

**Informal joint meeting of the Alexandra Palace and Park
Statutory Advisory and Consultative Committees**

**On 15th January
2013**

Report Title: **AP Regeneration report and update**

Report of: Duncan Wilson, Chief Executive Alexandra Palace and Park

1. Purpose

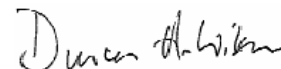
1.1 To advise members of the AP Statutory Advisory Committee and the Consultative Committee of the Trust's final bid to the HLF, submitted on 30 November 2012

1.2 To advise the Committees of letters of support written on their behalf by the Chairs of each Committee

2. Recommendations

2.1 That the Committees note the attached papers

Report Authorised by: **Duncan Wilson, Chief Executive Alexandra Palace and Park**



Contact Officer: Duncan Wilson, Chief Executive Alexandra Palace and Park

3. Executive Summary

- 3.1** The HLF bid for £16.8m against a total project cost of £23.9m was submitted on 30 November, the deadline day. The full bid ran to several hundred pages with photographs attached, so I have only included the main sections here at 6.1.
- 3.2** We should hear the result on April 23 2013 - Shakespeare's birthday and St George's Day, so let's hope those are good omens. Early in the New Year a delegation of the HLF trustees will visit and ask questions, and I have no doubt we will be thoroughly quizzed about community involvement, volunteer plans, matched funding and the overall design, amongst other things
- 3.3** We will be starting the procurement process for the design team for the next phase and developing our fundraising and community engagement/learning plans in the first quarter of 2013, without making firm commitments before we hear from HLF.
- 3.4** I am grateful to both Committee chairs for their helpful letters of support on your behalf, attached for information at 6.2 and 6.3.

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

4.1 N/A

5. Local Government (Access to Information) Act 1985

5.1 N/A

6. Use of Appendices

6.1 Text of HLF bid

6.2 Letter of support from SAC Chair

6.3 Letter of support from CC Chair

6.1 Main Text of HLF bid

SECTION 1: YOUR ORGANISATION

1.1. Project title

- i. Alexandra Palace: Reclaiming the People's Palace.

1.2. Project summary

- i. The project will transform the eastern end of 'the People's Palace', making accessible to the public the most historically significant - yet currently derelict - parts of the building, faithful to the vision of our founders in 1873, to "entertain, inform and educate".
- ii. We will be restoring the former BBC Studios, the birthplace of television, and the Victorian Theatre last used in the 1930s, together with the striking glazed East Court entrance hall which connects them. The Studios will become an interpretation and learning centre, and the theatre a major new learning resource and a cultural attraction. Together with newly accessible digitised archives and historical collections, these spaces will tell the story of the development of popular entertainment from the music halls of the 1870s to silent cinema in the early years of the 20th century, and then the birth of television in the 1930s and beyond.

1.3 Describe your organisation's main purpose and activities

- i. The APPCT is a statutory charity set up by London Borough of Haringey (LBH) to run Alexandra Palace and Park. LBH is the freeholder under the 1900 Act, as modified by the 1985 Act. Alexandra Palace Trading Limited (APTL) is a wholly-owned trading subsidiary of the Trust which manages commercial activities in the Palace and Park.
- ii. The Palace is a special event venue and destination with spectacular views overlooking London. Originally opened in 1873 as 'the People's Palace', a venue for recreation and leisure, the accessible parts of the Palace (around 60% of the actual footprint) are currently used for a range of live entertainment events, including concerts, exhibitions and sporting events, as well as weddings, banquets, conferences and as an exam venue. Other attractions include a national-sized ice rink, popular with community groups, sporting clubs and the general public, a boating lake, and a pub/bistro.
- iii. Over the last year, the Palace and Park hosted 120 events including Red Bull's "Festival of Dirt" (for BMX bikers on a course in the Park), the Olympic Torch Relay and concert, Holland Heineken House (the Dutch Olympic cultural house), concerts by Florence and The Machine, Jack White, and David Guetta, the World Darts Championship, Masters Snooker, and the Knitting and Stitching Show. Many of our events specifically target a local community or charity audience, such as the Night Rider cycling event, "Race for Life", the Moscow State Circus, and a weekly Farmers Market. Together, these events attracted over 400,000 people,

generating turnover in 2011/2012 of just under £7m. Around one million people visit the Palace and Park each year, including over 120,000 to the Ice Rink.

- iv. Maintaining the vision of the original Palace of the late 19th century, the Trust's aim is:

"To regenerate Alexandra Palace and Park, in the pioneering spirit of our founders, creating a proud, iconic London destination with global appeal, and a successful, valued and sustainable asset for all, including the local community and stakeholders"

- v. Our objectives over the next five years are:

- to achieve long term financial sustainability to secure the future of the Palace and Park as a public amenity and visitor destination;
- to redevelop the Palace and Park as a leisure and entertainment destination, anchored by a major live entertainment venue, to match the best on offer in London whilst retaining the special nature of "the People's Palace";
- to respect the rich history and heritage potential of the Palace and Park and their continued preservation, refurbishment, interpretation and use as a resource for learning and enjoyment;
- to deliver wider community benefit, including contributions to public health and well-being, the environment and the economy;
- a commitment to quality and to high standards of design, delivery, management and operations, to meet the expectations of users and stakeholders and befitting the historic importance and iconic nature of the destination;
- maintaining free access to the Park and selected parts of the Palace and continuing to manage it as an amenity for the local community and for visitors

- vi. In addition to oversight by the APPCT and APTL Boards, our governance structure includes engagement with a wide range of local groups through the Statutory Advisory and Consultative Committees, whose advice is considered by the Trust's Board. We have also established a Regeneration Working Group (RWG) to support the development and phased implementation of the overall Masterplan for the site, commissioned from Terry Farrell Associates early in 2012. We are currently strengthening the membership of our Boards and Committees with non-executive advisory members.

SECTION TWO: THE HERITAGE

2.1 What is the heritage your project focuses on?

- i. Alexandra Palace (AP) was first opened in 1873 as a private commercial venture to provide a 'People's Palace' for public entertainment and recreation, a concept that followed on from the success of the Great Exhibition of 1851 and the development of Crystal Palace in 1865. Although twice rebuilt after fire damage, firstly in 1873 within two weeks of its opening, and again in 1980, AP represents a rare survival of this building type.

- ii. Located within a Conservation Area, both the Palace and the 196-acre Park are Grade II Listed. Public access to the Park is guaranteed under an Act of Parliament.
- iii. The strategy for regeneration of the entire Palace is based on a Masterplan design by leading architects Farrells and a Conservation Management Plan (CMP) by conservation architects Donald Insall Associates (with some financial support from English Heritage). In addition to improvements to the physical fabric of the building, the Masterplan recommends improvements to the external approaches from the Park and aims to improve way-finding inside the building and read the building as a whole. A basic distinction is drawn between the central and western parts of the Palace, dedicated to commercial and income generating activity, including a hotel and the Great Hall and West Hall for big ticketed events such as concerts and exhibitions, and the eastern end dedicated primarily to community and cultural use – the embodiment of the People’s Palace. Copies of the Masterplan and Conservation Management Plan are included as supporting documents.
- iv. Our project focuses on transforming three spaces at the east end of the Palace:
 - The original BBC television Studios, unused since 1981 and the surviving more or less intact, but derelict and with limited access because of asbestos contamination of some areas;
 - The Victorian Theatre, which was last used for public events in the 1930s and which has been largely untouched since. It contains original Victorian under-stage machinery, and an a film projection booth dating from 1907; and
 - The East Court, a giant Victorian ante-room with glass roof linking these two spaces and giving access to the popular ice rink.

BBC Studios A and B

- v. Television Studios A and B, the birthplace of British television broadcasting in 1936, have been largely untouched since the BBC left in 1981. The two Studios originally operated in parallel with two technically different systems of broadcasting, Marconi-EMI and Baird, before the BBC chose the Marconi as the most effective operating system.
- vi. Studio A was the home of the BBC News from 1936 until 1967, and was then used to broadcast the Open University’s programmes until 1981. The project proposes to refurbish Studio A as a display focussing on the history and technical development of broadcasting, using film, objects, archives and personal testimony. Studio B will be restored as learning, training and multi-functional space. Our learning programme will focus on the social history of the growth of popular entertainment and education, incorporating heritage aspects of both the Theatre and television Studios, and the science and technology behind their development.
- vii. Unfortunately asbestos was extensively used by the BBC as a sound and fire insulator. Much has been removed but the remaining elements need to be cleaned or encapsulated; this is a significant part of the scheme.

