

Tenterden Cinema

Proposal to Tenterden Town Council for carrying out a Pre-feasibility Study and Site Options Appraisal

by

Ron Inglis of Craigmount Consulting
Stefanie Fischer of Burrell Foley Fischer LLP
Chris Goucher of Greenwood Projects

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1 General Information

1.1 Introduction

Cinema and arts consultant Ron Inglis (Craigmount Consulting), architect Stefanie Fischer (Burrell Foley Fischer LLP) and Quantity Surveyor, Chris Goucher of Greenwood Projects are pleased to submit proposals for the pre-feasibility study and site options appraisal for the Tenterden cinema. It is envisaged that Craigmount Consulting, Burrell Foley Fischer LLP and Greenwood Projects would can be directly appointed under separate contracts, but the proposals for services and fees are linked in terms of methodology.

Together we bring a wealth of experience from many cinema, multi-arts and media venue developments as well as extensive expertise in the cinema and media sectors. Capital developments which we have worked on, or continue to work on, include:

- Shetland cinema and music venue – 2 screen digital cinema and live performance venue with associated facilities.
- * Scala Cinema & Arts Centre, Prestatyn, North Wales – opened February 2009. 2 screen digital cinema with live performance capabilities.
- Kino, Hawkhurst – The first all-digital cinema in the UK. Single screen with café bar.
- Harbour Lights, Southampton – 2 screen cinema.
- Stratford East Picturehouse, London – 4 screen cinema and restaurant.
- Ciné Lumière, Institut Français, London – redevelopment of specialist cinema.
- * Limerick Film & Media Centre – Pre-feasibility and feasibility study for 3 screen specialist cinema and education facilities.
- Broadway, Nottingham’s Media Centre.
- Depot, Lewes (3 screen digital cinema with a café/bar restaurant and film education facilities).
- Newlyn Filmhouse – 2 screen digital cinema with café/bar.
- * Campbeltown Picture House – Restoration of historic cinema building, new digitally equipped 2nd screen, café/bar and multi-use space.
- * Regal, Stowmarket – Site Options appraisal for Stowmarket Town Council.
- * Royalty Harborne – Initial appraisal of a Grade II Listed Cinema.
- Norwich Cinema City – 3 screen cinema, café/bar and restaurant.

Projects worked on together are denoted with an *.

We have conducted many research and analytical studies for agencies including the bfi; the former UK Film Council, Scottish Screen, the Arts Council Ireland, UK and Irish arts councils, many local authorities throughout the UK, as well as individual clients.

We carried out research part funded by the former UK Film Council, into the potential for digital cinema to establish new viable models of cinema exhibition in previously underserved rural, small town and periphery of city areas.

We believe we bring an exceptional combination of imaginative, informed, and practical abilities to this staged study. We are at the forefront of developments in cinema design, cinema technologies, cinema programming, cinema marketing and engagement with the main agencies and organisations involved in 21st century media developments. Many of the projects we have advised on have included cinema exhibition linked to training facilities and vibrant café/bars acting as a social hub for the local community as well as meeting the needs of cinema goers. The entrance foyer of The Scala Cinema & Arts Centre, Prestatyn, successfully incorporated a tourist information centre.

1.2 Ron Inglis of Craigmount Consulting

Ron Inglis has over 35 years experience in the cinema sector working in multi-arts venues, developing and operating Edinburgh's Filmhouse – home of the Edinburgh International Film Festival – and including 20+ years work as an independent cinema and arts consultant, and five years as a Board member of Dundee Contemporary Arts, one of the UK's leading arts and cinema venues. Ron was formerly Director of Regional Screen Scotland, the rural cinema development agency. He is currently working on cinema developments in Campbeltown, Stowmarket, and in Norfolk.

A CV and information on relevant projects can be found in Appendix A.

1.3 Stefanie Fischer of Burrell Foley Fischer LLP

Stefanie Fischer is an architect and former principal of award winning practice, Burrell Foley Fischer LLP. She continues to work as a consultant to the Practice focusing on her specialist knowledge of film and media facilities. Projects on which she has worked include Metro Cinemas (Metro Tartan); Renoir Cinema (Artificial Eye); Exeter Picture House (City Screen); the Rio Dalston; Broadway, Nottingham's Media Centre; Norwich Cinema City; Kino Hawkhurst, the UK's first all-digital cinema; Newlyn Filmhouse; Depot Lewes and Campbeltown Picturehouse. She has also worked on theatre projects including the recent refurbishment of Sheffield Crucible. Stefanie worked with Ron Inglis and Sue Todd on the development of the new Scala cinema and arts centre in North Wales.

Stefanie has participated in several conferences on Cinema and Film and she completed a joint research project, with Ron Inglis, part funded by the UK Film Council, on the potential of modular-built digital cinemas to widen access to film in rural areas, small towns and city locations. Following awards for the Broadway Media Centre (Nottingham) development, including the Lord Mayor of Nottingham's Award for the best adaptation of an existing building and an Adapt award, she has given seminars to officers and clients on accessible buildings. Many of the firm's cultural projects have included café bar, training and exhibition facilities.

A CV and information on relevant projects can be found in Appendix B.

1.4 Chris Goucher of Greenwood Projects

Chris Goucher is a Chartered Quantity Surveyor with wide ranging experience within the leisure sector.

He has worked on a number of cinema projects with commercial independent cinema operator, Picturehouse Cinemas, including Picturehouse Crouch End, Picturehouse East Dulwich, Picturehouse Central, Piccadilly.

Other cinema projects include Abbygate Cinema, Bury St Edmunds and an initial appraisal of the Royalty Harborne carried out with Burrell Foley Fischer LLP.

A CV and information on relevant projects can be found in Appendix C.

1.5 Contact details

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2 General Approach

2.1 Introduction

A staged approach is proposed, starting with Stage 1, a pre-feasibility study. If this indicates that a digital cinema in Tenterden is viable and sustainable, Stage 1 would be followed by Stage 2, a Site Options Appraisal.

The outcome of Stage 2 would be to: identify the preferred site for accommodating the brief for a digital cinema in Tenterden, the preferred operating model, a preliminary estimation of the construction cost and total project cost, and possible funding sources.

If Tenterden Town Council consider that the fundraising target is realistic then Stage 3, subject to a further instruction, would be to commission a full feasibility study of the preferred option. This would include developing proposals to the equivalent of RIBA Workstage 2.

3 Stage 1 – Pre-feasibility Study

3.1 Purpose of the Pre-feasibility Study

A pre-feasibility study is an examination of the desirability and practicability of a project. It starts from the general requirements, incorporates a review of the current situation and indicates the ways in which options might develop. The pre-feasibility report should provide an early indication of the likelihood of the project being successfully developed.

A critical aspect of a pre- feasibility study concerns the market assessment for the project. Who will be the audiences and users? What is the current and anticipated competitive environment? Will the project address a clear and compelling need? What is innovative and attractive about the project?

The pre-feasibility study for the proposed Tenterden Cinema needs to address issues including: the location of the venue; the facilities included in the development; the funding for the development; the stakeholders' priorities; the nature of the organization(s) operating the venue; the social, cultural, tourist, training/education and economic benefits of the project.

3.2 Project inception

An inception meeting will be used to bring together the key stakeholders to interrogate the elements to be tested in the feasibility study and to draw attention to specific information which might affect the project. For example the timescale for developing the project and potential capital funding opportunities.

The inception meeting will build on the work already done by the client and by ourselves in the course of previous visits to Tenterden. Following this initial scoping there may be minor adjustments to the way the study progresses.

Comparator developments

We believe that while there are no exact models to replicate in developing the Tenterden Cinema, there are a number of venues and organizations which have important similarities and which can usefully be compared to the proposed development. For example:

Filmhouse, Newlyn in Cornwall – a new private sector development, opened late 2015. 2-screens (80 and 50 seats) plus café bar.

The Red Carpet Cinema & Cafe Bar, Barton under Needwood, Staffordshire – a new private sector development, opened 2013. 2 screens plus restaurant/café bar.

Kino, Rye – the second cinema operated by Kino Digital (the first being in Hawkhurst, Kent). 2 screens (96 and 48 seats) and café bar.

The Depot, Lewes – a new private sector development, opened 2017. 3 screens, restaurant and café bar, education / community function spaces, terrace garden.

The Light, Thetford – 3-screen development in a mixed use scheme with a Travelodge Hotel and five restaurant / café units. A town centre regeneration project.

Everyman Cinemas – a rapidly expanding up-market cinema group specialising in 2-5 screen venues mainly located in retail centres. Their venues normally include high quality catering.

3.3 Data gathering and consultation

The initial stage of the pre-feasibility study will concentrate on data gathering and consultation with potential partners and stakeholders.

This will include an examination of local and national market data such as audience trends, technological developments, and competitor developments. We would consider the potential for local partnerships which might be developed with the cinema.

Complementing all aspects of the Tenterden Cinema will be the café / restaurant / bar and the style and role of this facility will be a key element for the new venue. The style and scope of the catering facility will depend on the site size and other food and beverage options in the vicinity. The pre-feasibility study will outline potential options for catering. At the full feasibility stage, following the completion of Stage 2, a specialist catering consultant may be engaged to provide detailed advice.

The role of the non-cinema elements of the Tenterden Cinema are of fundamental importance to the initial concept. The social spaces for catering, gathering and discussion are increasingly important for contemporary cultural, entertainment and visitor buildings and can play a substantial cross-subsidy role for the cinemas.

Much of the data gathering will be a desk and internet based exercise but consultations with local and regional organizations will be required at several stages.

3.4 Testing the model

Following the initial data collection and consultations, a draft specification for the model will be developed to enable it to be tested for architectural and operational viability at Stage 2 when potential sites for the Tenterden Cinema will be evaluated and their potential for accommodating the facilities assessed. At the same time the locations will be examined for their market attractiveness or suitability in terms of providing Tenterden with a distinctive and popular new social, cultural and educational facility.

At Stage 2 it may be necessary to make decisions about what facilities and accommodation can and cannot be incorporated into the proposed development. The constraints of the building and of anticipated funding, as well as realistic predictions of usage, will allow the team to refine the model.

Alongside the architectural and operational aspects tested, the legal form of the Tenterden Cinema will also be reviewed at Stage 2. The ownership of the venue will be considered separately from the operation of the venue. Operational options may include the use of third party agents, sub-leases, franchises and similar methods of bringing in specialist knowledge and expertise.

3.5 Audience and market research

Assessing the audience and user potential of the proposed Tenterden Cinema is a significant part of the pre-feasibility study. Key trends and demographic data would be examined and evidence obtained from a number of sources to provide validation of the estimates of attendance and usage.

The impact of commercial cinema activities and anticipated social, cultural and entertainment developments in and around Tenterden will clearly be an important part of the market and

audience assessment. The future plans of local public authorities will clearly be relevant in this respect.

3.6 Assessing capital requirements

A schedule of the desired accommodation will be used along with the site evaluation to assess the practicality of developing on each site. Special constraints such as visibility, access, and height constraints would be examined. Critical operational concerns would be investigated such as storage for food and drink supplies, audience flows around the building at peak periods, access to media training suites outwith normal opening hours, car parking and public transport requirements, evening and night time safety.

As the study progresses toward a preferred option for the development of the Tenterden Cinema, an outline of the capital requirements would be developed. This would include specific technical fit out elements as well as the overall construction of the venue.

An indication of the potential development cost of the venue will be established by the quantity surveyor working with the two lead consultants. If possible the costs will be compared with broadly similar projects elsewhere.

3.7 Capital funding opportunities

The opportunities for capital funding for a project such as this have changed significantly in recent years. Several broadly comparable recent developments have been privately financed but even in these situations public funding is often involved, especially if the cinema is part of a wider scheme such as a retail development.

