

## NOTICE OF MEETING

# JOINT MEETING OF THE ALEXANDRA PARK & PALACE STATUTORY ADVISORY COMMITTEE AND THE ALEXANDRA PALACE AND PARK CONSULTATIVE COMMITTEE

**Tuesday, 2nd February, 2016, 7.30 pm - The Londesborough Room,  
Alexandra Palace Way, Wood Green, London N22 7AY**

### **Advisory Committee Nominate Members of:**

Alexandra Residents' Association (Mrs Jane Hutchinson), Bounds Green and District Residents' Association (Mr Ken Ranson), Muswell Hill and Fortis Green Association (Mr Duncan Neill), Palace Gates Residents' Association (Mr Kevin Stanfield), Palace View Residents' Association (Ms Elizabeth Richardson), The Rookfield Association (Mr. David Frith), Three Avenues Residents' Association (Mr Jason Beazley), Warner Estate Residents' Association (Mr Jim Jenks)

### **Advisory Committee Appointed Members:**

Councillor James Patterson (Alexandra Ward), Councillor Clare Bull (Bounds Green Ward), Councillor Vivien Ross (Fortis Green Ward), Councillor Adam Jogee (Hornsey Ward, Chair), Councillor Stephen Mann (Noel Park Ward), Councillor Mark Blake (Muswell Hill Ward), Councillor Eddie Griffith (Council Wide Appointment), Councillor Charles Wright (Council Wide Appointment)

### **Consultative Committee Nominated Members:**

Alexandra Palace Allotments Association (Ms Jenny Bourne-Taylor), Alexandra Palace Organ Appeal (Mr Hugh Macpherson), Alexandra Palace Television Group (Mr John Thompson), Alexandra Residents' Association (Mr Dermot Barnes), Alexandra Park and Palace Conservation Area Advisory Committee (Mr Colin Marr), Bounds Green and District Residents' Association (Mr Ken Ranson), Friends of Alexandra Park (Mr Gordon Hutchinson, Chair), Friends of the Alexandra Palace Theatre (Mr Nigel Willmott), Heartlands High School (Mr David Cole), Hornsey Historical Society (Ms Rachael Macdonald), Muswell Hill and Fortis Green Association (Mr Chris Roche), Muswell Hill Metro Group (Mr John Boshier), Palace View Residents' Association (Ms Val Paley), St Mary's CE Primary School (Ms Frances Hargrove), Warner Estate Residents' Association (Prof. Richard Hudson)

### **Appointed Members (APP Board) :**

Councillor Patrick Berryman, Councillor Joanna Christophides (Chair), Councillor Tim Gallagher (Vice-Chair), Councillor Liz McShane, Councillor Anne Stennett, Councillor Bob Hare

Quorum: 10

## **1. FILMING AT MEETINGS**

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The Chair of the meeting has the discretion to terminate or suspend filming or recording, if in his or her opinion continuation of the filming, recording or reporting would disrupt or prejudice the proceedings, infringe the rights of any individual, or may lead to the breach of a legal obligation by the Council.

## **2. APOLOGIES FOR ABSENCE**

## **3. DECLARATIONS OF INTEREST**

Members of the Committee are invited to disclose any interest they may have in any of the items appearing on this agenda.

## **4. MINUTES (PAGES 1 - 4)**

- i. To approve the minutes of the informal Joint Statutory Advisory and Consultative Committees held on 20 October 2015. **TO FOLLOW**
- ii. To note the minutes of the Advisory Committee held on 20 October 2015.

## **5. CHIEF EXECUTIVE OFFICER'S REPORT (PAGES 5 - 22)**

To receive and note the contents of the report, and advise the Alexandra Palace and Park Board where appropriate.

## **6. EAST WING RESTORATION PROJECT REPORT (PAGES 23 - 46)**

To receive and note the contents of the report, and advise the Alexandra Palace and Park Board where appropriate.

## **7. NON-VOTING BOARD MEMBERS FEEDBACK**

## **8. ITEMS RAISED BY INTERESTED GROUPS**

**9. ANY OTHER BUSINESS OR URGENT BUSINESS**

**10. DATES OF FUTURE MEETINGS**

To be advised following the Council's AGM in May.

Felicity Foley

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Bernie Ryan

Assistant Director – Corporate Governance and Monitoring Officer

River Park House, 225 High Road, Wood Green, N22 8HQ

Monday, 25 January 2016

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**MINUTES OF MEETING ALEXANDRA PARK AND PALACE  
ADVISORY COMMITTEE HELD ON Tuesday, 20th October, 2015,  
9.30 - 9.45 pm**

**PRESENT:**

*Italics denote absence*

**Advisory Committee Nominate Members of:**

Alexandra Residents' Association (Mrs Jane Hutchinson), *Bounds Green and District Residents' Association (Mr Ken Ranson), Muswell Hill and Fortis Green Association (Mr Duncan Neill)*, Palace Gates Residents' Association (Mr Kevin Stanfield), Palace View Residents' Association (Ms Elizabeth Richardson), The Rookfield Association (Mr. David Frith), Three Avenues Residents' Association (Mr Jason Beazley), Warner Estate Residents' Association (Adrian Thomas)

**Advisory Committee Appointed Members:**

Councillor James Patterson (Alexandra Ward), *Councillor Clare Bull (Bounds Green Ward)*, Councillor Viv Ross (Fortis Green Ward), Councillor Adam Jogee (Hornsey Ward, Chair), Councillor Stephen Mann (Noel Park Ward), *Councillor Mark Blake (Muswell Hill Ward)*, Councillor Eddie Griffith (Council Wide Appointment), *Councillor Charles Wright (Council Wide Appointment)*

**ALSO ATTENDING:** Emma Dagnes (Managing Director, Alexandra Palace), Louise Stewart (Chief Executive, Alexandra Palace) and Natalie Layton (Clerk).

**16. FILMING AT MEETINGS**

The Chair referred Members present to agenda Item 1 as shown on the agenda in respect of filming at this meeting, and Members noted the information contained therein.

**17. APOLOGIES FOR ABSENCE**

Apologies for absence from this meeting were received from Councillors Bull and Wright.

**18. DECLARATIONS OF INTEREST**

None.

**19. MEMBERSHIP**

**RESOLVED** to note

- a. Noel Park Ward Councillor

The appointment of Councillor Stephen Mann (Noel Park Ward) with effect from 8 October 2015 as Noel Park Ward appointed member.

b. The Three Avenues Residents' Association (TARA)

The appointment of Jason Beazley (TARA Chair) and Sue Beckett (Deputy) as nominated members of TARA, which had met the requirements for appointment to the committee with effect from 24 September 2015 .

c. Warner Estate Residents' Association (WERA)

The resignation of David Liebeck from the advisory committee (with effect from 8 August 2015) and the appointment of Mr Jim Jenks and Mr Adrian Thomas (deputy) representatives of WERA, with effect from 9 September 2015.

**20. ADVISORY COMMITTEE REPRESENTATIVE TO THE BOARD**

The Chair, Councillor Adam Jogee, invited nominations for the position of non-voting observer on the Alexandra Palace and Park Board.

NOTED that Councillor Stephen Mann was nominated by Councillor Patterson and this was seconded by the Chair.

**RESOLVED** to appoint Councillor Stephen Mann as non-voting Alexandra Palace and Park Board observer.

**ACTION: CLERK**

**21. MINUTES AND MATTERS ARISING**

NOTED that

- a) The minutes of the Advisory Committee held on 9 June 2015 were approved and would be signed by the chair as a correct record;
- b) The draft minutes of the meeting of the Alexandra Palace and Park Board held on 23 June 2015 and 15 July 2015 were noted;
- c) The draft minutes of the meeting of the Joint Advisory and Consultative Committee held on 9 June 2015 were noted;
- d) The minutes of the Consultative Committee held on 9 June 2015 were noted.

*Note: To avoid duplication all documents listed above were included in the Informal Statutory Advisory and Consultative Committee (Joint SAC\_CC) Agenda Pack for 20 October 2015.*

**22. CHIEF EXECUTIVE REPORT**

RECEIVED the report of Louise Stewart, Chief Executive, Alexandra Palace and Park, including updates on commercial, park and learning and community activities. The

report was fully considered during the joint meeting of the Advisory and Consultative Committees.

**RESOLVED** to recommend to the Alexandra Palace and Park Board that

- a. any proposal to change the name of the Bar and Kitchen include consideration of the name 'The Phoenix Bar and Kitchen';
- b. a further report on the restoration project be brought to the next joint meeting of the Advisory and Consultative Committees, including the organisation structure, details of management and whether the project timescales were being met;
- c. the efforts of the Park Manager, Mark Evison, on the Park Vision be recognised and supported.

*Note: To avoid duplication the report was included in the Informal SAC-CC Agenda Pack for 20 October 2015.*

**23. ANY OTHER BUSINESS**

None.

**24. DATES OF FUTURE MEETINGS**

The next meeting of the Advisory Committee would be held on Tuesday 2 February 2016.

CHAIR: Councillor Adam Jogee

Signed by Chair .....

Date .....

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**Informal Joint Meeting of the Alexandra Park & Palace  
Statutory Advisory Committee and Consultative Committee**

**2<sup>nd</sup> February 2016**

Report Title: **Chief Executive Officer's Report**

Report of: Louise Stewart, Chief Executive Officer, Alexandra Park and Palace

**1. Purpose**

To advise inform and update the Committees on current matters relating to Alexandra Park and Palace.

**2. Recommendations**

2.1 To note the contents of this report and advise the main Board where appropriate.

Report Authorised by: Louise Stewart, Chief Executive Officer, Alexandra Park and Palace

Contact Officer: Natalie Layton, Executive Assistant, Alexandra Park and Palace

Email: Natalie.layton@alexandrapalace.com

Telephone: 020 8365 4335

**3. Executive Summary**

This report updates on issues including:

- Governance
- Strategic Vision
- Events (including 2015 Fireworks)
- Park Activities
- Learning & Community

**4. Reasons for any change in policy or for new policy development (if applicable)**

N/A

**5. Local Government (Access to Information) Act 1985**

## **6. Governance**

- 6.1 At the November meeting of the Board of Trustees, the Chief Executive outlined the need to review the Governance of Alexandra Park and Palace. There is a need to clarify and codify the existing governance arrangements to ensure they are able to be clearly communicated and understood. The review will also look at how the processes in place for good governance can be improved and modernised to increase their effectiveness and efficiency.
- 6.3 Consultation and engagement with stakeholders will be undertaken to inform the work.

