



Southbank Sinfonia@St John's Smith Square

Interpretation Plan Brief

July 2024



ST JOHN'S SMITH SQUARE

Interpretation Plan Brief

1. Introduction to the project

In April 2021 Southbank Sinfonia merged with St John's Smith Square, 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. We rebranded in June 2024 to become Sinfonia Smith Square, with a new artistic vision and mission. The legal name change with the National Lottery Heritage Fund and Companies House will be undertaken by the end of the year.

Vision

Our vision is to transform lives through the universal power of music, to inspire young artists, to engage with world class performers, to provide innovative educational and community programmes and to support exciting cultural initiatives for the enjoyment of the widest possible audiences.

Mission

Our mission has four pillars:

- to nurture the next generation of professional musicians through the Sinfonia Smith Square Fellowship programme
- to be a magnet for worldclass artists and ensembles who will present a wide range of exceptional performances and inspire and collaborate with Fellowship musicians
- to be a catalyst for education and community engagement
- to restore and safeguard our iconic home, Smith Square Hall, in the heart of Westminster, optimising its cultural and economic potential through our talented and dedicated team

Executive Summary

Sinfonia Smith Square and its model of “passing the baton” is at the heart of our vision and mission. To us, passing the baton means inspiring each other, passing on knowledge and experience from the finest, most experienced musicians to our early career players, who then in turn inspire other young musicians and audiences.

Sinfonia Smith Square is no ordinary orchestra – for over twenty years it has been setting the benchmark for young classical musicians. Designed to bridge the gap between education and professional lives, 34 talented young players work intensively together for one annual concert season - their lives are shaped by the programme, which encourages them to play side-by-side with world-class artists and explore innovative ways to engage the community. Together, they create unforgettable performances, sharing their experiences with future generations as ambassadors and role models, and combining musical excellence with impactful education programmes, leadership opportunities and personal development.

Our home, in Smith Square, is not just a concert hall – it is the foundation for our future. For an orchestra to own and lead a venue, with all the creative potential that entails, is exceptional. Over the next few years, its restoration will create welcoming and accessible spaces for world-class artists and performers alongside the orchestra, building on the Hall's rich musical history. The building is hugely versatile, with a renowned acoustic, enabling differing ensemble sizes to perform on stage or in-the-round, catering for seated audiences of 600. We will partner with cultural institutions, championing theatre, dance, art, literature and current



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affairs. Through media and technology, we will share our performances with the widest possible audiences, making our work relevant and accessible to everyone.

Our education and community programmes are critical to our mission. Through collaborative partnerships and immersive performances, we will expand our impacts across communities, share resources and create networks dedicated to changing lives through music. As an example of partnership, during the Hall's renovation, we plan to base our players and staff team in a school, encouraging children to share in our music making and develop a lifelong love of the arts.

Our music, education and community engagement will be made possible through a mix of philanthropy and income generation from events - we will underpin our Business Plan through growing our use of the Hall for filming, weddings and a multitude of corporate events.

Our governance is important. We have an inclusive and trusting culture, encouraging our staff, trustees, partners, supporters and audiences to believe in our vision, share our values and ask demanding questions. We are committed to breaking down barriers, encouraging diversity, equity, inclusion and accessibility in everything we do.

Our Vision for the project is:

For the venue to be a beacon of excellence with music creativity at its core. To celebrate the architectural beauty of the building, alongside making its spaces work hard to become a vibrant and flexible musical and multi-functional venue, which is a home for the orchestra and where we will create world-class music and cultural experiences. To be welcoming and inclusive, making the building accessible physically and culturally to all, delivering our education programme and community engagement both within the building and beyond.

The Aims of the capital project are to:

- Meet the needs of our artistic vision and mission by creating a dynamic and flexible performance and events venue with full upgrade to the building's M&E to install bespoke and imaginative lighting systems throughout; enable recording, broadcasting and livestreaming; install a new security system; install a heating and cooling system; Public Announcement system; and new AV provision including a large screen for films.
- Improve audiences' enjoyment of concerts and performances by improving sightlines where possible; review acoustic optimisation for orchestral and chamber concerts and performances both on stage and in the round, giving us the ability to create more immersive experiences when desired.
- Create improved accessibility and audience flows throughout the building for people of all ages and with additional needs, meeting our requirements to double visitor numbers from 50,000 to 100,000 over the 10-year Business Plan period.
- Restore the Grade I listed building, to enable its removal from the Heritage at Risk Register and ensure that it is safe, wind and watertight, safeguarding the historic fabric and its long-term future.
- Rationalise use of space within the building to provide a new players/education room (with a capacity of c.30 people); increase our storage capacity through creating new spaces under the stage (if possible), in the crypt and in the Hall; upgrade the commercial kitchen, WC provision and Box Office area.
- Work towards achieving the Mayor of London's target for London to become net carbon zero by 2030, through the installation of PV panels and associated battery storage, ASHPs and LED lighting throughout.



