarily established by the prioritisation of recommendations in the Quinquennial Inspection report. The management then decides from those recommendations which of the works to take forward.

The management report that it often feels as though they are firefighting; having to address urgent health and safety issues and items of significant or rapid deterioration as they arise, because they do not have the resources to get on top of the extensive repair backlog associated with such a large and historic building.

The PCC employs a verger whose role it is to undertake basic maintenance work, including checking and clearing of rainwater goods as well as reporting defects identified in the course of his work.

There is a significant shortfall in resources to address the repair liabilities over the next five years. The PCC relies on the giving of regular worshippers and income from leasing the building for events, and while the income from events has far exceeded the PCC's expectations, it is nowhere near enough to address the current repair liabilities. Last year the management reported spending nearly £54k more than income and, based on projections, this gap is likely to increase to nearly £125k by 2025.

The church has undertaken fundraising campaigns before and anticipates requiring a high-value fundraising campaign in the near future, but with a high student population in the city, as well as high levels of deprivation, fundraising presents its own challenges. The main obstacle to maintaining the churchyard in good repair is that the City Council, which is responsible for its upkeep, faces financial challenges.

The church is reliant on receiving grants to supplement their own fundraising, in order to address the repair backlog but has no dedicated fundraising staff and insufficient funds to appoint one. Grant applications are perceived as being very time consuming and it is challenging to dedicate sufficient time to making successful grant applications when almost everyone involved in the management is a volunteer who has already made a significant commitment of time just to be involved in the Fabric Committee, PCC or as a Church Warden. A number of funders require applications to include a component of community benefit. The management are concerned that, as a place of worship, funders may hold a perception that they are less inclusive than other applicants, making it harder for them to meet the funders' requirements.

The Inspecting Architect has set out a number of ways to reduce the building's carbon footprint, but it is unlikely that all of them will be implemented by 2030, due largely to a lack of funds but also to limitations of the fabric; installation of photovoltaics would ideally be undertaken when existing lead roof coverings are renewed, but works to the roofs are not anticipated within the next ten years. Installation of secondary glazing should only be undertaken following comprehensive repair of the stained-glass windows, which again is not expected to be completed before 2030 without a significant increase in funding.

Further note: Following the completion of this case study, asbestos has been identified in the boiler room, blower room and ducting. Surveys have been undertaken and the results are awaited (September 2024). Initial indications estimate that there could be a cost of in the region of £100K for decontamination and associated work to be undertaken.

Purcell Surveyor:	Alex Baldwin MRICS
Acknowledgements:	Nick Turner (Operations Director) and Peter Rogan (Inspecting Architect)
Date of site visit:	11 January 2024

11: CHURCH OF ST MARY THE VIRGIN, SHREWSBURY

KEY INFORMATION

Name of Cultural Venue
Church of St Mary the Virgin

Venue Location
St Mary's Place, Dogpole, Shrewsbury, SY1 1DX

Type of Venue
Historic place of worship/Redundant church

Ownership Details
Vested to the Churches Conservation Trust

Annual Visitor Numbers
5,000 including concerts/events

Employee Numbers
2 FTE

Summary Description
St Mary's is the largest church in Shrewsbury and indeed the only complete medieval church in the town.

The building is listed at Grade I by Historic England under List Entry No. 1344964.

Summary of Current Condition
The church as a whole is in good condition with some minor elements in fair to poor condition, which do have the potential to develop into more considerable items which threaten the overall integrity of the building. There is no current anticipation of a capital works project to rectify any defects in condition.

Current Maintenance Backlog Value
From the most recent building inspection report undertaken by a conservation accredited architect in 2017, the Churches Conservation Trust estimated the value of the repair, maintenance and renewal works required in the period 2017-2024 to be £162,500. Save for minimal maintenance at c.£2500/yr, all of this work is unfunded.

As a historic church, the building has minimal business continuity issues related to the maintenance backlog, however, for instance, the potential for destabilised high-level masonry to temporarily preclude opening is considerable. Any significant issues in building condition would of course preclude events; it should also be noted that a lack of any appreciable comfort heating for audiences limits the revenue possible from events.

11: CHURCH OF ST MARY THE VIRGIN, SHREWSBURY

DESCRIPTION AND HISTORY OF THE BUILT ASSETS

Site / Building Area

1145sqm building footprint

3070sqm site footprint

Description of the Asset

St Mary's is the largest church in Shrewsbury and indeed the only complete medieval church in the town. It includes the third tallest spire in England which is famously from where showman Robert Cadman perished in 1739. The present church replaces one with a nave and apsidal chancel and dates from the 12th century – a nave without aisles and a cruciform east end – between 1170 and 1220, the west tower was added, the transepts were altered, and north and south aisles were added, before crossing was re-built. In the early to mid-13th century, the transepts were raised, and the chancel raised and lengthened. The Trinity Chapel was added to the south of the chancel in the 14th century and after a bequest in around 1477, a clerestory to the nave and chancel, larger windows, and a large east window were added; the spire was likely added to the west tower at this time.

Nationally and internationally significant is the collection of stained glass, much of which was amassed by former vicar Rev. WG Rowland who purchased considerable amounts of glass from Belgium. Considered to be the principal treasure is the Jesse Tree window to the east which was transferred from the Franciscan church via St Chad's.

A north porch extension of 1897 was added after modest restorations and adaptations by Thomas Telford (1788), S Poutney Smith (1858, & 64-70), Paley and Austin (1884), AE Lloyd Oswell (1889-92), and JO Scott (1894). The tower exhibits 4 stages of red sandstone up towards a white sandstone spire through Norman and Perpendicular styles. The main body of the church is constructed in red sandstone, augmented with pink Grinshill sandstone with timber roofs covered in slate with lead dressings.

Date(s) of Construction:

12th Century:	Nave and aisles.
Late 12th–13th Century:	West tower, altered transepts, re-built crossing.
13th Century:	Raised transepts and chancel.
14th Century:	Trinity Chapel added.
15th Century:	Clerestories, windows, and spire added.
19th Century:	North porch and various refurbishments and adaptations.
1987:	Most recent renewal of weathering finishes.

