



## *Southbank Sinfonia@St John's Smith Square*

### Project Management Brief

February 2024



ST JOHN'S SMITH SQUARE

## 1. Lot 2: Project Management Services

### Introduction to the project

In April 2021 St John's Smith Square merged with Southbank Sinfonia, creating the exciting coming together of two much-loved and well-respected music organisations: the orchestra – Southbank Sinfonia and the concert hall – St John's Smith Square. We are now one organisation, with a unified management structure and support team, Southbank Sinfonia at St John's Smith Square is a dynamic beacon for classical music with young talent at its heart.

### Southbank Sinfonia

Established in 2002, Southbank Sinfonia remains to this day an orchestra like no other, providing graduate musicians from all over the world with a much-needed springboard into the profession. Each year, a fresh cohort embark on its renowned Fellowship, exploring music spanning every possible genre from symphonies to string quartets, from opera to electronica, taking their musicianship to new frontiers and striding forwards in stamina, outlook, and versatility. Creative partnerships with leading performing arts organisations and acclaimed guest artists bring the very best coaching and expertise from the professional frontline, at the same time working with local schools to pass on this learning and enthusiasm for music in all its artforms.

### A new chapter for Southbank Sinfonia at St John's Smith Square

St John's Smith Square is one of the finest examples of English Baroque architecture and is considered a masterpiece of this style. In this setting, live performance, exceptional acoustics, atmosphere and architecture come together to create a rich and unforgettable experience. We are now at the start of a major capital refurbishment project, which will make the building fit for purpose for the 21<sup>st</sup> Century, improving accessibility both physically and virtually, to create a cultural venue with world-class programming, alongside high-quality commercial hires, which is vital in ensuring the long-term sustainability of the organisation.

We will programme world-class and exciting concerts, to engage and inspire, and attract a wide variety of audiences. At the same time we will ensure the quality and excellence of our Festivals and concert hires are maintained and excel.

Long-established and much-loved favourites of the St John's concert calendar will continue, as will our commitment to offering an important performance space for local schools, amateur groups and ensembles. As passionate advocates for classical music, we will build on the vital education and community work that our young players undertake with a comprehensive new Learning and Participation programme, placing emerging talent at the heart of the organisation. We also wish to look outwards to our local community and ensure the organisation and building can support those facing barriers to engagement with classical music. We will encourage broader cultural participation through a wide-ranging musical and artistic programme, and at the same time seek to support those who wish to engage with us to promote their day-to-day well-being.



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A short history of the building is attached at **Appendix 1** and a paper prepared by Dr Percy Leung, sets out the value of our paper archive at **Appendix 2**.

Our vision and mission as an organisation are set out below:

### **Vision**

We are a welcoming home for musicians and music lovers in the heart of Westminster. Celebrated for diverse musical experiences, supported for nurturing musical excellence, accountable to a model of financial and environmental sustainability, we represent a beacon for the future of classical music.

### **Mission**

We support the future of music by equipping the next generation of musicians with the agency to shape their profession, and by building on the artistic legacy of our magnificent home. Together, we explore new ways to share the joy and diversity of music. We deliver a lifetime of musical experiences, from the familiar to the unexpected. To fulfil this mission, we commit to three priorities:

#### *1. Fellows & Musicians*

We nurture the next generation of professional musicians who go on to become leaders in their field. We take music into the world and welcome visiting musicians to our home in Smith Square.

#### *2. Audiences & Communities*

We share the joy of music by appealing to diverse audiences across all generations, and by programming bold musical adventures and inspiring educational programmes.

#### *3. Assets & Resources*

We take seriously our responsibility to safeguard, share and maximise the potential of our assets and resources. These include the splendour and flexibility of our historic home, and the deep knowledge and enthusiasm of our people.

### **Our Vision for the project is:**

Our magnificent home will become a place where we will create world-class music and cultural experiences, nurture talent, celebrate heritage, engage communities and use the arts to effect positive change in, and for, society.

### **The Aims of the capital project are to:**

- Restore the Grade I listed building, on the Heritage at Risk Register and ensure that it is safe, wind and watertight, safeguarding the historic fabric and its long-term future.
- Upgrade the spaces within the building to provide a new players/education room for 30 school children; increase our storage capacity through creating new spaces under the stage, in the crypt and in the hall; upgrade the commercial kitchen, WC provision and Box Office area; improve visibility in the gallery through new seating design; and install a more flexible stage.



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- Upgrade the building's M&E to enable recording, broadcasting, livestreaming; install a new security system; Public Announcement system; and new AV provision with a screen for films.
- Ensure the building complies with the Mayor of London's target for London to achieve net carbon zero by 2030, through the installation of 70 PV panels, 3 ASHPs and LED lighting throughout.
- Create improved accessibility throughout the building for people of all ages and with additional needs.
- Research and interpret the building to provide vibrant, new interpretation about the history of the building, people associated with it and its current place within the local community.
- Safeguard 24 existing staff roles at Southbank Sinfonia at St John's Smith Square, support a further 50 zero hours contract roles, committing to paying the London Living Wage for all casual staff by 2030.
- Create 3 new heritage jobs, and 4 new arts jobs by the end of the project.
- Deliver a vibrant and engaging 4-year Activity Plan, focusing on a music-based schools engagement programme; storytelling programme with schools and the local community; heritage skills development; apprenticeships/ training placements /work experience placements; well-being and mental health support; new volunteering programme; and attracting new and wider audiences to learn and engage with their heritage. This will deliver:
- This will deliver:
  - 5, 26-week apprenticeship placements;
  - 84 weeks work experience placements for Sixth form students and tertiary students;
  - 45 weeks enhanced music support for 15 people from socio-economically deprived backgrounds;
  - 4,810 people attending on tours, skills training and other visits;
  - 4,460 young people from aged 1-18 supported with music and cross-curricular activities from local state schools with higher than average eFSM;
  - 1,080 children with SEN supported and engaged; and
  - 1,400 older people supported with early-stage dementia or social isolation.
- Support our Education Strategy, working with local schools, supporting primary, secondary and tertiary education students with music experiences commensurate with their age and supporting young people from socio-economically and diverse backgrounds. Working with our partners the Royal Opera House, Academy of St Martin-in-the-Fields, Tri Borough Music Hub and local state schools.
- Ensure the building is able to support a wide range of uses/ generate commercial income to support the long-term sustainability of the organisation and re-invest in building a sinking fund for long-term cyclical maintenance repairs.
- Double visitor numbers from 50,000 per annum to over 100,000 per annum over the ten-year Business Plan period.



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- Recruit and manage a pool of 40-50 volunteers developing a range of volunteer roles and delivering 150 volunteer training days and over 7,000 volunteer hours over the whole project.
- Establish a Steering Group of key stakeholders to engage and deliver our EDI Policy and Action Plan to ensure we place EDI at the heart of our organisation and positive influence throughout the sector.
- Generate an estimated £16m Economic Impact locally across the first five years of the project providing a £4.05 return for every £1 invested by NLHF.
- Maintain project outcomes after the end of the Activity Plan to continue working with local volunteers, schools and local community organisations to place Southbank Sinfonia at St John's Smith Square at the heart of its community.

**Key audiences for this project are:**

- Classical music lovers who attend a programme of world-class concerts and enjoy the exceptional acoustics, atmosphere, and architecture of our fine Baroque building.
- Experience Seekers and new audiences for concerts and events in the building.
- People working and living in Westminster, Haringey, Hackney, Islington, Camden, Hammersmith and Fulham, Lambeth and Lewisham.
- Primary and secondary schools in Westminster, Hammersmith and Fulham, Kensington and Chelsea, Lambeth and those with higher than average eligibility for free school meals (eFSM).
- Global ethnic and under-represented groups particularly Black African and Black Caribbean.
- Young people studying traditional building skills, archivist and music courses.
- Young people studying at Goldsmiths College; University College London, Westminster College and in addition, local sixth form colleges.
- Day trippers to London, friends and relatives staying with residents and international tourists staying in the area.
- People with mental health issues or dealing with social isolation (all ages), people with SEN who have learning difficulties or autism, families with children under 11, people living locally and people accessing local community support services.

**Key Activities are:**

SbS@SJSS will deliver a programme of heritage engagement and wellbeing activities led by our Engagement and Volunteer Manager and supported by key partners, targeted at local need. Key activities already identified include:

- Volunteer-led Research Project researching the stories of people associated with the building, to be crafted into 5 main stories to support the interpretation within the building and storytelling within local schools.
- Heritage storytelling project led by a Storytelling consultant, with the local community supporting our EDI programme and engaging with diverse communities within Westminster and surrounding boroughs, working with the Abbey Centre, leading to an exhibition in the crypt.
- Heritage Talks and Tours based around the history and music heritage of the building,



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and conservation works, in association with the Georgian Group and the Thorney Island Society.