The specific opportunities for funding a local cinema in Tenterden will be explored with the organisations identified during the inception and consultation meetings. While the pre-feasibility study will not include a detailed funding plan, the general process of fundraising will be described and proposals offered for sources of public and private funding.

3.8 Business planning

A feasibility study is not a business plan. The feasibility study provides an investigating function and addresses the question “Is this a viable business venture?” The business plan provides a planning function and outlines the actions needed to take the proposal from ‘idea’ to ‘reality’. Where the feasibility study analyses several alternatives, the business plan focuses on a single scenario and provides a blueprint for project implementation.

In the pre-feasibility study we will outline key factors which would affect the viability of the Tenterden Cinema project. The core metrics relevant to the various elements would be detailed, for example the percentages or ratios that each element of the business would anticipate. These would include film rental charges, food and drink gross profit percentages, overhead percentages, occupancy levels, and so on.

3.9 Reporting

The pre-feasibility report will contain recommendations and will identify both development and operational risks associated with the project.

To minimize administrative costs and make best use of the time available, we propose submitting the pre-feasibility report electronically in Adobe Acrobat PDF format. Microsoft Word text versions may also be available if required.

4 Stage 2 – Site Options Appraisal

4.1 Introduction

The purpose of the site options appraisal, is to appraise the brief for a viable and sustainable cinema, confirmed at the end of Stage 1, against four available sites.

The four sites under consideration by Tenterden Town Council are:

- The Pebbles Building;
- Tenterden Club;
- Glebe Field;
- Woolpack Land to the rear of the Town Hall.

4.2 Information to be provided by Tenterden Town Council

The following information for each of the four sites is requested from Tenterden Town Council at the outset of the site options appraisal:

- Details of site ownership;
- Boundaries of available site available for cinema use;
- Copies of any plans, sections and elevations available (note the fee for the site options appraisal does not include carrying out a measured survey of the sites);
- Confirmation of funds Tenterden Town Council have for the digital cinema project;
- Confirmation of any target dates.

4.3 Criteria for appraisal of the sites

The criteria against which each of the four site would be appraised would include:

- Capacity to accommodate the brief for a viable and sustainable cinema;
- Townscape impact;
- Impact on day time and night time economy;
- Accessibility;
- Ease of operation;
- Attractiveness to potential independent cinema operators;
- Deliverability of the site (i.e. TTC owned buildings/land would present lower risk to deliverability than buildings/land that needs to be acquired from third parties);
- Timescale for completing the project;
- Comparative estimated construction costs and total project costs.

At the outset of the site options appraisal, any further criteria to be used in the site options appraisal would be discussed and agreed with Tenterden Town Council.

4.4 Consultation

At the outset of the site options appraisal, the consultation strategy would be discussed and agreed with Tenterden Town Council.

Included within the fee are:

- A presentation to Tenterden Town Council followed by Q&A;
- A presentation to the cinema focus group followed by Q&A;

- Attendance at a public consultation event. It is anticipated that drawings will be displayed and we would be available to discuss them.

4.5 Site options appraisal report

This would include:

- Concept plans and sketches of the four sites;
- A preliminary estimation of construction costs and total project costs for each of the four sites;
- An indication of potential operators who might be interested in taking an operating lease on the cinema;
- An indication of the level of financial contribution to the fit out a potential operator might make, and the implications for rent levels;
- An indication of possible funding sources;
- A site options appraisal table, summarising the appraisal of the four sites against the agreed criteria;
- A narrative on the option which best meets the agreed criteria;
- A summary of the next steps and outline programme for delivery of the project.

5 Programme

5.1 Programme for Stage 1

3 weeks from an instruction to proceed. Assuming an instruction following the next Tenterden Cinema Focus Group meeting, understood to be on 7 November, target completion of Stage 1 would be 8 December 2017.

5.2 Programme for Stage 2

6 working weeks from an instruction to proceed.

Note Stefanie Fischer of Burrell Foley Fischer LLP is on leave from 12 December 2017 to 8 January 2018, and the construction industry closes for 2 weeks over Christmas and New Year. Depending on when Stage 2 is instructed, a realistic target date for completing Stage 2 would be late January/early February 2018. The programme for Stage 2 will also be dependent on the sequencing of consultation meetings.

6 Service Contracts and Fees

6.1 Service Contract 1

Architectural/Cinema Architect Services: Burrell Foley Fischer LLP

Services would be provided by Stefanie Fischer of Burrell Foley Fischer LLP; working with an assistant Architect with cinema experience.

6.1.1 Stage 1

No architectural input envisaged.

6.1.2 Stage 2

Lump sum fee of £4,750 inclusive of normal expenses. VAT would apply at the standard rate.

A maximum of four visits to Tenterden during Stage 2 are allowed for in the lump sum fee. The site options report would be delivered electronically.

6.2 Services Contract 2 Cinema Business Consultant Services: Craigmount Consulting

6.2.1 Stage 1

Lump sum fee of £2,850 (no VAT) inclusive of one visit to Tenterden for an inception meeting and initial site visits.

6.2.2 Stage 2

Lump sum fee of £1,600 (no VAT) Inclusive of one visit to Tenterden for a presentation to Tenterden Town Council and/or the Cinema Focus Group and/or a public consultation event.

6.3 Services Contract 3 Quantity Surveying Services: Greenwood Projects

6.3.1 Stage 1

No Quantity Surveying Services envisaged.

6.3.2 Stage 2

Lump sum fee of £2,950. Included within this is two visits to site(s), one at the outset of Stage 2 and a further one for discussion/review/further site inspection. The lump sum fee includes for all reasonable expenses, travelling and disbursements but excludes VAT, which would be applicable at the standard rate.

It is envisaged that Stage 1 and Stage 2 would be separately instructed, and that Stage 2 would not proceed in the event that Stage 1 indicates that a digital cinema with a café bar would not be viable and sustainable in Tenterden.

6.4 Invoices for Stage 1

An invoice from Craigmount Consulting would be rendered on completion of Stage 1.

Credit terms: strictly 28 days

6.5 Invoice for Stage 2

Separate invoices from Burrell Foley Fischer LLP, Craigmount Consulting and Greenwood Projects would be rendered on delivery of the site options appraisal report.

Credit terms: strictly 28 days

6.6 Periods for which offer is valid

We confirm that this offer is valid for 90 days from 31 October 2017.

Appendix A

Ron Inglis of Craigmount Consulting

CV and information on relevant projects

Craigmount Consulting, Craigmount, Bonnington Road, Peebles EH45 9HF, Scotland

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Employment

Independent cinema and arts consultant (1997 to present) – working throughout the UK and Ireland on cinema, arts, heritage and community development projects.

Chief Executive, Regional Screen Scotland (2008-14) – Development agency supporting cinema throughout Scotland especially in under-provided areas. Management of devolved funding programmes (capital equipment & film festivals) and operation of the Screen Machine mobile digital cinema.

Current projects

Picture House, Campbeltown – Project Manager for the restoration and redevelopment of the historic Picture House (built 1913). Responsible for: recruiting and managing the design team and other consultants; developing and submitting the main funding applications; writing the business plan; organising tendering including for the main construction contract; managing project finance; managing the heritage activities team; recruiting and mentoring operational staff; and working closely with the client. Confirmed budget £3.6 million. Core funders: Heritage Lottery Fund, Coastal Communities Fund, Creative Scotland, Highlands & Islands Enterprise, Argyll & Bute Council, Historic Scotland and The Robertson Trust.

Stowmarket Town Council – Cinema consultant for the redevelopment of the Regal Theatre & Cinema, adding new facilities and upgrading the existing building.

Big Lottery, Mentor for Capital: Large Grants for Community Assets in Scotland. Currently mentoring an arts centre redevelopment, development of a community hub and shop, and development of a community fuel station.

Selected projects

Venue development

Development of architectural and business models for cinema projects including: Chichester Cinema at New Park; Birks Cinema, Aberfeldy; Guildhall, Abingdon; Doncaster NPV; Fort William Studio; Limerick Royal; Filmhouse, Newlyn; Scala, Prestatyn; Mareel, Shetland; Regal, Stowmarket; Swansea and Torquay. Projects developed in collaboration with award winning architectural and construction teams.

Shetland – Feasibility study, development and business planning, client adviser for 2-screen digital cinema and music venue (Mareel). Opened summer 2012. Value £12m.

Prestatyn – Feasibility study; business planning; project development; adviser on programming, marketing and technical equipment for the Scala Cinema & Arts Centre which opened in 2009. Value £3.5m. Client: Denbighshire County Council.

Organisational turn-around

- Corona Cork Film Festival (2012-13) A review and analysis of the Festival. [*in collaboration with Richard Wakely, RW International Arts*].
- Creative England – specialist reviews: Encounters Film Festival (Bristol); Sheffield Showroom (2013).
- BFI Southbank (National Film Theatre) Management review of Technical Department [*in collaboration with Torkell Sætervadet, European cinema consultant*]. (2008)

UK Film Council – Research on rural cinema provision in England. Chair of assessment panel for three rural cinema network pilot projects in North Yorkshire, Shropshire & Wiltshire.

- Research audit of UK university film societies (2008)
- Digital cinema adviser on Assessment Panel: Capital & Access Fund for Cinemas (2007)
- Chair of Assessment Panel: Small Capital Fund for Cinema (2006)
- Chair of Assessment Panel: Digital Fund for Non-Theatrical Exhibition (2005)

Arts Council of Ireland – Review of digital cinema implementation options for Republic of Ireland. Report entitled: '*Digital Cinema in Ireland: A review of current possibilities*' 2008. Other work in Ireland includes:

- Assessor and venue adviser: Cinema Digitisation Capital Programme (2008–2011)

- Feasibility study for development of multi-screen cultural cinema and media education centre in Limerick (2010). Client adviser on the construction project (2012-13).

Conferences

- Vilnius, Lithuania (Dec 2013) Invited conference speaker: *The impact of Film Festivals and Cinema Events on a Country's Economy*.
- Tartu, Estonia (Mar 2013) Invited speaker: *Think Tank on the Digitisation of Cinemas in Estonia*.
- Barcelona (March 2010) Conference Reporter: *European Union Digital Cinema Conference*.
- Participation in numerous digital cinema seminars, events, conferences in the UK and Europe, including the annual CineEurope Conference & Trade Show in Barcelona.

Strategic reviews and sector research

- UK Film Council – Audit of UK university film societies (2008)
- Arts Council England – Audit of creative workspaces (all artforms) in England (2007)
- Scottish Screen – Study of Scottish Cinema Exhibition (2005)
- Audit of Irish and Welsh cinema sectors – funded by EU Interreg III Programme (2004)

Rural & Market Town cinema – research studies and consultancy projects related to cinema and arts provision in rural and small town areas throughout the UK and Ireland.

Board membership – Dundee Contemporary Arts (2002-2007), CGC AppleCentre Edinburgh & Dundee (1993-1997), Cambridge Animation Film Festival (1986-1988).