Institutional History

The Churches Conservation Trust cares for 350 churches of architectural, cultural, and historic significance which have been transferred into its care by the Church of England. The Trust is funded by a combination of DCMS and Church Commissioners, additional funding is obtained from wider sources such as sponsors, bequests, and the public. It was set up as the Redundant Churches Fund under the 1969 Pastoral Measure and seeks to prevent deterioration in the condition of the buildings in its care and to ensure that they remain in use as community assets. Most of the churches in its care are Grade I or II* listed.

11: CHURCH OF ST MARY THE VIRGIN, SHREWSBURY

KEY CHALLENGES AS IDENTIFIED BY THE VENUE MANAGEMENT

Funding

The CCT is funded by a DCMS grant which is now frozen and so funding from other sources is required and sought on a regular basis. As the buildings managed by the CCT are not strictly places of worship nor secular buildings, the categorisation of any such buildings by grant funders can preclude or otherwise make it very difficult to obtain funding. This is further complicated by the church not being a strict visitor attraction, effectively existing as a collection of cultural objects. During Covid lockdowns, the CCT were able to apply for heritage stimulus grants and the CCT's main source of funding continues to be the NLHF.

Funding is only guaranteed for the building for two maintenance visits annually. The reduction generally of grant funding and inherent difficulties in meeting grant funder requirements (e.g. increased visitor numbers) means that these allowances may soon not be sufficient to keep the building in stable condition as part of the CCT's cyclical approach to the prioritisation of repair across its buildings. The cost-of-living crisis also limits charitable giving, however the CCT can draw on a number of wealthy donors.

Management

The Trust's management structure with regard to building condition totals only six people for the whole country, split into three regions. As such, while this effectively means that each region is responsible for c.110-120 churches between two people, this compressed management structure is predicated on cyclical maintenance and reporting (i.e. there is never more than 20% of building stock being formally reviewed each year), trust in established principles, and delegation to trusted local contractors and reporting protocols. The Trust is also experimenting with modest changes to these reporting structures in asking contractors and consultants to suggest low-cost adaptations or modifications to buildings to facilitate improved condition.

Skills

The CCT and the Church of St Mary are heavily reliant on volunteer input for day-to-day opening and small tasks, as might be expected for a charitable body with an emphasis on conservation. Being a reasonably small and certainly well-integrated management team ensures that there is little repetition or need for protracted conversation or presentation to directors or stakeholders; in this, the team has considerable autonomy. All members of the management structure have a background in conservation and historic building repair and many have undertaken the SPAB scholarship. The team regularly draws on formal paid advice from consultants and can draw on conservation knowledge and thinking via its professional networks.

Sustainability Issues

The CCT as a whole has engaged with a specialist consultant to develop the organisation's approach to decarbonisation, however the scope of this relates to buildings rather than operations. The west region, which encompasses 152 of the Trust's overall portfolio of 350 churches, maintains a functioning heating system in only two of these churches; for the most part therefore, the buildings of the CCT are unheated and, by virtue of inherent characteristics of historic churches, are well ventilated and environmentally stable. The direct carbon impact of the Trust's buildings is therefore relatively minimal.

At St Mary's there are emerging plans to renew the building's oil-fired heating system, but this can only be achieved with specialist grant funding – a project of this nature is a relatively low priority given the wider pressures for the CCT's fundraising team.

An ongoing NLHF funded project to conserve and interpret the significant stained-glass collection in the church is anchored on the appreciation of the effects of climate change and requirements towards climate resilience. The CCT's 2024 annual in-person conference is to be hosted at St Mary's Shrewsbury to showcase this work and understanding.

11: CHURCH OF ST MARY THE VIRGIN, SHREWSBURY

ASSESSMENT

Assessor's Analysis of Key Issues

The condition of the building is understood very well. The management team can draw on a wealth of conservation experience from an academic and practical perspective within their own group. This is augmented by the stringent tender processes employed to identify reputable and competent consultant architects and surveyors and maintenance contractors. Whilst the buildings are formally inspected by consultants on a quinquennial or sexennial basis, maintenance contractors are appointed to visit site twice a year as a minimum to inspect, maintain, and report on the respective buildings' condition. Through this, a considerable level of trust exists between the management and their appointed consultants which is translated into a bank of recording which is formally collated at nine-year intervals. Prioritised capital works packages are formed in accordance with available in-house funding and towards external grant funding where appropriate. This process and level of granularity in building knowledge is also helped by considerably low turnover in staff, relatively small number of staff within the team, and the subsequent retention of knowledge and expertise.

Resources Towards Repair

The management team does not have sufficient resources to address the repair liabilities to this specific building within the next five years. As a management strategy, the CCT prioritises large schemes of repair across its building stock. In turn this generally results in much of the buildings remaining in stable condition, notwithstanding any major or accelerated deterioration. A dedicated finance and fundraising team for the Trust acts on the recommendations of the management team to seek specific grant funding for identified repair projects, such as the project to conserve the stained glass at St Mary's in the context of climate change.

Principal Defects in Condition

The built fabric of the Church of St Mary is in generally good condition, being relatively stable as a result of considerable works programmes in the last c.35yrs. Examples of defects observed in the condition of the building were mainly related to the deterioration of stone and the effects of vandalism including:

- Significant erosion of red sandstone blocks to lower levels across the building
- Vandalism of the window to the east wall of the north chancel chapel, since repaired but vulnerable to damage from break-ins.
- Damage to lower elements of lead rainwater goods and downpipes, reducing capacity.
- Issues of rainwater disposal related to blocking and reduced capacity of rainwater goods and gutters by leaves from large adjacent trees.
- Issues presented by the significance and inherent fragility of the stained glass.
- Localised timber decay to lower elements of doors.
- Considerable deterioration of decorative stonework over north porch door.
- Gaps in the fabric arising from failed pointing to lead flashings on multiple roofs.
- Localised vegetation growth, generally to the north clerestory.
- Vulnerability of pinnacles to south of Holy Trinity chapel owing to lack of steel dowels.