- Heritage Skills through the creation of a 6-month graduate Archivist internship, 4 heritage skills apprenticeships with the build contractor working towards NVQ qualifications, 12 on-going 8-week internship placements shadowing the Archivist; Engagement and Volunteer Manager, staff members and project consultants.
- Music engagement programme with local schools, supporting primary, secondary and tertiary education students with music experiences commensurate with their age and supporting young people from socio-economically and diverse backgrounds. Working with the Royal Opera House, Academy of St Martin-in-the-Fields, Tri Borough Music Hub and local state schools.
- Mental health support working with the Stuart Low Trust, designing and maintaining the garden ground through volunteering and social prescribing, supported by a 0.3FTE role employed by the Stuart Low Trust for 3 years.
- General volunteering programme attracting 50 volunteers annually, undertaking storytelling activities, leading heritage tours, welcoming visitors on open days, undertaking archive research and helping deliver digital outputs and engagement with all activities.

### **Management of the project**

The proposed project structures for the Development and Delivery Phases are shown at **Appendix 3**. The following consultants will also be appointed:

- Architect-led Design Team
- Quantity Surveyor
- Activity Planner
- Interpretation / Graphic Designer
- Heritage Consultant (Conservation Management Plan)
- Fundraising Consultant
- Evaluation consultant
- Storytelling Consultant
- Audience Development Planner
- Archaeologist

During the Development Phase, the Project Committee will comprise the Chief Executive and Finance Director, three trustees and up to two other key stakeholders. The Finance Team will work alongside the Project Manager to oversee and facilitate payment of invoices and cashflow management. The Development Team will work alongside the Project Committee to ensure that the Fundraising Plan is achieved to enable the Delivery Phase to proceed. Project meetings and communication structure is set out in **Appendix 4**.

### **The Brief (Overview)**

Southbank Sinfonia at St John's Smith Square is now seeking to appoint a Project Manager to take the project from RIBA Stage 2b through to delivery. The Development Phase (RIBA



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2b/3/4a) is being funded by a National Lottery Heritage Fund grant and other trust and foundations. The delivery phase will be funded by a capital grant and major fundraising campaign. This appointment is for the whole project, with a break clause after the Development Phase (RIBA 4a) as delivery is dependent on securing full funding to enable the project to proceed to Delivery Phase.

St John's Smith Square is located close to the Houses of Parliament, in Westminster, approximately 8 minutes walk from Westminster underground station. However, it is unusual in that it is located in a quiet residential square, so it is more of a destination than passing trade venue. It is extremely important that the local residents are consulted with and happy with the project designs and proposals as they have the ability to form a powerful voice if concerned.

Our capital project will look at repairing the historic fabric and undertaking internal improvements to the building. Full details are set out in **Appendix 5**.

### **Building Surveys**

A list of surveys undertaken to the building include:

- A measured survey
- Asbestos survey
- Archaeological survey
- Building investigations to historic fabric
- Roof survey
- Masonry survey
- Drainage CCTV survey
- Electrical survey
- Ventilation Systems layout survey
- Tree surveys
- QI
- Combined services layout survey
- Fire Door survey
- Plaster survey to main hall ceiling

The architectural design team will be responsible for recommending and procuring any other surveys as required to the building.

A RIBA Stage 2 Report has been prepared by DaeWha Kang Design and Donald Insall Architects. The RIBA 2 Cost Plan has been prepared by Greenwood Projects. This documentation is to be reviewed at the start of the Development Phase, any changes agreed, drawn and signed off and then proceed to RIBA 3 and 4a.

The Project Manager will be expected to undertake the following key tasks:

- Procure the project team (excluding the Fundraiser and Storyteller) and prepare a full procurement report for the client and NLHF.



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- Oversee and manage delivery of all project outputs including managing the project team and reporting to the Project Committee.
- Oversee pilot activities and Storyteller activities.
- Responsible for arranging and managing consultations, in collaboration with the consultant team and Executive Team.
- Responsible for managing the Development Phase budget and programme, including authorising invoices with the Finance Team.
- Liaise and report to NLHF including compiling reports and grant claims and managing the mid-stage review process.
- Ensure production of the following key reports:
  - RIBA 2/3/4a Design Specification and Tender Pack
  - RIBA 2/3/4a Cost Reports
  - Conservation Management Plan
  - Activity Plan
  - Maintenance and Management Plan
  - Interpretation Plan
  - Audience Development Plan
  - Evaluation Report and Framework
  - Health and Safety Strategy
  - Construction Strategy and Plan
  - Sustainability Strategy
- Be directly responsible for producing and updating the following documents:
  - Programme
  - Risk Register
  - Project Execution Plan
  - Development Phase Project budget and invoice log
  - Delivery Phase Budget
  - Prepare Project Closeout Report
- Work with the client to support the production of the following documents:
  - Updated Business Plan
  - Closure Plan
  - Delivery Phase cashflow
  - Job Descriptions for new roles
  - Second Round application to NLHF
  - Any additional consultant briefs as required
- All other items set out in the detailed brief.

The proposed procurement timetable is as follows:

<b>Consultant</b>	<b>Publish Date</b>	<b>Tender Return Date</b>	<b>Interview Date</b>	<b>Trustee Representative</b>
Project Manager	By 6 March	25 March	4 April	Simon Over
Design Team	By 29 March	26 April	By 17 May	Tracy Long and Simon Over



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Quantity Surveyor	By 22 March	14 April	By 10 May	Robin Fawcett
Heritage Consultant	By 22 March	14 April	By 10 May	N/A
ADP Consultant	By 22 March	14 April	By 10 May	Charlie Newsome-Hubbard
Fundraising Consultant	By 12 April	3 May	By 17 May	Heidi Hall
Interpretation Consultant	By 12 April	3 May	By 17 May	N/A
Activity Plan Consultant	By 12 April	3 May	By 17 May	Gennie Joy
Evaluation Consultant	By 12 April	3 May	By 17 May	N/A
Storyteller	By 12 April	3 May	By 17 May	N/A
<b>Table 1: Consultant procurement timetable</b>				

### Timetable

The contract will run from May 2024 to October 2029 (split between Development/ Delivery). Key dates for design, mobilisation and build are provided in Table 2.

Date	Activity
December 2023	Development Phase funding award from National Lottery Heritage Fund
February 2024	Permission to Start
February to May 2024	Tendering of professional team – Project Manager, Design Team, Fundraiser, QS, Business Planner, Evaluation, Activity and Interpretation Planner.
May 2024	Review information and commissioning of surveys
June to September 2024	RIBA 2b Design review and sign off
October 2024	Consultation with key stakeholders
November 2024	Design Review with National Lottery Heritage Fund
November to February 2025	RIBA 3 Design Development and sign off
March to June 2025	Prepare RIBA 4a Tender Pack and sign off
July 2025	Submit Planning and Listed Building Consent applications
June to August 2025	Prepare and submit Delivery Phase application
September to December 2025	Review of Delivery Phase application (professional team step down)
By November 2025	Planning and LBC awarded
February 2026	Delivery Phase Award from National Lottery Heritage Fund and Permission to Start



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March to April 2026	RIBA 4b: Tendering for contractor
May to June 2026	Appoint main contractor
August 2026	Mobilisation/site set up
September 2026 to June 2028	RIBA 5: Repairs and improvement works
July to September 2028	RIBA 6: Interpretation and fit out including Handover
October 2028	Building re-opens for general use
October 2028 to October 2029	RIBA 7: Rectification period
January 2027 to December 2030	Delivery of 4 year Activity Plan
June 2031	Project close

**Table 2: Timetable for delivery of the project**

### Resource specification

The Project Manager will be either an individual or consultancy firm, specialising in heritage buildings and with significant National Lottery Heritage Fund project experience. Applicants should be familiar with the new Heritage 2033 National Lottery programme, the Planning and Listed Building Consent application process, community and statutory consultation process and working alongside project evaluation consultants.

### Deadline

Completed tenders should be returned by **5pm on 25 March 2024** to Imogen Reteby by email [imogen@sjs.org.uk](mailto:imogen@sjs.org.uk). It is the Tenderer's responsibility to ensure that they are received on time. If you would like to visit St John's Smith Square, please make arrangements with Chris Hartwell by email [chris@sjs.org.uk](mailto:chris@sjs.org.uk)

### Fee

Please submit your fee proposal as set out in Appendix A form of tender. This should be for both the Development Phase and the Delivery Phase. The budget for the Development Phase is **£52,500 plus VAT** and for the Delivery Phase is **£87,500 plus VAT**.

The current contract sum is estimated to be **c. £9 million plus VAT**.