## **7. Strategic Vision**

- 7.1 At the November meeting of the Board of Trustees, the CEO outlined the need to develop a long term vision for the charitable assets. The Park and Palace have a forever purpose but there is no long term vision in place to guide future decision making and development.
- 7.2 The intention is to develop a Strategic Vision and development plan for the assets, which will include a review of the previous masterplanning work. A review of previous consultation exercises will also be undertaken, to inform the method and content of the consultation plan for the Vision.
- 7.3 Both of these pieces of work (Governance and Strategic Vision) will be undertaken taking into account the overall purpose of the assets outlined in the Act of Parliament, but not the detail, so that the work and creative processes are not constrained. However both pieces of work will be analysed throughout the process against the Acts and Orders to see where there may be conflict and if there are any changes to the Act that should be considered.
- 7.4 These pieces of work are vital if the Trust is to develop a longer term strategy and long term financial plan to ensure that the assets are maintained, repaired and restored and accessible to the public now and for future generations.

## **8.0 Cross Rail 2**

- 8.1 The Trust submitted a response to the current Cross Rail 2 consultation. The Trust made the case for a Cross Rail 2 station at Alexandra Palace but acknowledged that there may be benefits to the Park and Palace from the combination of a Cross Rail Station at Wood Green AND improvements in the access routes between Wood Green and the Park and Palace.

The response is attached at Appendix 1.

## 9. Wood Green Regeneration

- 9.1 The Trust has been in conversation with London Borough of Haringey about the regeneration plans for Wood Green and the importance of ensuring the connectivity between Wood Green and the Palace. The consultants will hold a session with the Trust during the consultation period. The timetable for consultation is currently being developed by the Local Authority.
- 9.2 The SAC may wish to consider how it intends to engage with the consultation by the Local Authority on its plans for Wood Green.

## PARK ACTIVITIES UPDATE

- 10. Park Conditions:** the Park is currently suffering as a result of very wet conditions since early-November. The surface water drains are old and many are suffering from blockages and collapsed sections. Contractors have been investigating the blocked drains and making repairs where possible. The current conditions highlight the importance of including a drainage review in the Park Vision work, including assessment of the options for installing Sustainable Urban Drainage (SUDS) solutions to manage and attenuate the surface water flows.
- 11. Visitor numbers for 2015 (calendar year):** The Board will recall that there are electronic people counters at two Park entrances (The Avenue and Park Avenue North). These devices registered 678,000 people during 2015. This is an increase of 76,000 on 2014 (12%). The major spikes in the visitor numbers in 2015 were the Soap Box Derby (showing the large number of local customers at that event), the Fireworks Festival and New Year's Eve.

A number of assumptions are used to convert these figures into the annual estimate of Park visitors. In 2015 this figure was 2.8 million, which excludes the majority of event visitors and people arriving by car or bus. It is recognised that the calculation is not perfect, but it does allow an assessment of trends – the figure of 2.9 million is 320,000 more than the 2.6 million estimated for 2014. The data show that beyond a core user group, most likely dog walkers and commuters, the largest influence on visitor numbers is the weather.

Table comparing 2014 and 2015 visitor numbers:

	2014	2015	change
<b>Park Visitor numbers counted</b>	602,000	678,000	+12%
<b>Estimate of total Park Visitors (excluding most event visitors and car and bus passengers)</b>	2,550,000	2,800,000	+12%

**12. Go Ape Proposal:** The Go Ape proposals were validated by the Planning Authority in October 2015 and at the time of writing there have been over 90 comments, many of which are objections. The proposal is likely to be discussed at a Planning Committee and there will be a verbal update at the meeting.

**13. The Fallow Deer Herd:**

13.1 The fallow deer herd has been a feature of the Park for many years. Daily management of the herd is carried out by the Grounds Maintenance staff and an independent veterinary team provide management advice and monitor the health of the animals.

13.2 Over the past ten years there has been consistent concern from the veterinary team that the conditions of the enclosures were not ideal because they are too small and the ground gets easily poached and over-grazed. The deer have consistent signs of stress, evidenced by shyness towards human contact, which is not typical of enclosed deer, and occasional fighting. These concerns have been managed by various means including improving the size and management of the enclosure by fertilising, harrowing and reseeding, enlarging the enclosures and reducing the herd size (culling).

13.3 The stress levels of the deer are likely to be increased for a number of reasons in the future, increasing visitor numbers to the Park (both ordinary Park visitors and Event visitors), the forthcoming development of the Anderton Court site where three houses and a block of flats have been granted planning permission. Repairs and construction work in neighbouring gardens is also believed to cause extra disturbance for the herd.

13.4 The longer-term options for the deer herd have been in consideration for some time. It is recognised that the Go Ape proposal is an additional stressor that requires the Trust to accelerate its decision making about the long term future of the herd. Any removal will need to be carefully timed after rutting and before fawning and before any further stressors for the deer.

**14. Graffiti Wall Update:** Following previous discussions on this topic an independent risk assessment is being conducted and further information will be reported at the Board meeting on 16<sup>th</sup> February 2016.

**15. Park Resilience:** The Park Manager has been working with the Head of Events to identify improvement works in the Park that will have a joint benefit of making the Park more resilient to outdoor events. Examples include improvements to drainage and strengthening pathways.

## LEARNING AND COMMUNITIES

### 16. Go Crackers for Christmas

To engage with family visitors attending Cinderella on Ice the Learning and Community Team ran free family activities in the East Court. The inter-generational activities looked at the Victorian invention of the Christmas Cracker, significance of the hat, what inspired the bang and how the contents have changed over time. Children were then encouraged to make their own Alexandra Palace themed cracker to pull on Christmas day. Over the 2 days over 80 people attended the activities. The team were able to capture contact details of attendees to communicate future events.



### 17. Schools

Alexandra Palace's new Learning Leaflet was distributed (both electronically and hard copies) to all schools in Haringey, Barnet, Enfield and Islington in November. Since the start of January a number of new bookings have been made for new and repeat visitors. From the start of this financial year the Palace has welcomed over 1,500 visitors from schools which already surpasses last year's total of 1,280.

The Transmitter Hall has been allocated to Wilmot Dixon, the contractors for the East Wing restoration programme, when they start onsite at the end of January.

### 18. Streetz Ahead

Working with a local Street Dance Company a funding application has been submitted to Awards for All for a Haringey Flash Mob. If successful, schools from across the borough will be encouraged to take part in a borough wide activity to encourage exercise and well-being. Schools taking part require agreement from the Headteacher for a dance teacher to attend regular assemblies to teach the

whole school. All participants will be invited to take part in Haringey's largest Flash Mob as part of the Summer Festival planned for July 2016.

The Learning Officer will be attending one of the rehearsals at Alexandra Palace School on Friday, 22<sup>nd</sup> January to speak to teachers and pupils taking part about their experiences so far and how being part of the Summer Festival would enhance the experience – a verbal update will be given at the meeting.

## **19. Trading Company Support**

To date Community Engagement has been limited due to budgetary restraints and lack of resources. Using the Palace's experience of running Community Engagement programmes with funding for the Palace's centenary project moving forward the Learning & Community team will be looking to offer unique opportunities alongside commercial events working in partnership with local organisations to widen participation.

### **19.1 Aligning with Trading Company**

Alexandra Palace is unique in that it already has a varied programme of exhibitions, conferences and live music events. Rather than running one-off projects (dependent on funding) for community groups, developing opportunities for families, community groups, schools, that mirrored commercial events would engage local people with what is happening at the Palace whilst offering unique opportunities not possible elsewhere.

Activities could include circus skills for families during the Moscow State Circus tenancy, Haringey schools' bake-off linking in with the cake decorating show, BTEC Music visits during concert months and model making during London Model Engineering. Projects would be run alongside the events and would be managed by the Learning & Community Engagement Department.

These projects would be funded by the Learning & Community department; support from the client/commercial arm would enable more people to engage with the Palace.

## **20. Partnership Working**

The Learning Officer has created a list of all Haringey's funded organisations to work in partnership with for future projects. The Palace's most successful community projects have been run in partnership with local established partners (Haringey Shed & Accuml8). Discussions through the planning process with staff from partner organisations ensures that projects fit with the needs of users. Another significant advantage is that the partner organisation can assist with recruiting people to take part, often this is the hardest part of running these types of projects.

## **21. East Wing Restoration Project**

The scheme for the development of the BBC Studios, East Court and Victorian theatre have moved forward since the submission of the Round 2 application in December 2014. Having re-visited the Activity Plan it became apparent that a number of activities were included in other parts of the project or were no longer appropriate. Following a meeting with Land Design Studio consultants all activities have now been updated (along with budgets) to fit in with the themes of wonder, innovation and entrepreneurship.

Alongside this work connection has been made with the Learning and Development Team at Wilmot Dixon to discuss the opportunities proposed as part of the tender and the Palace's Activity Plan requirements. With work starting on start at the end of January it is key to engage with the local community from the start and opportunities may include school creating art for the hoardings as well as work placements, internships and apprenticeships.

## **22. COMMERCIAL HIGHLIGHTS**

### **22.1 October – December**

The Palace had 100% occupancy throughout October and December with the exception of 5 days in November. This period has been our busiest to date with over 300,000 visitors to the site across 32 different events - an increase of 100,000 visitors and 15 additional events over the same period in 2014.

On the 1<sup>st</sup> October The Wombats played their largest London show followed by the Knitting and Stitching Show. This exhibition was open for 5 days for the 2nd consecutive year and attracted over 40,000 visitors.

A tight overnight turnaround saw the team break down 200 exhibition stands and transform the space into fashion catwalk for 1200 delegates to view the new F&F clothing range hosted by Tesco. This corporate event led straight into 3 nights of music including performances from Rudimental, Major Lazor, and the Vans Warped Tour.

A number of smaller corporate conferences continued throughout a busy October and these were mainly hosted in the Panorama room. In the last two weeks of October we welcomed 2 new exhibitions: Mind Body and Soul and the OM Yoga Show, the former was business won from Olympia.