Understanding of Heritage Significance

The Trust does not regard conservation management plans as necessary for individual church buildings. The Trust's established conservation principles form a wider conservation management approach which is then applied to specific churches via the depth of knowledge and sensitivity of care within the management team.

Strategy for Rectifying Defects, Maintenance Budgets, and Obstacles to Maintenance

Any new churches which are vested into the CCT, must be accompanied by full funding for repair. After this initial investment, responsibility passes entirely to the CCT. The strategy for the rectification of defects in the building's condition is well-defined but not funded. Each region of the CCT operates a list of the top 15 most at-risk churches in its care which is then collated to form a top 15 across the Trust nationally. These churches are then considered for larger works packages. As such, buildings considered for schemes of repair are only seen in the context of the CCT rather than wider need. Assuming that not too many of the churches in the CCT's care approach a critical condition simultaneously, the annual maintenance budgets for each constituent are sufficient to keep the building – and indeed St Mary's, Shrewsbury – in a stable condition. It should be noted however that there are items at St Marys that are approaching the end of their serviceable life and that pose considerable risk to the integrity of the structure should these maintenance budgets not be sufficient in the medium-term. The principal obstacles to maintenance pertain to the size and scale of the building and the unpredictability of anti-social behaviour and associated damage. Due to the relative heights involved, much of the building is seldom closely inspected. Budgets allow only for gutter cleaning and modest re-pointing.

Purcell Architect:	Alex Jeremy RIBA AABC, Senior Architect
Date of Site Visit:	5 February 2024

12: WHITBY ABBEY, NORTH YORKSHIRE

KEY INFORMATION

Venue Location
Abbey Lane, Whitby, North Yorkshire, YO22 4JT

Type of Venue
Heritage attraction

Ownership Details
English Heritage Trust

Annual Visitor Numbers
180,000

Employee Numbers
Number of staff (full-time equivalent): 22

Number of volunteers: 1

Summary Description:
The Abbey ruins are Listed Grade I (List Entry Number: 1316347).

The Abbey House is Listed Grade I (List Entry Number: 1055872).

The garden walls and gate piers to the Abbey House are Listed Grade I (List Entry Number: 1148375).

The site is a Scheduled Monument (List Entry Number: 1017941).

The site is a Listed Grade II Park and Garden (List Entry Number: 1001467).

12: WHITBY ABBEY, NORTH YORKSHIRE

Summary of Current Condition

The site is generally well kept and in overall fair condition. Planned preventative maintenance tasks and ground maintenance work is generally up to date.

While on first appearance the stonework to the Abbey is robust and much of the mortar appears sound, the ruined Abbey is in relatively poor condition locally in several places due to the use of 'scotch pointing' cement mortar and the high exposure of the fabric to the elements on the Headland. A survey from ground level and rope access inspection undertaken in 2022 identified several instances of open joints, fractures, and eroded fabric at risk of becoming loose. A comprehensive plan of stonemasonry conservator's works was recommended to be developed and undertaken with haste to prevent ongoing deterioration and loss of the highly significant fabric of the medieval Abbey Church.

Though the Visitor Centre has been refurbished and is in good condition internally, the external elevations (with the exception of the western elevation that has recently had conservation work undertaken) are showing signs of deterioration and the removal of vegetation embedded in the stonework has not taken place. Storm damage to the covering of the flat roof has necessitated a large-scale reroofing project to the Visitor Centre, which is soon to commence on site, however the external masonry repairs are not included in these works.

Across the site, there are many boundary walls in urgent need of inspection by a Structural Engineer and routine stonework repairs. The exposure to the weather has caused the severe erosion of the mortar joints and some masonry is potentially unstable due to the missing binder.

The most significant issue posed by the above is the risk of loose masonry from the boundary wall coping stones and instances of heavily eroded high-level fabric to the Abbey Church.

Current Maintenance Backlog Value:

£1,400,000

DESCRIPTION AND HISTORY OF THE BUILT ASSETS

Site / Building Area

Approximately 60,000m^2

Description of the Asset

Whitby Abbey is situated in a prominent location on the headland of the East Cliff overlooking the fishing port of Whitby, North Yorkshire.

The structures on the site encompass several periods of inhabitation, including the buried remains of the 7th century monastery of Streonaeshalh, the standing remains of the medieval Benedictine monastery and the ruins of a 17th century manor house and associated features. The buildings are generally built with a local sandstone.

The site is a popular visitor attraction managed by English Heritage. Its popularity is in part due to Whitby Abbey being one of the settings for Bram Stoker's Dracula, first published in 1897.

Date(s) of Construction

The first monastery on the site was founded in AD 657 by Abbess Hild and abandoned in the 9th century.

The later Benedictine monastery was founded in 1078 and the gothic church was built in the 13th century. The abbey was suppressed by Henry VIII in 1539.

The site was bought by the Cholmley family after the Suppression and the Abbot's Lodgings were adapted to create a house.

Circa 1672, Sir Hugh Cholmley II added extensively to these structures to create a grand new wing and entrance court. Storm damage circa 1775 led to the loss of the roof and the manor became a ruin.

The abbey began to fall into ruin in the 18th century and in the 19th century it became a tourist destination. In 1920, ownership of the site was given to the Ministry of Works, which later became English Heritage.

In 2002, the ruins of the banqueting hall were adapted to create a visitor centre and wider adaptations were made to the site to improve access.

Institutional History

English Heritage is a charity, formed in 2015 to manage historic sites across the UK, including those from a portfolio acquired by the British Government and sites in the guardianship of the Secretary of State. Formerly the organisation was the Historic Buildings and Monuments Commission (operating as English Heritage), and before that it was the Ministry of Works.

English Heritage has a membership programme available to the public, which provides free admission to its sites. The aims of the organisation are to provide inspiring information and attractions that tell the nation's story, conserve and maintain the historic sites and artefacts in its care, engage and involve wider audiences, and achieve financial sustainability.