Publications

EU Barcelona Conference official report: 'The independent exhibition sector and the challenges of digitisation'. *Commissioned by FilmThinkTank (Denmark) & the Spanish Film Institute, 2010*

Tentpoles and Pixels: Developing a local digital cinema
Commissioned by Scottish Screen, 2008

Digital Cinema in Ireland: A review of current possibilities
Commissioned by Arts Council Ireland, 2008

Study of Cinema Exhibition in Scotland
With Sue Todd & Steve Westbrook. Commissioned by Scottish Screen, 2005

Cultural & Economic Trends in Cinema in Ireland & Wales – EU Interreg III study
With Sue Todd. Commissioned by the Arts Council of Ireland & by Sgrín, 2004

At a Cinema Near You
With Robin Baker & Julia Voss. Commissioned by the British Film Institute, 2002

The Case for Rural Cinema
Commissioned by the British Film Institute, Eastern Arts and East Midlands Arts, 1999

Education

University of Edinburgh, 1987-1990 Master of Business Administration
University of St. Andrews, 1968-1972 Master of Arts (Hons): Economics & Psychology
George Watson's College, Edinburgh, 1962-1968

Employment history

1997 – Present	Independent cinema & arts consultant
2008 – 2014	Chief Executive, Regional Screen Scotland
1993 – 1997	Marketing & Development Director, AppleCentre Edinburgh & Dundee
1990 – 2002	Database developer
1990 – 1993	Independent cinema and arts consultant
1988 – 1990	Training Manager, AppleCentre Edinburgh
1981 – 1988	Deputy Director & Company Secretary, Filmhouse & Edinburgh International Film Festival
1976 – 1981	Film Theatre Director, The Duke's Playhouse, Lancaster



Campbeltown Picture House (2014–present)

www.campbeltownpicturehouse.co.uk

Since January 2014 I have been working with the board of Campbeltown Community Business in the role of Project Manager for The Centenary Project – the restoration and redevelopment of the historic Campbeltown Picture House, which was built in 1913. The project cost is £3.6 million and I have overall responsibility for the project including: business planning; funding applications; managing finance and cashflow; appointment of the design team and specialist contractors/suppliers; setting up and managing a monthly film screenings programme at a local public hall; development of the marketing plan; recruiting a heritage activities team; management of the heritage activities programme; recruitment of the Picture House Manager; and overseeing the relaunch of the venue. Architect: Stefanie Fischer of Burrell Foley Fischer LLP.



Scala Cinema & Arts Centre, Prestatyn, North Wales (2003–2009)

<http://prestatyn.merlincinemas.co.uk>

Following the closure of Prestatyn's High Street cinema in 2002 I was contracted to carry out an options appraisal, followed by a detailed feasibility study. In collaboration with Denbighshire County Council and Prestatyn Town Council, I developed a plan to create a new 2-auditorium venue with a café, education/training suite, and meeting rooms. Stefanie Fischer of Burrell Foley Fischer LLP designed the venue which incorporates a dedicated cinema auditorium and a multi-use studio equipped for cinema, live music and drama performances, and community activities. Behind the original high street façade, which was restored and repaired, a completely new structure was built. I wrote the business plan and oversaw the process of opening the new venue in 2009. The project value was £3.25 million.



Mareel, Lerwick, Shetland (2000–2011)

www.shetlandarts.org/venues/mareel

Mareel is the UK's most northerly music, cinema and creative industries centre. I was arts and cinema consultant for the project from the initial public consultations, through site options appraisal and concept development. I carried out the feasibility study and business planning, and was specialist client adviser for the duration of the project following appointment of the architect (Gareth Hoskins) and construction team. The venue includes two cinema auditoria, a flexible live performance auditorium, a recording studio and rehearsal facilities, a cafe/restaurant and bar, and administrative offices for Shetland Arts Development Agency. The project value was £14 million.



Birks Cinema, Aberfeldy, Perthshire (2006–2010)

<http://www.birkscinema.co.uk>

Set on the town square the Birks Cinema is a modern single screen local cinema and café bar created within the four walls of a disused former cinema. I assisted the local volunteer group to develop the concept for the cinema. I carried out a site options appraisal, wrote the feasibility study and business plan, and continued as client advisor during the development phase. Digital technologies have allowed the creation of a viable, full-time cinema in such a small town (population 2,200) by including live relays of theatre, music and opera performances along with a busy cinema screening schedule. Stefanie Fischer of Burrell Foley Fischer LLP developed the interior concept based on the local birch forests (the 'birks'). The project value was £1.6 million.

Appendix B

Stefanie Fischer of Burrell Foley Fischer LLP

CV and information on relevant projects



Stefanie Fischer

MA Dip Arch (Cantab) RIBA FRSA

Principal 1985-2015

Consultant 2015 onwards



Depot Cinema, Lewes



Scala Cinema and Arts Centre, Prestatyn



Broadway, Nottingham's Media Centre



Kino, Hawkhurst

Stefanie Fischer is one of the leading cinema architects working within the independent cinema sector in the UK. She has provided services to Regional Film Theatres, commercial independent cinemas, and community cinemas and designed the first all digital cinema in the UK, Kino Hawkhurst. She provided cinema consultancy services to local architect Robin Baker on the recently opened Birks Cinema in Aberfeldy, where her interior concept for the auditorium based on the abstraction of a birch wood has been implemented.

She carried out a joint research project with cinema business consultant Ron Inglis, part funded by the former UK Film Council, on the potential of digital distribution and exhibition to bring cinema to underserved rural, small town and periphery of city areas.

Stefanie has provided consultancy services to the BFI, former UK Film Council, and former London Film and Development Agency and has worked on a range of projects from feasibility study stage to completed schemes. Projects include Metro Cinemas (Metro Tartan); Renoir Cinema (Artificial Eye); Picture House, Exeter; the Rio, Dalston (Listed Grade II); Broadway, Nottingham's Media Centre; Norwich Cinema City (Listed Grade I); the Cine Lumiere (Listed Grade II) at the Institut Francais in South Kensington; and Scala Cinema and Arts Centre, Prestatyn. Recent cinema projects include an appraisal for Stowmarket Town Council and Oldham Metropolitan Council, and a competition entry for leisure led town centre regeneration in Macclesfield. Recently completed projects include Newlyn Filmhouse and the Depot Lewes, a 3 Screen cinema with cafe bar restaurant and film education facilities. Current cinema projects include Campbeltown Picture House and a number of town centre mixed use developments including cinemas in the Midlands (details are confidential).

Stefanie organised and participated in the BFI Cinema Technical Design Convention on cinema design held in Nottingham in 1996 and was a speaker at 'Future Frame' conference organised by Public Art Forum and BFI at the Lux Cinema in 1998. She also spoke at the Cinemas in the Community Conference in 1999. More recently she has participated in seminars organised by CinemaNext Consulting and attended by a wide cross section of participants in cinema development.

Stefanie gave evidence to the All Party Parliamentary Group for Young Disabled People, in 2011 as part of their Inquiry into the issues that affect young disabled people and prevent them from living fully independent lives and how this needs to be improved, to their session on the subject of leisure with a focus on cinema. She was invited to discuss examples of good and poor practice regarding disabled access to cinemas and to give the benefit of her extensive experience of designing independent cinemas. Many of the cinemas she has designed have received awards for the standard of disability access.



Selected Practice Information

Cinema



Introduction

Burrell Foley Fischer LLP is acknowledged as a leader in modern cinema design and in particular in the development of a new breed of digital and urban cinemas. Our specialist knowledge of the film sector is underpinned by 30 years experience of working for independent cinema operators, regional film theatres and community arts cinemas. We have also designed cinema fit outs within larger commercial developments, working closely with the 'shell' architect for the development as a whole, and have provided strongly branded designs for cinema circuits. We have worked directly for Local Authorities and Development Agencies on site options appraisals and feasibility studies for cinema developments.

The Practice offers its specialist skills in designing buildings for cinema and media, the performing arts, and the repair, conservation and remodelling of historic buildings to other architectural and design practices working as specialist consultants. We have collaborated with other practices on a number of projects giving the ultimate Client the benefit of the expertise of individual parties in particular elements of their building. Recent collaborations include a feasibility study for the creation of an independent cinema and media training centre in Limerick Ireland, working as specialist consultant architects to a local firm of Architects, and working as a cinema architect within a team led by Nicholas Hare Architects on new facilities for the London Film School.

We have designed buildings for Clients across the public, private and subsidised sectors. We have worked on new build, refurbishment and building conservation commissions and have extensive experience and knowledge of working with existing building stock. The Practice has designed the first all digital cinema in the UK - Kino, Hawkhurst, award winning new build cinemas, such as Harbour Lights Southampton and Stratford Picturehouse, and has been responsible for the refurbishment and remodelling of existing cinemas such as Norwich Cinema City (Listed Grade 1) and the Cine Lumiere, London (Listed Grade II).

Recent and current projects include, The Depot Lewes, a 3 screen cinema with a cafe/bar restaurant and film education facilities, Newlyn Filmhouse, a 2 screen cinema with cafe bar in converted granite fish stores and Campbeltown Picture House, (Listed Grade A) entailing the conservation and upgrading of a historic auditorium and the addition of a second screen and new front and back of house accommodation.

Recent studies include a Site Options Appraisal for the development of the Regal, Stowmarket for Stowmarket Town Council.

Broadway, Nottingham's Media Centre

PROJECT

CLIENT

Broadway

LOCATION

Lacemarket
Conservation Area,
Nottingham

CONTRACT VALUE

£4m



Broadway was a phased development around a client in occupation of a building that started life as a Methodist Chapel and was converted into an Educational Cooperative Building in the 1950s. Facilities provided in early phases of development include a new cinema for film exhibition and conferences, a refurbished 1950s auditorium for film exhibition, edit suites for film and video production and training, and broadcast-standard studio, a café bar, front-of-house accommodation, administrative offices for Broadway and like-minded organisations, educational facilities, seminar rooms, and creative media start-up units.

The final phase of the centre's development provided two new screens and a multi-media lab that allows Broadway to exploit the potential of digital media. A glazed elevation opens up the frontage to communicate more effectively Broadway's engagement with film and media and provides improved foyer, social and conferencing spaces.

The project was awarded the Lord Mayor of Nottingham's Award for the best adaptation of an existing building 1997, a Renovation in Aluminium Award in 2007 and an Adapt Award 1998.





Scala Cinema and Arts Centre

PROJECT

CLIENT

Denbighshire
County Council

LOCATION

Prestatyn

COMPLETION DATE

2009

CONTRACT VALUE

£2.6m



The Scala Cinema & Arts Centre project will help to revitalise the town centre in Prestatyn and provides access once again to film on a site with strong local memories of cinema-going. It also provides access to new social and training facilities, exhibition spaces within the foyers, meeting and training rooms and a flexible multi-use auditorium suited not only to cinema exhibition but performing arts, dance and exercise classes, fairs and markets.

The integrity of the High Street frontage, which contributes to the character of the conservation area, has been reinstated through restoration, and further adapted to suit the building's new use. The ornate red brickwork arches, damaged by a 1960s panelled façade installation, were reinstated, whilst the first floor cills to the large window openings were cut down to the floor level to better reveal the new upstairs café. The café windows slide back fully behind new metal railings,

allowing the café to open up to the street and to enjoy the south west facing aspect. A new glass canopy forms a contemporary counterpoint to the Victorian façade. There is a high level of intervisibility through a large glazed screen between the street and the entrance foyer which is designed to be welcoming and accessible to all building users.

The auditoria are set back behind the small-scale High Street frontage and are housed in a plain, red brick rectangular shed, topped by a lightweight metal clad 'roof box' which houses the digital media suite. There is a dedicated 150 seat cinema and a 150 seat multi-use auditorium, both equipped with digital projectors. All facilities within the building are accessible to all building users. The project gained the following awards - RICS Awards Wales 2010: Community Benefit Award, Civic Trust Awards 2010: National Panel Recognition, CLAW Building of the Year Awards 2009: Commendation.



Stratford Picture House

PROJECT

CLIENT

Stratford Development Partnership

LOCATION

Stratford East,
London

COMPLETION DATE

1997

CONTRACT VALUE

£3.1m

"While the rest of Britain goes crazy for the bland multiplex, east London is now home to two picture houses which are also architectural masterpieces"

Independent - 5 October 1997



A new landmark development central to the urban regeneration strategy for Stratford East, providing within the context of a new public square and cultural quarter, a four-screen cinema with exhibition, café bar and restaurant facilities.