The Classic & Sports Car Show organised by Haymarket exhibitions followed. This show brought the world's most glamorous classic cars and attracted some of the world's most highly regarded classic car dealers and some of the wealthiest and most respected collectors. The organisers were keen to ensure that all visitors to Alexandra Palace had the chance to view some of the attractions and so displayed a selection of models outside on the Beach area for non-ticket holders to enjoy.

Also in November Ernst and Young hosted their 10 year anniversary staff conference in the West Hall with 1500 delegates.

On Tuesday 7<sup>th</sup> November we hosted and delivered our largest in-house event: The Fireworks and German Bier Festival. 50,000 Tickets sold out more than 2 weeks in advance and attendees were not disappointed. The firework display was in excess of 25 minutes with an additional 20 minute laser pre-show. Other entertainment throughout the Park include: street food and craft beer, mutant waste parade, funfair, a huge bonfire, and ice skating sessions. Inside the Great Hall was turned into a huge German bier Keller where 6000 people enjoyed local musicians and the headline tribute Elton John act.

Feedback to date has been largely positive and to note that the event was delivered to an incredibly high standard. Enquiries for 2016 ticket sales have already been received. As with all major events the team will reflect and make improvements where necessary but overall our flagship event is now London's hottest ticket in November and we should be very proud of this achievement. Please refer to our fireworks video to see all the activities that took place: <https://www.youtube.com/watch?v=AybNoxq0P5s>

Further firework information is listed in the appendix 7.1.

Also in November Amma returned to the palace for her 8<sup>th</sup> year with 3,500 visitors a day attending to hug the spiritual healer originally from southern India. The organ society also hosted their special film night which attracted more than 300 visitors.

December opened with 7 concerts in 8 nights. Sell out performances from Frank Turner, Chvrches, and Bring Me the Horizon were followed by 3 sold out nights of Disclosure, and to celebrate 20 years together Faithless played out the year to a sell-out crowd.

The ever popular festival village in the West Hall has really supported catering targets with high food and beverage sales on music events. The unique street food concessions including Smoke Stack, Anna Maes, Flammin Cactus and Bodeans encourage music fans to get to the venue early to enjoy an experience that offers more than just music.

Antiques returned for its busiest show of the year and attracted over 4,000 enthusiasts.

Darts returned bigger and better than ever in the last weeks of December and across the Christmas and New Year period. The increased capacity in the West Hall meant that the organiser PDC could sell 3000 seats per session. 66,000 tickets were sold in total and more than a million pounds worth of beer was consumed. The live coverage on Sky Sports reached over four million viewers across the 14 days of the William Hill World Darts Championship a 25% increase on last year, including a record audience of more than 1.7 million for the thrilling final between Gary Anderson and Adrian Lewis.



## 22.2 Future events

Event	Event Type	Date
Masters World Snooker	Sporting Event	10 <sup>th</sup> – 17 <sup>th</sup> January
Excursions	Exhibition	23 <sup>rd</sup> January
Ping Pong	Sporting Event	22-24 <sup>th</sup> January
Club de Fromage on ice	Ice disco	29 <sup>th</sup> January
Feeling Gloomy on ice	Ice disco	5 <sup>th</sup> February
Antiques	Exhibition	7 <sup>th</sup> February
Slipknot	Concert	10-11 <sup>th</sup> February
Tame Impala	Concert	12-13 February
MA Healthcare	Exhibition	23-24 February
Jamie XX	Concert	26 <sup>th</sup> February
Enter Shikari	Concert	27 <sup>th</sup> February
Club de Fromage on ice	Ice disco	28 <sup>th</sup> February
RYA	Exhibition	4 <sup>th</sup> - 6 <sup>th</sup> March
Parov Stelar	Concert	12 <sup>th</sup> March
London Festival of Model Railways	Exhibition	19 <sup>th</sup> -20 <sup>th</sup> March
Andy C (Late night)	Concert	24 <sup>th</sup> March
Ally Pally German bier festival	Live Event	26 <sup>th</sup> March

At the time of writing Snooker was taking place and being broadcast live on the BBC. Viewing figures have already peaked at 1.1 million. Average attendance across the sessions is currently 1500 which will increase to 1900 attendees for the final on Sunday 17<sup>th</sup> January.

## 23 EVENT OPERATIONS UPDATE

### 23.1 Table top exercise

In addition to the numerous events taking place throughout this period the events team hosted a table top exercise to talk through potential emergency scenarios and how each operational team within the venue would manage and react to them. This was a successful exercise aimed at continually improving our existing operational responses and will be repeated annually.

### 23.2 Venue Management Plans

Venue management plans and key operation documents have all now been updated. All departments have been briefed on these updates to ensure all events continue to be delivered to a consistent high standard.

### 23.3 Improvements to Egress

The Head of Events continues to implement a number of procedural additions to our standard egress plan including a different egress route for visitors when leaving the building, additional security and traffic management and dedicated cleaners in certain external areas including Bedford Road.

23.4 Outdoor Events Strategy

The Commercial team is near to completing the outdoor event strategy to ensure Park opportunities are maximised throughout the summer. This will enable us to increase our portfolio of outdoor events, attract new audiences and build on our outdoor activity benefiting park users and the local community.

23.5 Fireworks

As with all major events the team undertake a debrief of all elements and make improvements where necessary. Please refer to Appendix 1 for full responses and details relating to queries raised at previous SAC/CC meeting.

**24     **MARKETING****

24.1 Media Coverage

The numerous events held at the Palace over the autumn attracted increased media coverage. The venue was listed in Time Out 4 times, NME 8 times, Metro 4 times and Evening standard 3 times. Our 'What's On' has estimated to have achieved over 10,000,000 views and impressions from these publications alone. The Time Out December edition listed the Alexandra Palace waterslide at the Ally Pally summer festival as the number one thing to attend in London in July 2015.

24.2 Customer data

Marketing have been focussing on digital advertising and social media platforms in order to engage with new and existing customers. This is not limited to event promotion only but also promotions for the Ice Rink, Learning and Community programmes, Park events, and activity in The Phoenix Bar & Kitchen. These platforms have provided a valuable source of customer data, which can then be used to communicate and promote future events and offers.

24.3 Social Media

In terms of social media, Facebook followers currently number (53,694), Instagram (4,892), twitter (18,800) Snap chat (100) and our database now exceeds 145,000.

24.4 Filming

For the past 12 months the team have been filming all our events and onsite activity. We have collated some fantastic footage and a show reel was created for the Christmas period to showcase all our highlights. The video has currently received 250,000 views on line. It can be viewed following this link: <https://www.youtube.com/watch?v=0Cs-viv8kOI>, and will be shown at the end of this meeting.

## **25. THE PHOENIX BAR & KITCHEN**

With 300,000 visitors to site the Bar and kitchen benefited immensely and also exceeded its target for this period. This can be attributed to the high volumes of concerts in particular Faithless attracting a slightly older audience which was reflected in the higher spend per head, increased volume of high footfall and high profile exhibitions, additional footfall and additional capacity at the darts.

## **26. ICE RINK**

26.1 The Cinderella on Ice pantomime took place across 14<sup>th</sup> to 21<sup>st</sup> December and proved popular with both school groups and general ticket holders, selling out 1 month in advance of the first show.

26.2 Club de Fromage continues on the last Friday of every month and has seen a 150% increase to Friday footfall. Club de Fromage's alternative night 'Feeling Gloomy' will pay tribute to David Bowie on Friday 5<sup>th</sup> February with the organiser pledging to give part of the proceeds of this event to the Teenage Cancer Trust.

26.3 The winter campaign has just launched and includes numerous promotional materials, flyers, posters, Facebook advertising, featured digital advertising, social media support and e-shots.

## **27. Legal Implications**

The Council's Assistant Director of Corporate Governance has been consulted in the preparation of this report, and has no comments.

## **28. Financial Implications**

The Council's Chief Financial Officer has been consulted in the preparation of this report, and has no additional comments.

## **29. Use of Appendices**

Appendix 1 APPCT Response to Cross Rail 2 Consultation, January 2016

Appendix 2 Fireworks: Response to queries raised at previous meetings

Appendix 3 Fireworks Video (paragraph 22.1) and End of Year Alexandra Palace show reel (link in paragraph 24.4) which will be shown at the meeting

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## Response ID ANON-2EN2-MB94-K

Submitted to **Crossrail 2 - October 2015**Submitted on **2016-01-08 17:44:45****Proposals - overall****1 Do you have any comments on the proposals for Crossrail 2 overall?****Overall comments:****Turnpike Lane / Alexandra Palace / Wood Green****5 Do you have any comments about the proposals for a Crossrail 2 station at Turnpike Lane?****Comments:**

No comment.

**6 Do you have any comments about the proposals for a Crossrail 2 station at Alexandra Palace?****Comments:**

The Alexandra Park and Palace Charitable Trust (APPCT) welcomes the opportunity to comment on the next stage of development of route alignment options for CR2, and in particular, the option of either a single station option (Wood Green) or a two-station option (Alexandra Palace and Turnpike Lane).

Set in 196 acres of parkland, Alexandra Palace is an iconic North London destination of important historical significance. Opened as the 'People's Palace' in 1873, it remains a significant recreational community resource for the London Borough of Haringey and wider area. Our thriving events business sees over 500,000 people visit the Palace each year to enjoy a varied programme of live sport, exhibitions and music gigs. On events days, there can be anything between 10,000 and 50,000 people coming to the Park and Palace, many of whom arrive via public transport. In the summer of 2015 the Red Bull 'soapbox derby' drew an audience of over 25,000. And in November 2015 the APP-run fireworks festival event saw 35,000 tickets sold. In conjunction with the variety of events on offer, the Park and Palace boast a range of family-friendly and community activities, including a year-round ice rink, a pitch and putt golf course, boating lake, public house, playground and skate park.

In response to previous consultations on CR2 and the route alignment, APPCT has supported the regional option proposal for CR2 and the provision of a station at Alexandra Palace. The short extension from Alexandra Palace to New Southgate was also welcomed, as it would provide additional interchange opportunities at New Southgate. With a PTAL rating of 2, it is of great importance to APPCT to increase the Palace and Park's accessibility. This is absolutely vital for the Park and Palace to become more financially sustainable, which will in turn create more job opportunities in the local area. A more sustainable Park and Palace will deliver an enhanced offer to an even larger number of visitors from the wider London area.