12: WHITBY ABBEY, NORTH YORKSHIRE

KEY CHALLENGES AS IDENTIFIED BY THE VENUE MANAGEMENT

Funding

The annual budget for maintenance is shared across all 140 properties managed by the North region of English Heritage, which equates to circa £7,000 per site. Whitby Abbey is a popular visitor attraction which, through entry fees and retail, generates revenue that supports and subsidises other sites across the North which are less well visited but have more urgent repair needs.

The Abbey has seen a growth in visitor numbers over the last year and an increase in annual commercial income from the shop from approximately £0.5m to £0.75m. The retail offer is well developed and is the 2nd highest earning within English Heritage nationally. Given the status of Whitby Abbey, there are other opportunities for generating further revenue which the organisation must balance against their aims.

The operation model of English Heritage means that while Whitby Abbey achieves a surplus, this income is distributed more widely than the site itself. Consequently, the site is under-funded and is unable to fund the necessary repair works identified in the recent condition survey. Whitby Abbey has received no public funding in the last year.

Legacies left to English Heritage sites provide a source of funding which are ring-fenced for the purposes specified by the person who bequeathed the money. The team have found Whitby Abbey does not attract these, compared with other sites such as Rievaulx Abbey.

Management

English Heritage is a large organisation, responsible for managing a variety of historic sites across the country. All these sites have their own challenges and priorities, the nuance of which it can be hard for an overarching organisational structure to take account of. Policymaking and decisions are made at the highest levels of the organisation, taking account of a national picture rather than a site-by-site approach. The scale of the organisation means responses to emerging priorities can be slow.

At a local level, the Senior Estate Manager for the North and the Cluster Manager have a clear understanding of the challenges faced in the ongoing repair and maintenance of the site.

Skills

In the North region of English Heritage, the measured-term contractor's appointment for ongoing maintenance works has recently been renewed following tender. The selected contractor has good in-house experience to undertake conservation work, although it is understood this is not the case for maintenance contractors in other regions.

There is an awareness in the organisation that the availability of tradesmen with skills in traditional crafts is dwindling, and there is a greater need to train apprentices to ensure the skillsets are available to undertake specialist conservation works in the future. English Heritage have appointed Nicola Duncan-Finn as the Head of Heritage Skills to manage this.

Within English Heritage, the teams have access to specialists across many fields of the heritage sector who are employed by the organisation. As described below, in fields such as sustainability, English Heritage are leading in the industry by developing research on Climate Resilience.

Competing Pressures

Although at Whitby Abbey there are many 'Priority 1' items as identified in the Quinquennial Inspection, there are many 'Priority 0' items across the sites managed by the North team that take precedence and divert funds away from these necessary works.

Other competing pressures are set by the wider organisational priorities of English Heritage beyond conservation, namely developing the visitor experience, engaging wider audiences through events, adopting digitisation, and finding efficiencies to achieve financial sustainability.

The disruption caused to visitors while work is being undertaken and the potential loss of visitor revenue by restricting access conflict with the ability to care for the historic structures, as the income from visitors at Whitby Abbey is needed by the organisation to subsidise other smaller sites.

Sustainability Issues

Sustainability is a key concern of English Heritage, who recognise that climate change will impact on the long-term protection of their heritage assets. Anecdotally, the severity of weather events over the last year has led to more temporary closures than in the past, and the site has recently become waterlogged due to rainfall.

Planning for climate resilience has recently been formalised in the appointment of Dr Paul Lankester as Climate Resilience Lead in the Estates team at a national level. Dr Lankester is already making good progress in research which will inform plans for addressing climate change across EH's assets.

Sustainable concerns have featured heavily in the design of the new roof covering to the visitor centre. The opportunity has been taken to increase the size of the rainwater goods to cope with more intense periods of rainfall, and planning permission has been obtained to install a large array of photovoltaic panels to the roof of the visitor centre where they are hidden by virtue of the flat roof details. Publicly there has been no significant objection to these changes. The PVs are shortly to be installed when the roof works are undertaken.

An accessibility plan encompassing the whole site, undertaken by a landscape architect specialising in design for access includes elements of sustainable landscape features.

12: WHITBY ABBEY, NORTH YORKSHIRE

ASSESSMENT

Assessor's Analysis of Key Issues

An up-to-date Quinquennial Inspection was recently commissioned and undertaken in 2022. The inspection was overseen by a conservation accredited individual and included inspection of all assets from ground level and safe vantage points and inspection by rope access of the Abbey ruins. This survey quantified repair responses and made recommendations for further investigations . The cost was estimated by a quantity surveyor based on the delivery of a series of work packages. From this inspection the management team has a clear understanding of the repair needs across the site over the next five years.

Of the high priority works recommended in the Quinquennial Inspection Report, only a limited number of the works had been undertaken or are planned. The reroofing of the visitor centre is shortly to commence and masonry repairs to the courtyard walls and gate piers have been put in hand, with a further phase of works planned to continue the repointing of the courtyard walls. Due to timing over winter being a challenge for lime works and limitations of the scaffold design, the masonry repairs to the visitor centre are not being undertaken along with the roof works.

The challenges of negotiating with the adjoining business, whose parking will be impacted by the scaffold, and finalising the details of the scaffold design with regard to any proposed connections to the historic fabric have delayed the planned commencement of the roofing works, which will now commence early in February.

The 2022 inspection highlighted high-level stonework defects across the Abbey ruins which could soon deteriorate, resulting in hazardous instances of loose masonry. The high cost of accessing these areas for repair and the complexity of specifying and undertaking masonry repairs to the highly significant medieval fabric are among the reasons this work has not been progressed. Primarily it is a lack of resources and funds that has resulted in this important work not being programmed.