### Insurance

The following insurances are required:

Lot 2: Project Management - Professional Indemnity cover set at £2M, Public Liability at £5M and Employer's Liability at £10M.

### Interview date

We will hold interviews for the top three short-listed consultants. These will last no more than one hour and comprise a 10 minute presentation from the tenderer followed by a question and answer session based on the tenderer's submission. Interview date is **4<sup>th</sup> April 2024**.



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### **Tender submissions – please read carefully**

The purpose of the tender response is to enable Southbank Sinfonia at St John's Smith Square to evaluate your understanding of our requirements, the suitability of your proposed approach and experience and skills of your team. Your response should consist of the following:

1. A written response to the evaluation criteria below.
  - a. Ensure your responses relate to the project brief. Do not include generic information. Any general marketing material about your company or additional appendices that have not been requested will not be considered.
  - b. If you are tendering for more than one Lot ensure each response is a separate document.
2. A priced offer in the format request.
  - a. It is the Tenderer's responsibility to ensure all fees, rates and prices quoted are correct. Tenderers will be required to hold these or withdraw their tender in the event of errors being identified after the submission of tenders.
  - b. If a Tenderer fails to provide fully for the requirements of the specification in the tender it must either absorb the costs of meeting the full requirements of the specification within its tendered price, or withdraw the tender.
  - c. No tender will be considered which is late, for whatever reason nor will changes be permitted after the closing date.
  - d. All tenderers shall keep their respective Forms of Tender valid and open for acceptance by SbS@SJSS for 90 days from receipt.
3. Signatures of appropriately authorised individuals e.g. where the tender is a Limited Company, by a Director; where it is a Partnership, by two authorised partners or by an individual if they are a sole trader. Signatures can be scanned.
4. Evidence of appropriate insurances. All consultants should have Public and Professional Liability and Companies Employer's Liability if they have employees.

### **Evaluation criteria**

Tenders will be evaluated according to the following four criteria:

1. Relevant experience. Please provide three case studies from completed projects that have been undertaken within the last 5 years, including a referee and contact details. These should demonstrate the team's experience of the National Lottery Heritage Fund, working with Grade 1 and II\* listed buildings, cathedrals, churches or arts venues of a similar size and complexity. Please ensure that your case studies reflect the scope of works, whole team's experience and if possible how these individuals have worked together previously (25%).
2. Qualifications and experience of the proposed team including CVs. No CV must be more than two sides of A4 (25%)
3. Approach to the consultancy including your proposed methodology and details of proposed communication with the client and other team members (25%)



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#### 4. Price (25%)

We will assess Tenderers' responses according to these criteria and will award points up to the maximum shown against each heading in the Quality evaluation assessment table below. Failure to achieve a rating of satisfactory (i.e. a minimum unweighted score of 3 or above) in any one or more categories may result in the bid being disqualified at SbS@SJSS's discretion.

Assessment Criteria	Score
<b>Unacceptable:</b> either no answer is provided, or the answer fails to demonstrate that any of our key requirements in the area being measured will be delivered.	0
<b>Poor:</b> fails to demonstrate how our basic requirements in the area being measured will be addressed, giving rise to serious concerns that acceptable outcomes would not be delivered against the project brief.	1
<b>Weak:</b> barely demonstrates how our basic requirements in the area being measured will be addressed, giving rise to concerns whether acceptable outcomes would be delivered against the project brief.	2
<b>Satisfactory:</b> demonstrates how our basic requirements in the area being measured will be addressed so as to deliver acceptable outcomes against the project brief.	3
<b>Good:</b> demonstrates how most of our requirements in the area being measured will be addressed so as to deliver good outcomes against the project brief.	4
<b>Excellent:</b> demonstrates clearly how all of our requirements in the area being measured will be fully addressed so as to deliver excellent outcomes against the project brief.	5

The tenderer who submits the lowest overall price will receive the full score of 25% available for the financial evaluation. Remaining bids will be awarded a score proportionate to the lowest priced bid according to the following formula:

$$\text{Score} = (\text{lowest bid received} / \text{bid price}) \times 25$$

Abnormally low or high bids distort evaluation of tenders and where Southbank Sinfonia at St John's Smith Square feels that a bid falls into one of these categories the tender will be asked to explain or clarify their bid. This includes the discounting of daily rates.

#### Preparation of Tender

Tenderers are responsible for obtaining all information necessary for the preparation of their response; and all costs, expenses and liabilities incurred in connection with the preparation and submission of the Tender and attending any interviews will be borne by the Tenderer.

The Tenderer is expected to have carried out all research, investigations and enquiries which can reasonably be carried out and to have satisfied itself as to the nature, extent, and character of the requirements of the Contract (in the context of and as it is described in the Specification), the extent of the materials and equipment which may be required and any other matter which may affect its Form of Tender.



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Tenderers may seek clarification on any of the points contained in the tender documents at any time **prior to seven working days** before the date for receipt of tenders. This will allow time for us to prepare a response to all tenderers by five days before the tender deadline and for all tenderers to incorporate the clarification prior to the tender deadline.

### **Non-consideration of Form of Tender**

We reserve the right not to award the contract to the highest scoring, lowest priced or to any tenderer; and reserve also the right to accept any of the same in whole or in part. We may also refrain from considering any Form of Tender if it is not in accordance with the Form and Conditions of Tender, or the Tenderer does not provide all of the information required or attempts to make variation or alterations to the Form of Tender, Conditions of Contract or the Specification.

### **Tenderer's Warranties**

In submitting a Tender, the Tenderer warrants that:

1. It has not done any of the acts in the Non-Consideration of Form or Tender,
2. all information provided is true, complete and accurate in all respects including details of previous projects being presented as examples,
3. it has full power and authority to enter into the Contract.
4. it is of sound financial standing, and
5. its partners, directors and employees are not aware of any circumstances that may adversely affect such financial standing in the future.

### **Form of Contract**

This appointment will be via a terms of engagement letter, with standard terms of contract agreed between the parties.

### **Confidentiality**

The Form of Tender, the Conditions of Contract, the Specification, and all other documentation or information issued by Southbank Sinfonia at St John's Smith Square relating to the Tender shall be treated by the Tenderer as private and confidential for use only in connection with the Tender and any resulting contract and shall not be disclosed in whole or in part to any third party without our prior written consent.

The documents which constitute the project and all copies thereof are and shall remain the property of Southbank Sinfonia at St John's Smith Square (whether or not we have charged a fee for the supply of such documents) and must not be copied or reproduced in whole or in part and must be returned to Southbank Sinfonia at St John's Smith Square at our request.

All information provided by tenderers as part of a tender return will be treated as confidential.

### **Freedom of Information**

Information in relation to this tender may be made available on demand in accordance with the requirements of the Freedom of Information Act 2000. Tenderers should state if any



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information supplied by them is confidential or commercially sensitive or should not be disclosed in response to a request for information under the Act, and should state why they consider the information to be confidential or commercially sensitive. This will not guarantee that the information will not be disclosed, but will be examined in the list of the exemptions provided in the Act.



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**APPENDIX A: Form of Tender**

*Please complete this form and include it with your responses to the questions above.*

**Project:** Southbank Sinfonia at St John's Smith Square: a dynamic cultural hub for the community with emerging talent at its heart

**Professional Service:** Project Management services

**Name of Tenderer:**

I/We, the undersigned, do hereby offer to execute and complete the above mentioned professional services in strict accordance with the Schedule of Services for the following lump sum fee:

Development Phase  
£ \_\_\_ plus VAT

Delivery Phase  
£ \_\_\_ plus VAT

**Resources**

Please state the number of days and day rates intended for the delivery and development phases in the table below:

	Development phase		Delivery phase	
	Day Rate £	No. of days	Day Rate £	No. of days
Director/ Partner				
Senior Consultant				
Consultant				
Other – specify				

The above day rates will be utilised to negotiate any additional works that may be required if deemed to be beyond the reasonable scope of the works specified. All day rates are to be based on an 8 hour day and are to include allowance for disbursements.

**Expenses and Disbursements**

The fee offer is to include all expenses and disbursements (including printing charges).



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### **Offer Period**

This tender/ offer is to remain open for a period of 90 days from the date fixed to the return of tenders.