The current consultation offers two options for routes of alignment in the Wood Green area. APPCT is of the view that a CR2 station at Alexandra Palace would support and improve on the existing transport options serving Alexandra Park and Palace, offering more inter-change options with Great Northern services. Furthermore, a CR2 station at Alexandra Palace would help strengthen the regional and national profile of Alexandra Park and Palace, making it more accessible to visitors, and a more attractive prospect for potential funders and investors, which will in turn have a positive impact on the local economy with the potential for new jobs to be created. A station at Alexandra Palace would:

- Boost trade and tourism in the local and wider area, increasing employment opportunities, and in turn benefiting the local economy;
- Improve the overall perception of transport accessibility to the Park and Palace, Haringey and North London in general;
- Improve local residents' access to jobs, services, facilities and other social and life opportunities;
- Improve the strategic link with the Central Activities Zone;
- Improve access to a key recreational and community resource, offering a range of educational, learning and volunteering opportunities;
- Increase Londoners' accessibility to the historic environment of the Palace and one of London's largest open spaces;
- Assist in the Trust's aspirations to cement the Park and Palace's local and regional status, with a long term aim to become a well-utilised, sustainable national asset.

**7 Do you have any comments about the proposals for a Crossrail 2 station at Wood Green?****Comments:**

The London Borough of Haringey are in the process of preparing an Investment Framework for Wood Green, a comprehensive and coherent plan that will determine how to deliver growth, homes and jobs, as well as securing the investment needed to enable this. As a key partner and stakeholder, APPCT will be working closely with colleagues at London Borough of Haringey on this Investment Framework to ensure improved and new links are made (visually and physically) between Wood Green town centre and the Park and Palace (which is currently cut-off by the Great Northern Railway Line and the New River). It is worth noting that the Trust supports the option set out in the early Investment Framework consultation to improve connectivity via the Cultural Quarter and via an extended New River Path, which will allow people to access Alexandra Park and Palace via a much more direct and pleasant route.

APPCT understands and appreciates the benefits of having a CR2 station at Wood Green, instead of Alexandra Palace and Turnpike Lane.

Whilst the station option at Alexandra Palace will deliver more inter-change options and some opportunity for development around the station site, the Trust recognises that a CR2 station at Wood Green would allow for the unlocking of regeneration and growth opportunities presenting themselves in Wood Green.

With an ever-increasing events business and visitor offer it is important the Trust enhances and upgrades access to the Palace and Park. The Trust is currently embarking on an ambitious restoration project at the eastern end of the Palace which will see the former BBC Studios and Victorian Theatre repaired and refurbished, allowing public access to the most historically significant spaces and securing the Palace's future as a leading heritage and leisure destination. Post-2018, APPCT expects to see a significant increase in daytime visitors, and with it a number of new job opportunities created. Accessibility to these events, activities and jobs, as well as accessibility to the rich history of this iconic part of London, is not only extremely important to the Trust and the London Borough of Haringey, but also to the wider London area.

In conclusion, the Trust feels that there are significant benefits of a CR2 station at Alexandra Palace; it does however acknowledge that the location of a CR2 station at Wood Green may have greater strategic economic impact potential. We also recognise that if the Wood Green station is chosen, when combined with improved linkages between Wood Green and the Palace (both visually and physically) this has the potential to achieve equivalent or greater benefits, for the Park and Palace, than from a CR2 station at Alexandra Palace. The Trust would welcome further studies on the likely growth impact projections and would welcome the opportunity to input into future consultation exercises and workshops.

## **8 Do you have any comments about the proposals for a shaft at Downhills Recreation Ground, between Wood Green and Seven Sisters stations?**

### **Comments:**

No comment.

## **About you**

### **41 What is your first name?**

#### **First name:**

Louise

### **42 What is your surname?**

#### **Surname:**

Johnson

### **43 What is your email address?**

#### **Email:**

louise.johnson@alexandrapalace.com

### **44 Please tick this box if you would like to receive project updates when available.**

#### **Tick if you would like to receive project updates when available:**

Yes

### **45 Please provide us with your full postcode?**

#### **Postcode:**

N22 7AY

### **46 In what capacity are you responding to this consultation?**

Other

### **47 If you are responding on behalf of a business, educational establishment or other organisation, please provide us with the name.**

#### **Name of business, educational establishment or other organisation:**

Alexandra Park and Palace Charitable Trust

### **48 Please tell us what you think about the quality of this consultation (for example, the information we have provided, any printed material you have received, any maps or plans, the website and questionnaire etc.)**

#### **Comments:**

No comment.

## Appendix 1

### FIREWORKS FESTIVAL GATE USAGE & OVERVIEW

#### 2013

There were 7 gates opened for the event with the lowest footfall coming in via Gate 5 Redston Road.

#### 2014

In 2014 Redston Road gated was not used due to low take up in 2013. There was an increase in queuing time at Gate 6 and Dukes Avenue. This may also have been due to the change in start time and late arrivals.

#### 2015

In response to the issues over the past 2 years in 2015 Redston Road Gate was opened and an additional gate was opened on the Avenue. No reports of significant queuing were received at Gate 6 (Hornsey Gate) or Gate 10 (Dukes Ave)

For reference the table below shows the footfall through each of the ticket holder gates

GATE NUMBER	GATE LOCATION	2014		2015	
		ENTRY NUMBERS	% OF VISITORS	ENTRY NUMBERS	% OF VISITORS
1	Alexandra Park Road	1870	6%	1,598	4%
2	Bedford Road	15381	48%	22,059	50%
3	Campsborne	CLOSED	n/a	CLOSED	n/a
4	North View Road	CLOSED	n/a	CLOSED	n/a
5	Redston Road	CLOSED	n/a	2,409	5%
6	Hornsey Gate (pedestrian)	8106	25%	8,783	20%
7	Hornsey Gate (car)	110	0.3%	114	0.2%
8	Springfield	CLOSED	n/a	CLOSED	n/a
9	Grove	2428	8%	4,015	9%
10	Dukes Ave	3972	12%	2,464	6%
11	The Avenue	CLOSED	n/a	2,115	5%
12	The Avenue	CLOSED	n/a	CLOSED	
<b>TOTAL</b>		<b>31,867</b>		<b>43,557</b>	<b>n/a</b>

## **GATE 3 CAMPSBORNE**

### **USE OF STEEL SHIELDS AT GATE 3**

Campsborne Gate is the only area of the park with an unobstructed opening. All other entrances to the park are either via road, a footpath between houses or through a gate. The open area along Campsborne is 175m. Because of the ticketing nature of this event it is key all entry points are secure to stop illegal entry by non-ticket holders. Using low level Heras fencing would not be suitable for this area as this is not a robust security defence for such an extensive run and is easy to pull down or climb over. If Heras fencing was to be used in this area then it is estimated that another 10 Security guards would be needed to ensure this area was kept secure. A decision was therefore made to use 3m steel shield along this boundary to ensure security was maintained across the site

### **CLOSURE OF GATE 3**

A decision was made in 2013, 2014 and 2015 not to open Gate 3 for the following reasons

- Gate 3 is not close to any pathway which would mean in wet weather all visitors would enter the park on soft ground. This is not a positive customer experience and the heightened use in this specific area would have a large impact on the ground
- As per the above, Gate 3 is remote and away from any pathway so moving infrastructure to this gate would involve either moving items by hand or using vehicles to cross the soft grass which again would have a considerable impact on the park
- Opening up Gate 3 for a pedestrian entrance would equate to approximately £2300. This would be the cost of equipment and crew to set up and the security and ticketing staff on the day
- It was felt that with such a small percentage of guests using Gate 5 (approx. 5% of visitors) one gate in this area is a fair reflection of the desired usage
- It is a 5 minute walk (550 metres) from Gate 3 to Gate 5 which was felt to be an acceptable distance to walk for an event of this size

The decision to only operate one Gate at Gate 5 Redstone Road is based on sound operational factors as outlined above. With the high numbers attending this event a balance has to be struck to ensure that resources are being used in a sensible and appropriate manner.

In 2015 improved signage was put up on the fencing and gate informing those with tickets to the event where the nearest gate was located on Redstone Road. We have received no feedback from those attending the event that the walk from Gate 3 to Gate 5 was a concern to them.



The elements as outlined above which leads to the closure of Gate 3 would be in place no matter where in the park such a gate existed the soft ground, lack of pathway and low usage of Gate 5 are sound operational factors for the remaining closure of Gate 3.

### **IMPACT ON ALEXANDRA PARK**

The lead up to the 2015 event saw a significant amount of rainfall which had an impact across the entire site. Poor drainage across the park exacerbated the problem resulting in moving water along the main access routes for the event infrastructure. The current roadways and paths are in a poor state of repair due to water damage which again had an impact on how vehicles could move cross the site

A meeting was held immediately after the event between the Head of Operations and the Parks Manager to discuss repair of damages to the park. As soon as all infrastructures were off site a team of labourers were commissioned to flatten any areas that had suffered damage due to vehicle movements or crowd movement. Several areas were reseeded and it was agreed that due to inclement weather and the time of year other areas would be reseeded at the end of the winter.

A debrief took place after the event and reduction of any physical impact to the Park was a key agenda item. Due to the experience gained from the team on site it was agreed that a variety of measures can be implemented at any future events taking place during prolonged periods of inclement weather to reduce impact to the Park.

### **ADDITIONAL CONCERNS**

#### **110 DUKES AVENUE**

In 2013 a heras fence panel was put across the gate from 110 Dukes Avenue that opens directly into Alexandra Park. In 2014 and 2015 the production team have been instructed not to do this as the gate falls outside the ticketed site.

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**Informal Joint Meeting of the Alexandra Park & Palace  
Statutory Advisory Committee and Consultative Committee**

**2<sup>nd</sup> February 2016**

Report Title: **East Wing Restoration Project Report**

Report of: Emma Dagnes, Managing Director, Alexandra Park and Palace

**1. Purpose**

1.1 To update the SAC/CC on the progress on the East Wing Restoration Project

**2. Recommendations**

2.1 To note the contents of this report and advise the main Board where appropriate.

Report Authorised by: Louise Stewart, Chief Executive Officer, Alexandra Park and Palace

Contact Officer: Natalie Layton, Executive Assistant, Alexandra Park and Palace

Email: Natalie.layton@alexandrapalace.com

Telephone: 020 8365 4335

**3. Executive Summary**

3.1 Following an in-depth procurement process Willmott Dixon were awarded the contract for the first phase of the construction project with enabling works starting January 2016.