The limited availability of funds for repair works has slowed the response time for repairs, as assets must be of very high priority to compete with the other demands placed on the repair budget by other assets. The North region of English Heritage cares for in excess of 140 sites, across which there is an annual cyclical maintenance budget of circa £3m and a repair project budget of circa £1m available internally to fund repair. English Heritage's Building Conservation team carry out quinquennial condition surveys of all assets in the North and the aforementioned annual project budget seeks to address the most urgent defects identified. Consequently, this means that only limited funds are available on an annual basis to give to the Whitby Abbey, and therefore there are insufficient funds available to address the repair liabilities identified in the condition survey.

It was noted that large scale projects (over £150k) such as the reroofing of the visitor centre are funded separately at a national level within English Heritage.

It should be noted that the aforementioned cyclical cleaning and maintenance budget exists for the upkeep of site but does not include the removal of vegetation and repointing of open joints.

It was recognised that a site-by-site approach had to be taken to the design and specification of mortars and similar conservation and repair activities. As a consequence, important and reoccurring repairs that should be seen as regular maintenance for the upkeep of ruined structures (such as de-vegetation and routine renewal of failed pointing) have not been undertaken, both at Whitby Abbey and more widely across English Heritage sites. This is recognised by the team as a significant issue and plans are being made at the highest managerial level to address this. The negotiation of a 'standing consent' for each site by a conservation specialist will be needed to establish this as a successful process.

The scale of English Heritage as an organisation means that decision-making tends to progress slowly, so their capacity to react to urgent works identified during an inspection is restricted. The scale of the organisation does however mean they have access to specialists in conservation in-house and the historic significance of the site is very well understood. An Asset Management Plan is available to plan repairs and the Estate Management team is on site regularly to monitor the condition of the site.

The 'measured term contractor' retained to undertake maintenance works for the whole North region has the experience in-house to undertake conservation work, however this is not the case for other regions. The recent tendering and renewal of this contract has demonstrated that the cost of labour has significantly increased, along with the cost of materials. This puts a greater burden on the budget available to undertake repairs.

External funding could mitigate this, however access to grants for repair and conservation work is difficult for the organisation. Restrictions placed on grants, for example a focus on accessibility, mean that while funding is seen to be available it does not support projects where repair is the main outcome.

The competing pressures of the organisation means there is always a need to balance spending on maintenance and conservation against wider organisation priorities, for example improving the visitor experience on site, managing collections and increasing digital outreach. The ongoing drive for economic sustainability in English Heritage leads to the prioritising of expenditure in revenue generating areas of the organisation, so repair and conservation work is not seen as the highest priority.

Purcell Architect:	Matthew Northover, Senior Architect, AABC RIBA
Date of Site Visit:	19 January 2024

13: SHUGBOROUGH HALL, STAFFORDSHIRE

KEY INFORMATION

Venue Location
Shugborough Estate, Staffordshire, ST17 0XB

Type of Venue
Historic house

Ownership Details
The National Trust

Annual Visitor Numbers
250,000

Employee Numbers
75 FTEs; 400 volunteers

Summary Description
Shugborough Hall is a Grade I-listed country house which incorporates a service wing to the south (List Entry Number: 1079637).

Shugborough Hall sits within the wider Shugborough Estate which is a Grade I-Registered Park and Garden.

The Estate includes the following associated designated heritage assets:

- 6no. Grade I listed buildings and structures;
- 5no. Grade II* listed buildings and structures; and
- 11no. Grade II listed buildings and structures.

Summary of Current Condition
The house and service wing are in a fair condition. The building was generally well maintained by Staffordshire County Council prior to 2016 while it held the repair and maintenance responsibilities for the estate, although towards the end of the period a backlog of repairs and maintenance began to develop. The National Trust is now implementing a rolling programme of external redecoration. The appointment of a dedicated site facilities manager in 2020 means that there have been improvements in reactive and proactive maintenance, with a focus on drainage installations, although the parapet gutters remain vulnerable to water ingress. There is decay and corrosion to the timber and metal components to the verandas which require attention. There is a pattern of cracking around window openings, some of the cracks are filled whilst others are open and vulnerable to water ingress. The slate cladding to the main wing is cracked and loose in places, although as this is generally in sheltered locations, repairs are not considered urgent at this time.

Current Maintenance Backlog Value:
Not confirmed

13: SHUGBOROUGH HALL, STAFFORDSHIRE

DESCRIPTION AND HISTORY OF THE BUILT ASSETS

Site / Building Area

Shugborough Hall and Service Wing: 1,720m^2

Shugborough Estate: 1,000 acres

Description of the Asset

The mansion comprises a central block of two storeys plus attic storey with the front elevation facing east and the garden elevation facing west. The east elevation is of 7-bays fronted by an octastyle portico. The two-storey wings to the north and south are connected by 3-bay links with a continuous balustrade connecting links and wings. Each of the wings has a central bow with a domed roof.

The general configuration of the west (garden) elevation matches that of the east, although the wings do not have bows and instead of a portico, to the centre of the west elevation, is a large, full-height projection with shallow convex front which houses the Saloon. To either side of the Saloon projection, single-storey wrought-iron verandas extend across the main and link façades, connecting to the wings.

To the south is a two-storey service wing extending along the southern edge of the formal gardens.

There are hipped slate roofs throughout, with a central domed rooflight to the mansion. There is a mix of lead-lined parapet gutters and cast-iron rainwater goods across the building.

The buildings are faced with slate cladding with a sanded paint finish, to mimic the appearance of ashlar stone. Windows are generally painted timber, multi-paned, sliding sashes.

Date(s) of Construction

The present house was begun in c.1695.

Extensive re-landscaping works were undertaken in the mid-18th century They were overseen by Thomas Wright of Durham and included the creation of the Chinese House in 1747; the erection of the Shepherd's Monument between 1748 and 1758; and the erection of the Cat's Monument.

Between 1760 and 1770 the house was enlarged and refashioned by James "Athenian" Stuart, and a number of notable garden structures added, including the Triumphal Arch, Tower of the Winds and The Lanthorn of Demosthenes.