- viii. We will use the collections of the Alexandra Palace Television Group (APTG) and the Alexandra Palace Television Society (APTS) to bring the history of popular entertainment at AP to life through use of objects, archival footage and a mixture of interactive and hands on exhibits. The APTG collections, currently housed in Studio A, include a reconstruction of a 1930s studio set, a collection of studio cameras and television sets dating from the 1930s to the 1980s and other associated TV broadcasting equipment and documentation, including the British Radio Equipment Manufacturers' Association (BREMA) archive, which represented, among others, the Enfield-based company Ferguson.
- ix. APTG's fellow organisation, APTS, has a significant holding of digitised and un-digitised material, none of which is accessible online, consisting of audio tapes, videos, prop and scenery designs, photographs, scripts, books, newspaper cuttings, personal diaries and magazines covering the whole of the BBC's time at AP. We are currently in discussion with the Archivist and Curator from Haringey's local museum service to transfer the archive on loan to Bruce Castle, to be catalogued using CALM (a specialist collections management system) and stored (AP will be applying to the Association of Independent Museum for conservation materials). Our project includes the appointment of a Digital Archivist who, in addition to cataloguing, will digitise appropriate parts of both the APTS collection and AP archive material held in other archives in the UK to make them available on-line through our website and on-site through terminals.
- x. The BBC has granted AP permission to access their early television archive footage to be used as part of our learning programme. We have also opened discussions with the National Media Museum in Bradford about loans of artefacts and the provision of curatorial advice.

Victorian Theatre

- xi. The physical structure of the Theatre dates back to 1875 and originally featured two balconies; the second tier balcony was removed to make way for a cinema projection box in 1907. Of particular significance is the original Victorian wooden stage machinery below the stage, which is one of the few remaining examples in the world in relatively good condition (while the stage machinery is not part of this project as it has already been restored, it will be used in the interpretation plans and is a significant heritage feature of the Theatre).
- xii. The decorative plasterwork mostly dates from the 1920s refurbishment, but is in a poor state and needs urgent consolidation. Currently the only part of the Theatre which is safely accessible is the stage, due to the poor state of the main auditorium ceiling (see below).
- xiii. In 1936, the Theatre was leased to the BBC as part of the development of the first TV studios in the South Eastern wing of AP. The Theatre was then used by the BBC as a rehearsal room, a workshop for stage sets and a costume store until 1981.

East Court

- xiv. The East Court was built after the first fire between 1873 and 1875 and is rated as 'highly significant' in our Conservation Management Plan. The space is in a poor state of repair and currently functions as the foyer to the Ice Rink and contains a children's soft play area and an indoor mini-golf course. In our project the East Court fabric will be restored to reflect its original use as a main entrance and as an exhibition space. It will contain a range of displays interpreting the history of the whole Palace and Park, and their role in the development of public entertainment and it will function as the orientation space for the BBC Studios, Theatre and Ice Rink (the latter, refurbished three years ago, is not part of the bid). The space will also include a café and casual seating, offering the East Court as a place to meet and a departure point at the end of a visit.
- xv. The heritage and colourful history of AP has been the focus of many books and articles, and a bibliography of relevant publications has been included in the supporting documents.

Who cares about our heritage?

- xvi. Given the Palace's prominent position within the Borough, well maintained and accessible surrounding parkland, and our history as a leisure destination, a diverse range of groups and individuals enjoy AP and passionately care about both our heritage and future. Our recent consultation revealed the depth of these feelings:

"Ally Pally is an amazing space and place but woefully underused and sadly neglected. It could be one of London's most incredible destinations. We use it weekly but would enjoy it even more and take more people if it were improved."

"I am a local resident and I have lived in the area for 40 years. I visit Ally Pally regularly and have worked at the Palace many times and I would very much like to be involved with the regeneration plans for Alexandra Palace."

"We have been waiting for years for someone to bring the Palace back to life improve it utilise the space properly and make us proud of it. With a young family we go a lot, but are disappointed by its poor condition."

"Alexandra Palace is a very important historical landmark and community asset for the people of North London and visitors to London and must be maintained and developed to reflect this - it cannot be left to rot as it has been."

- xvii. We work closely with special interest groups and local government representatives, many on a voluntary basis, to ensure we remain engaged with and relevant to the community and continue to improve the programmes and services available onsite. Some of the groups with whom we meet regularly include APTS/APTG, Friends of AP Theatre, Friends of the Alexandra Palace Organ, Friends of Alexandra Park and Hornsey Historical Society, as well as a range of community, school and local resident groups. Our letters of support, attached to the back of this application, show the breadth and depth of our support.

- xviii. During our recent public consultation on the Farrells Masterplan for the site in summer 2012, we received over 2,000 responses with 87% of respondents positively supporting the AP regeneration plans as a whole. The reopening of the Theatre was the top public priority, and the restoration of the BBC Studios was ranked third.

2.2. Is your heritage considered to be at risk?

- i. AP is the largest building on English Heritage's Buildings at Risk Register and the Theatre is also on the Theatre Trust's Theatre Buildings At Risk Register.
- ii. The BBC Studio wing, Theatre and East Court were largely unaffected by the devastating 1980 fire that razed the western end of the building, and as such are the most original parts of the building today retaining the most historically significant features (from both the Victorian and BBC eras).
- iii. As stated previously, the BBC Studios and the Theatre are currently in a derelict state, with public access only by appointment and at the annual Open House weekend. During the rebuilding of the Palace in the 1980s, plans included renovations to the East Court but the development was financially constrained so short cuts were taken - most apparent, two large areas of the atrium were covered with tarpaulins rather than with glass panels. These areas now leak, causing the spaces to become damp and limiting their use. Despite its important historic role as the main entrance to the Palace, in its current state the East Court is unwelcoming, poorly used, inefficient to run and continues to decay.
- iv. At the time of the structural changes made to the eastern wing of the building by the BBC during its tenure (including the blocking of the windows and colonnade arches), the installation of the Studios included the application of significant amounts of asbestos for fire and sound proofing purposes, not only on the walls but through the ceilings, pipes and ventilation ducts. There have been some efforts in the past to remove the asbestos, however a survey conducted in November 2012 has highlighted that it will be impossible to restore the areas comprehensively to allow for public access without a concerted, dedicated effort to remove or encapsulate all remaining asbestos. This in itself is a major task, and without the necessary investment to do so, the areas will be unusable, and their potential will remain unrealised. Studio A has been the main point of access in previous years with an exhibition of historical archives and information managed by the APTG; Studio B has been closed for many years.
- v. The valuable APTS archive collections are stored in the bedroom of an APTS member's home and, although fairly well sorted and indexed, they are in high acid wrappings, with no environmental control and no security. The APTG collections, which are mostly objects, are currently stored in Studio A at AP in dusty and cold conditions. There are other archive materials stored in a range of other areas in the Palace, including those that are in asbestos affected areas.
- vi. The Victorian Theatre, part of the second re-build of AP in 1875, was renovated in the 1920s and converted to a silent movie cinema. Although the second row balcony was removed to make space for the cinema projection box, the Theatre

retains a number of original Victorian features including the original stage machinery, repaired with English Heritage assistance in 2007. While the stage machinery is not in full working order and does not form part of this bid, the historical and mechanical features will be included in the heritage interpretation plans for the Theatre. The Theatre ceiling is structurally unstable and there is no access to the main auditorium. Although we have recently received some English Heritage funding to make a number of essential and urgent roof repairs, the remainder of the building continues to decay and remains inaccessible to the public.