3.2 The design team continue to work towards RIBA Stage 4.

3.3 The Theatre Policy in collaboration with Friends of the Theatre is attached as Appendix 1 for comment prior to presentation to Board.

3.4 The Collections Policy is attached as Appendix 2 for comment prior to presentation to Board.

**4. Reasons for any change in policy or for new policy development (if applicable)**

N/A

**5. Local Government (Access to Information) Act 1985**

N/A

## 6. Enabling Works

The first stage of the construction works is on schedule to start January 2016 to the three main areas of the BBC Studios, East Court and Theatre, including the removal of internal partitions, removal of redundant services, removal and encapsulation of asbestos and the breakthrough into the first floor internal colonnade. The period of works is 20 weeks with completion due mid-June 2016

Willmott Dixon are formally starting on site and will have possession from the 25 January 2016 when hoarding will be set up around the 3 main areas (South Terrace, Rear of the BBC Tower to the East, and outside the Theatre external entrance to the North East). Health and Safety and sub-contractor visits have been taking place since the New Year.

Training and apprenticeship provisions were included in the preliminaries of the tender pack to ensure that the appointed contractor makes sufficient provision for local people to apply for opportunities in the construction phase. Now that the contract for the works has been awarded, the APP team and the wider design team will meet with the key members to discuss the structure and implementation of the training and apprenticeship programme. In addition, APP will be engaging with LB Haringey's Employment and Training team to ensure planning conditions with regards to employment and training opportunities are met.

## 7. Design Stage

- 7.1 The design team have continued to work through RIBA Stage 4 with design workshops being held every 2 weeks. The Interim Stage 4 design information was issued to Mott MacDonald commercial team for review with initial queries / clarifications issued to FCBS (Feilden Clegg Bradley Studios Architects) and responses received.
- 7.2 The East Wing Restoration Team are in the process of reviewing each cost item to provide clarity on areas for potential value engineering and those areas of work needing protection. This is from the outset to get the fundamentals and main base infrastructure right.
- 7.3 The current target date is completion of RIBA Stage 4 by March 2016. The design team have a mini programme of activity prior to sign-off which includes workshops with the Board similar to the one held prior to the appointment of the contractor.
- 7.4 The live services survey, commissioned in early June to establish the location of all services (gas, electricity etc.) in the project area culminated in a full site power shut-down to locate the feed to a key distribution board.

Now located, the live services consultants can use this valuable information to finalise their RIBA Stage 4 designs.

## **8. BBC Studios & East Court Area**

- 8.1 The Design Team completed a demonstration of external lighting to the BBC tower, mast and colonnades which was well received by those present. An external lighting review has been commissioned to ensure that any initiatives relating to the East Wing integrate with the rest of the Palace and Park.
- 8.2 Following an operational workshop on the use of the Studios outside of BBC experience hours (i.e. evening events), it became apparent that Studio A would be much more suited to corporate events over Studio B. The only equipment in Studio A are high-level projectors, whilst in Studio B, the media centre, there will be a number of work stations that will be harder to move, more intensive in terms of human resources and at greater risk of damage.
- 8.3 Review work is being undertaken on the treatment of the Gallery space walls. The intention is to leave all the wall decorations in the three (currently divided) rooms to support the storytelling of how the spaces were used by the BBC and how their use changed over time as television broadcasting developed.
- 8.4 The design team have tested floor finishes for the East Court. There was also painting of the original pallet of internal colours before Christmas leading to a review with the Architects reverting back to a blue pallet, which is currently awaited.
- 8.5 A number of workshops have taken place with key members of the APP teams (Events, Sales, Ice Rink, and Catering, Facilities etc.) to ensure that the operational requirements of the East Court (lighting, power etc.) are well embedded into the RIBA 4 designs.
- 8.6 A significant amount of work has been undertaken with the operational and ice rink teams to design a new entrance system for the ice rink whilst the East Court is inaccessible. This includes new approaches for the café operation and skate hire.

## **9. Theatre**

- 9.1 Over the last two years during the preparation for stage 1 and stage 2 HLF applications a number of cultural institutions and performance organisations have been engaged with and invited to visit the Theatre. As with all cultivation for a “new” space (albeit one built in 1876) relationships take time to nurture into collaborative artistic partnerships. From discussion with these institutions and organisations and with the Friends of the Theatre it was clear that a Theatre Policy would be needed to provide a framework for all activity undertaken in the Theatre.

- 9.2 A well renowned Theatre Programme Consultant worked with the Palace and the Friends of the Theatre to develop the draft Theatre Policy, attached to this report at Appendix 1.
- 9.3 The draft Policy sets the tone for the management and programming of the Theatre and acknowledges the challenges that will be faced to ensure a successful and complementary programme is achieved all year round.
- 9.4 It is acknowledged at this stage in the construction process that the Policy is working on the business plan as provided at the start of the project. The team at the Palace are ambitious for the space and recognise the importance of the technical specification and access to marketing support underpinning the programme. However at this stage it is not possible to outline these elements in detail. Therefore, it was considered sensible to produce an initial Theatre Policy, which will be a living document updated and re-issued as and when more information becomes available.
- 9.5 Currently the Palace is working on an opening season starting in April 2018 with four tent pole events of the highest calibre, which will provide a strong artistic profile whilst offering exceptional learning and community opportunities. The ambition of the team is to announce partnerships for the 2018 programme throughout 2016 to set the tone for the space and demonstrate commitment to its year round use.
- 9.6 Work has continued on the finer design details such as ventilation strategy, roof strengthening works and floor loadings. A series of lighting demonstrations have taken place in the auditorium to establish the most appropriate locations of light fittings within the ceiling rose.

## **10. Interpretation / Collections / Archive**

- 10.1 The project's consultant Curator has drafted a Collections Policy based on the Museum Associations Spectrum guidelines and working with Kirsten Forrest (AP Regeneration Manager) has refined the document for SACCC comment prior to Board presentation. They have also drafted guidelines for the use of historical images to be embedded as good practice by APP staff in the future.
- 10.2 A "Memories" recording of the conversation between Mark Evison, AP Park Manager and 101 year old Mr Charles Gill the former Head Gardner of Alexandra Park 1954-1969, has been made and will form part of the APP Digital Archive for future interpretation.
- 10.3 In November, the Interpretation Team did a presentation to all APP staff on the interpretation design and collections management. The project team received lots of positive feedback after, with some members of staff coming forward to donate their own collections

- 10.4 APP have been offered two significant, large oil paintings of the Palace and Park by the artist Nicholas Volley. Kirsten Forrest has drawn up an agreement for their donation with the artist's widow. Kirsten has also been working with a local contemporary printmaker Teresa Hales on fundraising initiative to mount a selling exhibition of etchings inspired by the Theatre.

## **11. Fundraising**

- 11.1 In this quarter APP received a grant of £30,000 from American Express Foundation towards the project. Applications submitted to the two other foundations were, however unsuccessful.
- 11.2 The fundraising team have met with Arts Council, England to introduce the APP restoration project and investigate potential Arts Council funding in the future.
- 11.3 As highlighted in previous SAC/CC reports fundraising from Trusts and Foundations has been disappointing. The team is acutely aware that there are unrealised opportunities with Public Fundraising. However to undertake a successful public fundraising campaign which does not only achieve a one-off payment but converts into an on-going relationship, significant resource both in time and initial start-up costs must be administered.
- 11.4 With the appointment of Louise Stewart as our new Chief Executive it was agreed that a recruitment process would be initiated to appoint a Director of Fundraising and Communications. We are confident that the role will be filled prior to the start of the new financial year, with the new Director building on the considerable amount of work which has already been undertaken by our Fundraising Manager and also offering new initiatives and contacts to unlock public and private financial support.

## **12 . Legal Implications**

The Council's Assistant Director of Corporate Governance has been consulted in the preparation of this report, and has no comments.

## **13. Financial Implications**

The Council's Chief Financial Officer has been consulted in the preparation of this report, and has no additional comments.

## **14. Use of Appendices**

Appendix 1 – Alexandra Palace Theatre Policy  
Appendix 2 – Alexandra Palace Collections Policy

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**Alexandra Palace Theatre  
Draft Theatre Policy****Programming policy**

- 1.1 London has over 200 theatres of all shapes and sizes. What London doesn't have is the unique, atmospheric and magical theatrical space that is Alexandra Palace Theatre. The Theatre is currently hidden from the public eye and consciousness. It is unlike any other space in London and, when it reopens, will contribute significantly to the capital's wider theatrical community, as well as to the existing family of spaces and activities at Alexandra Park and Palace. Critically, it will reintroduce live theatre in all its forms from spoken drama to opera and musicals, to burlesque and make a welcome contribution to the existing mix of entertainment at the Palace.
- 1.2 Throughout its varied history, the Theatre has played host to many different types of performance, reflecting its spectacular and inventive staging opportunities. This potential will be reborn through the current redevelopment and refurbishment of the East Court, providing not only a revitalised theatre, but also the wider context of welcoming communal spaces including the BBC Studios and generous public areas.
- 1.3 The management and programming of the theatre will reflect the continuing entrepreneurial vision of Alexandra Palace. It will be outward looking, innovative, open to experiment and calculated risk. It will be populist as well as challenging, it will be fun as well as difficult and it will be traditional and experimental.
- 1.4 The revitalised Theatre will continue to host a wide variety of activities, constrained only by the imagination of its users. Although the theatre will be a presenting house that does not produce its own work, it will take responsibility for the quality of the productions and activities that are offered to the public on its behalf.
- 1.5 The management challenge will be to ensure a successful and complementary programme that makes a year round offer to attract many different users and audiences, including both local and existing Alexandra Palace users as well as new audiences from across London.
- 1.6 The Theatre will allow for performances that can spill out into the East Court or into the park, it will allow for music theatre and drama, cinema showings, banquets that might seem lost in the Palace's larger venues, club performances, burlesque, cabaret, and events and performance better suited to a smaller, though still capacious venue. The Theatre

will allow Alexandra Palace to host smaller (though still significant by London theatre capacity standards), intimate, niche, experimental events to complement the popular work in its larger venues.