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- Install digital and storyboard interpretation in public facing areas of the building.

Wider project aims are to:

- 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.
- Deliver a vibrant and engaging 4-year Activity Plan, focusing on our Education Strategy delivering 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:
 - 5 x 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 heritage tours, skills training and other visits;
 - 4,460 people aged 1-18 from local community groups and state schools with higher than average eFSM supported with music and cross-curricular activities, delivering 9,270 experiences.
 - 1,080 children with SEN supported and engaged;
 - 1,400 older people with early-stage dementia or social isolation supported.
 - Provide free entry to concerts for people through One Westminster social prescribing.
 - 9,360 new audience members attracted from diverse backgrounds.
- 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, Westminster City Council (supporting delivery of its education strategy) and local state schools.
- 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.
- 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.



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Key audiences for this project are:

- 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 (defined as highly active, diverse, singles and couples who are younger people engaging with the arts) and new audiences for performances and events in the building.
- Local communities including 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).
- Under-represented ethnically diverse 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 other local universities and sixth form colleges.
- Day trippers to London, friends and relatives staying with residents and international tourists staying in the area.
- Organisations which support Mental Health, Social Isolation, Learning Difficulties, (SEN), Autism and other support services and those living locally who may be accessing community support services.

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**.

2. The Brief (Overview)

Southbank Sinfonia at St John's Smith Square is now seeking to appoint an Interpretation Consultant to prepare an Interpretation Plan for the building. This must support the project in submitting a robust and far-reaching second round application to the National Lottery Heritage Fund. It must ensure that it enhances the new Heritage 2033 strategy and the four investment principles:

- Saving heritage
- Protecting the environment
- Inclusion, access and participation
- Organisational sustainability

See the link to the website for more information: [National Lottery Heritage Grants £250,000 to £10million | The National Lottery Heritage Fund](#)

Key outputs are as follows:

- Identification of key themes and sub-themes based on project research, consultation, key stories and local histories and identification.
- Control and management of the Research Framework.
- An outline Interpretation Plan to RIBA 2.
- An Interpretation Plan to RIBA 3, with illustrative graphic designs.
- Copy for storyboards, interpretation panels and digital content located within the building and on the sinfonia Smith Square website.
- Costed budget at RIBA 2 and 3.



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- Written Specification of works to enable procurement of interpretation installation via specialist interpretation contractor.
- Oversight and management of interpretation installation and successful delivery of the contract.

For the detailed Interpretation Plan Brief please see **Appendix B**.

St John's Smith Square is Grade I listed, and 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 included in any consultations to ensure they are fully supportive of the activity and engagement proposals.

3. Management of the project

The proposed project structures for the Development and Delivery Phases are shown at **Appendix 3**.

The scope of the Design Brief is attached at **Appendix 4**.

The following consultants will also be appointed directly by Southbank Sinfonia at St John's Smith Square:

- Architect-led Design Team
- Project Management services
- Fundraising Consultant
- Evaluation Consultant
- Activity Plan Consultant
- Storyteller
- Archaeologist

During the Development Phase, the Project Committee will comprise trustees, the Chief Executive and Finance Director and other members of the Executive Team as required on as needed basis. 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 at **Appendix 5**.

4. Tender process and timeline

The contract will run from June 2024 to November 2025. There will be a break during the Second Round assessment period and the project (subject to funding) will proceed from April 2026 to April 2031. Key project dates for design, mobilisation and build are provided in Table 1.