Dated this \_\_\_\_\_ day of \_\_\_\_\_ 2024

	<b>Tenderer to provide responses. Some are pass/fail</b>
Name of firm or company	
Postal address	
Registered address (if applicable)	
Company number (if applicable)	
Please indicate if you are: a sole trader, partnership, Public or Private Limited Company or other type of organisation	
Main contact	
Contact telephone number	
Contact email address	
Please indicate your level of Employer's Liability Insurance, the policy number and expiry date <sup>1</sup>	
Please indicate your level of Public Indemnity Insurance, the policy number and expiry date	
Please indicate your level of Professional Indemnity Insurance, the policy number and expiry date	
Signature of authorised person	
Name of authorised person	
Capacity in which signed	



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## APPENDIX B: Scope of Services – Project Manager

The Project Manager will help procure and lead a Project Team to deliver the project to determined costs and timescales while complying with all the requirements of the National Lottery Heritage Fund. The Project Manager will report to the Project Committee and to the Chief Executive on a day-to-day basis. Responsibilities throughout the contract are:

- Attend Client, Project, Construction and other meetings as provided under this Appointment.
- Review the structure and procedure for the Project, and other meetings including frequency, function, required attendees, Chair and responsibility for recording of meetings and circulating reports and other information. Make changes with the Chair of the Project Committee as appropriate.
- Convene and chair the Project Team meetings, including minutes, agendas etc.
- Convene and support the Project Committee meetings, including minutes, agendas etc.
- Prepare and maintain an up-to-date Project Execution Plan, including the roles and responsibilities of the Client, the Professional Team, the Contractor and specialist sub-contractors and suppliers.
- Issue instructions to the Professional Team in accordance with the terms of their Appointments.
- Liaise with the Professional Team and establish structures and procedures for programme management, cost management and quality management to include design, procurement, construction and activities. Monitor actuals against planned progress.
- Agree Project review, approval, variation and reporting and recording procedures with the Client and the Professional Team. Implement agreed procedures.
- Liaise with the Professional Team and prepare regular/monthly quality, progress and cost reports. Advise the Client of any decisions required and obtain authorisation.
- Check applications for payment from the Professional Team. Recommend payments to the Client.
- Obtain authorisation from the Client for additional costs where the limit of authority is exceeded.
- Check other invoices related to the Project. Recommend payments to be made by the Client.
- In liaison with the QS and Client arrange for the preparation and maintenance of cash flow forecasts and other statements monitoring expenditure on the Project.
- Act as a champion for the project, communicating its vision to all those involved in its design and delivery and holding everyone involved to account for delivering the project vision and aims, within the constraints of programme and budget and in line with the Client's overall vision, values and purpose.
- Operate a risk management process based on a comprehensive risk register to identify, analyse and respond to project risks. Notify the key client contact of any additional risks or non-conformance with the mitigating actions.



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- Provide a written report on progress to the Project Committee on a monthly basis (format to be agreed but to cover all aspects of the National Lottery Heritage Fund project).
- Attend and minute meetings with the EDI Steering Group (who have an advisory role).
- Attend quarterly National Lottery Heritage Fund monitoring meetings and coordinate the progress reports for the same.
- Obtain Client approval for any changes to the brief, budget, programme or scope raised by the project teams. Manage change control requests within the project team and provide change reports to the Client and National Lottery Heritage Fund.
- Assist the Client in drawing up the communication strategy for the project.
- Ensure all work, files, important documents and full records are maintained and kept securely and are up to date and ready to hand over to the Client at any time.
- Ensure all components of the project, including the heritage activities, capital works, and management and maintenance plan, are fully coordinated and consistent, so that the project is brought together as a whole with all facets complementing one another.
- Submit National Lottery Heritage Fund Progress Reports and Grant Drawdown submissions gathering all information needed to ensure both capital and activity strands of the project are reported on. Drawdowns are expected to be quarterly during Development with some monthly drawdowns during the Delivery Phase.
- Maintain up to date the following documents:
  - Project Execution Plan
  - Risk Register
  - Development Phase Cashflow
  - Programme
  - Sustainability Strategy
  - Prepare Project Closeout Report
  - Manage Tasks listed in the Handover Strategy

Additionally, specific responsibilities in particular stages include:

**RIBA 2/3/4a**

- Lead on procuring and confirming the appointment for the Architect led Design Team, Quantity Surveyor, Interpretation/Graphic Designer, Activity Planning Consultant, Heritage Consultant, Evaluation Consultant and Audience Development Planner. Prepare a procurement report and secure National Lottery Heritage Fund approval for the appointments.
- Take up the necessary references for each appointment and write the Tender Reports for submission to the Client and National Lottery Heritage Fund.
- Lead on the National Lottery Heritage Fund Mid-Stage Development Review coordinating all presentations and documents to be submitted.
- Co-ordinate and oversee all the work to be undertaken by all the Project Team to deliver the required documents for the Delivery Phase application. Support the fundraising consultant and Client with the preparation of the Second Round application to NLHF where required.



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- Produce and maintain a detailed project Delivery Plan/ Project Gantt Chart. Operate a risk management process based on a comprehensive risk register to identify, analyse and respond to project risks.
- Advise on tendering and contractual procurement options. Prepare recommendations for the Client's approval.
- Ensure all members of the Project team are aware of the tasks and responsibilities attributed to them. Maintain regular contact with all team members to ensure that any issues are identified with minimum delay and appropriate corrective action is taken where necessary.
- Ensure all pilot activities and necessary consultations are undertaken by the Project Team and Storyteller.
- Ensure all contractor obligations under the Activity Plan are included in the Tender Pack.
- Take part in the Evaluation of the Development Phase.

#### **Delivery Phase – RIBA Stage 4b Technical Design**

- Advise on suitable tenderers for the Building Contract. Prepare recommendations for the Client's approval.
- Work with the QS to support the contractor procurement process and secure Heritage Fund approval to appoint the preferred contractor.
- Advice on contract conditions and support the preparation of contract documents, including apprenticeship provisions. Advise on the tenderer's design and construction programmes and method statements.
- Support and attend contractor interviews and support the QS with the preparation of the tender report.
- Conduct negotiations with tenderers. Agree with the Client adjustments to the tender sum. Prepare recommendations for the Client's approval.
- Monitor and report to the Client on the procurement process.
- Prepare a pre-construction report summarising the Project design, cost, programme and risk register.
- Liaise with the Chair of the Project Committee and advise on methods of progressing design and/or construction works prior to the execution of the Building Contract.
- Obtain confirmation that required insurances are in place prior to commencement of works on the Site.
- Procure any investigation and enabling works contracts required before the performance of the Building Contract.

#### **RIBA Stage 5 Construction**

- Agree approvals required under the Building Contract.
- Continue to arrange and manage monthly project meetings throughout the contract period.
- Lead on the delivery of the Construction Phase activities including overseeing all placements, supporting Project Management Placements and public engagement activities.



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- Work with the interpretation consultant to ensure the interpretation is installed on time and to budget.
- Work with the Stuart Low Trust to ensure the external soft landscaping is designed and installed on time and to budget.
- Continue to report to the Heritage Fund with monthly or quarterly reporting as required to ensure timely drawdown of funds.
- Undertake regular Site inspections. Obtain progress and quality reports from site staff representing the Contractor.
- Agree all test certificates and statutory and non-statutory approvals required. Prepare recommendations for the Client's approval.

#### **RIBA Stage 6 Handover and Close Out**

- Liaise with the Contractor to oversee preparation and maintenance of a defects administration plan, or similar management tool, to identify the roles and responsibilities of the Client and the Contractor.
- Facilitate agreement to the final account or similar financial statement from the parties to the Building Contract. For the purposes of this clause the final account or similar financial statement excludes the assessment of loss and expense claims.
- Advise on the recovery of liquidated and ascertained damages.
- Support the Delivery Phase Evaluation.



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## APPENDIX 1 – HISTORY OF ST JOHNS SMITH SQUARE

### Eighteenth Century

The earliest history of Smith Square can be traced back to the 1700s, although the first settlement in the area took place in the medieval times.<sup>2</sup> Some argued that the name 'Smith Square' was derived from 'a person who was Clerk of the Works at the time of its formation', while others provide a more convincing interpretation that this name came from Sir James Smith, the ground landlord at the time.<sup>3</sup> The land where the modern St John's Smith Square stands was sold in 1713 to the Commissioners at a price of £700. Back then, the square was known as St John's Churchyard, a name that remained until the beginning of the nineteenth century.<sup>4</sup>

St John's Smith Square was commissioned as part of the Fifty Churches Act, passed in 1711 in response to London's rapidly growing population. Queen Anne herself was enthusiastically involved to build 50 new churches in London, though only eleven were eventually completed, with St John's being one of them.<sup>5</sup> At the time, the building was recognised as one of the finest examples of Baroque architecture in England, and also possibly the only example of a truly Baroque church in the country.