The project was completed in 1997 and was an FPDC National Winner for Leisure in 1998.



PROJECT

Harbour Lights

CLIENT
Southampton City Council

LOCATION
Ocean Village,
Southampton

COMPLETION DATE
1995

CONTRACT VALUE
£1.2m

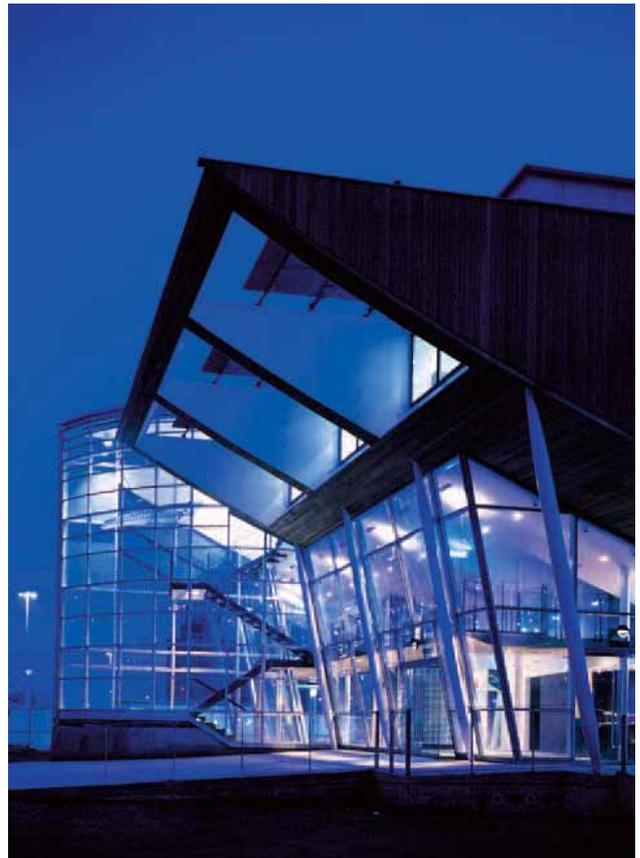
A landmark building located in the former P&O docks, provides two auditoria for film and video exhibition and conferences, an exhibition space, a café bar and education facilities.

The design celebrates the experience of cinema going, and being the antithesis of the black-box space, it provides a contrast to its multiplex rivals. The foyers, café bar and offices have an open aspect which fully exploit the centre's dockside location.

Harbour Lights is attributed with having had a leading influence on the design of a new generation of cinemas.

The building was shortlisted for The Sunday Times/Royal Fine Art Commission Building of the Year Award 1995 and gained a Civic Trust Commendation 1997.

The cinema is operated by Picturehouse.



Kino, Hawkhurst

PROJECT

CLIENT

Kino Holdings

LOCATION

Hawkhurst, Kent

COMPLETION DATE

2005

CONTRACT VALUE

Approx £200,000



Kino Hawkhurst is the first all digital screen in the UK. The design addresses the challenge of providing a stylish and comfortable environment for enjoying film within the constraints of a listed church hall and a phenomenology tight budget. The auditorium is an insertion within the church hall and has been detailed to address the acoustic and technical requirements of a cinema without damage to the original fabric of the building. If the cinema ceased to operate within the hall, it could be stripped out to reveal the original painted timber boarded ceiling and walls, elaborately detailed window frames and reveals and timber trusses.

The technical requirements of the brief to accommodate acoustic absorption, house and emergency lighting and a surround sound installation have been used to create a striking interior based on an interpretation of a Paul Klee painting. While evoking the identity of an art house the cinema has proved popular with cinema goers of all ages including teenage audiences. A café bar and landscaped courtyard has also been provided. The design of front of house areas, while respecting the character of the building carries through the colour palette used in the auditorium. The gridded design for the cinema has been adopted as the Kino logo.

University of Limerick Cinema

PROJECT

CLIENT

University of Limerick

LOCATION

Limerick

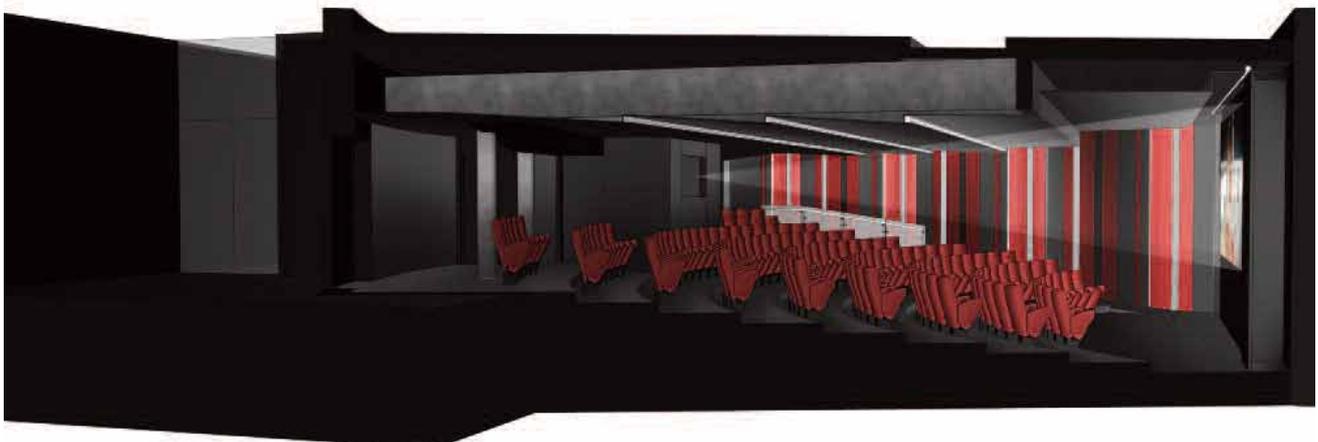
COMPLETION DATE

2009



A Feasibility Study was conducted for the University of Limerick to consider in detail the feasibility of providing a dual use lecture theatre and public digital cinema in the ground floor lecture theatre of the Computer Sciences Building, the issues raised by the proposals, the estimated total construction cost and total project cost, and the draft programme.

The project did not proceed as the client's pre-conceptions, prior to commissioning the study, on capital cost and loss of teaching time, compatible with a viable cinema operation, were not borne out by the findings of the study.



The Picture House Campbeltown

Listed Grade A

PROJECT

CLIENT

Campbeltown
Community Business
Ltd

LOCATION

Campbeltown,
Scotland

CONTRACT VALUE

£2m



The refurbishment and redevelopment of the Picture House, Campbeltown, on the West Coast of Scotland will secure the future of both a community owned and run cinema and an important historic building.

The Picture House was established in 1913 and is the oldest purpose built cinema in Scotland still showing films. The "Centenary Project" will breathe new life into its building, which is Listed Grade A. The unique interior will be refurbished to bring it up to the standards expected of a modern cinema going audience, whilst respecting the historic building in which it is housed. Enhanced front of house facilities will be provided and the feasibility of a second cinema auditorium will be investigated.

BFF worked, with the cinema's owners and operators, on an initial scheme design that contributed to a successful first stage bid to the Heritage Lottery Fund. Following a competitive process, we were appointed to lead the design work for the refurbishment project.

Through our long association with many independent cinemas throughout the UK, BFF are very aware of the importance of these venues to their local communities and we are delighted to be able to contribute to the future of such an historically significant and much loved cinema.





Newlyn Filmhouse

PROJECT

CLIENT

Newlyn Filmhouse Ltd

LOCATION

Newlyn,
Cornwall



The Newlyn Filmhouse provides a new two-screen cultural cinema with a café bar in a former fish store on the Coombe in Newlyn, Cornwall. Burrell Foley Fischer worked closely with the owners to find a suitable site in the area for their vision.

Externally the conversion makes use of existing large shuttered openings at ground and first floor level and retains the character and appearance of the building as a former light industrial building. The design takes inspiration from the venue's coastal location, whilst providing state-of-the-art digital projection facilities and comfortable seats.

The film programme includes a wide range of independent and world films, documentaries, archive films and cultural activities, including live streamed events such as plays, opera, dance and exhibition

openings. The Filmhouse compliments and enhance the existing cultural and commercial enterprises in the town, including the Newlyn Gallery and the Newlyn Art School.



Norwich Cinema City

Listed Grade I

PROJECT

CLIENT

Norfolk and Norwich
Film Theatre Ltd

LOCATION

Norwich

CONTRACT VALUE

£2.35m

The re-modelling of Norwich Cinema City, the Regional Film Theatre for Norwich and Norfolk, has secured its future by developing it from a single-screen to a three screen venue. The new screens are equipped with digital technology.

The cinema occupies a converted medieval hall house that was extended in the 1920s by Boardman, a notable local architect, to create an assembly hall on the footprint of the garden to the house. This was converted into a single screen when Norwich

Cinema City occupied the building in the 1970s. The challenge has been to provide three screens on the footprint of the single screen in a manner that respects the historic significance and setting of the medieval building. Excavation has created space for the additional screens below a main screen similar in size and capacity to the previous single screen.



The refurbished café bar and restaurant in the medieval hall open out onto a courtyard which provides an oasis of calm in the city centre. The project was awarded the Best Disability Adaptation in the Local Authority Building Control Awards 2008 and the Norwich Society "Sir Bernard Fielden Award" 2009 for excellence in alterations and restoration of a historical building.



Depot Cinema, Lewes

"The type and range of uses and the quality and flexibility of internal and external spaces will add to the town's vibrancy as a cultural destination."

Design Officer, South Downs National Park Authority

PROJECT

CLIENT

Lewes Community
Screen

LOCATION

Lewes, East Sussex

CONTRACT VALUE

£6.2m



The Depot is a new community cinema for the town of Lewes, in East Sussex, built on the site of the old Harvey's Brewery depot. It shows feature and independent arthouse films, as well as hosting events, exhibitions and festivals, and provides facilities for film education and community activities. A café/bar and restaurant allow filmgoers to enjoy a drink or a bite to eat.

The original building is a familiar landmark in a prominent location close to Lewes railway station. The site lies within Lewes Conservation Area and is surrounded by many listed buildings of a variety of architectural styles and ages. While not in itself of very high architectural value, the original building is an important part of the story of the town's development and makes a positive contribution to the character and appearance of this conservation area. Constructed as a utilitarian brick Post Office sorting office, it later became part of the Harvey's Brewery. The building and site were in various states of use and dereliction. There were clear opportunities to adapt the building and enhance its prominent setting within the town, without losing its history.



Burrell Foley Fischer were commissioned by Lewes Community Screen, who built and operate the new venue, to design the cinema. The existing warehouse building was retained and the three screens (140, 129 and 37 seats) inserted within it.

A new glazed extension houses the box office, café/bar, restaurant, and film education and training facilities, giving a contemporary setting to the former industrial building in a prominent location close to the town's railway station. The former tarmacked service



yard is landscaped to provide a new public realm, and includes native plant species providing seasonal colour and a small orchard and wild flower meadow, reflecting the historic site layout of orchards and meadows.

The Depot is a privately funded philanthropic project, delivered without any draw on public funding. It is an exemplar of local flint craftsmanship. Given the topography of Lewes and the Downs, particular thought has been given to the design of the roofscape, as a fifth elevation, featuring flint paving and a green roof planted with chalk loving plants, found in SDNP. There was extensive consultation with local access groups

over providing a welcoming and accessible facility.