- vii. Without investment in the fabric to tend to fundamental defects, areas will fall into further disrepair. This will not only continue to restrict access to significant heritage features, but could potentially lead to the loss of important heritage assets, as reflected in our entries on the Buildings at Risk and Theatres at Risk Registers. Failure to re-open and revitalise the eastern end of the building will risk the eventual loss of a rich nineteenth and twentieth century heritage, and the opportunity which it represents for bringing a story of Victorian public-spirited enterprise and British technological achievement to the public.
- viii. Entries in the CMP produced earlier this year by Donald Insall Associates are as follows:

On the BBC Studios: *The BBC areas on basement, ground and first floors are almost derelict, and are used for miscellaneous storage of drawings, papers, antique TV equipment and miscellaneous furniture. The status of Studios A and B, as the birthplace of public broadcast television is immense, and the surviving studios are the best tangible reminders, together with the transmitter mast, of this.*

On the Theatre: *The Theatre itself is closed for health and safety reasons, and is slowly decaying. There is a leak in the adjoining foyer roof and the NE Tower rooms are derelict.*

On the East Court: *East Entrance, Ice Rink Foyer and Adjoining Spaces: are all at greater risk from disuse and neglect than they are likely to be from any new activities; this particularly applies to the East Buildings, where the roofs are already falling in.*

SECTION THREE: YOUR PROJECT

3.1. Describe what your project will do?

- i. The delivery of this project will enable us make essential repairs to the fabric of the building allowing us to restore and retain the iconic heritage of the BBC Studios, Victorian Theatre and East Court as publicly accessible spaces.
- ii. The three connected spaces will provide our audiences with the opportunity to experience the advancement of popular entertainment at AP. Working closely with cultural and community partners, we will offer our local community a much needed focal point to bring together the socially diverse communities in East and West Haringey.
- iii. There are 3 parts to the overall aims of the project:

1) Repairing the building fabric and damaged heritage features of the East Court, BBC Studios and Theatre to restore historical context and enhance public access

Our capital programme focuses on the BBC Studios (A and B), the Theatre and the East Court. The BBC Studios and Theatre are unused and in near-derelict condition. We will:

- refurbish BBC Studio A to form a new visitor experience explaining the early history of television in a creative and interactive way, and giving on-site access to archives relating to the early history of television;
- refurbish Studio B for formal and informal learning activities;
- open up the ground and first floor external arches of the eastern colonnade, returning the Palace's appearance to the original symmetrical form and subtly lighting it at night;
- create a new foyer space off the East Court with a new lift to access the BBC Studios on the first floor and restore the grand Victorian staircase as a secondary access route;
- restore the surviving interior finishes of the Theatre and balcony with minimal intervention to retain its historic fabric, but fitting it out to modern standards consistent with its planned use as a community and commercial venue;
- level the Theatre auditorium floor to offer flexible use and improve accessibility;
- allow the public to view the Victorian stage machinery located under the Theatre stage as part of a structured tour;
- refurbish space behind the stage and in the NE tower to provide storage space and rooms to meet the needs of community groups and performers;

- refurbish the existing glazed East Court as a public welcome and introductory space, linking the Theatre and the BBC Studios with interpretative displays and a narrative explaining the wider history of AP and its Park.

2) Collate, digitise and enable public access to the collections of historical items, archive footage and documentation relating to the BBC Studios, Theatre and general history of Alexandra Palace through onsite interpretations as well as online and social media channels

This will be achieved by:

- providing a workspace for sorting, cataloguing and digitising the collections;
- providing a secure and environmentally stable area for the storage of objects and archives;
- creating footage from historic archive files to demonstrate aspects of the development of modern entertainment, including filming techniques, the workings of the Victorian theatre and the products of the BBC Studios.

3) Establish a learning and community engagement programme that will provide the opportunity for existing and new audiences to access heritage-based information, tours and interpretation about the history of popular entertainment at the Palace

To develop and support our learning and community engagement activities, we will appoint to the following posts during the delivery phase, which will run for four years:

- a FT Community Engagement Officer and a PT Learning Officer to develop and implement our formal and informal learning and community programmes;
- a FT Volunteer Coordinator to develop and implement our volunteering programmes;
- a FT Digital Archivist to sort, catalogue and digitise the archive and object collections of the APTG and APTS and who will liaise with the BBC and the National Media Museum in Bradford to make the AP archives accessible on site and online.

Learning and Community Engagement

- iv. A learning programme covering the history of AP and Park has been devised and will be trialled by our existing Education Officer from January 2013, focussing on formal learning designed to build awareness and audiences for the refurbished venue.
- v. We plan to strengthen links with existing voluntary groups with the appointment of a full-time Volunteer Coordinator, and to recruit new volunteers from target audiences to help with the delivery of learning and community programmes, development of the interpretation and website, digitising the archives, delivering tours and welcoming the public at weekends. We have already been approached by The Challenge Network, a national network which brings together 16 year olds from diverse backgrounds helping them to make a difference in their community by designing and delivering a project.

- vi. AP plans to commission the performance company Complicité to produce a theatrical film of the historic elements of the stage machinery in use so that the public can see it demonstrated safely.
- vii. We are exploring ways to increase community engagement and learning opportunities through existing and future events clients (such as the Crouch End Festival Chorus, Active Inspirations and Metaplay) to link the Theatre and Studios.
- viii. The main areas of work are outlined below, related to relevant outcomes:

Interpretation – Heritage will be better interpreted and explained, people will have learned about heritage, heritage will be identified and recorded

- ix. There will be interpretative and innovative displays in the BBC Studios and East Court about the history of British broadcasting and the wider history of AP as well as a temporary display space in the East Court for exhibitions curated by schools and/or community groups. We propose weekend hourly tours of the BBC Studios and Theatre, and we will provide a search room for enquiries and research. The interpretation will be supported by hard copy and downloadable resources (for schools and families) and an archive catalogue for all audiences to use both on and off site.

Schools programme – People will have learned about heritage

- x. We will provide education programmes for Early Years Foundation (EYF) and Key Stages 1 – 4 and bespoke formal education programme for special educational needs (SEN) groups, both on site and as outreach. We aim to run three projects a year with schools from our target audience. We will two run schools in-service training (INSET) days a year and offer a placement for a Newly Qualified Teacher (NQT).

Informal learning and community engagement – People will have learned about heritage, more people and a wider range of people will have engaged with heritage

- xi. Our informal learning programme will include an Arts Award club, community projects aimed at our target audiences, family learning sessions, holiday activities, adult talks and we will hold one big conference a year on topics such as the history of television production and the history of popular entertainment to target university and college students and local and specialist interest groups.

Volunteering – People will have volunteered time

- xii. We plan to strengthen links with existing voluntary groups with the appointment of a full-time Volunteer Coordinator, and to recruit 100 new volunteers from target audiences to help the delivery of learning and community programmes, development of the interpretation and website content, digitising the archives, delivering tours and welcoming the public at weekends.

Apprenticeships and internships – People will have developed skills

- xiii. We aim to have six apprenticeships spanning restoration work and creative skills (appointed through our contractors), two internships focusing on the archive, and four work placements each year focussing on business skills within a heritage

setting. In addition we want to offer five 'work taster' days per year for adults not in employment.

On-line resources - People will have learned about heritage, more people and a wider range of people will have engaged with heritage

- xiv. AP already has a successful website with nearly 900,000 unique visits each year. We will develop the heritage and education pages on the website to include monthly online exhibitions showcasing different areas of the APTS archive together with work produced during school and family activities, downloadable resources for formal and informal learners, as well as trails, quizzes for families and an online catalogue of archives and objects in the collections. Once digitised, archive materials will be accessible online, remotely and through terminals at AP.

Access

- xv. The East Court will be free and open to the public seven days a week and will contain displays interpreting the wider history of AP, plus a cafe. The BBC Studios will be open to the public four days a week with optional tours (charged) available at weekends. The Studios and Theatre will be used by formal learning groups and specialist interest groups on the remaining three days each week. Entry to the East Court and Studio A will be by donation, but with a charge for tours, schools and special interest groups. We will continue to review this during the development phase as the broader business plans are refined.
- xvi. We aim to directly attract and engage over 150,000 people per annum, on site and online, with our learning and engagement activities:
- 100,000 visitors per annum to view one or more of the East Court, BBC Studios and Theatre interpretation exhibitions, of whom 6,240 will go on tours (120,000 people, mostly families, currently pass through the East Court on their way to the ice rink);
 - 7,200 school children;
 - 60 children per annum through specialist projects with targeted schools;
 - 1,420 members of the community through our targeted activities, clubs, talks, workshops and projects;
 - 100 volunteers;
 - 2 archive internships;
 - 6 apprenticeships including 2 creative apprenticeships in partnership with the Creative Skills Council and CSV Training and Enterprise, and 4 apprenticeships associated with the building and maintenance work;
 - 4 work experience students on pre apprenticeship programmes concerned with business heritage skills through Haringey Adult Learning Service;
 - A minimum of 44,000 visitors to the exhibition, learning and activity pages of our website (5% of current visitors to the AP website).
- xvii. The interpretative, community engagement and learning programmes will recapture the original spirit of AP as the 'People's Palace', which aimed to entertain, inform and educate in equal measure.