- 1.7 This programming policy sits alongside and complements that of Alexandra Park and Palace as a single entity. A key element will be to inform other decisions about lettings, commissions and collaborations with other spaces at Alexandra Palace and its supporting spaces (bars, foyers, function rooms, ice rink, BBC Studios and East Court as a whole).

#### **Audience development**

- 1.8 Activities and events in the Theatre will contribute towards the profile, positioning and audience development of Alexandra Park and Palace as a whole, as well as specifically to the East Court and BBC Studios. The trust is making a clear commitment to work with the local arts and performance community, as well as local school and colleges, to build local audiences and community support.
- 1.9 We will engage with all the communities in the theatre's catchment area. We will expect productions and performers booking the Theatre to offer behind the scenes tours, outreach workshops, Q&A sessions and discounted school bookings where appropriate.
- 1.10 Alexandra Palace will work with local arts and community groups to develop outreach programmes and collaborations in and about the theatre. We will engage with schools and community groups to build an informed, enthusiastic and critical local audience for performances at the theatre.

#### **Hires policy**

- 1.11 Our policy is that productions in the Theatre will need to demonstrate the highest quality in their genre. We will encourage the best performers and companies to visit the theatre by offering competitive deals, excellent support and an engaged audience. We will evaluate prospective hirers proposals on the quality of their production plans, demonstrable track records and supporting marketing and audience development plans.
- 1.12 The Theatre will welcome a wide range of events to be hosted in its space, whether on stage or utilising the flat floor auditorium. However, we may on occasion turn down requests for venue hire because we feel that there may be a conflict with our programming policy. The theatre premises cannot be hired where the business or activities of the hirer or the nature of the event may (in the opinion of the management) be detrimental to the Alexandra Park and Palace status or reputation. The subject matter of events as well as ethos of companies hiring our spaces will always be considered. We will take enquiries from anyone to hire our spaces, but reserve the right to refuse.

- 1.13 Prospective users will be expected to contact us to discuss initial ideas and availability, visit the Theatre to see resources and talk to appropriate staff. We will expect any prospective users to employ or to engage an experienced event producer. Since the Theatre is only technically equipped in basic formats, hirers may need to supplement further technical requirements from their own resources.
- 1.14 All bookings made with the Theatre will be granted strictly for the purposes agreed and will only be accepted on that basis. It will be the responsibility of the hirer to fully disclose the nature of the hirer's proposed programme and activities and the type and content of the event to the management at the time of requesting the booking.
- 1.15 We will hire our facilities at different rates to professional organisations, community groups and charities, and educational establishments, defined as:
- Professional organisations that operate for profit;
  - Community groups that are not profit making. Any surplus generated from activity is retained within the organisation. Community groups may pay suppliers (for example musicians playing at a musical theatre showing) without compromising their status;
  - Charities registered in their own right, submitting an annual return to the Charity Commission, also including social enterprises;
  - Schools are as recognised in either the state or independent sector, plus tertiary and training organisations.
- 1.16 Our customers and audience can expect the highest quality of service when they visit the Theatre. Staff will be polite, informed and helpful. Signage will be informative. Our staff will exceed expectations to create an excellent customer / audience / visitor experience.

#### **Operations policy**

- 1.17 The Park and Palace has found a successful balance of music, entertainment, education and fun. The Park and the Palace are open all year round; make more lettings and host more events than ever before in its history. The Theatre will contribute to the vibrancy of Alexandra Palace by bringing theatrical productions into the mix and will work alongside major and smaller events elsewhere in the Palace and Park to widen the range and type of performances, strengthen the financial position of the Trust and increase the range of available spaces in the Palace.
- 1.18 Operationally, the Theatre Manager and the Account Manager (theatre sales) will work closely with their Events and Sales colleagues to make sure that the offer in the theatre complements and neither competes or conflicts with other venues and activities at Alexandra Palace. For instance, until the theatre is in full operation the extent of sound bleed through shared walls with other performance spaces in Alexandra

Palace cannot be fully tested, nor the exact staffing capacity required to manage multiple venues in operation at the same time.

- 1.19 The Alexandra Palace team will continuously explore and learn about the operation of the theatre, integrating it into the wider operation of Alexandra Palace, while maintaining a distinct identity and distinct programming for the Theatre. This programming strategy is therefore a start-up policy for the Theatre and will be reviewed and revised as required to find out what works best for Alexandra Palace, its existing and new audiences, the wider theatrical and music world, and our local communities and stakeholders.

### **Barker Langham Business Plan implications**

- 1.20 The Barker Langham Business Plan underpins this Programming and Operations Policy. It projects the financial contribution of the Theatre to Alexandra Palace as:

Year	£K	Cumulative total £K
16/17	-5.0	-5.0
17/18	-41.4	-46.4
18/19	54.5	7.6
19/20	107.0	114.6
20/21	133.2	247.8
21/22	159.5	381.0
22/23	159.5	540.5
23/24	159.5	700.0
24/25	185.7	885.7
25/26	185.7	1,071.4
26/27	185.7	1,257.1

- 1.21 The Theatre is planned to be a self-supporting revenue unit. Initial financial projections have been sensibly modest. Early tasks will be to fully understand the operating costs of the theatre, so that the correct cost of a seat (in all the possible configurations) and the cost of the auditorium (as an unseated venue) can be appreciated by the management and external users alike. Equally, how the bar and foyer, the First Floor Function Room and other bookable spaces will be costed for lettings.
- 1.22 In this context, the Theatre management will be able to test the business plan in greater detail against the programming policy, operating policy and the 5-year operational plan. However, the £1.27m that the theatre is expected to contribute towards Alexandra Palace's revenue over 10 years remains yet to be proven. Revisions to the business plan may need to rephrase the positive financial contribution of the Theatre.

### **Background**

- 1.23 The first Theatre at Alexandra Palace opened with a dramatic spectacle with Mlle Rita Sangalli, the premiere danseuse of the Grand Opera Paris, and then promptly closed when it and the rest of Alexandra Palace burned down.
- 1.24 The second Theatre opened in May 1875 with Offenbach's operetta *Breaking the Spell* and a grand spectacular ballet.
- 1.25 The Victorian Directors of Alexandra Palace and of the theatre had ambitions to stage operatic and dramatic performances and encourage "dramatic tastes which are not too low to merit cultivation". The many different managements of the theatre started with lofty ambitions, but ended with performances such as *Chippys in Japan (1898)*, a musical comedy featuring oriental dancers, a fire eater, Sudanese performers and the celebrated Levy family from Algiers. While theatre and opera performances continued after Alexandra Palace became publicly owned, the theatre was adapted to show films and became a popular cinematograph. After the First World War the theatre was refurbished by its then General Manager and then used as a rehearsal space and a West End try out. In the 1930's the BBC used the Theatre as a prop store and effectively ended its use as a performance space.
- 1.26 The Theatre was designed primarily for music theatre, drama and spectacle and, essentially, as a receiving house. While there were occasional resident companies, for instance the autumn residencies of the Carl Rosa Opera Company in 1875 and 1876, most of the productions were by touring and visiting companies, or short lived ad-hoc companies formed by the Theatre's management for specific productions.
- 1.27 The Theatre's legacy of spectacular and inventive staging of musical theatre in all its forms has been identified in the Barker Langham Business Plan for the theatre, and is wholly reflected in this programming and operations policy.

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**Name of organisation:** Alexandra Park and Palace Charitable Trust (APPCT)

**Name of governing body:** Alexandra Palace and Park Board

**Date on which this policy was approved by governing body:** *Insert date*

**Policy review procedure:**

The collections development policy will be published and reviewed from time to time, at least once every five years.

**Date at which this policy is due for review:** 01/02/2019

**London Borough of Haringey** will be notified of any changes to the collections development policy, and the implications of any such changes for the future of collections.

**Relationship to other relevant policies/plans of the organisation:**

**1.1. Alexandra Park and Palace's statement of purpose is:**

*"To uphold, maintain and repair the Palace and to maintain the Park and Palace as a place of public resort and recreation and for other public purposes."  
Alexandra Park and Palace Act 1985*

**1.2. The governing body will ensure that both acquisition and disposal are carried out openly and with transparency.**

**1.3. By definition, the organisation has a long-term purpose and holds collections in trust for the benefit of the public in relation to its stated objectives. The governing body therefore accepts the principle that sound curatorial reasons must be established before consideration is given to any acquisition to the collection, or the disposal of any items in the Alexandra Park and Palace's collection.**

**1.4. Acquisitions outside the current stated policy will only be made in exceptional circumstances.**

**1.5. The organisation recognises its responsibility, when acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the expectations of the cultural heritage community. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.**

**1.6. Alexandra Park and Palace will undertake due diligence and will not acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless the governing body or responsible officer is satisfied that the organisation can acquire a valid title to the item in question.**

## History of the collections

The Alexandra Park and Palace collections relate to the first Palace of 1873, which burned down 16 days after opening, and to the current second Palace of 1875.

The historic collection includes administrative records, photographs, posters, ephemera relating to events in the Park and Palace. The materials were compiled by Alexandra Palace until 1980 when ownership of the Park and Palace was transferred from the Greater London Council to Haringey Council. Following the transfer of ownership the records were moved by the Greater London Record Office to the local authority archive at Bruce Castle Museum. Shortly thereafter a second fire destroyed much of the Palace fabric. The historic records at Bruce Castle have been catalogued in two distinct groups; the Alexandra Park and Palace Collection which focuses primarily on ephemera and the Trustees of the Alexandra Park and Palace Collection which contains the administrative and financial records.

After the fire of 1980, administrative records and photographs associated with the rebuilding, and ephemera of the period remained in storage at Alexandra Palace. In recent years a small, but significant collection of historic materials related to Alexandra Park and Palace have been acquired by the APPCT Learning & Community department.