Screen 1 has a small stage and the technical infrastructure for small scale comedy acts and music performances and live music events are held in the café/bar. Screen 3 is available for private screenings and events and benefits from its own small bar/lounge. There are facilities for film education, including a small film library and study space, and a multi-use room with a flat floor that is used for a range of training and workshop events. The extensive external landscaping incorporates facilities for outdoor screenings and events.



Cine Lumiere

Listed Grade II

PROJECT

CLIENT

Institut Francais

LOCATION

Kensington, London

COMPLETION DATE

2009

CONTRACT VALUE

£300,000

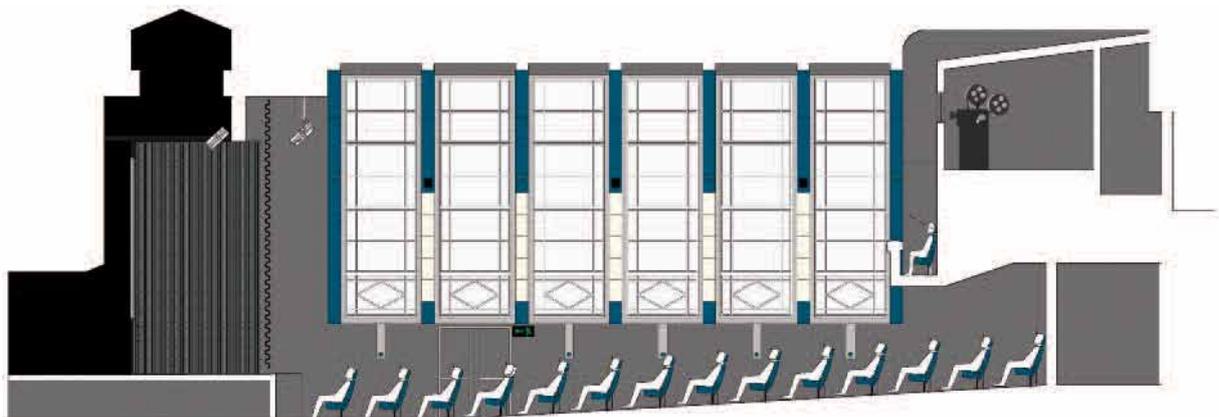
The Refurbishment of the 228 seat Art Deco Cine Lumiere at the Institut Francais in South Kensington, London was completed in 2009. The project restores the character and quality of the Art Deco interior whilst ensuring it is up to date in terms of projection and sound technology, comfort and operational flexibility.

The re-siting and enlargement of the projection box so that it is centered on the auditorium has eliminated previous image distortion on the screen and provided space for digital projection facilities alongside the venue's 35mm and 16mm projectors. Comfort levels have been significantly increased with seat tier widths increased to 1200mm and new Quinette seats installed.

Improvements to the heating and ventilation system has facilitated the removal of the radiators that were covering the Art Deco windows. Secondary glazing has been added, to reduce the noise intrusion from the adjoining Lycee Francais playground, but with glazing bars matching the primary glazing the magnificence of the windows can once again be enjoyed when the black out blinds are retracted.

A platform lift was installed providing disabled access from the entrance foyer to the Cine Lumiere and adjoining library and a new disabled toilet has been provided to the rear of the stalls.

The cinema was reopened by Catherine Deneuve in January 2009.



PROJECT

Rio Cinema

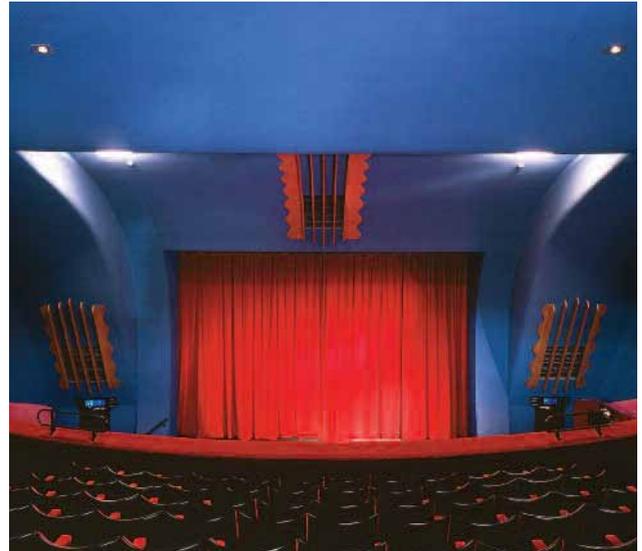
Listed Grade II

CLIENT
Rio Cinema

LOCATION
Dalston, London

COMPLETION DATE
1999

CONTRACT VALUE
£650,000



The cinema was designed by George Coles of Adams and Coles in 1913 and altered by F.E. Bromige in the 1930s. At this time an Art Deco shell was created within the existing interior, reducing the size of the auditorium. While continuing to operate as a successful local cinema, by the 1990s the building was in need of a comprehensive overhaul. Burrell Foley Fischer LLP was appointed to refurbish the Rio Cinema following its involvement in the initial feasibility stage in 1994. The project progressed after the Arts Council of England Lottery Fund Award was granted in February 1998.

The auditorium is provided with state of the art audio-visual technology and comfortable new stalls seating within the renovated and restored Art Deco shell. The box office and bar counters are designed to appear as modern insertions within the existing building fabric. Improved wheelchair access was implemented throughout with lift access to training and meeting room spaces at basement level. External and internal illuminated signage and neon strips accentuate the fluted features and vertical bands of the original façade giving the cinema a strong night presence.



Stefanie Fischer

MA Dip Arch (Cantab) RIBA FRSA

Principal 1985 - 2015

Consultant 2015 onwards



Stefanie Fischer is an Architect with specialist knowledge of the design of facilities for film and media. She also has experience of working on historic buildings including projects for Institutional clients. She has worked on a wide range of residential and regeneration projects for private and public-sector clients. Community consultation is an important part of her work and she shares her expertise by participating at conferences, teaching, serving on advisory bodies and engaging with architectural education as an external examiner. She brings strong management skills to all her projects.

Stefanie has provided consultancy services to the BFI and former UK Film Council and London Film and Development Agency and has worked on a range of projects from feasibility study stage to completed schemes. She organised and participated in the BFI Cinema Technical Design Convention on cinema design held in Nottingham in 1996 and was a speaker at 'Future Frame' conference organised by Public Art Forum and BFI at the Luax Cinema in 1998. She also spoke at the Cinemas in the Community Conference in 1999. In 2011, Stefanie gave evidence to the All Party Parliamentary Group for Young Disabled People, on good and poor practice regarding access for all to cinemas.

Stefanie's cinema and media projects have included Metro Cinemas (Metro Tartan); Renoir Cinema (Artificial Eye); Picture House, Exeter; the Rio, Dalston (Listed Grade II); Broadway, Nottingham's Media Centre; Norwich Cinema City (Listed Grade I); the Cine Lumiere (Listed Grade II) at the Institut Francais in South Kensington; Kino Hawkhurst, the first all digital cinema in the UK; Scala Cinema and Arts Centre, Prestatyn; and cinema consultancy services on the Birks Aberfeldy. She was the cinema architect for the London Film School's proposed move from Covent Garden to Barbican Hall 1.

Her current projects include, The Depot, Lewes, a new three screen community cinema being created from a refurbished and extended former brewery depot building; The Newlyn Filmhouse, a new two screen independent cinema being created in a former fish store; The Picture House Campbeltown, the refurbishment of a (Listed Grade A) cinema together with a new build extension to provide a second screen.



Cinema Projects

Broadway, Nottingham's Media Centre
Cine Lumiere, Institut Francais, Kensington
Derby Quad (competition entry)
Harbour Lights, Southampton
Kino, Hawkhurst, Kent
Limerick University (feasibility study)
Lux Cinema, Hoxton
Metro Cinema, Piccadilly
Norwich Cinema City
Picturehouse, Exeter
Renoir Cinema, London
Rio Cinema, Dalston, London
Royal Digital Cinema and Media Training Hub, Limerick (pre-feasibility and feasibility study)
Scala Cinema and Arts Centre, Prestatyn
Stratford Picturehouse
Pioneerium, Hayle (feasibility study)
Birks Cinema, Aberfeldy (cinema consultant)
Mailbox (design for a cinema fit out within a large mixed use development including retail, restaurants and hotels)
London Film School (cinema consultant for proposed move to Barbican Hall 1)
Newlyn Filmhouse
Depot, Lewes
Regal, Stowmarket (site options appraisal)
Campbeltown Picture House



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ARCHITECTS AND URBAN DESIGNERS

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Selected Practice Information

Depot Cinema Lewes



“The Depot Cinema has re-used a redundant warehouse and extended it to create a new townscape and community amenity performing functions far beyond the cinematic experience... The architect and the Depot team are responsible for a stunning new gateway into Lewes.”

— The Judges, Sussex Heritage Trust Awards 2017



The Depot is a new community cinema for the town of Lewes,

in East Sussex, built on the site of the old Harvey's Brewery depot. It shows feature and independent arthouse films, as well as hosting events, exhibitions and festivals, and provides facilities for film education and community activities. A café/bar and restaurant allow filmgoers to enjoy a drink or a bite to eat.

The original building is a familiar landmark in a prominent location close to Lewes railway station. The site lies within Lewes Conservation Area and is surrounded by many listed buildings of a variety of architectural styles and ages. While not in itself of very high architectural value, the original building is an important part of the story of the town's development and makes a positive contribution to the character and appearance of this conservation area. Constructed as a utilitarian brick Post Office sorting office, it later became part of the Harvey's Brewery. The building and site were in various states of use and dereliction. There were clear opportunities to adapt the building and enhance its prominent setting within the town, without losing its history.

Burrell Foley Fischer were commissioned by Lewes Community Screen, who built and operate the new venue, to design the cinema. The existing warehouse building was retained and the three screens (140, 129 and 37 seats) inserted within it.



“The proposal will serve as an exemplar to illustrate how good design can rise to the challenge of a National Park context.”

— Design Officer, South Downs National Park Authority





**“The after-screening
drink in exterior
seating area gave
us a chance to
appreciate how
attractive the whole
development is:
contemporary, stylish
and well laid out.”**

— Cinemagoer on Facebook





“The type and range of uses and the quality and flexibility of internal and external spaces will add to the town’s vibrancy as a cultural destination.”

— Design Officer, South Downs National Park Authority





A new glazed extension houses the box office, café/bar, restaurant, and film education and training facilities, giving a contemporary setting to the former industrial building in a prominent location close to the town's railway station. The former tarmacked service yard is landscaped to provide a new public realm, and includes native plant species providing seasonal colour and a small orchard and wild flower meadow, reflecting the historic site layout of orchards and meadows.

The Depot is a privately funded philanthropic project, delivered without any draw on public funding. It is an exemplar of local flint craftsmanship. Given the topography of Lewes and the Downs, particular thought has been given to the design of the roofscape, as a fifth elevation, featuring flint paving and a green roof planted with chalk loving plants, found in SDNP. There was extensive consultation with local access groups over providing a welcoming and accessible facility.

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“Screen studios have state-of-art technology and generous, comfortable seats and screen layout while set into this charismatic traditional, yet with a modern twist, warehouse setting that makes your visit a pleasure.”

— Cinemagoer on Facebook



“The proposal responds to the historic significance and character of its context in both its architecture and landscape design to deliver a valuable cultural and community facility that will be an asset to Lewes”

— Design Officer, South Downs National Park Authority



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ARCHITECTS AND URBAN DESIGNERS

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Selected Practice Information

Newlyn Filmhouse

With classic films like Michael Powell's technicolour fantasy, *The Thief of Baghdad*, or Sam Peckinpah's descent into savagery, *Straw Dogs*, Cornwall has burned itself onto our cinematic retina. Sadly, the far west peninsula's relationship with the big screen has not always extended to the quality of its Venues. Tired buildings; sticky carpets. Loos reminiscent of *Trainspotting*. But in Newlyn, a port more associated with haddock than Hitchcock, the unexpected has happened; a derelict fish warehouse has been transformed into a world class, state-of-the-art, luxury cinema.