3.2. Explain what need and opportunity your project will address?

- i. Our capacity to keep our heritage in good condition is limited by the scale of the task, with 40% of the site area being derelict and the need for extensive capital works to secure and restore the most historically significant areas of the building. This worrying situation is reflected in our entries on the Buildings at Risk and Theatres at Risk registers. The Theatre continues to deteriorate and without significant investment will be progressively more costly and eventually impractical to repair. The BBC Studios require asbestos removal or encapsulation before any further conservation or refurbishment. Stakeholder groups such as the Friends of the Theatre, APTS, APTG, and Friends of the Organ currently take responsibility for the collection and storage of information and items relating to the Palace, as well as any learning and volunteering activities, and the Trust has no formal structure or mechanism in place to manage or coordinate these activities. The HLF project will provide us not just with the capital to address the necessary conservation and refurbishment works but also a structure by which our community and learning programmes can be delivered more effectively.
- ii. In addition, we are now establishing relationships and potential partnerships with groups like the BBC, LBH museum service (Bruce Castle), and the National Media Museum to assess, catalogue and store significant archive materials relating to the BBC Studios, Theatre and AP itself. The appointment of a Learning Officer and Head of Learning and Community Engagement earlier this year is also a significant step.
- iii. Here are some of the barriers our recent consultation with hard to reach groups identified:

“I don’t think a lot of people know about the history of Ally Pally. I do but I grew up around here and I don’t think communities that have only arrived over recent years would. I remember the day it burnt down. I was about 7 or 8 and could see the flames from my house. Lots of people would love to share their memories of it.”

“Ally Pally is always something you see on top of the hill but it’s never used and you wouldn’t think to go there.”

“I personally thought Ally Pally was just an ice rink. That’s all I knew and most young people are the same. No one would know about that history at all.”
- iv. As the BBC Studios and Theatre are derelict and currently accessed by appointment only, most people aren’t really aware of their historical significance and do not have an opportunity to see these parts of the building or learn about their role in AP’s history and 19th and 20th century social history as a place of popular entertainment.
- v. We regularly receive enquiries about greater access to the BBC Studios and Theatre both directly and via our Friends groups, which suggests that there would be strong demand for regular, scheduled tours on a more frequent basis.

- vi. By being able to provide regular access to schools, community groups and the public, we will be able to increase direct engagement with the Palace's heritage and the effect will be magnified with communication via our website and remote access to bespoke information at schools and other institutions.
- vii. As people are currently unable to learn about heritage on the site, there is potential for enormous growth in the number of people able to access heritage information and interpretation and get a real sense of AP's place in the development of modern entertainment.

3.3. Why is it essential for the project to go ahead now?

- i. The building is in a poor state and deteriorating. Although some roofs were replaced in the 1980s the surrounding valley gutters were not satisfactorily repaired or renewed, so a thorough refurbishment is now needed. There are leaks in both the theatre and the BBC Studios roofs. The side pavilions in the East Court were re-roofed some thirty years ago in fabric, which was only intended to be a temporary solution. This now needs replacing with glass to match the other East Court roofs.
- ii. The BBC Studios are now closed to the public due to the presence of asbestos, and need a thorough environmental clean and the implementation of an encapsulation strategy. Otherwise these historically important spaces, the spiritual home of British TV broadcasting, will remain permanently inaccessible.
- iii. The fabric of the Victorian theatre is very degraded, with plaster falling off the walls and insecurely attached to the ceiling. Unless this is addressed soon we may lose most of this historic fabric. The HLF scheme, as well as addressing the conservation of the fabric, will provide investment in basic facilities to allow the theatre to generate sufficient funds to guarantee that it is well maintained and accessible to the public into the future.
- iv. As well as these physical reasons, the public consultation on our regeneration Masterplan, of which the HLF project forms a key and very popular element, has created forward momentum and a level of expectation. If we do not take advantage of this momentum, with support from elements as diverse as the *Save Ally Pally* campaign and the Borough, the regeneration of AP will be at best stalled and at worst may never happen.

3.4. Why do you need Lottery funding?

- i. The regeneration of AP as a whole is a major project likely to require commercial investment of £30-£50 million if we are to implement the plan in full by renewing the events infrastructure and building a (four star) hotel. However some elements of the project are less commercial, in that the returns they might generate are justified more by public benefit than income generation. The restoration of the most historically important and sensitive interiors falls into this category.

- ii. Without Lottery funding it is highly unlikely that the Trust could raise the capital needed to bring these areas back to life by putting the Theatre back to work and allowing people to see the birthplace of television. Haringey's own capital programme is significantly over-subscribed, and we estimate that the most we can expect from the Borough to contribute is the match funding element of the bid. We believe this part of the regeneration Masterplan could be the catalyst that unlocks commercial investment in the other elements.

3.5. What work and/or consultation have you undertaken to prepare for this project and why?

- i. The project is a key part of the Masterplan for the whole site, developed by Terry Farrell Associates for the Trust in early 2012. Options for the entire AP site and the spaces at the eastern end of the building were considered in the masterplanning process, informed by the Conservation Management Plan, developed by conservation architect, Donald Insall Associates (DIA). The options for the Theatre were additionally researched through specialist theatre consultants Bonnar Keenleyside, with input from theatre designers Anne Minors Performance Consultants.
- ii. A detailed cost analysis process was undertaken with Mott MacDonald as part of the briefing process, allowing a range of different schemes to be discussed, considered and costed before being amended or discounted.
- iii. In defining the scope which constitutes the basis of the HLF application, detailed review and testing, including benchmarking and profitability projections, were conducted by the project team, with input from the APTL Sales and Events team, selected clients and industry contacts. Feedback from the public consultation held in summer 2012, which attracted over 2,000 responses, and subsequent focus groups with a range of community and stakeholder groups, also helped influence the building of the brief and selection of the HLF scheme.

BBC Studios

- iv. The original plans and scope for the BBC, submitted as part of the HLF pre-application in September, incorporated access both via the East Court and the South Terrace, with interpretation in the Transmitter Hall (ground floor) and Studio A on the first floor. However, after a review of access and spatial connections, and consultation and discussion with the Statutory Advisory Committee and the APTG, we reconsidered the plans and changed the scope to feature refurbishment of both Studios A and B, and increasing the heritage gain for the building by opening both levels of the outer arches of the eastern colonnade. It was agreed that including Studio B, of great historical significance as the original Baird studio but in far worse state than Studio A, would provide greater heritage impact.
- v. Access is now directly via the East Court, strengthening connectivity from a single arrival point. Although the plan including both Studio A and B was more expensive as additional asbestos treatment would be required, we have cut costs in other

areas of the project – e.g. by omitting the ground floor Transmitter Hall - to ensure that the existing budget of £23.9 million has been retained.

Theatre

vi. Bonnar Keenlyside have conducted conservation, design and commercial research into the development of the Theatre plans, with flexibility of use and long term sustainability, both critical features of the options considered and finally agreed. Dialogue with cultural and community groups confirmed that retaining the Theatre in an ‘as found’ state would be more appropriate from a heritage perspective and would not compromise its attractiveness or commercial potential. Having been derelict and unused for such a long period of time, and currently in a very fragile state yet with extensive heritage features that we are keen to retain, the cost of fully restoring the Theatre to its original state and condition would have been prohibitive.

vii. Options that were considered included:

- Restoring the Theatre to its original state - this was discounted after consultation with clients, potential cultural partners and industry contacts, who encouraged us to retain the ‘magic’ of the Theatre in its current distressed state while sensitively conserving the fabric.
- Retaining the current raked floor - this was discounted as tenancy would have been limited to stage performance or cinema projection, which would have limited income opportunities; we have opted for a flat floor to provide maximum flexibility and functionality;
- Hydraulic floor system - this was discounted on the basis of cost;
- Various mechanical seating systems - while potentially saving turnaround time and saving storage space, these systems were discounted on the basis of cost; we have opted for loose seating that can be fixed together to enable seats to be used for a range of purposes including theatre in the round, banquets and weddings;
- Back-of-house facilities - we have reduced the specifications of the back of house areas (a new build behind the existing stage) to minimal but functional fit-out;
- Technical specifications - we have considered a range of technical specifications for the Theatre, consulting with clients and potential cultural partners during the design development process; we have opted for a minimal, low impact lighting and sound system that is consistent with peer venues in the London area and which minimises the risk of ‘over-investment’ in facilities without a guarantee that they will be sufficiently needed.