The cost of construction was to be paid through the duty levied on coals brought into the port of London, and some have even suggested that 'the coal got its own back by making the churches sooty in later years'.<sup>6</sup> It was estimated that the total cost of construction was around £40,000 at the time, and this figure equates to approximately £5,900,060 in today's terms.<sup>7</sup> Most of the financial records are now lost, but we do know the following: Edward Strong Jr. and Edward Tufnell were engaged as masons at £2176 12s 11.5d; Robert Jeffs and John James were the carpenters at £149 18s 10d; Thomas Hues and William Tufnell were in charge of bricklaying at £282 9s 3.5d; George Norris was appointed digger at £8 17s 6d; George Osmond had the plumbing brief at £182 9s 8d; and John Skeat acted as the smith at £250 12s 2d.<sup>8</sup>

St John's Smith Square was designed by the architect Thomas Archer, a student of the venerable John Vanbrugh. He studied in Italy, Germany and Austria and was influenced by some of the great architects on the continent, including Gian Lorenzo Bernini and Francesco Borromini. While Archer was recognised as a rare talent, he had a fair share of enemies, with one calling him 'a pseudo-architect'.<sup>9</sup> Nevertheless, St John's Smith Square was widely recognised as one of his greatest ideas. The four tall towers with lead cupolas and pineapples, in particular, were inspired by Borromini's Sant'Agnese in Agone in Rome and gave it the appearance of an upturned footstool.<sup>10</sup> The oft-repeated legend has it that when Archer consulted Queen Anne about the church's design, the monarch kicked over her footstool rather testily and snapped, 'Like that!'<sup>11</sup> Local historian Stephen Humphrey has also observed that Archer attempted to create 'a tension between longitudinal and centralizing effects' in this project, but there was little doubt that the longitudinal was substantially more dominant.<sup>12</sup>

The initial reception to St John's Smith Square was not all positive, especially among classical purists.<sup>13</sup> Lord Chesterfield commented that the building reminded him of 'an elephant with its legs in the air' and later on, Charles Matthews even likened it to a dining-table in the same



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position.<sup>14</sup> The church was officially consecrated on 20 June 1728, but only became open for public worship on 10 November of the same year.<sup>15</sup>

Only 14 years later, St John's Smith Square experienced its first of many misfortunes. A fire happened on 26 September 1742 before the morning service and it virtually destroyed the building. However, this was not repaired immediately. In fact, it was not until a few years later when the House of Commons agreed to offer £4000 for this purpose and, when it was eventually rebuilt by James Horne, this was done without the twelve Corinthian columns which had formed an atrium and supported the ceiling.<sup>16</sup> Just a few years after the reconstruction, the church was once again struck by a natural disaster in 1773, this time by lightning, which required further repair works to its structure.<sup>17</sup>

There are two versions of events concerning the first organ at St John's Smith Square. Sir Hugh Casson's interpretation that the Vestry agreed to install an organ (on condition that it did not cost more than £300) in 1750 was widely accepted as the most accurate depiction of events.<sup>18</sup> However, recent research by Donald Burrows suggests that the first organ at St John's Smith Square might have a connection to the Royal Family. In 1727, a new organ, one by Shrider, was built in the Chapel Royal for the coronation service of George II, from which Handel's anthems were played. The 'old' organ was to be made a 'Present [...] to the Parish of S. John the Evangelist, to be erected in their New Church'.<sup>19</sup> It cannot be established if this actually happened, but a paper trail concerning this 'Present' did exist.

An important figure associated with St John's Smith Square in the eighteenth century was the English poet and satirist Charles Churchill. As will be seen below, Charles was one of the three Churchills who had a connection to this building. Churchill became the curate and lecturer of St John's in 1758, but this was largely done as a mark of respect to his father, who held a similar position previously, and not because of his personal capabilities. His outlandish living style caused the parishioners to remonstrate and he eventually resigned his posts.<sup>20</sup>

### **Nineteenth Century**

Planned renovations for St John's Smith Square first took place in 1812, when it was given tough timber props and became the first London church to be gas-lit. Further additions were made in 1821 under the direction of William Inwood during a general refurbishment in the Grecian style.<sup>21</sup>

By the end of the nineteenth century, St John's Smith Square has attained a somewhat notorious reputation through no fault of its own. In his final novel *Our Mutual Friend* of 1864-1865, Charles Dickens gave a rather unflattering account of the St John's Church. In the words of the great writer: 'In this region are a certain street called Church Street, and a certain little blind square called Smith Square, in the centre of which last retreat is a very hideous church, with four towers at the four corners, generally resembling some petrified monster, frightful and gigantic, on its back with its legs in the air'.<sup>22</sup> Furthermore, the protagonist of *Our Mutual Friend* was the crippled Jenny Wren, whose disability was often teased by her children. Her response was to push them in the church crypt: 'I'd cram 'em all in, and then I'd lock the door and through the key hole I'd blow in pepper'.<sup>23</sup> Dickens's sinister writing, rather unfortunately, became quite well-known in Victorian London and has seemingly erased the more positive



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remarks that Benjamin Disraeli had made previously about Smith Square in his novel *Sybil, of the Two Nations*.<sup>24</sup>

In 1868, an attempt was made to change the name of the church from St John's Smith Square to St John's Square, but this was refused by the Metropolitan Board of Works.<sup>25</sup>

### **Twentieth Century**

At the beginning of the twentieth century, St John's Smith Square was considered to be situated in 'a scene of desolation', as the whole of the south and west sides of the square has been demolished, and 'where the houses stood are heaps of brick rubbish awaiting a final levelling'.<sup>26</sup> The east side contains some modern erections, a warehouse and some artisan dwellings, while the north side was a site of old houses that were empty and were prepared for the handiwork of the housebreaker.<sup>27</sup>

This was indeed quite a pessimistic outlook. However, soon after, old access roads and alleys around the square were abolished, while cheap lodging houses were swept away in the 1910s and 1920s. New buildings and fine houses were built around the same time, leading to the noted writer Compton Mackenzie remarking that Smith Square was 'emerging from slumdom' when he moved to the neighbourhood.<sup>28</sup> With these new developments and thanks to its favourable location in the heart of Westminster, the new buildings around St John's Smith Square attracted a significant number of notable political residents, from Reginald McKenna, Sir Edward Grey (Lord Grey of Falloden), Henry Mond (Lord Melchett), Sir Oswald Mosley and Rab Butler (Baron Butler of Saffron Walden).<sup>29</sup>

The most prominent politician to retain a connection to St John's Smith Square, however, was Winston Churchill. His son Randolph married Pamela Beryl Digby at this very church on 4 October 1939, just before the former had to leave to fight in the Second World War. When Winston Churchill arrived at St John's, he was enthusiastically cheered by the crowds that had gathered, and this scene was captured on film.<sup>30</sup> The future Prime Minister's ardent admiration for the church was even recorded in the cabinet papers. In 1944, during a War Cabinet meeting, the proposal of pulling down and selling St John's Smith Square, which had suffered severe bomb damage, was discussed. Churchill, according to the official record, 'expressed the strong view that the church should be restored and that considerable pressure should be exercised to prevent the destruction of this building'; this view was 'warmly endorsed' by the War Cabinet.<sup>31</sup>

It must be recognised that this was quite a remarkable occasion. After all, these cabinet meetings were always heavily dominated by issues relating to the war, the British military and diplomacy and only extremely rarely would a cultural matter be raised, and even less so for the Prime Minister to assert a strong view on it personally. In 1950, Churchill's successor (and predecessor) Clement Attlee was also made aware of the plight of St John's Smith Square. However, as far as can be ascertained, the Labour leader was only a signatory on governmental papers concerning the potential reconstruction of the Church and made no personal comments on the subject.<sup>32</sup>

To provide further background information on the topic, the old St John's Smith Square was destroyed in the Second World War due to substantial damage by fire-bombs and incendiary



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bombs during the night of 10 and 11 of May 1941.<sup>33</sup> Until the 1960s, the church, whose walls, blackened and derelict, had stood as a sombre war memorial.<sup>34</sup> The events that followed after the end of the war were aptly summarised by a classified document written by The Friends of St. John's in 1965:

*"By a scheme made in 1950 under the Reorganization Areas Measure, 1944 the benefice and the greater part of the parish of St. John were united with the benefice and parish of St. Stephen, Rochester Row, to make a united benefice and parish, of which St. Stephen's was declared to be the parish church. It was recognized by the diocese that on the grounds of architectural distinction the church of St. John must be preserved, and the reorganization scheme embodied a proposal to make it a record office for the diocese and the Church Commissioners. This was abandoned when the diocese was offered other means of preserving its [unreadable], and at intervals other schemes for the restoration of St. John's [were raised]."*

Such 'other schemes' at the time (1958) were the following<sup>35</sup>:

1. Chapel of the Order of the British Empire, proposed by the Secretary of the Central Council for the Care of Churches
2. Conference Centre and Exhibition Hall for maps, drawings etc. of ancient monuments, proposed by the Ministry of Works
3. Ecclesiastical Records Office and Library, proposed by Church Authorities
4. Home for Royal United Services Institution
5. India Office Library
6. Concert Hall
7. An O.B.E Chapel
8. Church Missionary Society Centre