Working alongside renowned cinema architect Stefanie Fischer, the Newlyn Filmhouse has drawn inspiration from its maritime setting. Entrance into the building is up a sweeping, steel-grid, illuminated gangway; a nod to the trawlers in the harbour. On the foyer wall, retained fishing industry relics: antique cold storage temperature gauges. In an understairs alcove, a set of Vintage Berkel weighing scales, once brimming with freshly caught pilchards, are now adorned with chrysanthemums.

The box office is a bland point-of-sale in most cinemas, but not at the Newlyn Filmhouse, where it has been given a vivid refresh with decorative CinemaScope movie lobby cards from the 1950s; and not a Slush Puppy machine or *Iron Man* cardboard cut-out in sight. Thoughtful details that serve a sumptuous two-screen environment to watch the best in World, American independent and critically acclaimed mainstream films, from the comfort of a velour-covered, premium

armchair, or cocoon two-seater, if you and your date prefer. Intelligent auditorium seat pitch means there are no views of the back of someone's head, either.

People will always want to be taken into dark rooms and told stories, but Newlyn Filmhouse co-owner Alastair Till explains: "For us, the inspiration wasn't just about putting on great films, but creating as full an experience as possible for our customers." At the top of the foyer steps, the Eathouse Cafe is the perfect antidote to the multiplex approach of throwing people out onto the streets while the credits are still rolling: "Our passion for cinema always extended to chatting with mates before or after the film," continues Alastair. "So we want people to take their time and enjoy themselves. Meet for a drink, have some food, a slice of cake, a glass of wine, and maybe not see a film." There are a few house rules: "We're not selling popcorn, nuts or crisps. The sound of munching in the screens is an obvious *bête noire* for most movie lovers." But can you take in a glass of wine? "Oh yes, we actively encourage that."

From lightbulb moment to grand opening, the Newlyn Filmhouse was a five-year project mainly taken up with trying to find the right venue. Nearly sites included a disused chapel in Long Rock, but when the current building came up, its size and scale felt like the perfect match. "Newlyn wasn't an obvious choice but that appealed to us because it's still technically a working village and not too second-homey, and a place where we could attract people from further west like St Just and St Buryan. The reaction so far from local people



has been extremely warm but also incredulous that it's happened here!"

During construction, the old building feel was preserved as much as possible; the tongue and groove timber walling; the 100-year-old ceiling joists that were still in impeccable condition. The old front door of the fish processing plant was moved to the ticket office. At Europe's top cinema trade show, CineEurope in Barcelona, seats were chosen for lumbar comfort and functional design. The armchair finally chosen was made by the same Paris-based manufacturer, Quinette, who refitted the Bolshoi Theatre in Moscow. In Screen One, its 80 seats are upholstered in plush-red pico fabric. In Screen Two, its 55 seats are covered in a contrasting 'hound's tooth' print. In both auditoriums, films are relayed via razor-sharp Barco DP2k8s digital projectors with punchy 7.1 Dolby Atmos sound systems.

The all-round quality and attention to detail invites comparisons to beautiful cinemas like the Curzon Mayfair or the bygone Minema in Knightsbridge, but this is by no means a London-transported operation. With the exception of Future Projections, who supplied and fitted the cinema equipment, everyone who worked on the project was local: "Our builder, Shaun Stevenson from Newlyn and his team, were integral to the success of the build," continues Alastair. "His gung-ho enthusiasm carried us through." The cinema's grand entrance ramp and handmade brass guide rails were made by Dave Tidwell Metalworks in Penzance. All fresh produce in the café comes from within a half hour radius. Local suppliers include: Newlyn Fish Company, Real Cornish Crab Company, Vicky's Bread, Bosavern Community Farm, McFaddens Butchers, Moomaid Ice Creams and Mounts Bay Dairy. An evolving selection of wines and spirits are sourced by wholesalers Scarlet Wines in Lelant.

The Newlyn Filmhouse's incongruous setting is a triumph of innovation over expectation. Across the street from the frothing Coombe River, the building cuts into a steep granite bank, whose exterior dimensions hardly seem capable of housing a tardis-like, two-screen cinema and spacious café, as well as stylish restrooms that conjure the Delbert Grady, ghostly butler scene from *The Shining*. Open to its natural environment, windows to the rear look out within touching distance to the wild flora growing on the blue elvin rock face.

Newlyn may seem an unlikely location for a filmhouse, but neighbouring jousting-themed restaurant The Meadowy was a cinema formerly known as The Gaiety. Built in 1905 during the silent era, its owner was the projectionist and his wife the piano player. It eventually closed in the late 1960s but one of Newlyn Filmhouse's early tag lines was: "Bringing the cinema back to Newlyn." There are a lot of people in Cornwall



who love movies but for some reason or other had drifted away from the cinema. "A local man came in and said he hadn't been to the cinema in 22 years. He's been here every other day. That's the best thing that's happened," says Alastair contentedly, "we got him back."

For its growing number of regulars, annual membership is £30, which includes two free tickets plus £1 off every subsequent ticket purchase and further discounts at the bar. With Newlyn Art Gallery within walking distance and The Exchange five minutes away in Penzance, people are starting to wake up to the cultural credentials of this often over-looked pocket of Cornwall. As well as the best in mainstream and alternative cinema, the Newlyn Filmhouse will be live streaming theatre, opera and ballet 'event performances'. Festival and film nights are also planned, including new Cornish films like *Bronco's House*, *Tin* and *Brown Willy*.

"Local schools are approaching us about special screenings" adds Alastair enthusiastically, "which indicates to me that we are a facility that can have another sort of purpose. We want people to come and see great films but we also want people to come in and just network; mothers meeting up for a coffee, a place to come and use your laptop. Cinemas should be meeting points at the heart of a community."

Sean Vaardal, *Manor Southwest Magazine*



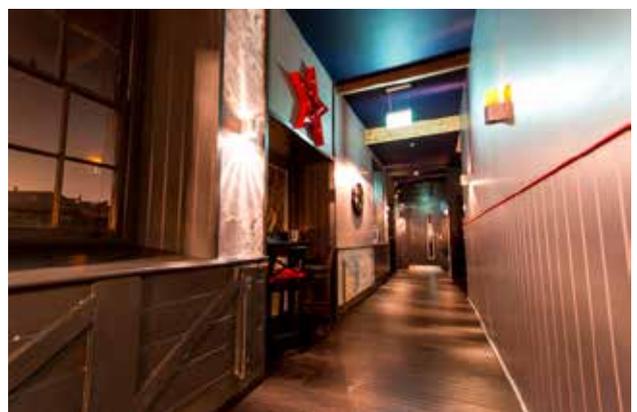
The Newlyn Filmhouse provides a new two-screen cultural cinema with a café bar in a former fish store on the Coombe in Newlyn, Cornwall. Burrell Foley Fischer worked closely with the owners to find a suitable site in the area for their vision.

Externally the conversion makes use of existing large shuttered openings at ground and first floor level and retains the character and appearance of the building as a former light industrial building. The design takes inspiration from the venue's coastal location, whilst providing state-of-the-art digital projection facilities and comfortable seats.

The film programme includes a wide range of independent and world films, documentaries, archive films and cultural activities, including live streamed events such as plays, opera, dance and exhibition openings. The Filmhouse compliments and enhances the existing cultural and commercial enterprises in the town, including the Newlyn Gallery and the Newlyn Art School.



The former fish store prior to conversion





CAMPBELTOWN
PICTURE HOUSE

fig. 1.
Frontage to Hall Street, 1913



fig. 2.
The Picture House on the Harbour front
Photo: Martin Hadlington





THE ARCHITECTURAL AND HISTORICAL SIGNIFICANCE OF THE CAMPBELTOWN PICTURE HOUSE

The Campbeltown Picture House, designed by Albert V Gardner of Glasgow in 1913 in Glasgow School Art Nouveau style, occupies a prominent position overlooking Campbeltown Harbour.

The Category A cinema - one of only 5 Category A listed buildings in Campbeltown – dominates the heart of the Campbeltown Conservation area. Situated in Hall Street on the waterfront, it is flanked on one side by another Category A listed building built by Glasgow architect JJ Burnet, and on the other by the 19th century Category B listed Royal Avenue Mansions. This area forms part of the Heritage Lottery Fund's recently completed Townscape Heritage Initiative Scheme and complements Historic Scotland's Conservation Area Regeneration Scheme (2015-2020). Both are heritage led regeneration projects run by Argyll and Bute Council. The cinema, its adjacent annexe, and courtyard to the rear of the site form a key part of the composition of the historic environment and the townscape.

The Campbeltown Picture House was included on the Statutory List in 1989 as a Category B building (upgraded to category A in 2008), in recognition of its high architectural and historical significance.

The Notes contained in the Statutory List highlight the key significances, summarised below.

"The Campbeltown Picture House is an important and rare example of an early purpose-built cinema."

"It is one of the earliest surviving purpose-built cinemas in the UK and also (at the time of the Statutory Listing in 1989) the only example in Scotland of this first wave of cinema building still in use as such."

"Stylistically the building is highly distinctive with a strong streetscape presence overlooking Campbeltown Harbour. The exterior treatment is Glasgow School Art Nouveau and it uses a combination of concentric ovals in plan form and multiple verticals to the principal elevation."

"Its interior is of equal significance. It retains elements of a 1935 'atmospheric' refurbishment, undertaken by Gardner (the original architect). These alterations show an important developmental step within cinema architecture by inserting atmospheric scenery into the auditorium. Known locally as "Wee Houses", the pair of houses flanking the screen, one a Spanish mission style house and the other a half-timbered structure with pantile roof and castellated tower, are of particular interest and are probably the last of their type to survive in Scotland."

"The cinema is... one of the few cinemas that remains undivided."

**CAMPBELTOWN
PICTURE HOUSE**

fig. 3.
Frontage to Hall Street, prior to conservation
Photo: Ron Inglis



fig. 4.
Interior view of the Auditorium, prior to conservation. Photo: Stuart Andrew





THE CAMPBELTOWN PICTURE HOUSE

PRIOR TO THE COMMENCEMENT OF THE CENTENARY PROJECT

When the Campbeltown Picture House opened in 1913, it will be seen from Figure 1 that the foyer and ticket sales kiosk were open to the street, as was the balcony above.

As will be seen from Figure 3, over the years the entrance foyer and balcony were enclosed. The materials and detailing of the glazed screens and doors had a negative impact on the legibility and integrity of the original design. It will be noted, for example that the central bands to the distinctive curved soffit to the main roof are no longer legible. The vertical fairfaced brick piers to the front elevation, and horizontal fairfaced brick bands to the balcony were painted over, departing from Gardner's original design intent and the legibility of the multiple verticals on the principal façade.

During the period that the foyer and balcony were open to the elements, in a hostile maritime environment, there was serious deterioration of the structure.

Within the auditorium, the original colour scheme for the 1934 atmospheric cinema auditorium was painted over a number of times, losing the original design intent, and the original curtains and light fittings replaced.

OBJECTIVES OF THE CENTENARY PROJECT

The primary objectives of the Centenary Project are to conserve the Campbeltown Picture House and provide it with a sustainable future as a cinema and to upgrade it to meet the expectations of a modern cinema operator and cinema-going audience without harm to its high architectural and historical significance.