In 1935 the south-east wing of the Palace was leased to the BBC for the first high-definition television service. Broadcasts began in 1936 until WWII ceased transmissions in 1939. The service resumed in 1946 and ran until 1969. The Studios were then used exclusively by the newly established Open University who broadcast from Alexandra Palace until 1980. The administrative records of the BBC are retained by the corporation at the BBC Written Archive in Caversham. The Open University records are held by their Library Services in Milton Keynes. Almost all equipment and artefacts were removed from the Studios by the BBC. The BBC's collection of historic equipment was passed to the National Media Museum in 2012. A small quantity of historic equipment and some fixtures and fittings are the only remaining materials at Alexandra Palace.

Two independent collections have been formed under the name of Alexandra Palace. The Alexandra Palace Television Society (APTS) holds the records and collections of former BBC staff members who worked at the Alexandra Palace studios. The materials are unique from those held by the BBC's Written Archives as they contain personal inscriptions from staff. The compiled collection is held by the Society archivist Simon Vaughan in Derby.

The Alexandra Palace Television Group (APTG) are a collective of enthusiasts who have compiled a collection of television and radio equipment for the purpose of supporting a visitor attraction at Alexandra Palace. In 2001 the collection was installed in Studio A and has been used during heritage tours of the Palace and as part of the 75th anniversary celebrations in 2011. The collection is maintained by the Group's Chairman John Thompson. Some rationalisation of the collection has been undertaken in recent years. Some of the collection is now in storage at Alexandra Palace.

### 3. An overview of current collections

The collections currently owned by APPCT are the historical materials remaining onsite and materials recently acquired by the Learning & Community department, in addition to the heritage features of the building fabric.



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The Alexandra Palace building is Grade II listed. Much of the western side of the structure was damaged or destroyed by the fire in 1980. The BBC Studios and the Victorian Theatre in the eastern side survived, though the backstage areas of the Theatre were lost. Significant heritage features remain in the Studios and Theatre. The Victorian Theatre retains plaster work and decoration from a 1920's renovation. The stage itself is a rare survivor of its type, built at the height of Victorian stage craft. Much of the stage machinery remains in situ and intact, including star traps, coffin trap and an elaborate weights and pulley system for quick changes of scenery. The stage machinery is considered to be part of the building fabric and is therefore the responsibility of the Alexandra Palace building management team. The existing lists of heritage assets have been consolidated into a complete record of heritage assets as part of the restoration project. This list will be checked after building works are completed and on a regular basis following opening to the public.

The BBC Studios' mechanical installations evolved over the period during which the service was in operation; the majority were removed following the 1980 fire. On-air lamps, brass port hole door windows, and the Studio A gallery, window and ladder remained in-situ. The significant heritage features have been listed ahead of restoration building works to be reincorporated into the studio spaces. Other objects and building elements are in storage within the Palace.

There is a bowling green behind the BBC Studios. Some fixtures remain in situ and some have been removed and stored prior to restoration works beginning. In the basement are objects associated with the internees during the world wars. These will be listed as part of ongoing cataloguing of all collections of historic importance at Alexandra Palace.

In partnership with Bruce Castle Museum, London Borough of Haringey, APPCT will arrange for the digitisation of selections of the Alexandra Park and Palace Collection, APTS collections, APPCT collections and some of the private collections. These digital surrogates of materials held by APPCT and elsewhere will be used for research and interpretation both onsite and online to provide the widest possible access to the material heritage of Alexandra Park and Palace. The digital surrogates are subject to licensing arrangements with the objects' original owners and will constitute an independent resource separate from the formal accessioned collections of APPCT. The files will be held in a dedicated collections management system and will retain the respective owners' identification reference codes.

#### 4. Acquisitions policy

1. **The Victorian Theatre** is a key component of the regeneration for which there is little surviving first hand material. Bruce Castle and the V&A each hold only a small number of programmes. APPCT already holds the important 1920s lease to Archie Pitt and designs drawn up by the BBC to adapt the Theatre into a third television studio. A significant privately held collection will be digitised to incorporate into the digital database. Programmes, posters, tickets, librettos and photographic records will be actively collected. These materials will enhance the interpretation and help to improve understanding of the space and its performance history.
2. **Oral histories** will capture first-hand accounts of individuals who have an historic association with the Park and Palace. Interviews focussing on the BBC television service will complement and expand the collections of the BBC, Royal Television Society and the Broadcasting Entertainment Cinematograph and Theatre Union (BECTU) oral histories collections.

3. **First and Second World Wars** - APPCT will actively collect materials related to WWI internees at Alexandra Palace. Current collections include contemporary photographs, objects and paintings created by internees. Items remaining on site will be identified and secured as part of the formal responsibility of the APPCT collection.
4. **Entertainment and Leisure** - Performances and events staged in the Park and Palace throughout its history are integral to understanding the development of popular entertainment more broadly as well as reflecting the founders vision to 'entertain, inform and educate'. Priority will be given to materials that are not currently held by external organisations, however some duplication of Bruce Castle collections is intended to facilitate use of archival assets. Photographs, postcards, prints, posters, flyers, programmes and materials originating from the Park and Palace will be prioritised over contemporary reviews and accounts in printed media. Late-nineteenth and early-twentieth century materials will be prioritised including ephemera relating to entertainments in the park - the racecourse, ski slope and swimming pools.

Popular music will be a key theme to explore and APPCT will actively collect around the 1967 music 'happenings', the '14 Hour Technicolor Dream' and 'Love In'. Collecting will also look at the MTV and Brit award ceremonies held at the Palace and major musical performances; including Led Zeppelin, Morrissey, the Stone Roses, Jay-Z and Björk. This aspect is under-represented in external archives and informs the recent history of the Park and Palace.

5. **Television** - APPCT will collect materials associated with television production from Alexandra Palace but will not duplicate the collections of the BBC or Open University. APPCT will collaborate on appropriate acquisitions with the Alexandra Palace Television Society (see 7.3). Collecting will prioritise materials related to individuals, BBC staff and performers. Provenance must be clearly related to Alexandra Palace and the nature of the material unique from that held by the BBC or Open University. Materials may include production papers, scripts, running orders, floor plans, internal communications, photographs and ephemera. Contemporary contextual materials will be acquired such as promotional booklets and trade show programmes that have a clear link to television from Alexandra Palace.
6. **Park and Palace Site** - Both the Alexandra Park and two Alexandra Palace buildings have changed dramatically over the period of their existence. APPCT will collect maps, plans, photographs, prints, paintings, documents and objects that record the history of the site and structures. Archaeological discoveries onsite that relate to the history of the site will be retained in accordance with clauses 9, 10 and 11.
7. **Contemporary** - Contemporary collecting will take a representative selection of programmes, flyers, posters and ephemera for events across the Park and Palace. Collecting will look at musical acts, as outlined above; sporting events, exhibitions, and events such as the annual Fireworks display. Examples of generic APPCT branding and advertising will be retained, however it is not intended that the collection maintain the administrative records for APPCT.

Collecting will prioritise printed and two-dimensional materials to take into account demands on storage. Memorabilia and commemorative objects will be acquired with consideration to space and material care. APPCT does not have climate controlled stores and therefore chemically stable items will be prioritised over those made from volatile or delicate

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materials. Items of historic value remaining on-site that do not constitute elements of the building fabric will be incorporated into the APPCT collection.

## **8. Television technology objects**

Objects associated with television will be acquired to support the permanent display within the BBC Studios and for temporary display. The display will investigate the development of television in the context of entertainment during the lifespan of Alexandra Palace; starting with Victorian optical toys from circa-1873, cinema equipment from 1908-1914 during which the Theatre was used for film screenings, inventions that lead to television including radio and the gramophone, early television experiments and the BBC's 30 line service. Objects associated with the Alexandra Palace television service including cameras, receivers, technical equipment and installations, production materials and merchandising will be prioritised.

The display will be facilitated with loans from APTG, the National Media Museum and private owners. In order to complete a comprehensive display, APPCT will acquire selected objects by donation or purchase only when a suitable loan cannot be arranged or if acquisition proves more economically viable. APPCT will actively seek objects used for the Alexandra Palace service, however those that are not selected for display may be passed to APTS or transferred to the National Media Museum where they can be more adequately cared for. Any accessioned objects removed from display permanently will remain in secure storage at Alexandra Palace pending deaccession and disposal as outlined in clauses 5, 14 and 15.

## **9. Digital database**

The material heritage of Alexandra Park and Palace is well represented in the collections outlined in clauses 3 and 6. In order to develop a sustainable collection APPCT will digitise its own, and external collections to create a unified internal resource to support interpretation onsite and through web based platforms. The scope of the digitised resources will follow that outlined above to incorporate collections from Bruce Castle Museum, the Alexandra Palace Television Society and private collections. This will increase the range of Alexandra Park and Palace heritage available to the public and internally to APPCT, without unnecessarily duplicating efforts of the partnering organisations.

Ownership of the contents of the digital database will remain with the respective owners and will be licensed to APPCT ahead of digitisation. The digital records will not be accessioned into the APPCT collection and will retain the original numbering of each organisation. Materials entered into the digital database, though not formal accessions, will follow the same considerations as outlined in this document.

## **5. Disposal policy**

### **1. The organisation will dispose of collection materials for the following reasons:**

- **The material does not sit within the collections policy**
- **There is no appropriate storage for the material**
- **The material is beyond conservation**

### **2. Disposal will be arranged:**

- **By offer to a partner organisation or recognised national collection**

- **By offer to another local organisation - Bruce Castle Museum having first refusal unless there is a more appropriate collections facility**
- **By offer to the wider museums sector**
- **If the value of the material is significant and no local museum expresses interest, sale by auction or other public process will be considered**
- **If the material is hazardous or damaged beyond value to external parties, disposal by destruction will be considered as a last resort**

Priorities for disposal will be second generation materials that are currently kept with original historical materials. In particular surrogates of items held elsewhere for which APPCT have no claim on copyright. Duplicate materials will be disposed of. Where multiple near identical items are present, such as reference photographs, a representative sampling only will be retained.