The house was remodelled again by Samuel Wyatt at the end of 18th century. As part of this phase, the side wings were enlarged, the portico added and the interiors remodelled. Samuel Wyatt also designed Park Farm, the model farm, and the walled kitchen garden. At the same time, the landscaper John Webb was employed to create a more naturalist parkland design for the estate.

Institutional History

The Shugborough Estate, originally owned by the Bishops of Lichfield, was purchased by the Anson family in 1624. The house stayed in the family until the death of the 4th Earl of Lichfield in 1960, when the estate passed to the National Trust in lieu of death duties. From 1966 the estate was managed and maintained by Staffordshire County Council who leased it from the National Trust. The estate was handed back to the National Trust in 2016.

The National Trust is a large conservation charity. It was founded in 1895 by Octavia Hill, Robert Hunter and Hardwicke Rawnsley with the aim to protect natural and historic places for future generations. The National Trust looks after more than 250,000 hectares of farmland, 780 miles of coastline and 500 historic places, gardens and nature reserves.

KEY CHALLENGES AS IDENTIFIED BY THE VENUE MANAGEMENT

Funding

While Shugborough has healthy reserves compared with similar historic properties, they require additional funding to supplement the reserves in the form of fundraising and grants.

The Shugborough management team benefits from access to a National Trust Consultancy fundraising consultant and has developed a ten-year fundraising strategy for the property. They are aware that the reserves will not last forever and that they need to develop their fundraising capabilities to ensure that they're prepared for that eventuality.

Historically, they have been successful in obtaining grants from DCMS, HLF, HS2 and the Wolfson Foundation for projects across the estate. The management team reports increased competition for grants in recent years, including within the trust itself; properties have to bid within the organisation for space to apply for external funding.

On-site fundraising, for example, from the second-hand bookshop and the food and beverage offer goes towards topping up the reserves and ensuring a secure financial future.

Management

An efficient management and decision-making process is in place that allows a significant amount of internal decision making and financial independence. The Property Manager has a maintenance budget of £200k. Decisions on spends within this budget are made by the Facilities Manager and Property Manager, with input from the cross-site team and NT Consultancy surveying team, and are signed off by the Property Manager. Above this amount, projects are approved by the regional board or central executive. Most recently, a rolling programme of external redecoration has been approved by the regional property board, due to the high value of the works.

13: SHUGBOROUGH HALL, STAFFORDSHIRE

Skills

The management team at Shugborough identified the wealth of in-house skills and access to professionals and specialist expertise as one of the real strengths of the National Trust. The team includes specialists in facilities management, rangers, gardeners and other property and collections specialists as well as 400 volunteers. The team has access to the skills and expertise available within the National Trust Consultancy and wider Trust set up, including surveyors, structural engineers, conservators and curators, as well as fundraising and business specialists.

The management team is not especially large, and this can make it challenging to resource projects and the challenge is accentuated when there are gaps due to sickness or delays in posts being filled. At the time of the interview, Shugborough had been without an allocated senior building surveyor for four months, although it was anticipated that an appointment would be made imminently.

Competing Pressures

The management team were keen to emphasise that the Hall is only one of 23 listed structures within the estate. In addition, there are non-listed structures including visitor and catering facilities, gardens, and the wider estate which includes extensive woodland and river. Resourcing, reserves and other means of funding have to be split to address the needs of the whole estate.

To ensure the long-term viability of the estate, the management team sometimes has to prioritise the visitor facilities and infrastructure over addressing the repair and maintenance needs of the historic buildings. A high-quality and inviting visitor offer is considered necessary to create a sustainable business model and to maintain healthy reserves for future repairs and maintenance.

The management team has to balance the priorities of the internal team with those of the visiting public. A recent example of this is the Boat House, which is a picturesque but unlisted structure which is highly valued by visitors to the estate. The management team would prefer to repair the Dark Lantern, a much more significant structure but in more stable condition. They recognise the need to take the public's opinions into account.

Sustainability Issues

While the management team are engaged with the NT's objectives to reach net zero by 2030 and are implementing a range of measures, they recognise that the listed building itself presents a significant obstacle, which non-historic infrastructure does not. There are few quick, easy or cheap fixes when it comes to implementing sustainability measures in the context of a listed building. Not all measures will be visually acceptable and loss or damage to historic fabric must be avoided. The team identified the need for 'buy-in' from various stakeholders, such as the Local Planning Authority and Historic England, as well as the time taken for agreement by the parties, as challenges to meeting net zero targets.

ASSESSMENT

Assessor's Analysis of Key Issues

As a dedicated conservation charity, the care of historic buildings founded on a sound understanding of significance underpins the work of the National Trust. It is apparent that the management have a profound understanding and appreciation of the significance of the buildings at Shugborough. Repairs to the Hall are informed by a Conservation Management Plan. Similar CMPs exist for the collections and the Parkland.

Whilst a comprehensive quinquennial building condition survey of Shugborough Hall is overdue, the management have a good understanding of the condition of the building. A detailed assessment of condition was carried out as part of the feasibility study for the County Council's lease surrender in 2016. In addition, Shugborough, like all NT properties, has an allocated National Trust Consultancy surveying team who regularly visit the site and attend monthly meetings. Further to this, the on-site team undertakes more informal observations of condition as part of the day-to-day running of the site.

Shugborough is due to be one of the first National Trust sites to implement a new form of cyclical inspection and reporting regime, known as a Conservation Condition Report, with the inspection scheduled to take place within the next 12 to 18 months. This will ensure that defects that have developed or deteriorated since 2016 are identified.

The following items are a selection of the defects reported by the management and observed on site:

- Significant pattern of cracking around window openings and in various locations to west elevation more generally. Monitoring has been undertaken for the past 7 years and there is no evidence of significant movement, but many of the cracks need filling to prevent water ingress.
- Parapet gutters are vulnerable to leaks and require ongoing repair and maintenance. There were active leaks to cast iron gutters at the time of the site visit.
- Cracked and loose slate cladding in various locations around the building. Further investigation is required prior to repairs.
- Corrosion and decay to metal and timber components to the verandas.
- Joinery components require repair and redecoration to elevations not yet addressed by the rolling redecoration programme.