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Date	Activity
December 2023	Development Phase funding award from National Lottery Heritage Fund
February 2024	Permission to Start
February to July 2024	Tendering of professional team – Project Manager, Architect-led Design Team, Fundraiser, QS, Business Planner, Evaluation, Activity and Interpretation Planner.
July 2024	Review information and commissioning of surveys. Preparation of Consultation and Advocacy Plan, to be delivered throughout project.
August to October 2024	Preparation of Conservation Management Plan
August to November 2024	RIBA 2 Design review and Interpretation Plan sign off
December 2024	Design Review with National Lottery Heritage Fund
December to May 2025	RIBA 3 Design Development sign off
December to August 2025	Interpretation and Activity Plan sign off
August 2025	Submit Planning and Listed Building Consent applications
September to November 2025	Prepare and submit Delivery Phase application.
December 2025 to February 2026	Review of Delivery Phase application (professional team step down)
By December 2025	Planning and LBC awarded
February to April 2026	Delivery Phase Award from National Lottery Heritage Fund and Permission to Start
May to November 2026	RIBA 4: Tendering for contractor
December 2026	Appoint main contractor
January 2027	Building closure. Mobilisation/site set up
February 2027 to September 2028	RIBA 5: Repairs and improvement works
October to November 2028	RIBA 6: Interpretation installation and fit out including Handover
December 2028	Building re-opens
January to December 2029	RIBA 7: Rectification period
January 2027 to December 2030	Delivery of 4-year Activity Plan
June 2031	NLHF Project close

Table 1: Timetable for delivery of the NLHF funded project

Resource specification

The Interpretation Plan Consultant will be either an individual or consultancy firm, specialising in Interpretation Plan development and with significant National Lottery Heritage Fund project experience. Applicants should be familiar with heritage projects working with a Design Team, Interpretation Consultant, storytellers, and other project consultants.



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Deadline

Completed tenders should be returned by **5pm on 16th August** to Imogen Reteby by email at imogen@sjss.org.uk

It is the Tenderer's responsibility to ensure that they are received on time. If you wish to visit St John's Smith Square to view the building, please make arrangements with our Building and Facilities Manager, Chris Hartwell by email chris@sjss.org.uk

Fee

Please submit your fee proposal as set out in Appendix A form of tender. This should be for both the Development and Delivery Phases. The budget for the Interpretation Plan is **£25,000 plus VAT** during the Development Phase and **£25,000 plus VAT** during the Delivery Phase.

Insurance

The following insurances are required:

Professional Indemnity cover set at £1M
Public Liability at £1M
Employer's Liability at £5M.

Interview date

We will hold interviews for the top three short-listed consultants. These will last approximately one hour including a 15 minute presentation from the tenderer followed by a question and answer session based on the tenderer's submission. The interview will be held on the **27th or 28th August** online or at 4 Millbank, London, SW1P 3HA.

5. 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 consultancy contract 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 Southbank Sinfonia at St John's Smith Square for 90 days from receipt.



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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 at least three case studies from completed projects that have been undertaken within the last 5-8 years. These should demonstrate the team's experience of the National Lottery Heritage Fund projects and developing Activity Plans for Grade 1 and II* listed buildings, arts venues, cathedrals and churches of a similar size and complexity. Please ensure that your case studies reflect the scope of works, the whole team's experience, and individuals role in the project. (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 your proposed communication with the client and other wider team members (25%)
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 2 or above) in any one or more categories may result in the bid being disqualified at our discretion.

Assessment Criteria	Score
Unacceptable: 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
Poor: 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
Satisfactory: demonstrates how our basic requirements in the area being measured will be addressed so as to deliver acceptable outcomes against the project brief.	2
Good: demonstrates how most of our requirements in the area being measured will be addressed so as to deliver good outcomes against the project brief.	3
Excellent: 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.	4
Exceptional: demonstrates clearly how all of our requirements in the area being measured exceed the requirements in the brief and full understanding of the complexities and scope of the project, to deliver outstanding 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:



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Score = (lowest bid received/ bid price) x 5

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.

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.



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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 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: Interpretation Plan 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

Please submit a fee drawdown schedule based on key outputs.