Public Consultation on the Masterplan

viii. In summer 2012, the Trust conducted a public consultation exercise across North London, asking local residents and businesses, Palace and Park users, and a range of community stakeholders to contribute their feedback on the AP Masterplan and regeneration proposals. Consultation information was circulated using print and on-line resources (from our website and iPad interviews) to reach the widest possible audience. Our consultation programme included an on-site exhibition at AP, targeted email shots to our visitor and community databases, hard copy mail shots, distribution through local libraries and schools, and an on-

line survey. A total of 2,146 questionnaires were completed and returned, with 21,000 brochures distributed across the local area to residents, council channels, community groups and businesses and supported by a number of email shots to both AP, business and supporter databases. 88% of the respondents were local to North London and 25% of respondents were from ethnic minority communities. The results showed that 32% of respondents had visited AP between one and three times each year, whilst over 30% had visited on more than eight occasions. Feedback during the consultation evoked much passion and enthusiasm - from the iconic significance of the building, to personal and childhood memories of historic events. Overall, 87% of respondents supported the broader regeneration plans, and prioritised the redevelopment of the Theatre and BBC Studios. Here are some comments from our on-line survey respondents:

“Our community and local businesses are very much in need of this local historical and social hub to be given the investment, promotion and redevelopment it is overdue. This would bring jobs and positive attention to Haringey.”

“I have loved Ally Pally all my life, even done some courting there as a teen and now my son loves it.”

“We should endeavour to match the vision of the Victorians to provide an inclusive, vibrant space with shops, hotels and facilities to draw visitors and locals.”

- ix. During the consultation period, the regeneration section of our website received over 5,600 detailed views and home page traffic totalling 70,000 users.
- x. During September and October 2012, we built upon our summer consultation by talking to fourteen key community and stakeholder organisations, representing hard to reach groups, about their ideas for the rejuvenation of the East Court, BBC Studios and the Victorian Theatre. Here are some of their comments:

“Ally Pally is potentially a huge cultural asset, only second to Spurs for this community.”

“They need to think about activities that transcend language barriers and really think about giving the local area a voice and identity.”

“Could young people programme some of the stuff that would happen there? That’s something lots of groups and young people would want to do.”

“There’s estates right at the bottom of Ally Pally, quite bad ones but Ally Pally itself, as far as I’m aware hasn’t been claimed, so that would be an excellent space to bring those young people together but you’d need experts involved.”

“We’re always looking for volunteer opportunities for people overcoming alcohol and drugs problems and we’d fully embrace working with Ally Pally to offer opportunities like that. It would be a beautiful setting for someone with those issues to volunteer in and really help their self-esteem and confidence. It’s all about giving a sense of purpose which this project could give the community. But they need to shout it from the roof tops!”

“It’s certainly of interest to us, and I think there is real scope for collaboration. What interests me is the theatre. We are based all of half a mile from Ally Pally, and we work with all the sorts of communities they are

talking about. It would seem a perfect fit for us to be a resident company in that space, which we would make available for community work etc as they say but which could also house the high-quality community work we will be producing ourselves, and the even higher-quality professional work.”

- xi. We have listened carefully to the feedback during the development and design process across the project, and are delighted with the passion and warmth that so many people feel for AP as a destination. Similarly, our thinking about activities has been shaped by our consultation with the hard to reach groups and we intend to continue that dialogue through our activity planning work.

SECTION FOUR: PROJECT OUTCOMES

4.1. What difference will your project make for heritage?

Heritage will be better managed

- i. Currently the Theatre and BBC Studios are inaccessible due to the poor state of the fabric. A new maintenance plan will be put in place for both areas, with additional income generated from donations, and charges for guided tours will be used by the Palace to meet running costs. By sharing the Palace's running costs with the public, they will connect with the future sustainability of the People's Palace and its heritage.
- ii. Working in collaboration with a specialist consultant and an Archivist, the APTS archive collection will be sorted, catalogued and digitised. We are currently in discussion with the LBH museum service at Bruce Castle about a suitable location and on-going collections management advice. Access will be available online and on site at AP. In its current form the Archive is stored in an APTS member's spare bedroom with a limited catalogue and limited accessibility.
- iii. Dedicated skilled staff will be recruited to develop volunteer opportunities alongside the community and education programmes. We will be engaging with the local community allowing greater opportunities for them to engage with the unique history of AP.

Heritage will be in better condition

- iv. A significant part of the bid is for conservation of the existing historic fabric, e.g. roof repairs, repairs to the fragile plasterwork of the Theatre ceiling, reinstatement of the appearance of the external facade at the SE corner (by removing 20th century blocking), removal of hazardous materials and unblocking the fine internal arches leading off the East Court.
- v. The APTS archive will be relocated to London, possibly the Haringey Archive based at Bruce Castle, and will be stored in appropriate conservation materials in environmentally stable conditions. The APTG object collection will either be on display or will be stored in an environmentally stable store at AP.

Heritage will be better interpreted and explained

- vi. Our Interpretation Plan will provide a structured hierarchical approach, interpreting AP and Park in the East Court alongside the story of the development of television in Studio A and the history of the Theatre in its foyer. Film shows in the Theatre

will form part of guided tours and learning sessions. Delivery will include 2D, 3D and displays including interactives and models, tours (which will include the stage machinery in the Theatre), plus access to digitally available information and research facilities. We will also use our website and other social media to support interpretation, provide additional topical information to inform and educate, and engage with the widest audience. Archive material will also be available online. Structured formal and informal learning programmes will comprise targeted activities in the Park, Palace and in the community.

Heritage will be identified and recorded

- vii. Collecting archiving and disseminating oral history will be a strong theme in our learning programme, involving both local community memories of AP as a destination and those of former BBC employees who worked within the Studios during a time of great innovation and change. Opening up the BBC Studios and the Theatre on a regular basis to the public will significantly improve access to the heritage.

4.2. What difference will your project make for people?

People will have developed skills

- i. Our project includes the development of a structured programme for heritage apprenticeships during the restoration of the building and is likely to focus on painting and decorating, plastering, brickwork, joinery and roofing. The apprenticeships will be built into the briefs for the construction work for the delivery phase.
- ii. We will have two archive internships per annum, plus six apprenticeships and four work experience students on pre-apprenticeship programmes. The two archive interns will be based predominantly at Bruce Castle specialising in sorting, cataloguing and digitising the collections. Our Activity Plan will include a Training Plan outlining on-the-job training and short course training available for our project staff, internships and volunteers, offering development of new skills in areas such as cataloguing/digitising of archive materials, curatorial services, website content development, customer care, presentations skills, communication and stewarding and evaluation of displays, events and activities.
- iii. Working in partnership with the Job Centre, Connexions, Work Solutions and Haringey Adult Learning Service Council we will support and host a selection of days where adults out of work in the Borough can shadow AP employees to gain an insight into different roles within the Trust and Trading Company.

People will have learnt about heritage

- iv. People will develop their knowledge and understanding of AP and its Park through interpretation in a variety of media, layered to appeal to the learning style and interests of a wider audience. Interpretation will be designed around the Palace, tours of BBC Studio A and B, the East Court and the Theatre, as well as a range of available online catalogues, exhibitions and resources. Our formal and informal learning programmes will provide the opportunity for local and visiting school children, adults and families, particularly from our target groups, to access and learn about AP's heritage through activities, events talks and workshops. Our

online exhibitions, activities and a catalogue will also be designed to attract our target audience. We will measure the success of our approach through online and hard copy visitor survey and evaluation forms and through individual in depth interviews.

People will have volunteered time

- v. A volunteering programme will be developed at AP for the first time and we will be actively recruiting from our target audiences, both those looking for heritage experience and those who would not normally think of engaging with a project of this nature. Over the duration of the project we aim to build up a team of 100 volunteers. We will offer a range of opportunities both back and front of house, including tour guiding, sorting and cataloguing archives, delivering formal and informal learning programmes and developing our web content. We will implement a structured volunteer management scheme, managed by our proposed Volunteer Coordinator, where we will monitor our performance against objectives and an appraisal system that will explore the benefits of the programme and how we can improve it.

4.3. What difference will your project make for communities?

Environmental impacts will be reduced

- i. We are designing in improved environmental performance as far as possible, bearing in mind that structural considerations such as single skin glass roofs will always be an issue. However with insulation of other roofs, and better control of our plant, energy efficiency will be improved. Management of the Park gives us opportunities to mitigate some effects, and we will continue to encourage use of public transport.
- ii. Our architects and contractors will endeavour to work with sustainable materials and recycle where possible, and are currently considering a range of options to improve the energy efficiency of the BBC Studios, Theatre and East Court spaces by improving insulation, installing under floor heating in the East Court, and creating more efficient lighting solutions.