The cinema has always had a strong connection with the Campbeltown community. 100 years ago over forty local people got together to fund its creation. It was then run by three generations of the Armour family, some of whom still live in the town, before being taken on by one of the first Community Businesses in Scotland. It has been run as a charitable company ever since.

The vision is for the Campbeltown Picture House after completion of the Centenary Project, to be more than a cinema, providing a cultural, leisure, social and community hub for Campbeltown and Kintyre, and continue a tradition of cine variety, making use of the original variety stage for small scale comedy acts and amplified music performances.



fig. 5.
Proposed Interior view of the Auditorium



RESEARCH UNDERTAKEN TO INFORM THE PROPOSALS FOR THE CENTENARY PROJECT

HISTORIC PAINT RESEARCH

Historic paint research was commissioned from Helen Hughes Historic Interiors Research & Conservation with a particular focus on the historic cinema auditorium, to provide an understanding of the original decorative scheme in 1913 and the decorative scheme for the atmospheric cinema interior created in 1934.

A visualisation of the cinema interior, based on the findings of the historic paint research can be found in Figure 5.

The objective of the design of the atmospheric cinema interior was to create an abstract representation of a street scene. The upper panels of side and rear walls to the stalls and balcony were finished in 'faux ashlar' panels painted in a warm stone tone. The proscenium was framed by the 'Wee Houses' painted in a mid grey with details of the heraldic shield picked up in white and red. The curved ceiling to the auditorium was painted in a pale sky blue with a cloud effect. The pillars were painted in a pale blue/green colour, which was also used on the balcony front.

ARCHIVE RESEARCH

An understanding of other elements of the works undertaken in 1934 has been developed through the review of historic quotations.

From quotations received in 1934 from Muir Simpsons Ltd, Glasgow, for the theatre curtains it is understood that they were velour with a satin appliqué contrasting band along the foot. The pelmet had a band of satin along the edge and a satin appliqué design on the centre panel. The colours are described as green and gold.

From quotations received in 1934 from Galbraith and Cochrane, Campbeltown, it is understood that the roughcast harl to the principal elevation was painted light cream. The windows and entrance doors were painted in white gloss paint, with other features picked out in black. The square decorative glazed tiles were dark green.

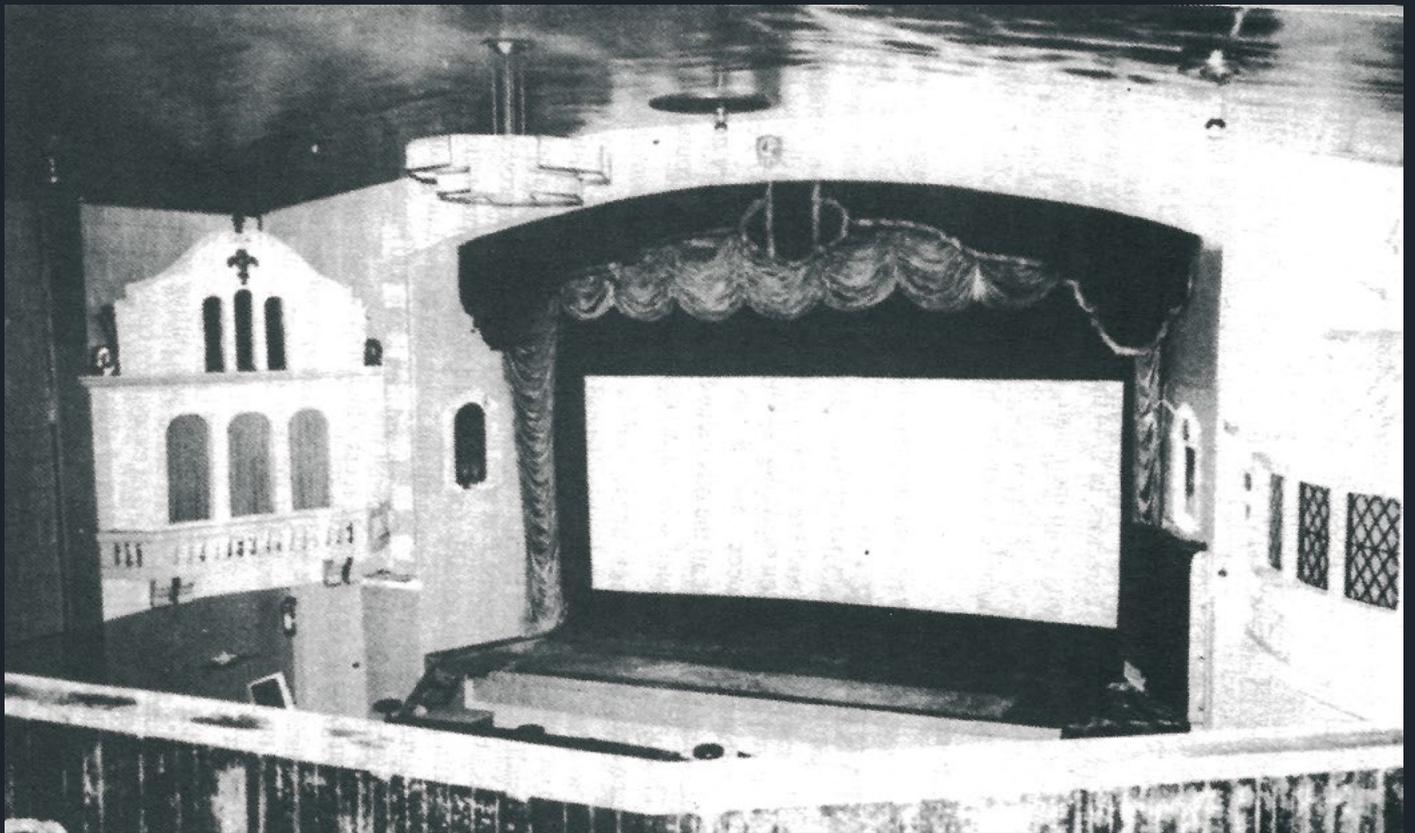


fig. 6.
Pendant fitting to be re-instated



RESEARCH INTO THE 1934 EXTERIOR AND INTERIOR LIGHTING SCHEME

An understanding of the lighting scheme was built up through a careful review of historic photographs and a report commissioned from Kevan Shaw Lighting Design.

Within the auditorium there was a large pendant and two small pendants with a metal frame and faceted sides suspended from the main ceiling and two fittings matching the two small pendants fixed to the underside of the auditorium. The translucent material used to form the faceted sides was an amber colour.

Within the lobby providing access to the rear stalls, were red glass conical fittings.

Within the entrance foyer and balcony above were large globe fittings.



KEY

- | | |
|---|--|
| 1 Existing facade repaired and redecorated | 5 New sliding glass entrance door and screen |
| 2 New curved full height glazing | 6 New glazed doors and screen to café bar |
| 3 New fixed glazed screen between framed double doors | 7 New vertical signage fin |
| 4 Poster boxes | |

fig. 7.
Proposed Elevation to Hall St



fig. 8.
Visualisation of the new foyer



THE CENTENARY PROJECT PROPOSALS

The professional team appointed to take forward the Centenary Project combine historic buildings expertise within the respective disciplines and expertise in the design of cinemas.

The findings of the historic research are informing the proposals, which include the reinstatement of the 1934 decorative scheme for the exterior and interior of the historic cinema building.

Where there is evidence of 1934 light fittings, similar fittings are being reinstated, and a lighting scheme implemented using low energy LED technology informed by lighting effects typical of atmospheric cinemas of the period.

The fabric of the historic cinema building is being conserved.

Low energy services installations, including a biomass boiler and a photo-voltaic array is being installed in the interest of the sustainability of the project.

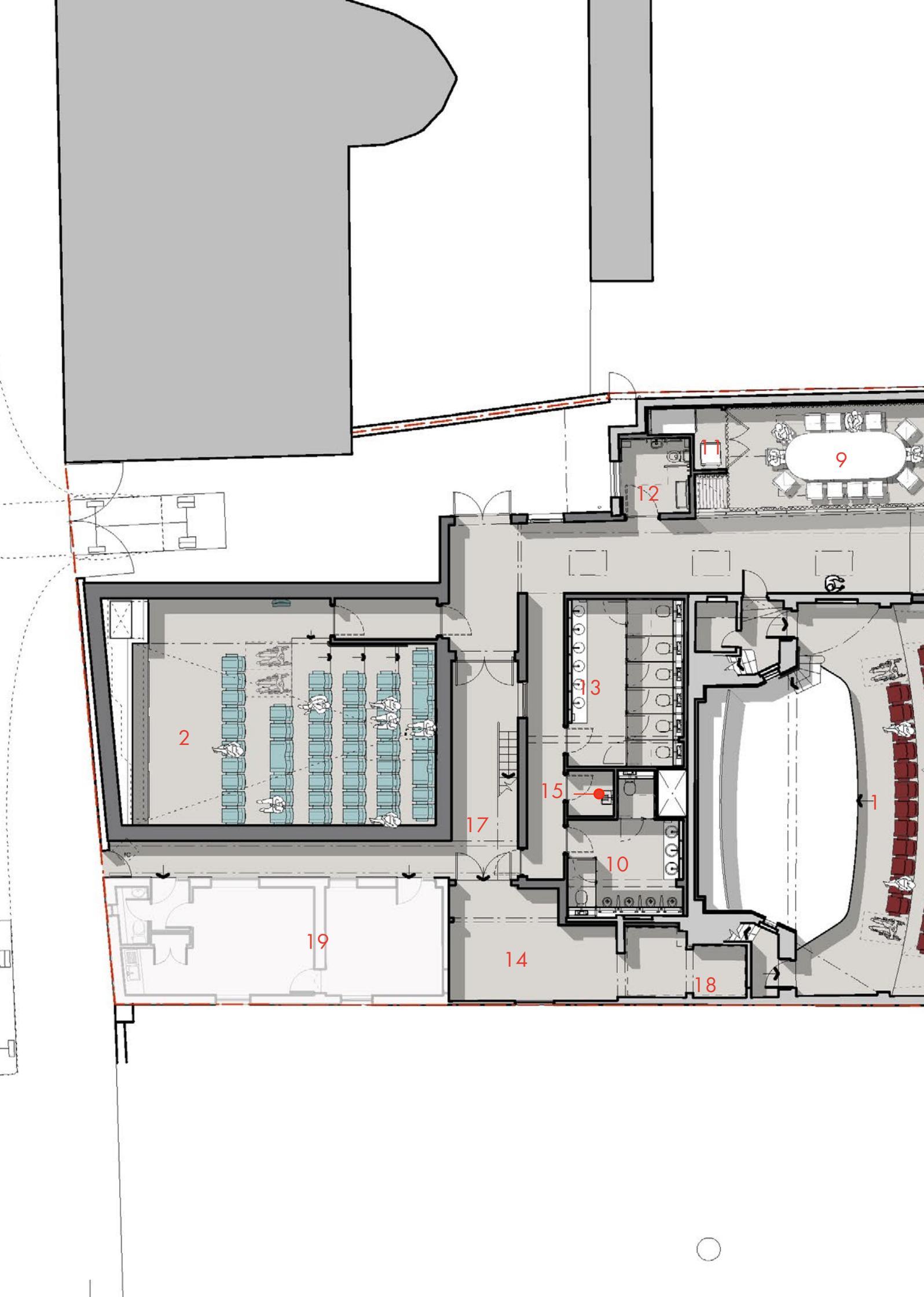
The timber glazed screens and doors which are harmful to the architectural and historical significance of the historic cinema building are being removed from the entrance foyer and balcony and replaced with a frameless glazed screen, set behind the balcony at first floor level and glazed doors and screens within frames with a fine sightline at street level. The detailing of the replacement screens will reinstate the legibility of the architecture of the entrance foyer and balcony, which were originally open to the exterior.