Resources

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

Team	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

	Tenderer to provide responses. Some are pass/ fail
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 ¹	
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 works for the Interpretation Consultant

The Interpretation Consultant will be responsible for developing an Interpretation Plan to RIBA3 and management and delivery of the interpretation installation to RIBA 7. Detailed requirements are as follows:

Development Phase

- Review the historic research undertaken to date and liaise with the Architect to establish what additional research will be undertaken to inform the Conservation Management Plan (CMP).
- Liaise with the Storyteller to understand key people stories since WW2 and consult on including the most relevant stories in the proposed Interpretation Plan.
- Develop and deliver a programme of consultation with the local community and stakeholders to establish aspects of heritage (of the site, the area and the local community), where there is particular interest or which is not currently well explored/understood.
- Work with project consultants to research stories for the interpretation themes and be responsible for the Research Framework, set out at **Appendix 6**.
- Define the key and potential audiences for heritage engagement and interpretation.
- Collate the outcomes of the research and identify key themes, sub-themes and storylines which emerge. Share relevant information with the Architect to be incorporated into the CMP.
- Provide a further opportunity for community consultation on the emerging approach to interpretation and respond to input and feedback.
- Work with the storyteller to ensure their work involves the target audiences, creates content for the interpretation scheme, and weaves into future heritage engagement activities
- The Graphic Designer is required to advise on where the Project interpretation could be located, innovative ways of telling stories at Smith Square Hall, and how the National Lottery Heritage Fund can be acknowledged.
- Liaise with the Access Consultant to ensure accessibility is addressed when developing Interpretation.
- Develop a Digital Plan including budget for the project, in accordance with National Lottery Heritage Fund Guidelines.
- Working with the Evaluation Consultant to undertake front-end evaluation to test interpretation themes, approaches to display, and activities.
- Take part in the Evaluation of the Development Phase.
- Work with the Evaluation Consultant and Client to develop new outcomes for the Second Round application based on the National Lottery Heritage Fund four new Investment Principles.
- Work with the Evaluation Consultant to ensure baseline data has been collected and the evaluation framework is appropriate for evaluating interpretation and heritage engagement plans, including volunteering.
- Present and attend the Mid Development Phase review with the National Lottery Heritage Fund.
- Develop briefs for any work over £10K to be commissioned during the delivery phase
- Provide relevant information to the Consultant Team for the preparation of a Management and Maintenance Plan (M&MP) in accordance with Heritage Fund Guidance.



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- Develop an Interpretation Plan, informed by the consultation, research, engagement and the CMP. This should include a clear strategy for telling the heritage and stories, which are relevant to the local community:
 - themes, sub-themes, storylines and potential resources to illustrate these;
 - learning, behavioral and emotional outcomes of the interpretation
 - a summary of the findings from consultation.

The Plan should provide a breakdown of the Interpretation budget £50,000 plus VAT and Digital Budget £20,000 plus VAT with recommendations and advice on Delivery Stage procurement.

Delivery Phase

- To provide the professional services to deliver the installation of the Interpretation Plan.
- To oversee the delivery of digital outputs.
- Liaise with the Architect and develop the Interpretation Plan to RIBA Stage 4 Technical Design to ensure it is aligned with construction design proposals.
- Prepare Interpretation design and specification, integrated with other design items and in sufficient detail to enable tenders to be received.
- To liaise with the Client and Project Manager on the programme of delivery for Interpretation
- outputs and ensure that it aligns with overarching Project programme.
- Meet all CDM requirements as required. Provide required information to the Principal Designer and identify any health and safety risks.
- To procure costs for the Interpretation outputs, based on approved Briefs.
- To oversee delivery and installation of interpretation at the Project site, liaising with the Architect and Project Manager.
- Undertake site visits and inspections to review the progress of the works on site. Resolve site queries as required.
 - Manage the fabrication and installation of the interpretation working with suppliers (e.g. film makers and model makers)
 - Prepare copy for storyboard and digital outputs and work with the Client to identify images to support the interpretation.

There is a £50K budget for the interpretation, plus VAT. This must cover everything, there must be no exclusions. There may be additional resource through the Activity Plan for live interpretation, leaflets, trails etc.

Fees are additional as noted above.