More people and a wider range of people will have engaged with heritage

- iii. We aim to attract 100,000 visitors to one or more of the East Court, BBC Studios and Theatre, including nearly 7,000 schoolchildren and 1,500 members of the Haringey community. At the moment the Theatre and Studios attract just 2,400 people a year. Our formal and informal learning programmes and volunteer scheme will be especially important in achieving our goals and we will use them to engage with some of the most disadvantaged communities in Haringey.
- iv. The success of our consultation in attracting over 2,000 responses from a wide range of postcodes is both tangible evidence of public enthusiasm and helpful in establishing a database of individuals and community groups on which to build.
- v. Below are examples of the many conversations we have been having locally with community groups:

- Active Aspirations, a local performance and dance group who are keen to use the Theatre as a regular rehearsal and performance space. The students propose to use the history of the building as inspiration for new pieces of work.
- Metaplay are a local amateur dramatics society, who would like to work with the Education Officer to deliver character led workshops alongside using the Theatre for their performances thus attracting a new audience for AP.
- The Crouch End Festival Chorus is keen to work on a youth and community choir based in the Theatre. As seasoned performers we are working with them to organising a fund raising concert to support our project raising community awareness in the process.
- Gospel Touch, a gospel choir who have expressed an interest in using the Theatre as a rehearsal and performance space to raise the profile of their organisation by building new relationships within the community. Gospel Touch, through its music, reaches out to BAME members and audiences we are keen to build on this strength to encourage and support greater diversity at AP.

vi. Interpretation in the East Court is an important way of widening access because a very diverse visitor group of 120,000 currently pass through on their way to the Ice Rink. There is a significant 'family' representation.

vii. Development of our website, with exhibitions, quizzes, competitions, activities and downloadable resources is another tool that will be used to capture different audiences. The current AP website attracts nearly 900,000 unique visitors a year.

Your local area and community will be a better place to live, work and visit

viii. AP, because of its position, situation and history, has symbolic and iconic significance for its surrounding communities. It is a popular location with both locals and visitors and feedback during our consultation demonstrated the level of passion and warmth of associated memories, together with the mounting excitement about our proposals. The HLF bid gives us the opportunity to rejuvenate AP, providing people with a focus to their visit and adds to the visitor experience available on site.

ix. In partnership with CSV Training and Enterprise, we will offer local companies the opportunity to undertake their corporate and social responsibility (CSR) activities at AP.

Your local economy will be boosted

x. A recently commissioned Economic Impact Assessment of the entire regeneration project at AP estimated that around 200 jobs would be created at the Palace and a further 200 in the local area if development was implemented in accordance with the Farrells Masterplan. In addition to creating more jobs in the Theatre and BBC Studio A, the HLF bid would be the catalyst for longer term activity and development of the masterplan project. The impact on tourism and the events business would be positive and significant.

- xi. The project will actively allow us to engage with young people looking to develop a career in the heritage sector and those who are not in education, employment and training (NEET) and work with them to provide support and mentoring alongside developing heritage skills which are transferable outside of the sector. By working in partnership with Haringey Council and organisations such as CSV, New Deal of the Mind, the Job Centre and Connexions we aim to connect with the widest possible audience in order to have the greatest impact.
- Your organisation will be more resilient***
- xii. As well as strengthening our capabilities in delivering learning and community programmes and engagement, the project will improve beneficial use of the buildings and make a positive net contribution to our bottom line. The project will broaden our staff skills and expertise, introduce a new volunteering programme and will build on existing partnerships and start new ones. Critically, it will forge new partnerships with heritage and cultural institutions.
- xiii. To improve our internal governance, we are in the process of adding advisors and non-executive Directors to the Regeneration Working Group and both APTL and APPCT Boards who have specialist commercial, creative and regeneration expertise. This is being done with the full support and involvement of the LBH, who have places on each of the Boards and committees.
- xiv. Investment in the maintenance and management of the M&E systems required to support the BBC Studios, Theatre and East Court, which are currently derelict or in poor condition, and the implementation of improvements such as energy efficient lighting and heating systems, particularly in the East Court, will minimise the increased utility and operational expenses expected as a result of this project. These improvements will also support plans by the Palace to further upgrade M&E systems across the rest of the site to improve overall energy and operational efficiency.
- xv. Existing staff will have a greater understanding of heritage through the heritage skills training they receive and will in turn support and mentor joining interns and apprenticeships through their heritage training with the Palace.

4.4. What are the main groups that will benefit from your project?

- i. Our target audiences will include:
- Low income families, including single parents
 - Black, Asian and Minority Ethnic families and adults
 - Low income adults with an additional focus on 55+ years
 - Young people
 - NEET (Not in employment, education or training)
 - ESOL (English speakers of other languages)
- ii. We have arrived at these target audiences by looking at the profile of our Borough and through awareness of gaps in our existing audiences. We intend to test this thoroughly during the development phase.

SECTION FIVE: PROJECT MANAGEMENT

5.1. What work will you do during the development phase of your project?

- i. AP will undertake a formal OJEU procurement process to engage consultants to work with us during both the development and delivery phases. To maintain momentum, we will be seeking permission from the HLF to commence the procurement process in January 2013, before a Round 1 decision has been made, with appropriate break clauses, a strategy that has been reflected in the development and delivery phase timelines. We understand that this will be done at our own risk. We are expecting development procurement to take around six months. We are not expecting to receive a decision on our Round 1 application before April 2013, and our development phase will formally begin in June 2013 and last to May 2014.
- ii. Once the procurement process is under way, we will be undertaking the following work:
 - We will appoint a Lead Architect who will progress the designs to RIBA D stage. The Lead Architect, in consultation with the client team, will appoint and lead the design team, to include a Quantity Surveyor, Structural Engineer and Mechanical and Electrical Engineer. Additional advice will be given by the Trust's Conservation Architect. This team will develop the project and generate the designs, capital costs and images to support the Round 2 application requirements. These core consultants will be supported by additional specialist advisors in areas including theatre design, acoustics, interpretation strategy, health and safety and fire engineering.
 - A consulting Project Manager (PM) will be appointed to work closely with the client team to manage the design team and they will be responsible for producing the project timetable, the cash flow for the project, income and spending forecasts and will work with the client team and the business planning consultant to produce the project management structure.
 - The briefs for the internally and externally commissioned work for the delivery phase will be developed joint by the client, the PM and the design team.
 - Detailed cost plans for the delivery phase will be developed by the PM, design team and client team, which will include assessments of cash flow and funding requirements during the development works.
 - We will appoint an Activity Planning consultant to produce our Activity Plan, which will include extensive consultation to inform our formal learning, community engagement, volunteering and training programmes. A separate interpretation consultant will be appointed to develop the interpretation strategy and plan. The Activity Plan and Interpretation Plan will be programmed to commence immediately, so that they can inform and influence the design development.
 - Partnerships, including those with the LBH museum service at Bruce Castle and the Hornsey Historical Society, will be developed to offer joint education visits during the delivery phase of the project. Virtual tours of the BBC Studios and the Theatre will be developed for use during sessions to allow us to continue to offer workshops during the building works. In addition to joint workshops, we will

produce programmes and resource packs which **can be** delivered in schools using photographs, video and archive material led either by teachers or by a member of the Education team.

- The Job Descriptions for the new posts to be filled in the delivery phase will be completed by the client team.
- A Collections Management Planner will be appointed to produce a Collections Management Plan, which will describe the collections, assess their significance and make recommendations for future collecting, cataloguing, digitisation, storage and access to the collections.
- A Fundraising Officer will be recruited and appointed on a term contract basis for the development phase with an option to continue if our Round 2 application is approved.
- Development phase match funding will be identified and secured through both public and private sector channels, led by the Chief Executive and Fundraising Officer. There is an expectation that LBH will be the lead partner in sourcing the match funding.
- The project Business Plan will be written by AP client team, in consultation with the APTL trading company team, which will show how we will sustain project outcomes and meet any additional business costs; this will include cash flow and income projections, linking closely with the development of the project cost plans.
- A detailed management and maintenance plan will be developed for the delivery phase of the project by the client team, working closely with relevant consultants.
- Development of the brief for the evaluation consultant, to be appointment during the delivery phase.

We plan to submit our Round 2 submission at the end of May 2014.