The classified document continues: *"All the schemes had serious defects and did not come to fruition. At the end of 1961, when all these efforts to rebuild St. John's had come to nothing, a group of local residents led by Lady Parker of Waddington, wife of the Lord Chief Justice, took the matter into their own hands and in a short time produced a scheme which was free of the defects of the earlier schemes, which received the support of the diocese, which raised no difficulties in the matter of planning permission, and which had sufficient backing to inspire confidence that it would be carried through to success. This scheme was embodied in a trust deed and in a local Bill which, after an uncontested passage through Parliament, received the Royal assent on 10th June 1964 as the Saint John's Church, Smith Square Act 1964."*<sup>36</sup>

In the same document, The Friends of St. John's stated that it aimed to arrange the church to be used for charitable purposes connected with religion and the arts and to become a place where a) music of every epoch may be produced; b) exhibitions of paintings and sculpture of all schools, whether ancient or modern, and of church treasures and other works of art may be held; c) plays, whether ancient or modern, of a suitable character may be presented; d) religious leaders whatever their denominations may give addresses; and e) religious services, whether of the Church of England or of any other Christian body, may be held from time to time. In addition, Marshall Sisson was appointed as architect and he subsequently was



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frequently in correspondence with the Historic Buildings Council for England as well as with the Ministry of Public Building and Works to establish the feasibility and legality of the project.<sup>37</sup>

Eventually, The Friends of St. John's bought the site from the London Diocesan Fund and the total cost of all the restoration work was estimated to be £389,793 18s, which is £110,520,805.71 of today's money.<sup>38</sup>

### **After Reconstruction**

Documents concerning St John's Smith Square after 1969 are mostly held in our own archive. Our establishment has now very much become part of popular culture, with many guide books of London mentioning us and recommending a visit to our café and concert hall.<sup>39</sup> Further rebuilding and refurbishment works are planned for in the 2020s. Another chapter of St John's Smith Square's history awaits.



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## **APPENDIX 2 – THE VALUE OF OUR ARCHIVE**

**Written by Dr Percy Leung**

### **Introduction**

In the archive of St John's Smith Square, there are a total of 148 boxes, covering the period from 1971 to 2020. Approximately 75% of these documents relate to the concerts that have taken place in this venue since the rebuild and mainly comprises concert programmes, programme notes, freesheets, advertisements, posters, brochures and leaflets. These materials are the core of our archive; cataloguing and digitising them would be of great value to researchers and the wider public who would like to gain a deeper insight into both our history and London's cultural history of music in the past 50 years or so. Roughly 20% of the archive are documents that concern the architecture of the building, such as the building materials, the pipes and electrical wires as well as the evolution of our fire and safety regulations. These are potentially valuable documents to architectural historians and enthusiasts who are interested in how an eighteenth-century church was reconstructed in the aftermath of the Second World War and how the designs of the rebuilt differed from the original. The final 5% of the archive can be grouped under the heading of miscellaneous. This contains some minutes from board meetings, some concert reviews and some correspondences with various hirers. None of these are a complete collection and they are also scattered in many different boxes. The concert reviews would be of great interest and importance. From a research and commercial perspective, it would be worthwhile to conduct thorough research on all the reviews concerning concerts at St John's Smith Square since the late 1960s. This can be done by using online newspaper archives and databases, and this will also further augment, strengthen and contextualise our own collections.

For my doctoral and post-doctoral academic work, I have conducted substantial research in the archives of other concert halls, including the Barbican Centre, Southbank Centre, Wigmore Hall, and the Royal Albert Hall and I have also visited the libraries of various institutions that hold old concert programmes, such as the Royal College of Music, the Royal Academy of Music and the Jerwood Library at Trinity Laban Conservatoire of Music & Dance. Our volume of materials cannot be compared to those stored at these locations. However, the archive of St John's Smith Square distinguishes itself with its unique collection of documents. In my view, these documents embody the essence of British musical culture in the twentieth century; that is, a healthy amalgamation of professional and amateur music making. Moreover, the documents held at St John's Smith Square often possesses a political, cultural and social value that is not necessarily evident in the documents stored in other archives.

### **Political Importance**

It would be fair to say that no other London concert venue has held as many diplomatic concerts as St John's Smith Square during the twentieth century. In the last twenty years of the Cold War as well as in its immediate aftermath, some forty embassies have held or organised concerts in our hall. The proximity to Parliament, the need to attract British politicians and the importance of practising soft power in international relations in the political heart of the liberal West were just some of the reasons that made St John's Smith



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Square particularly attractive to diplomats. On these occasions, the leading musicians, singers and composers of each country would be brought to the British capital to play a main part in the concerts. The following is a list of the countries that had held multiple events in St John's Smith Square (in no particular order): Sweden, Canada, Uruguay, Turkey, Venezuela, Panama, Mexico, Japan, South Korea, Chile, Peru, Brazil, Poland, the Philippines, Israel, Egypt, Thailand, Jamaica, Romania, Ghana, Kazakhstan and Armenia. Furthermore, non-governmental political entities were also regular hirers of our space in their desire to underline the cultural affinities between antagonistic countries on the political stage. This practice, commonly known as 'cultural diplomacy', has been widely used ever since the days of the First World War. The Great Britain-USSR Association, the UK-Japan Music Society, the Kuwait-British Friendship Society and the Latin American Caribbean Cultural Society were just some of the proponents to further cultural understanding through musical performances. It is interesting to note that the states of both sides of the Iron Curtain had graced our venue with their presence, which not only indicated our apolitical character, but also our desire to foster communication between countries with a different political persuasion.

An extra political dimension related to St John's Smith Square would be our association with governmental workplace choirs. Much has been written about the importance of stepping away from work, stretching one's legs and lungs and interacting with colleagues outside of the office. And Britain was one of the first countries that pioneered this socio-musical concept. The Choir of the Department of Education and Leisure, the Whitehall Choir and the Police National Choir/Orchestra have all been frequent customers. Indeed, St John's Smith Square has also played host to the Office Choir of the Year Competition for a good number of times.

### **Cultural Importance**

I have always found it rather fascinating that different large British concert halls, especially those in London, all boasted how they attracted the biggest musical celebrities to perform at their venue in the twentieth century. I have been to most, if not all, of their archives and while there is some truth to what they said, none of them managed to attract as many global stars as we did back in the 1970s, the 1980s and the 1990s.

Helped by our association with the BBC Lunchtime Recitals series (and with the BBC more broadly), St John's Smith Square has played host to no fewer than 100 leading musicians of the twentieth century, and the frequency with which we attracted them was astonishing. Ordinarily, there would be at least two foremost artists of their generation performing at our venue every week. This impressive list includes the following legendary conductors: Pierre Boulez, Colin Davis, Charles Mackerras, John Eliot Gardiner, Norman Del Mar, Erich Leinsdorf and Andrew Davis. It also features the following famous instrumentalists: Itzhak Perlman, Pinchas Zukerman, András Schiff, Mischa Maisky, Stephen Kovacevich, Emanuel Ax, Peter Serkin, Yo-Yo Ma, Peter Donohoe, Lynn Harrell, Howard Shelley, Tabea Zimmermann, Nikolai Demidenko, Frank Peter Zimmerman, Leif Ove Andsnes, Louis Lortie, Yuri Bashmet and Thomas Adès.



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Even without the association with the leading public service broadcaster, we still managed to attract many top musicians on our own. This list includes Yehudi Menuhin, Henryk Szeryng, Murray Perahia, Garrick Ohlsson Paul Tortelier, Radu Lupu, Alfred Brendel, James Galway, Ton Koopman, Thomas Zehetmair, Viktoria Mullova, Dang Thai Son, Mikhail Pletnev, Menahem Pressler, Steven Isserlis, Rainer Küchl and John Williams. In addition, Sir William Walton conducted his seventieth birthday celebration concert here; Neville Marriner and the Academy of St. Martin-In-The-Fields were frequent guests, as were Trevor Pinnock and the Academy of Ancient Music. Sir Simon Rattle and his protégé Daniel Harding both began their careers at St John's Smith Square, while leading British conductors such as Martyn Brabbins, Andrew Manze and Sir Roger Norrington also brought their own organisations to our hall. Similarly, professional British choirs and orchestras enjoyed putting on concerts at St John's Smith Square. This includes the English Chamber Orchestra, the English National Orchestra, the Monteverdi Choir, the English Bach Festival, the Collegium Musicum of London. Meanwhile, chamber groups belonging to world-renowned orchestras, such as the Berlin Philharmonic, Boston Symphony and Cleveland, also chose our venue for their performances, while their concerts featuring the full orchestra were held in concert halls with a larger capacity.