General responsibilities during the commission also include:

- Liaising with the Design Team, Access Consultant, Storyteller, Activity Plan Consultant and Project Manager
- Attending Project Team meetings
- Producing monthly reports and submitting them to the Project Manager
- Contributing to the Risk Register



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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.² 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.³ 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.⁴

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.⁵ 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'.⁶ 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.⁷ 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.⁸

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'.⁹ 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.¹⁰ 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!'¹¹ 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.¹²

The initial reception to St John's Smith Square was not all positive, especially among classical purists.¹³ 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 position.¹⁴ The church was officially consecrated on 20 June 1728, but only became open for public worship on 10 November of the same year.¹⁵

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



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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.¹⁶ 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.¹⁷

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.¹⁸ 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'.¹⁹ 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.²⁰

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.²¹

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'.²² 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'.²³ Dickens's sinister writing, rather unfortunately, became quite well-known in Victorian London and has seemingly erased the more positive remarks that Benjamin Disraeli had made previously about Smith Square in his novel *Sybil, of the Two Nations*.²⁴

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.²⁵

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



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levelling'.²⁶ 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.²⁷

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.²⁸ 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).²⁹

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.³⁰ 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.³¹

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.³²

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 bombs during the night of 10 and 11 of May 1941.³³ Until the 1960s, the church, whose walls, blackened and derelict, had stood as a sombre war memorial.³⁴ 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]."



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Such 'other schemes' at the time (1958) were the following³⁵:

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."*³⁶

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 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.³⁷

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.³⁸

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.³⁹ 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 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



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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.

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,



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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, Alleyn'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 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 –



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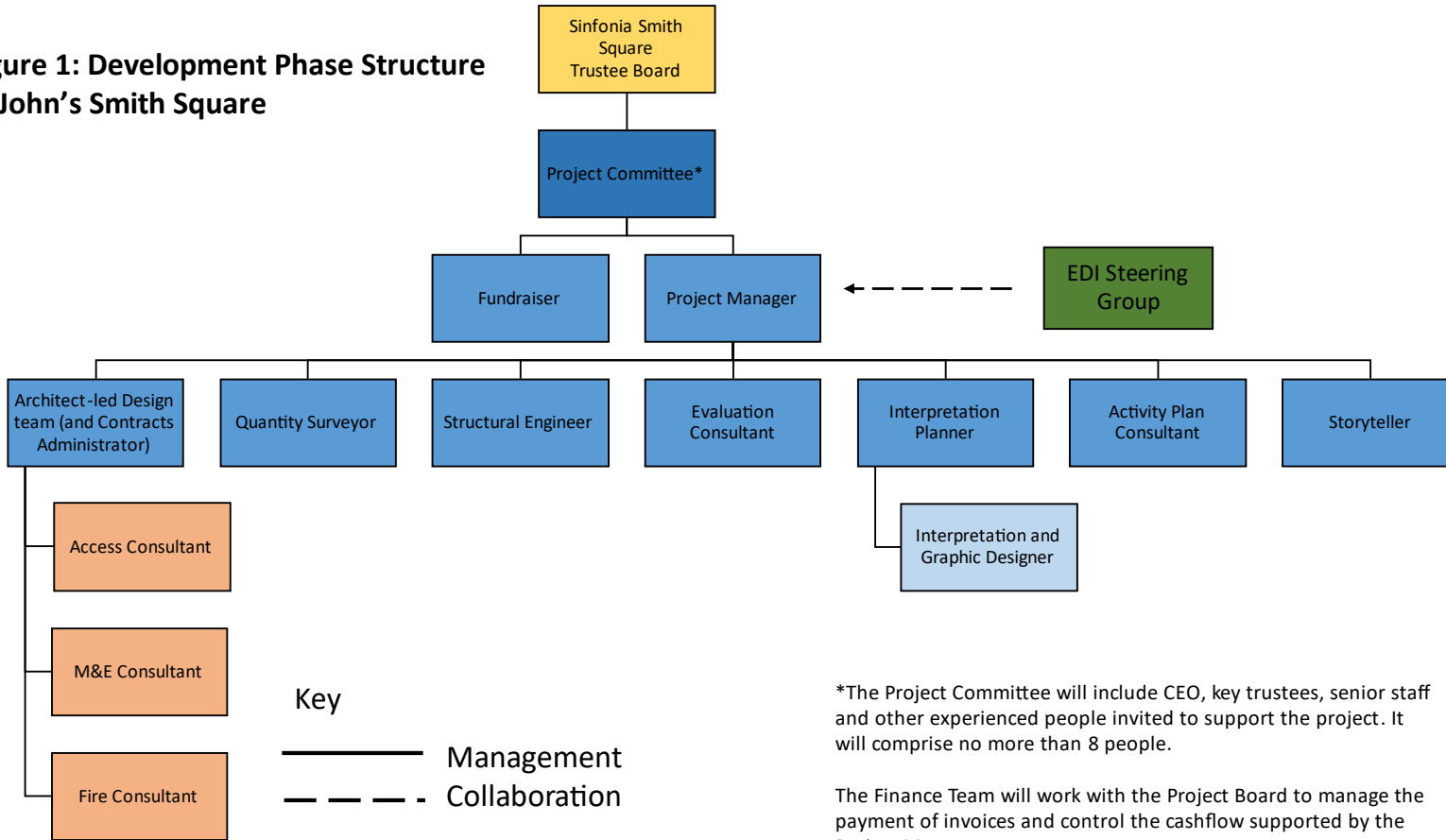
would also have substantial political, cultural and social significance in the history of British music. However, such details are not widely known to the public, quite simply because they have rarely, if at all, demonstrated them through exhibitions, publications and public talks. St John's Smith Square 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