5.2. Who are the main people responsible for the work during the development phase of your project?

- i. Our project team will be headed up by Duncan Wilson who, as Chief Executive and with extensive heritage renewal experience from previous roles in Greenwich and at Somerset House, will have overall responsibility for the development and implementation of the project, reporting to the Boards and committees that will provide governance and additional expertise.
- ii. We are in the process of recruiting a new Director of Regeneration and Property, who will bring strong regeneration, property development and commercial expertise to the team, play a leading role in developing and testing the business plans and cash flow projections for the project, and will be involved in the procurement and selection process of the consulting team moving forward. We expect this appointment to be made in early 2013.
- iii. The day to day aspects of the programme and the consulting team will be managed by Anne Kaiser, Programme Manager, working closely with the Director of Regeneration and Duncan Wilson. Anne will be managing the procurement and activities of the design consultants and overall consulting team during the development phase and drive the preparation and submission of the Round 2 bid.

- iv. Louise Johnson, Regeneration Coordinator, has a strong planning and development background and will provide administrative and project support across the programme.
- v. Melissa Tettey, Head of Learning and Community Engagement, and Isobel Aptaker, Learning Officer, were appointed in the second half of 2012 to start the development of a learning programme for AP. A qualified curator, Isobel will work alongside the Activity Planner Consultant to produce the delivery phase Activity Plan whilst continuing to develop and deliver formal learning programmes to schools.
- vi. The Fundraising Officer, who will be appointed on a contract basis for the 12 months of the development phase, will focus on identifying and security additional funding to support the bid and, working closely with the overall team, raising the profile of the project within the community.
- vii. We will request the HLF's permission to commence the procurement process for specialist design consultancies for development phase works (with appropriate break clauses) from January 2013.

Governance

- viii. The Regeneration Executive Team meets fortnightly and comprises Duncan Wilson, Anne Kaiser, Nigel Watts (Director Finance & Resources), Emma Dagnes (Commercial Director) and Keith Fraser (Head of Facilities & Estates). These meetings review current Regeneration issues relevant to the bid and the broader business, specifically focussing on issues such as overall design strategy and agree risk management, financial management, communications and relevant issues arising from the existing events business. The Director Regeneration and Property will join this team on appointment.

Regeneration Project Team

- ix. An external steering committee, the Regeneration Working Group, was established in mid-2012 and directed by the London Borough of Haringey to strengthen governance of the project and links with LBH. In addition to the Regeneration Executive Team, the RWG includes the LBH Director of Regeneration, the LBH Director of Corporate Resources, and Rick Wills, non-Executive Director of the APTL Board and a member of the Finance, Resource and Audit Committee. Two future external advisors will be added to the RWG in early 2013 to strengthen the commercial and technical expertise of the group. The RWG meets monthly and has a formal agenda and programme reporting structure. Minutes and actions are documented and circulated. The Director Regeneration and Property will join this team on appointment.
- x. The Chief Executive also reports to the APTL and APPCT Boards on report as well as the Statutory Advisory Committee and Finance, Resources and Audit Committee. All of these groups meet quarterly, with minutes and actions documented and circulated.

- xi. Regular design and development team meetings are held with the key consultant team, generally every three weeks but more frequently during the approach to key milestones during the project timeline. Team meetings will be held at least every three weeks during the development phase.
- xii. A Gateway review was commissioned by LBH earlier this year to review progress and governance of the project, and a follow up review will be commissioned during the next 12 months to track progress.

5.3. Complete a detailed timetable for the development phase of your project

Activity	Start date	End date	Who will lead this activity?
Procurement of consultants	January 2013	May 2014	Programme Manager
Activity Plan	June 2013	November 2013	Head of Learning
Collections Management Plan	June 2013	November 2013	Head of Learning
Conservation Plan – review and adjust as needed	June 2013	September 2013	Conservation Architect
Project business plan	June 2013	May 2014	Director Regeneration and Property
Development of the capital works to RIBA D	June 2013	May 2014	Design team
Interpretation Plan	September 2013	December 2013	Head of Learning
Development of Interpretation to RIBA D	November 2013	May 2014	Interpretation consultant
Management and maintenance plan	January 2014	May 2014	Head of Facilities

5.4. Complete a summary table for the delivery phase of your project

Activity	Start date	End date	Who will lead this activity?
Procurement of major capital works package	April 2014	November 2014	Programme Manager
Apply for planning permission and listed building consent approval	April 2014	July 2014	Lead Architect
Recruitment and appointment of Digital Archivist (2 years)	September 2014	October 2016	Head of Learning
Construction phase start on site	February 2015	October 2016	Project team, construction and design team

Recruitment and appointment of other new roles - Learning Officer, Community Engagement Coordinator, Volunteer Coordinator (4 years)	November 2015	December 2019	Head of Learning
First stage of Activity Plan Implementation (1 year)	February 2015	September 2016	Head of Learning
Evaluation report on construction phase initiated, finalised and released	June 2016	November 2016	Programme Manager
Full Activity Plan implementation (3 years)	November 2016	December 2019	Head of Learning
Evaluation strategy on Activity Plan agreed and undertaken	June 2019	July 2019	Head of Learning

SECTION SIX: AFTER THE PROJECT ENDS

6.1. How will you maintain the outcomes of your project after the grant ends and meet any additional running costs?

- i. The APPCT will continue to be landlord of the rest of the Palace and Park site – the Great and West Halls will continue to be hired out as event spaces, and the existing Ice Rink will continue to be used as a community and commercial facility. The APTL events business will assume responsibility for the sales and delivery of the Theatre and marketing of the restored areas resulting from the HLF-supported restoration and development. There will be possibilities for cross-fertilisation and economies of scale in running commercial and community events in the Theatre in tandem with these other spaces. This in turn will deliver economies of scale in running the place (e.g. facilities management, security) and create opportunities for partnerships, e.g. between hotel and Theatre, and for smaller concerts than we can provide for in the 10,000 capacity Great Hall.
 - ii. New staff recruited to support the Theatre (including a Theatre Manager, Technical Manager and Administrator) will be directly funded by APTL and have been included in the overall business planning and strategy to date. The business plans will be refined during the development phase and submitted as part of the Round 2 information.
- Heritage will be better managed***
- iii. Our business plan has shown that by the end of the HLF's investment in our project we are confident that we will be able to continue to fund both a Volunteer

Coordinator and Community Outreach Officer. Should we be unable to self-fund both of these posts we will endeavour to source external funding for both/one of these posts to ensure the legacy of the project.

Heritage will be in better condition

- iv. Currently both the Theatre and the BBC Studios are derelict and not open to the general public. The HLF investment will allow us to open both the BBC Studios and the Theatre as a visitor attraction and learning and community space whilst the East Court will be returned to its former splendour with a striking glazed roof.
- v. Ongoing maintenance agreements will be incorporated into our long term maintenance plan for the management of these spaces.

Heritage will be better interpreted and explained

- vi. The main interpretation in the East Court, BBC Studio and Theatre Foyer will tell the story of the history of popular entertainment at AP. Regular temporary exhibitions showcasing the collection and/or curated by school and community groups will attract repeat visitors. Using the partnerships created throughout the development and delivery phase with local and national museums the AP Education Officer, a trained Curator, will continue to produce temporary exhibitions co-curated with schools and community groups to showcase material from our Collection alongside objects and materials on loan from other organisations.
- vii. Permanent AP staff will receive training throughout the duration of the project to work on interpreting the collection digitally and making it accessible through social media and our website. Oral history and material collected during the project will be transcribed and digitised by volunteers under the supervision of AP staff or the archivist at Bruce Castle.
- viii. During the project the Volunteer Coordinator will produce a pack for new volunteers to include an introduction to volunteering at AP, a tour script along with safeguarding and health and safety policies. The pack will continue to be updated and used for all new recruits to ensure that all visitors on guided tours receive historically accurate information. New volunteer tour guides will be tested by existing volunteers (and staff where appropriate) on the information and key dates before leading public tours.
- ix. We aim to self-fund or externally fund the Volunteer Coordinator after the project. We also plan to train one or two people in the volunteer team assist the Volunteer Coordinator with their role where appropriate.

Heritage will be identified /recorded

- x. During the project we will have identified the most suitable way of recording, transcribing, digitising and storing oral histories of people. Our Community Outreach Officer, supported by volunteers, will continue to collect memories and make them accessible on line.
- xi. The collection will continue to be stored and catalogued under the supervision of the Archivist at Bruce Castle and Archive interns in training for professional

qualifications. We will continue to make archive material accessible online both on and off site to allow the widest possible audience to engage with our collections and story.

People will have developed skills

- xii. Throughout the project AP will continually evaluate all of the programmes offered. After the project, the Community Outreach Officer will analyse the report and work in partnership with other organisations (such as New Deal of the Mind) to offer subsidised opportunities for entry level jobs in the arts. It is our hope that Individuals and groups trained during the project will work as ambassadors to encourage new people to develop business heritage skills at AP.
- xiii. Interns and Apprentices trained through the programme will continue to receive support and mentoring from Learning and Community team after their placements have ended.