13: SHUGBOROUGH HALL, STAFFORDSHIRE

The lease surrender feasibility report provided an estimate of repair liabilities as they stood in 2016. Subsequently, quotes have been obtained for various programmes of repairs, so the management have an estimate of the repair liabilities for the next five years; however, they acknowledge that the condition of some components will have deteriorated since 2016 and that building-related cost have increased significantly over recent years and that the estimates they have cannot be relied upon. The inspection and reporting due in the next 12-18 months will provide a much more accurate estimate of the repair liabilities.

The management team noted that although they use bespoke software to plan works over a ten-year period, only the first 2-3 years are locked in, and there is greater flexibility beyond that, allowing them to respond to changing needs and opportunities. The challenges of accurate planning for a five-year period are highlighted at Shugborough by recent occurrences of flooding across the estate, which has resulted in new and unpredictable repair needs.

In addition to the planning software, the General Manager and Facilities Manager hold monthly meetings to review short-term repairs, planned works and cyclical maintenance. These meetings are supplemented by monthly meetings with the Consultancy surveying team who help to prioritise upcoming repair projects. The recently appointed Facilities Manager has implemented processes for reactive and proactive maintenance, to address defects as they arise and prevent significant deterioration.

Shugborough's recent history and specifically the transfer of the maintenance and repair liabilities from the County Council back to the National Trust in 2016, means that their financial situation is different to a lot of other National Trust properties. A Feasibility Report established the outstanding liabilities for the County Council for the remaining years of the 100-year lease and a sum of £20.4m was transferred to the National Trust, to enable the lease surrender. For this reason, Shugborough has healthier reserves than most. Some of the reserves have already been spent on repair projects and investment in visitor facilities, but sufficient reserves remain to provide a significant contribution towards repair and maintenance each year.

The Shugborough Estate has a maintenance budget of £200k a year, from reserves. Spending over this has to be approved by either the regional board or central executive. A current Trust-wide funding cap, put in place to ensure the overall financial health of the organisation, will limit the potential for internal funding and means that the pace of implementation of some of the repair project is likely to slow down.

The management were keen to highlight that the maintenance budget is to cover the entire Estate, not just the Hall and Service Wing and on its own is not sufficient to address the maintenance needs of the buildings and structures, collections, gardens, woodland, visitor facilities and wider estate, including growing flood risk. It is necessary to supplement the maintenance budget with additional fundraising and external grants. On top of this, the management team need to consider the visitor offer in terms of changing expectations for visitor facilities, to ensure that the estate remains a popular visitor attraction with a sustainable financial future. It is the competing demands of the various components of the estate that present the main obstacle to maintaining the Hall in good repair.

The National Trust has developed an organisation-wide climate change and sustainability policy which includes a target to be carbon net zero by 2030. The property team at Shugborough, with the support of the Consultancy Building Surveying Team, have fully engaged with the policy and a variety of initiatives have been implemented, with many others still in the pipeline. Heating is currently by means of gas-fired boilers but within the next five years they plan to have moved to renewable energy supplies, either ground source or biomass. A Building Management System has been installed on one of the two boilers and will be installed on the other boiler shortly. The BMSs have been specified to enable them to link in with any future heating system and allow better control and zoning of the heating. Lights have mostly been changed for LEDS, many on PIR sensors. Having obtained Listed Building Consent, secondary glazing is due to be installed to windows in the service wing/offices over the coming months and gradually insulation is being installed to roofs spaces and under carpets.

Purcell Surveyor:	Alex Baldwin MRICS
Acknowledgments:	Hayley Mival (General Manager)
Date of site visit:	8 February 2024

14: GOD'S HOUSE TOWER, SOUTHAMPTON

KEY INFORMATION

Name of Cultural Venue
A-Space Arts, God's House Tower

Venue Location
Town Quay, Road, Southampton SO14 2NY

Type of Venue
Arts and heritage venue

Ownership Details
Crown Estate, managed by Southampton City Council (SCC).

Annual Visitor Numbers
15,000

Employee Numbers
12 FTE

Summary Description
God's House Tower is a late 13th Century gatehouse to the city's old town from the marina, constructed of rubble stone from the Isle of Wight.

The building is listed by Historic England at Grade I under List Entry No. 1340004. The building also forms part of the Town Wall: God's House Gate and Tower Scheduled Monument, listed under List Entry No. 1001925 and is abutted by the Town wall: remains of East side of town wall south of East Street and North of Gods House Tower Scheduled Monument, listed under List Entry No. 1001931.

Summary of Current Condition
The building as a whole is in fair to good condition with some elements, particularly stonework, being noted as in fair condition but particularly fragile. The building was subject to an NLHF-funded refurbishment and single-storey extension to the north. This was completed in 2019 at a cost of £3.1 million. Southampton City Council is in the process of undertaking a £6 million repair project to the town walls.

14: GOD'S HOUSE TOWER, SOUTHAMPTON

Current Maintenance Backlog Value

From the most recent building inspection report undertaken by a conservation accredited architect, Southampton City Council (SCC) estimated the value of the repair, maintenance and renewal works required to be £145,000. Save for reactive maintenance, this is unfunded and does not form part of SCC's wider project to repair the old town walls.

The building has some business continuity issues related to the maintenance backlog, depending on how the required works might be programmed. That is, external works would not necessarily preclude opening, but internal stone repairs would have a considerable effect if undertaken as one large programme.

DESCRIPTION AND HISTORY OF THE BUILT ASSETS

Site / Building Area

Building footprint, including ground-floor extension:	432sqm
Main building over two floors:	314sqm
Tower over three floors:	85sqm
Total estimated floor area:	**831sqm**

Description of the Asset

Prominently located beside the Port of Southampton, God's House Tower originally provided a strategic point of defence on the medieval town wall; it subsequently became a place of refuge for pilgrims, the town jail, mortuary, mill, and warehouse, and more recently Southampton's Museum of Archaeology.