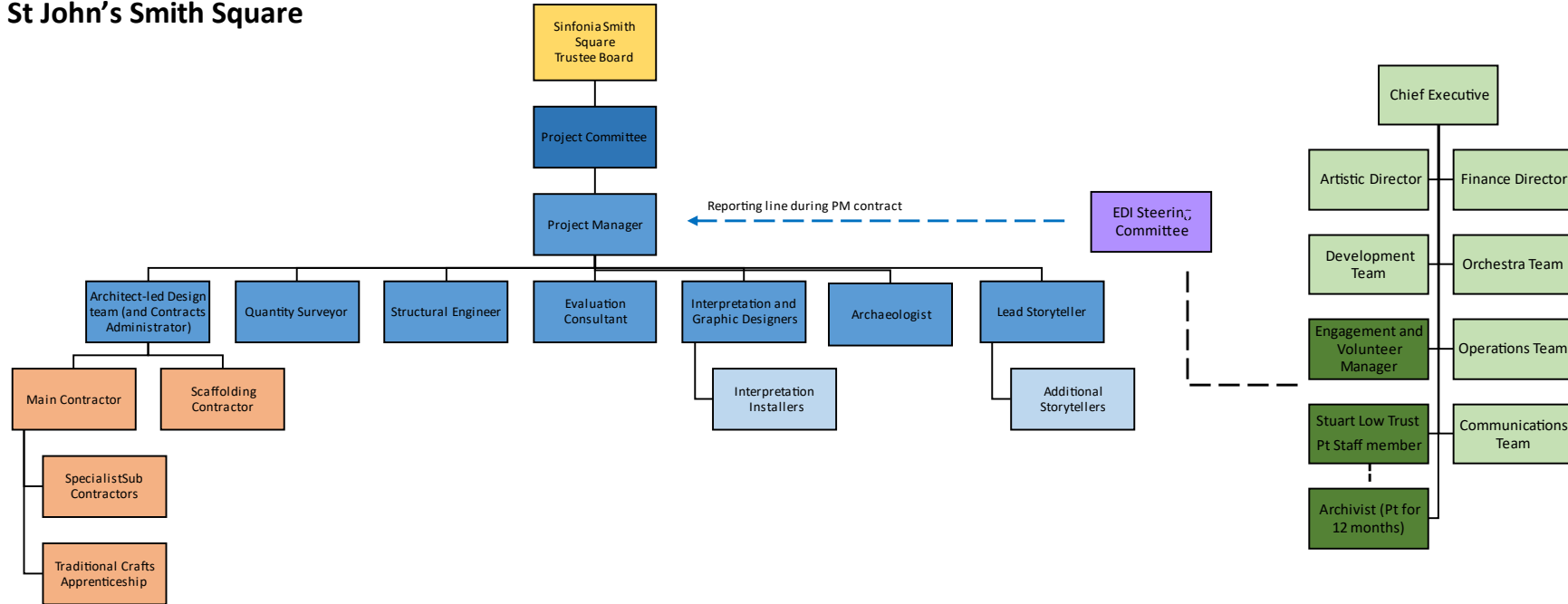
**Figure 1: Development Phase Structure
St John's Smith Square**





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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 – ARCHITECT-LED DESIGN BRIEF REQUIREMENTS

The specific areas where we wish to hold a creative review and welcome ideas to help deliver our artistic vision and mission are as follows:

- Undertake an acoustic analysis of the Hall, with proposals to improve its performance.
- Review use of the crypt to create:
 - new players area/ education room (as a shared space to include step-free access).
 - Commercial kitchen and associated pot wash area.
 - Dining and bar area for visitors and audiences.
 - Sufficient WC provision to cater for an average concert of 300-350 people.
 - Box Office and venue staff office space.
 - Cloakroom area for audience coats and bags.
 - Improved artists dressing room(s) to meet the needs of world-class performers.
- Review accessibility throughout the building and recommend potential for improvement, including upgrading existing passenger lift and additional lifts if required.
- Review use of control room and organ blower areas to creatively maximise use of the space.
- Review proposed upgrade to stage and over stage engineering to make it more flexible. It is currently too high and inflexible restricting audience views. Options for a removable stage should be considered. Review current proposals for stage lifts (x2) and existing passenger/instrument lift. If permanent, new storage spaces must provide sufficient storage for stage extensions and existing orchestra equipment including chairs, music stands, timpani and piano.
- Review maximum capacity in Hall to enable seated performances for at least 600 people, whilst maximising audience sightlines.
- 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 chairs, tables and the second piano.
- Review option for a new bar to be installed at east end of the building at Hall level.
- The Orchestra Team (currently 4 staff members) should be located within the building to work closely with the players. Consider the potential to include an office area for the remaining staff team (additional 12 desk spaces).
- Review use of galleries in meeting the needs of the brief.
- Review and upgrade existing car parking area and consider options for external storage.

The work required to upgrade the building internally is as follows:

- We wish to make the building more welcoming and the portico doors are imposing. Investigate installing new glass doors entrance doors to main hall and crypt to make the building more welcoming and transparent.
- 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), Public Announcement system, new sound system to hall and crypt are required.
- Install new livestreaming and filming and recording systems with option for broadcasting (specification to be recommended).



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- 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 creative multi-use venue, enabling immersive audience experiences.
- The hall is too hot in the summer and cold in the winter. Install ASHPs, new HVAC system, cap gas supply to building to minimise carbon emissions and aim for net zero carbon if possible.
- Audience flows through the building are currently congested. Undertake improvements to stairwells to create a publicly accessible visitor flow throughout the building currently suggested 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
- Current black out system is cumbersome and resource heavy. 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.
- 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.

The project must also include external repairs and improvements to the historic fabric as follows:

- 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 Photovoltaic Panels to the roof to maximise electricity generation 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.



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APPENDIX 5 – 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 6 – RESEARCH FRAMEWORK

Across the Development and Delivery Phases of the capital project there are several opportunities for research into the history of the building, its surrounding area and local inhabitants to be investigated. To avoid duplication of effort and ensure ownership by the volunteers and the relevant consultant, it is proposed that areas for historical and archival research are defined at the outset in a Research Framework. As the results of the research will inform the new interpretation of the building, this element of the project has been included in the Interpretation Brief.

Please see in Table 1 the proposed breakdown of the areas of research, which can be refined by the Interpretation Consultant, Storyteller and Activity Planner. There does need to be scope for the Storyteller to respond to the areas of interest shown by local communities and therefore the historical time-frame for the 30 new stories has been expanded beyond the 20th century to include the whole history of SSS and not solely the oral histories. This will allow the opportunity to investigate migrant communities who settled in the area in the 18th and 19th centuries or particular personalities connected with Smith Square Hall prior to 20th century.

Phase	Area of research	Lead Consultant	Volunteers
Development	Reminiscences and oral histories, c.1939-2000, to gather new stories	Storyteller	Volunteer storytellers Local residents
Development	Research to support development of 5 model stories c.1939-2000 to inform interpretation	Storyteller	Volunteer researchers
Development	Brief investigation of research and interpretation potential of SSH and SSS archive	Storyteller	Volunteer researchers
Development	Research into history and architecture of SSH c.1700-2000 to tell the story of the building	Interpretation and Architect	Volunteer researchers
Delivery	Research to investigate 30 stories connecting different communities to the history of SSH, potentially from c.1700-2000 in order to find stories relevant to these communities	Storyteller	Volunteer storytellers
Delivery	Research and digitisation of SSH and SSS archive of programmes, c.1969-2000	Archivist	Volunteer researchers
Delivery	Additional research into history and architecture of SSH c.1700-2000 to support new interpretation	Interpretation	Volunteer researchers

Table 1 – Proposed Research Framework