People will have learnt about heritage

- xiv. Having access to the catalogues at AP and Bruce Castle (and online) will allow both permanent staff and volunteers to continually learn about their heritage.
- xv. An externally funded Education Officer together with a Community Outreach Officer will remain in post to continue delivering workshops to groups identified and engaged with during the project.
- xvi. Through partnerships developed during the project such as with Metaplay, Hornsey Historical Society and Bruce Castle AP will continue to offer opportunities for the widest possible audience to learn about heritage.

People will have volunteered time

- xvii. Through our delivery phase we will invest in training our volunteer team to the highest possible standards. Our existing team of volunteers will act as ambassadors to new recruits interested in donating their time.
- xviii. We aim to self-fund or externally fund the Volunteer Coordinator after the project. In addition we hope to train one or two people in the volunteer team to assist the Volunteer Coordinator with their role where appropriate.
- xix. Through our partnership with Bruce Castle we will continue to offer archive internships and volunteering opportunities and our Learning and Community team will also offer heritage interns (externally funded) where suitable roles can be identified.

Environmental impacts will be reduced

- xx. Working in conjunction with Transport for London and First Capital Connect we will encourage the visiting public to use alternative transport and will include a journey planning tool on the website. We will work our sister Trading Company to investigate the introduction of parking charges on event days which we hope will discourage car users. (This will not include disabled visitors for whom have no alternative means of travel). We will update our website to show the

environmental statistics and for the public to measure their carbon footprint to promote greener transport.

- xxi. Investment in energy-conserving plant in the project, such as heating and lighting systems, will improve our overall energy efficiency.
- xxii. Recycling initiatives have already been introduced across the AP site and will be improved and expanded on as the accessible spaces within the Palace increase.
- xxiii. We will encourage both Educational and Community groups to receive electronic copies of our guidelines downloaded from our website. Hard copies will only be sent out when specifically requested.

More people and a wider range of people will have engaged with heritage

- xxiv. With the partnerships developed throughout the project the self or externally funded Education and Community Officer will continue to deliver programmes for all audiences ensuring that we continually engage our hard to reach audiences. Through data capture we will create and manage databases to provide specific electronic mail for bespoke projects.
- xxv. As part of the project we will have trained our Friends and volunteer groups in heritage skills who we will encourage to act as ambassadors to deliver our legacy.

Your local area and community will be a better place to live, work and visit

- xxvi. Public consultation has indicated that young people felt AP was one of the few “safe” or “neutral spaces” within the Borough not marked out as “gang territory”. Working with partnerships developed by our Community Outreach Officer we will endeavour to build on our reputation as a community resource by positive engagement with a wider audience.
- xxvii. In partnership with CSV Training and Enterprise and through advertising we will offer local companies to complete their corporate and social responsibilities (CSR) at AP offering a unique heritage package.

6.2. How will you evaluate the success of your project from the beginning and share the learning?

- i. During the Development Phase, we will evaluate progress against targets set in the Round 1 bid. Our Activity Plan work will also provide us primary and secondary market research. In addition we will have systems in place to ensure that our Development Phase work is on schedule and on budget. At the end of the Development Phase we will write a short evaluation report, summarizing our experience and lessons learned, which will be summarised on our website.
- ii. During the Delivery Phase, we will appoint a consultant to draw up the evaluation framework to measure performance during the Delivery Phase, both in construction and in the early years of operation.

- iii. An Evaluation Report will be completed once the Delivery Phase is completed, which will tell the story of what happened in the Delivery Phase, its successes and challenges and lessons learned. That too will be summarised on our website.

Ongoing visitor feedback, which is already a key part of the Palace's customer service policy, will continue and provide us with an indication of customer satisfaction across a range of criteria and invite feedback on areas for improvement and ideas on how to improve our heritage and cultural engagement

6.2 SAC chair letter

Denis Heathcote
11 Burlington Road
Muswell Hill
London N10 1NJ
28 November 2012
0208 883 9216

Duncan Wilson
Chief Executive, Alexandra Park and Palace
Alexandra Palace Way
London N22 7AY

Dear Duncan,

In my capacity as Chairman of the Alexandra Park and Palace Advisory Committee I wish to express the support of the Committee for the submission to the Heritage Lottery Fund. I understand that this expression of support may be helpful in strengthening the bid and may be forwarded to the HLF.

The Advisory Committee was established under the terms of the Alexandra Park and Palace Act 1985 "to promote the objects of the charity and assist the Trustees in fulfilling the trusts by considering and advising the Trustees" on a number of specified matters , including "the general policy relating to the activities and events arranged...in the Park or Palace". Members are elected councillors and representatives of residents' associations in the immediate neighbourhood. As a matter of practical policy, the Advisory Committee has met jointly on an informal basis with the Consultative Committee for the past two years, in order to create the widest possible range of informed views to assist the Trustees in the exercise of their responsibilities.

Members of the Committee particularly appreciate that the extensive, independent, public consultation exercise conducted in recent months gave local residents and all interested parties ample opportunity to express preferences and views about the proposed regeneration. They welcome the fact that those views are so clearly reflected in the proposals now brought forward.

They also welcome the emphasis on regeneration in partnership in contrast to earlier attempts on what proved to be an unacceptable basis. Restoration of the historic areas of the Theatre, BBC studios and the East Court and their use for public, educational and recreational purposes is especially welcome.

Committee members are much encouraged by the initiatives designed to renew and restore the architecturally significant elements of the East end of the Palace, especially some unblocking of the south facade, by removal of the rather crude infilling in the 1930s.

These proposals do justice to both heritage and architectural interests and offer a realistic chance of achieving a viable future for the Palace, and one which recognises both economic need and renewed access by residents and the public in general.

The views expressed after recent discussion of the bid proposals leave me in no doubt that I can and should ,on behalf of the Committee, express wholehearted support for the

regeneration proposal which underpins the submission.

Yours sincerely,

Denis Heathcote, Chair of the Advisory Committee.

6.3 CC chair letter

COLIN MARR

**3 Methuen Park
London N10 2JR
Tel: 020 88839069 or 07985 659863**

Duncan Wilson
Chief Executive, Alexandra Park and Palace
Alexandra Palace Way
London, N22 7AY

22 November 2012

Dear Duncan,

Letter in support of the submission to the Heritage Lottery Fund

I am writing in my capacity as chairman of the Alexandra Palace and Park Consultative Committee to convey the support from the committee for the forthcoming submission to the Heritage Lottery Fund (HLF). This letter is written with the understanding that it could be sent on to the HLF to help strengthen the bid.

For the benefit of the HLF I should first explain something of the context of the Consultative Committee (CC), which is one of the two committees established specifically to help the Board of Trustees in carrying out its duties. It does not have statutory authority, but through its membership and constitution it plays a role as both a consultative forum and as a source of informed views for the Board. The CC's membership includes representatives from support groups for various historical aspects of APP (such as the theatre, the studios, the park and the organ) and representatives of groups dedicated to architectural conservation and history – all in addition to representatives of local residents associations.

The CC has been pleased to be party to some major changes with regard to APP that have taken place over the past five years. We have been acutely aware of the limitations of earlier schemes to regenerate the palace, which failed to do justice to the heritage of the building and its potential as a place of public resort and benefit. We have been encouraged by the developments in the more recent past with the adoption of policies and plans that put regeneration on a more firm and rational footing, and we have played a part in helping bring this about.

For the first time in many years we now have a credible plan that will bring the palace back to life in a way that should make it economically viable at the same time as doing justice to its heritage. We particularly welcome the prospect of restoration and opening up of the theatre, the TV studios and the East Court. We attach huge importance to letting the public back into these previously hidden gems and almost derelict spaces.

Our support for these ideas has been reinforced through the wider public consultation programme that was conducted earlier in 2012. We particularly noted the strong public support for opening up both the Victorian theatre and the historically important BBC TV studios.

On behalf of the Consultative Committee I unhesitatingly give our support to the submission and commend it to the HLF.

Yours sincerely,

Colin Marr – Chairman Alexandra Palace and Park Consultative Committee.

7. Recommendations

7.1 That the Committee notes the report.

8. Legal Implications

8.1 The Council's Head of Legal Services has no comments on the report, save to confirm that the contents do fall within the Advisory and Consultative Committees Constitutional terms of reference.

9. Financial Implications

9.1 The Council's Chief Financial Officer notes the report