### **Social Importance**

St John's Smith Square is now home to Southbank Sinfonia, a British professional orchestra that emphasises the virtues of supporting the next generation of musicians. This concept has been a cornerstone to St John's Smith Square ever since the 1970s. In addition to all the prestigious performers mentioned above, our concert hall has always been keen to play host to orchestras and choirs of high schools and universities, both local and from abroad.

Throughout our history, we have consistently demonstrated a willingness to engage with the concepts of equality, diversity and inclusion, and educational institutions that have visited all belong to a range of social spectrum. This includes Wells Cathedral School, Purcell School, Oundle School, Dulwich College, Cardinal Vaughan Memorial School, London Oratory School, Allyn's School, Yehudi Menuhin School, Westminster Cathedral Choir School, Rugby School, Eltham College, Manchester Grammar School and Brighton College. Examples of higher education institutions include various colleges of the Universities of Cambridge and Oxford, the Royal Scottish Academy of Music and Drama, the City University, the University of London Orchestra, Lancaster University, Surrey University, Goldsmiths College, Royal Holloway and King's College London.

Educational institutions from overseas have also always preferred hiring St John's Smith Square as the venue for their British concerts. Brasilia University, Yale University, Melbourne University, Dortmund University, Brigham Young University and the University of Heidelberg are just some of the examples.

Amateur music making, of course, is not just restricted to the educational institutions. In fact, a majority of the concert programmes held in our archive are those of amateur orchestras and choirs. It would not be feasible to list them all here. What is of interest, though, is that many of these amateur concerts are an embodiment of British musical culture. Ever since the



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late seventeenth century, Britain has had a notable tradition of amateur music making, but these concerts were not simply about musical enjoyment. In fact, they were very much also performative occasions with a deep and meaningful concept behind them. What I mean is, British concerts have always been inextricably linked with fundraising and charities, and concerts at St John's Smith Square have consistently fulfilled this mission.

A majority of our amateur concerts often had a noble objective behind them. Our hirers have raised money for a wide range of worthwhile causes, from famine relief in Africa, promoting peace-making in the Middle East, to supporting the 'Save the Children Fund', 'The Council for Music in Hospitals', 'The Friends of the Children of Great Ormond Street', 'Breath Fund', 'Save the Children of Croatia', 'Macmillan Cancer Relief', 'Oracle Cancer Trust' and 'The City of Westminster Society for Mentally Handicapped Children'. We have also had a long association with the London Gay Symphony Orchestra, and their activities included commemorating World Aids Day. Indeed, a good number of these concerts received support from the Royal Family and have also been attended by some of their important members, including HRH The Duchess of Gloucester and HRH Diana, The Princess of Wales. The latter, in particular, was a frequent guest to St John's Smith Square in the 1980s and the 1990s.

### **Conclusion**

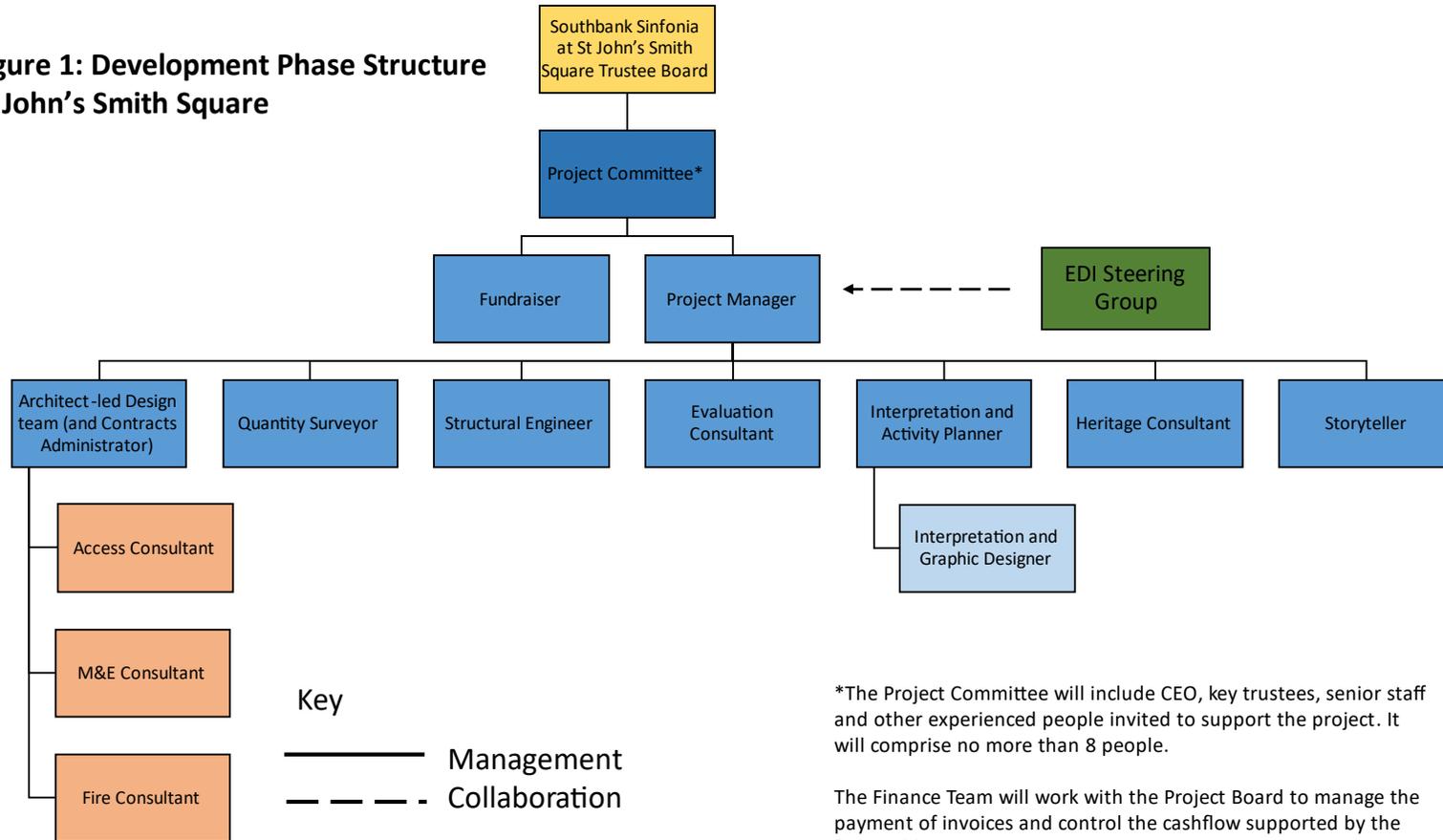
Of course, it must be noted that other important concert halls in London – the Barbican, the Southbank Centre, the Wigmore Hall and the Royal Albert Hall, as previously mentioned – would also have substantial political, cultural and social significance in the history of British music. However, such details are not widely known to the public, quite simply because they have rarely, if at all, demonstrated them through exhibitions, publications and public talks. St John's Smith Square can capitalise on this research gap, or perhaps more accurately the commercial gap, to pioneer a public recognition and appreciation of the importance of British concert halls to our country's social and historical development over the past 300 years.