3. **The organisation recognises that the principles on which priorities for rationalisation and disposal are determined will be through a formal review process that identifies which collections are included and excluded from the review. The outcome of review and any subsequent rationalisation will not reduce the quality or significance of the collection and will result in a more useable, well managed collection.**

**The procedures used will meet professional standards. The process will be documented, open and transparent. There will be clear communication with key stakeholders about the outcomes and the process.**

## **6. Collecting policies of other organisations**

1. **The organisation will take account of the collecting policies of museums and other organisations collecting in the same or related areas or subject fields. It will consult with these organisations where conflicts of interest may arise or to define areas of specialism, in order to avoid unnecessary duplication and waste of resources.**
2. **Specific reference is made to the following organisations:**

Bruce Castle Museum

Bruce Castle Museum (BCM) holds the historical collections of Alexandra Park and Palace. APPCT will not seek to duplicate or recreate the administrative and financial records held in the Trustees of the Alexandra Park and Palace collection. Where appropriate material relating to this collection may be offered for donation to BCM, solely at the discretion of APPCT.

There is substantial overlap with the APPCT Collection Development Policy and material contained in the Alexandra Park and Palace Collection held by BCM. To respect the finite collection acquired by BCM in 1980, APPCT will actively collect within these areas to enrich the accumulated material history of Alexandra Park and Palace, independent of BCM. The organisation will prioritise acquisition of materials that are not held by BCM and in particular focus on contemporary collecting.

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As the Local Authority Archive for London Borough of Haringey BCM holds the historic records of the area. APPCT will acquire materials only where they relate explicitly to Alexandra Park and Palace and will not acquire contextual records from the wider area.

V&A Theatre and Performance Collections / University of Bristol Theatre Collection

Both the V&A and University of Bristol have extensive collections on the history of the British stage and theatrical performance. Both organisations have holdings related to Alexandra Palace though neither target acquisitions on the Palace. APPCT will not seek to acquire any material related to the wider subject of theatre and the performing arts when it does not relate explicitly to Alexandra Palace. The V&A maintains a comprehensive collection of programmes of theatrical performance in London and, in line with other similar theatrical venues, APPCT will offer for donation examples of all relevant performances to the V&A following reopening in 2018.

Imperial War Museum

The Imperial War Museum holds collections related to the internees at Alexandra Palace during both World Wars. APPCT will focus collecting on the experiences of internees and not seek to collect within the wider context of the First or Second World War. APPCT will consider collecting material related to Luftwaffe bombings and the Blitz only when it is directly related to the beam bending operations implemented from the Alexandra Palace transmitter mast.

National Media Museum, Science Museum Group

The National Media Museum holds the National Television Collection, which contains a number of historic artefacts from the Alexandra Palace television installation, including the Intermediate Film Technique (IFT) camera, Emitron cameras, stands and dolly, and Marconi-EMI vision transmitter. It also contains John Logie Baird's early experimental apparatus and other iconic artefacts related to the development of television. APPCT will not acquire television objects except for permanent or temporary public display. There will be a necessary duplication of materials to facilitate a comprehensive display. Any materials offered to APPCT that cannot be displayed will be forwarded to the National Media Museum.

BBC / BFI / Kaleidoscope / London's Screen Archives

APPCT will not collect moving image materials. If approached with moving image materials all BBC content will be directed first to the BBC. Following this, and for other broadcasters' content, materials will be directed to the BFI who hold the national collection of television footage. If neither are accepted donors will be directed to heritage television organisation Kaleidoscope. All other Alexandra Palace related moving image materials will be handled by London's Screen Archives, under Film London; if the footage can be considered of national or international importance it will first be offered to the BFI.

**3. The organisation will form collaborative acquisition with the following organisation:**

Alexandra Palace Television Society

APPCT has a mutually beneficial arrangement with APTS whereby collections items will be loaned to APPCT on a long term basis. The collection will be digitised and no charge

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will be made between organisations for the use of the digital or physical materials. In respect of this arrangement materials that complement the collecting policy of APTS may be placed under their ownership. Such items will either be passed to the Society archivist, or kept on loan at Alexandra Palace dependent on storage and public access considerations, agreed by both parties. These items are the records of former BBC staff members working at the Alexandra Palace television studios.

## 7. Archival holdings

The collection will not be responsible for archiving the financial and administrative records of APPCT or Alexandra Palace Trading Limited. APPCT will collect records, photographs and paper documents in line with the collection policy outlined above.

APPCT will hold a compiled 'digital database' containing select digital surrogates of the APPCT owned collections, BCM Alexandra Park and Palace Collection, APTS and privately owned materials. These surrogates will respect the original ownership and are subject to agreed usage arrangements. Digital surrogates and the 'digital database' will be held in a dedicated collections management system but will not be accessioned or considered part of the formal APPCT collection.

## 8. Acquisition

### 1. The policy for agreeing acquisitions is:

All materials offered to APPCT by either donation or sale will first be considered in respect to their appropriate significance to the collecting policy outlined above. No materials will be accepted blindly. Materials must remain with the donor until the appropriate internal procedures have been completed. Potential acquisitions will be forwarded to the Curator/Regeneration Manager/Learning Officer for consideration, an acquisitions form must be completed which details the relevance of the item to the collecting policy and outlines sustainable long term storage.

Where materials are offered for donation and meet all criteria these will be accepted by the Curator/Regeneration Manager/Learning Officer and an acquisition receipt signed by the donor and relevant APPCT staff member. Donations of materials that are large in volume, contain hazardous materials, or will put potential pressure on APPCT resources must be referred to the Alexandra Palace and Park Board along with the completed acquisition form and an outline from an APPCT staff member as to why the material should be accepted. Final decision will rest with the Board, after which completion of acquisition or refusal will revert to the Curator/Regeneration Manager/Learning Officer.

Materials offered for sale will follow the initial procedure above. Items of low value, under-£50, will be authorised by the Curator/Regeneration Manager/Learning Officer. Items above £50 must be referred to the Chief Executive/Director of Regeneration with a completed acquisitions form and outline of relevance. Items of value greater than £500 must be authorised by the board as outlined above.

### 2. The organisation will not acquire any object or specimen unless it is satisfied that the object or specimen has not been acquired in, or exported from, its country of origin (or any intermediate country in which it may have been legally owned) in

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violation of that country's laws. (For the purposes of this paragraph 'country of origin' includes the United Kingdom).

3. In accordance with the provisions of the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which the UK ratified with effect from November 1 2002, and the Dealing in Cultural Objects (Offences) Act 2003, the organisation will reject any items that have been illicitly traded. The governing body will be guided by the national guidance on the responsible acquisition of cultural property issued by the Department for Culture, Media and Sport in 2005.

## 9. Human remains

The organisation does not hold or intend to acquire any human remains.

## 10. Biological and geological material

The organisation will not acquire any biological or geological material.

## 11. Archaeological material

1. The organisation will not acquire archaeological material (including excavated ceramics) in any case where the governing body or responsible officer has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures.
2. In England, Wales and Northern Ireland the procedures include reporting finds to the landowner or occupier of the land and to the proper authorities in the case of possible treasure (i.e. the Coroner for Treasure) as set out in the Treasure Act 1996 (as amended by the Coroners & Justice Act 2009).

## 12. Exceptions

1. Any exceptions to the above clauses will only be because the organisation is:

- o acting as an externally approved repository of last resort for material of local (UK) origin
- o acting with the permission of authorities with the requisite jurisdiction in the country of origin

In these cases the organisation will be open and transparent in the way it makes decisions and will act only with the express consent of an appropriate outside authority. The organisation will document when these exceptions occur.

## 13. Spoliation

The organisation will use the statement of principles 'Spoliation of Works of Art during the Nazi, Holocaust and World War II period', issued for non-national museums in 1999 by the Museums and Galleries Commission.

#### 14. Disposal Procedures

1. All disposals will be undertaken with reference to Museums Association guidance.
2. The governing body will confirm that it is legally free to dispose of an item. Agreements on disposal made with donors will also be taken into account.
3. When disposal of an item is being considered, APPCT will establish if it was acquired with the aid of an external funding organisation. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant and a proportion of the proceeds if the item is disposed of by sale.
4. When disposal is motivated by curatorial reasons the procedures outlined below will be followed and the method of disposal may be by gift, sale, exchange or as a last resort - destruction.
5. The decision to dispose of material from the collections will be taken by the governing body only after full consideration of the reasons for disposal. Other factors including public benefit, the implications for the organisation's collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. Expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by the organisation will also be sought.
6. A decision to dispose of a specimen or object, whether by gift, exchange, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections or for reasons of health and safety), will be the responsibility of the governing body of the organisation acting on the advice of professional curatorial staff, if any, and not of the curator or manager of the collection acting alone.
7. Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain. It will therefore be offered in the first instance, by gift or sale, directly to partner organisations or Accredited Museums likely to be interested in its acquisition.
8. If the material is not acquired by any partner or Accredited Museum to which it was offered as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material normally by notice in specialist publications and websites (as appropriate).
9. The announcement relating to gift or sale will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another collection. Preference will be given to expressions of interest from Accredited Museums.



If no expressions of interest have been received, the organisation may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.

10. Any monies received by the organisation governing body from the disposal of items will be applied solely and directly for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed industry standard requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way.
11. Full records will be kept of all decisions on disposals and the items involved and proper arrangements made for the preservation and/or transfer, as appropriate, of the documentation relating to the items concerned, including photographic records where practicable.

#### *Disposal by destruction*

12. If it is not possible to dispose of an object through transfer or sale, the governing body may decide to destroy it.
13. It is acceptable to destroy material of low intrinsic significance (duplicate mass-produced articles or common specimens which lack significant provenance) where no alternative method of disposal can be found.
14. Destruction is also an acceptable method of disposal in cases where an object is in extremely poor condition, has high associated health and safety risks or is part of an approved destructive testing request identified in an organisation's research policy.
15. Where necessary, specialist advice will be sought to establish the appropriate method of destruction. Health and safety risk assessments will be carried out by trained staff where required.

#### 15. Disaster Planning

1. In the event of destruction of collections storage in full or part, where security and adequate conditions are compromised, the collection will be temporarily rehoused at Bruce Castle Museum or an archival standard storage facility. During this evacuation the collections will remain under ownership and management of APPCT.
2. Should APPCT cease to exist as an operating entity the collections will come under direct management of the APPCT parent organisation London Borough of Haringey, whose archive services are delivered by Bruce Castle Museum.
3. Following transfer of surviving collections to Bruce Castle Museum, deaccession and disposal will be administered to the parameters outlined in this document.

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