The original gatehouse dates from the 13th Century. Following the French raid of 1338, it was reinforced as the town's defences were strengthened. The tower and gallery, of three and two storeys respectively, were added in 1417 in order to house cannons and featured eight gunports and firing points at roof level. The tower was installed to protect the sluices which controlled the water mill under the tower. The Gallery was used as a house of correction from the early-18th century and from the late-18th century until 1855 both the Gallery and Tower served as the town gaol. The tower became redundant until 1876 when the Southampton Harbour Board requisitioned it for use as storage. In 1957 approval was granted for conversion to a museum and in 1961 the Museum of Archaeology opened with many of the extant concrete walkways and staircases introduced. This closed in 2011 and in 2019 A-Space Arts opened the tower as an arts and heritage venue, extending the building to the north to form a café and ancillary spaces with other upgrades and refurbishment undertaken across the building.

Date(s) of Construction:

13th Century:	Gatehouse constructed
1338:	Gateway reinforced
1417:	Tower and gallery added
1786:	Conversion to gaol
1961:	Conversion to museum
2019:	Conversion to arts venue; refurbishment and extension

Institutional History

The building has been under the auspices of Southampton City Council since the late 19th century. A-Space Arts (ASA) were established in 2000 'by artists, for artists'. It is a registered charity and since 2018 it has been a National Portfolio Organisation funded by the Arts Council. ASA delivers support to visual artists through a range of development projects at God's House Tower, the Arches Studios and Sorting Office.

KEY CHALLENGES AS IDENTIFIED BY THE VENUE MANAGEMENT

Funding

A community asset transfer precipitated the NLHF-funded project to convert the building for A-Space Arts. God's House Tower generates income through its programme of events. Since the 2020 pandemic, this has been considerably augmented by wedding hire. ASA's pragmatic and flexible approach is key, following trends and new opportunities as required. ASA are not yet required to be financially sustainable as the NLHF grant is only just reaching expiry, with a post-pandemic extension granted with additional funds made available. As a National Portfolio Organisation, ASA received just over £100,00 from the Arts Council in 2022/23.

Management

ASA are responsible for the maintenance of the interior of the building, with the City Council maintaining responsibility for the external fabric. Both ASA and SCC note their relationship as being very supportive and highly collaborative; a continuation of the excellent relationship during the NLHF-funded project. ASA have retained many of the contractors appointed under this project to continue in a maintenance capacity; as such, considerable knowledge is retained. ASA also note that there is excellent continuity of staff across their organisation.

It is noted that the arrangement between ASA and SCC has so far not been tested beyond routine issues of condition. That is, since ASA's tenure the building has not required repair work beyond cyclical maintenance.

14: GOD'S HOUSE TOWER, SOUTHAMPTON

Skills
Further to the working relationship between ASA and SCC noted above, knowledge and expertise is shared where possible. As neither have in-house building conservation experts, the help of outside consultants and contractors is required. However, ASA have learnt much about the building's conservation and the relative behaviour of its fabric from the consultant architect during the recent NLHF-funded project. This helps in identifying, monitoring, and appropriately reporting building defects.

Sustainability Issues
As part of the NLHF-funded refurbishment project in 2018/19, all the mechanical and electrical systems were comprehensively replaced. As such, these are relatively efficient and luminaires are already LED units. The building's environment has inherent seasonal stability due to its high thermal massing and small external openings. However, there are limits to what can be achieved in further reducing the building's energy use due to the sensitivity of its historic fabric. The servicing requirements of the refurbished building are concentrated in the new north extension, occupied by the café and toilets; other areas where comfort is less important remain only modestly heated.

ASA does have an institution-wide approach to sustainability and a climate action plan is currently being developed. This will consider the wider carbon impacts of the organisation's operations.

ASSESSMENT

Assessor's Analysis of Key Issues
The condition of the building is understood well in the context of its recent refurbishment. In this, both ASA and SCC have a working assumption that the building's repair does not require any significant financial input in the short or medium term. There is an awareness that considerable external input would be required to monitor and maintain the structure outside of routine or reactive repairs and a quinquennial building inspection cycle will need to be implemented.

Resources Towards Repair
ASA have sufficient resources by way of a centralised sinking fund (a fund that sets aside money over time to pay for a future expense) for the properties which they manage. While the external fabric sits outside of their remit, this fund is not sufficient to tackle any issues other than the internal fabric and systems. SCC are in the process of repairing large parts of the old town walls, but do not have identified budget to undertake the repairs necessary to God's House tower itself.

Principal Defects in Condition
The built fabric of God's House Tower is in generally good condition and is broadly stable as a result of its longevity and recent repair work. Examples of defects observed in the condition of the building are almost entirely related to the deterioration of stone, including:

- Significant erosion of masonry across the building, largely as a result of the marine environment the building is constantly exposed to.
- Age of lead flashing elements, which are rucking in places.
- Poor condition of some pointing, particularly to upstands.
- Inadequacy of some rainwater disposal systems.
- Poor condition of the timber deck to the tower roof.

Understanding of Heritage Significance
A conservation management plan was not produced as part of the recent upgrade project. Nonetheless, archaeological investigation and research undertaken in connection with the refurbishment has considerably increased understanding of the building's historical development. ASA clearly understands the heritage significance of, and have a great affinity for, the building. The significance of the building is protected by its statutory listing and designation as a scheduled monument.

Strategy for Rectifying Defects, Maintenance budgets, and Obstacles to Maintenance
The strategy for rectifying the defects in the building is not readily apparent beyond the delineation of responsibility between ASA and SCC and the reporting structure already established, but not tested. SCC do not have a maintenance budget ascribed specifically to God's House Tower and do not anticipate any major works as yet. The main obstacles to maintenance comprise predominantly the pressure on SCC's budgets and the potential for ASA's business plan to not be able to adapt sufficiently to changing preferences and spending habits. Neither of these are helped by the perception of the building as being in good stable condition following the recent NLHF-funded programme.

Purcell Architect:	Alex Jeremy RIBA AABC, Senior Architect
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