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### APPENDIX 3 – DEVELOPMENT AND DELIVERY PHASE STRUCTURE

**Figure 1: Development Phase Structure  
St John's Smith Square**



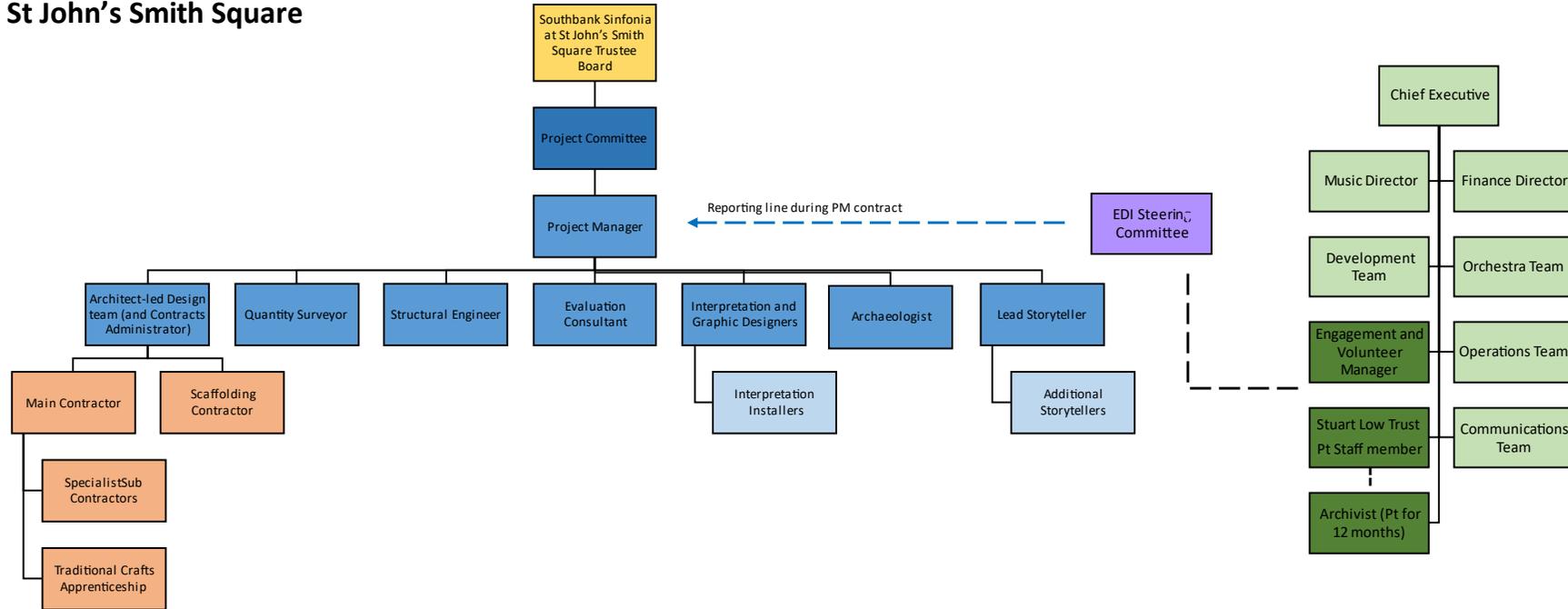
\*The Project Committee will include CEO, key trustees, senior staff and other experienced people invited to support the project. It will comprise no more than 8 people.

The Finance Team will work with the Project Board to manage the payment of invoices and control the cashflow supported by the Project Manager.



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Figure 2: Delivery Phase Structure  
St John's Smith Square



Key

———— Management

- - - - - Reporting

\*The Project Manager will complete their contract at the end of the Capital Works, along with other members of the Project Team.

Following the end of the Project Manager's contract, oversight of the Activity Plan's delivery/outcomes will be led by the Chief Executive.



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#### APPENDIX 4 – PROPOSED MEETING AND COMMUNICATIONS STRUCTURE

**Design Team Meetings (DTM)** – Design Team monthly or more frequently as required (Minutes of meetings)

**Project Manager Reports** (Covering work completed, forthcoming work, information required, risk issues, documents distributed, items to add to agenda, Individual consultants)

**Monthly Cost report** (Quantity Surveyor)

**Monthly Project Team Meetings as part of Project Committee Meeting** (Project Team Meeting Minutes, PM)

**Monthly Project Committee meetings** (Include trustees/ co-opted members and Senior Staff and PM)

**Trustee Board Meetings to sign off key project decisions** (To review at quarterly meetings and full sign off at each RIBA stage and Second Round submission)

**Steering Committee Board Minutes** (to be held quarterly or Bi-annually) To cover EDI policy and implementation - Actions feed into next monthly cycle, PM)



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## Appendix 5 – Capital Project Design Requirement

The building, in particular masonry, is in poor condition and the historic fabric needs to be repaired and brought into good condition. Externally the stonework needs cleaning and exterior lighting installed to provide a feeling of welcome and warmth for evening concerts and events. Internally the décor is tired and needs to be completely redecorated providing an elegant and beautiful space to delight and inspire audiences and visitors to the building.

Despite its size, the building lacks space for all the activities we wish to undertake inside it. Ideally, we would ensure all staff could work in the building, however, we have taken the decision that we will lease additional office facilities nearby to free up the need for this use. The open plan nature of the Hall is ideal as it gives us flexibility to hold innovative and imaginative concerts in-the-round, audiences seated side-by-side with players, host cabaret layouts and to turn seats around and face the organ, during organ concerts. We need to keep this flexibility and ensure that the Hall lighting and AV support is designed to cater for all types of concerts and events we wish to hold in this space. We would like a bar area in the Hall to encourage audiences to enjoy refreshments during intervals and at events and a cloakroom area, which can be situated elsewhere. We need a dedicated players area 2-3 days a week, which will comprise a multi-purpose education space on other days, when not in use. Visitor flows around the building are congested and a one-way route from crypt to hall to gallery and back again, is proposed to remove bottle-necks. We are also lacking storage space, which needs to be carefully crafted within the existing building where possible.

We are aiming to achieve net carbon zero by 2030. We need to eliminate gas from the building, if possible and investigate renewable technologies to help us achieve this ambition.

Specific works to the exterior of the building agreed as essential include:

- The stonework is in poor condition and is not safe in parts. Repairs to external masonry is required including towers, string courses, window tracery and surrounds. Re-point walls as required, removing cement repairs. Remove loose material and rusting cramps, stabilise and complete with replacement stone or lime mortar repairs. Remove plant foliage where necessary. Cleaning stonework options required.
- Small-scale repairs and alterations to the roof to enable 360 access from a single tower including a new man-safe system. Rainwater goods overflow when blocked. Review and increase the capacity of rainwater goods if possible, to minimise flood risk from 1:100 flood risk events.
- Install 70 no. Photovoltaic Panels to the south elevation roof and investigate associated battery storage.
- Current secondary glazing is in poor condition. Undertake a window survey and repair broken lead and glass panes, install replacement secondary glazing.

The work required to repair and improve the building internally is agreed as follows:

- Portico doors are imposing. Install new glass doors entrance doors to main hall and crypt to make the building more welcoming and transparent.



## ST JOHN'S SMITH SQUARE

- Current black out system is cumbersome and manual. Install new automated black out blinds to windows to promote ease of management.
- The internal decorations are tired. Redecorate main hall and crypt area throughout including internal and external decorations as required.
- Specialist clean and repair to hall and crypt floors, including replacement to crypt floor where required.
- Internal repairs to plasterwork throughout including ceiling, columns and stairwells.
- Electrical systems are at the end of life. Renewal and upgrade of electrical installations, including provision of a hearing loop, retractable screen, wifi, security system, extension of fire alarm throughout the building (into the caretakers flat), voice evacuation system, new sound system to hall and crypt.
- Install new livestreaming and recording systems with option for broadcasting (specification to be agreed).
- Upgrade electrical supply to supply stage area to the west end of the building and other areas as required.
- Upgrade hall and crypt lighting to LED to provide flexible lighting solutions as a multi-use venue.
- The hall is too hot in the summer and cold in the winter. Install 3 ASHPs, new HVAC system, cap gas supply to building to minimise carbon emissions and aim for net zero carbon if possible.
- There are restricted views in the gallery. Upgrade to gallery, new flexible seating and lean on bar for standing area.
- Audience flows through the building are currently congested. Undertake improvements to stairwells to create a publicly accessible visitor flow throughout the building as follows:
  - N/W Stair – new metal stair from crypt to roof (with rubber treads)
  - N/E Stair – new traditional staircase from crypt to gallery
  - S/W Stair – new traditional staircase from crypt to gallery
  - S/E Stair – repairs to traditional stair woodwork only
- New handrails in stairwells – to be upgraded.
- External lighting and signage including electrics for pop up catering area and soft landscaping to garden ground areas.

Work to be reviewed and still to be agreed includes:

- Review use of caretakers flat and other crypt spaces to create new players area and education room (as a shared space to include step-free access).
- The kitchen has had a modest upgrade. Review operations, including impact on pot wash area and design additional facilities if required.
- The WC provision is currently sufficient. Review WC provision in light of other amendments as suggested.
- Review accessibility throughout the building and recommend potential for improvement, including upgrading existing passenger lift and additional external lifts if required.
- Review control room and organ blower areas to maximise use of the space.



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- Review proposed upgrade to stage and over stage engineering to make it more flexible. It is currently too high and inflexible restricting audience views. Review current proposals for stage lifts (x2) and existing passenger/instrument lift. New storage spaces must provide sufficient storage for existing orchestra equipment including chairs, music stands, timpani and piano. If the stage extension is manual, stage pieces must be able to be stored under the new stage. Ideally consider mechanical stage extension options.
- Review potential for piano lift to stage, if possible.
- There is limited storage throughout the building. Review potential for discreet storage areas to the east end of the building, at hall level, for hall chairs and stage extensions.
- Review option for new bar to be installed at east end of the building at hall level.
- Review Box Office area in crypt, to enable it to be more efficient and assess the potential for a cloakroom area.
- Review current artists dressing room and option to sub-divide to make more flexible use of the space.
- Review and upgrade existing car parking area and consider options for external storage.