The original foyer will be brought into use as an exhibition space within which will be a display of material aiding interpretation of the heritage of the building.

A new welcoming and accessible entrance will be formed in the gap between the historic cinema building and annexe, also included on the Statutory List as Category A.

The original function of the annexe was to provide shelter to cinema-goers wanting to buy tickets from the original ticket kiosk located within the small entrance foyer open to the elements.

The annexe will be brought into use as the new sales point for tickets, food and drinks and as a café/bar open to the new linear entrance foyer.



CAMPBELTOWN PICTURE HOUSE

Ground Floor

KEY

- 1 Screen 1:
 - 119 seats in stalls
 - 74 seats in balcony
 - 4 permanent wheel chair positions

 - 197

- 2 Screen 2:
 - 54 seats including 3 sofa seats with tables
 - 2 permanent wheel chair positions

 - 56

- 3 Original foyer refurbished as an exhibition space
- 4 Main entrance
- 5 Cafe bar
- 6 Sales counter
- 7 Store
- 8 Kitchen
- 9 Exhibition / multi-use space (top lit)
- 10 Men's toilets
- 11 Furniture store
- 12 Disabled toilet + baby change
- 13 Female toilets
- 14 Plant
- 15 Cleaners store
- 16 Staff welfare
- 17 Open yard
- 18 Biomass store
- 19 Offices (No Works)

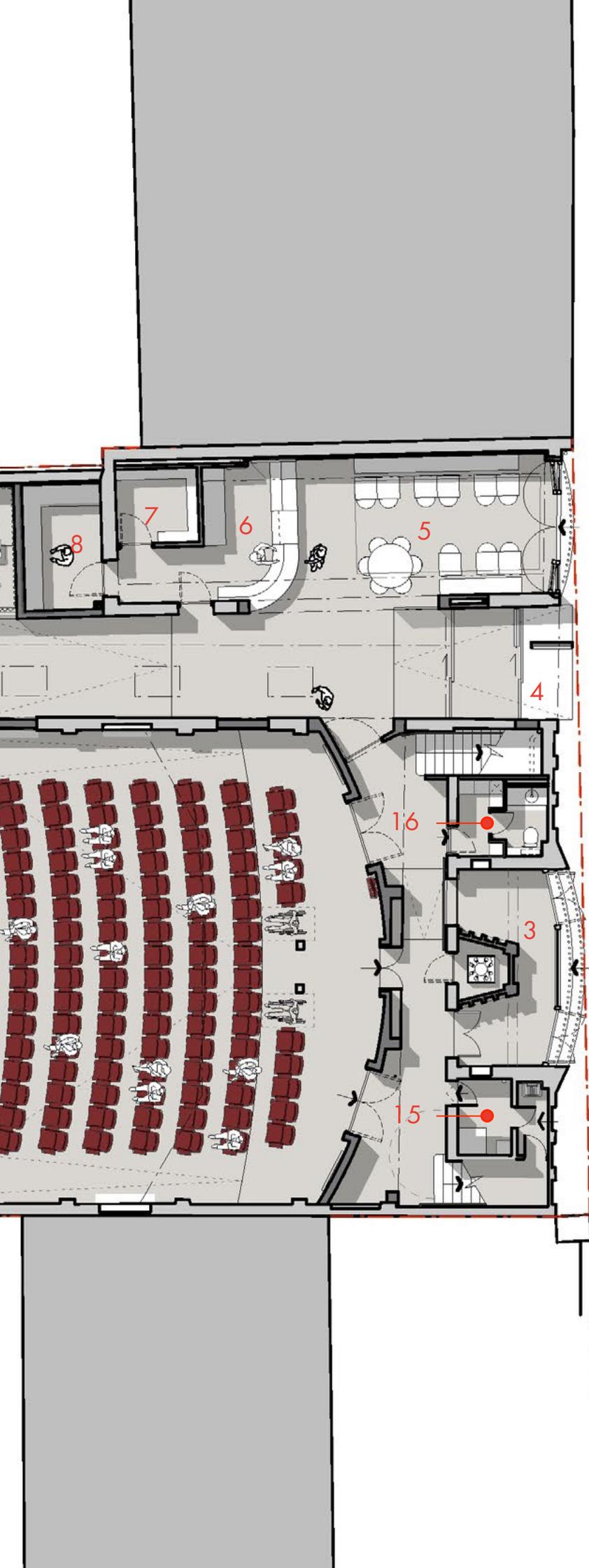




fig. 11.
Visualisation of Screen 2



fig. 12.
Visualisation of the Hall St Facade



THE CENTENARY PROJECT PROPOSALS CONTINUED...

There will be level access from a new entrance foyer to the stalls level of the historic cinema auditorium and a new Screen 2, which is being built in a courtyard to the rear of the historic cinema building.

The provision of two screens will allow greater programme diversity, attract younger audience members, and help secure a sustainable future for Campbeltown Picture House, as a cinema and cultural hub for Kintyre.

Image and sound quality and comfort levels in both cinemas will match the expectations of a modern cinema going audience. The seats selected for Screen 1 are classic in appearance, but ergonomically designed as cinema seats with comfort in mind. The design of Screen 2, will not seek to replicate the 1934 atmospheric cinema interior of Screen 1, but will be a more contemporary cinema interior.

Opening off the linear foyer and separated from it by a glazed folding sliding screen is a multi-use space that can be used variously as an extension of the foyer, providing additional space that can be used during intervals for events cinema screenings; an exhibition space, an education space, a bookable community room and green room in support of small scale comedy acts or amplified music performances on the stage of Screen 1.

On completion and once the hoardings are removed, the prominent and distinctive presence of the Campbeltown Picture House will reassert itself on the Harbour and it will be opening its doors to continue its history of cinema exhibition, while providing enhanced opportunities for local residents and visitors to interpret its architectural and historical significance.



Project Team

Client: Campbeltown Community Business Ltd

Project Manager: Ron Inglis

Architect: Burrell Foley Fischer LLP

Quantity Surveyor: Morham & Brochie Ltd

Structural Engineers: David Narro Associates

Service Engineers: Irons Foulner Consulting Engineers Ltd

Principal Designer: PFB Construction Management Ltd

Acoustics: Arup



CAMPBELTOWN PICTURE HOUSE

Appendix C

Chris Goucher of Greenwood Projects

CV and information on relevant projects

**Name**

Chris Goucher

Roles

Project Management
Commercial Management

Qualifications

BSc (Hons) Quantity Surveying
MRICS

PROJECT MANAGERS
QUANTITY SURVEYORS
CDM ADVISORS
DEVELOPMENT ADVISORS

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Personal Profile

Chris is a Chartered Quantity Surveyor who has worked as a project quantity surveyor on pre and post contract duties and as a project manager on projects from initial brief through to completion and post-construction monitoring. He has a wealth of experience of successfully managing the commercial aspects of projects. He is a capable and personable team player who works closely with other team members and wider stakeholders to ensure all parties appreciate commercial aspects of the project.

Key Experience

- Wide ranging experience within the Leisure sector
- Working with funders, Clients, consultants and other team members
- Producing Bills of Quantities and detailed Schedules of Work for tender.
- Managing financial accounts from £50k up to £90 million.
- Experienced project manager from inception to completion

Project Examples

- Picturehouse Cinemas – Rosebery House, Crouch End, London – Repair, restoration and extensions to modernist office and factory building to convert to a five screen Cinema with Café, Bar, Community Space and private screening & dining spaces.
- Picturehouse Cinemas – East Dulwich – Extension and conversion of a Victorian school hall to form a new three screen cinema with café and bar.
- Trocadero, Piccadilly Circus, London – Substantial alterations and refurbishment to form a new 7 screen flagship independent cinema with extensive café and bar facilities.
- Abbeygate Cinema – Conversion of existing adjacent bingo hall into a new show screen room to support the existing two screen cinema.
- Royalty Cinema – Restoration and redevelopment of existing 1920's cinema into a new 4/5 screen cinema.
- New Cinema, Lewisham – Conversion of existing Victorian swimming baths to form a new five screen cinema and food/beverage offer.
- Dudley Hippodrome – PM and QS for the restoration of an existing 1,200 seat theatre to use for live performance and community activities.
- South London Theatre – Restoration and conversion of a Grade II listed Victorian fire station to a community theatre with café bar.



Client Abbeygate Cinema

Project Abbeygate Cinema

Value £1.5m

Role Quantity Surveyor
Project Manager

Procurement Traditional

Duration Phased - TBC

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This £1.5m project for Abbeygate Cinema comprises the conversion of an existing adjacent bingo hall into a new Show Screen and Screening Room to support the existing two screen cinema.

The works include the reorganisation of the foyer and public space to provide a new and improved food and beverage offer.

The project also includes refurbishment and revisions to the front outside façade.

Greenwood Projects are providing both Quantity Surveying and Project Management Services on this project.





GREENWOODS

Client	Confidential
Project	New Cinema, Lewisham
Value	Circa £8m
Role	Quantity Surveyor
Procurement	TBC
Duration	TBC

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QUANTITY SURVEYORS
CDM ADVISORS
DEVELOPMENT ADVISORS

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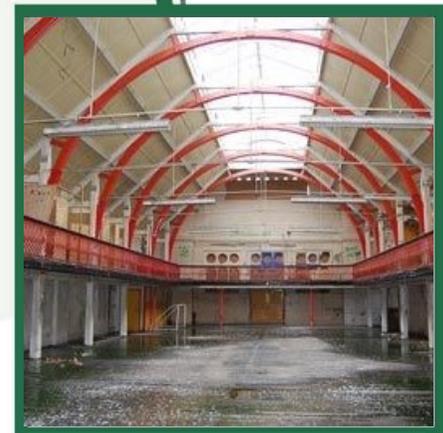
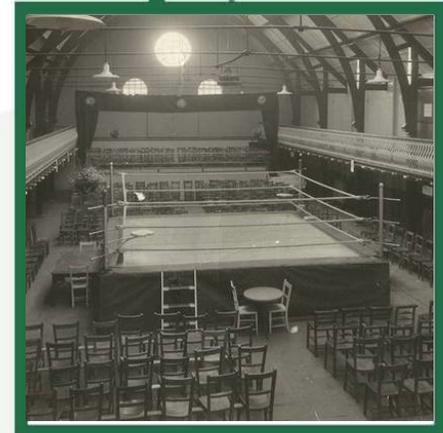
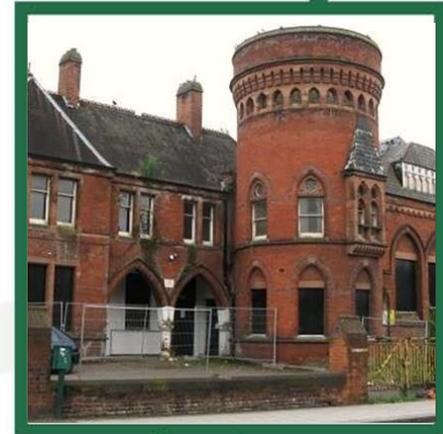
The Mount 2 Trent Valley Road
Lichfield Staffordshire WS13 6EG

This project involves the conversion of the existing Victorian swimming baths to form a new five screen cinema.

Works include significant extensions to the building in order to host a new restaurant café and bar.

The project includes external works and an associated A3 development opportunity.

Greenwood Projects are providing Quantity Surveying Services on this project.





GREENWOODS

Client	Confidential
Project	Royalty Cinema, Harborne
Value	Circa £7.5m
Role	Quantity Surveyor Project Manager
Procurement	TBC
Duration	TBC

PROJECT MANAGERS
QUANTITY SURVEYORS
CDM ADVISORS
DEVELOPMENT ADVISORS

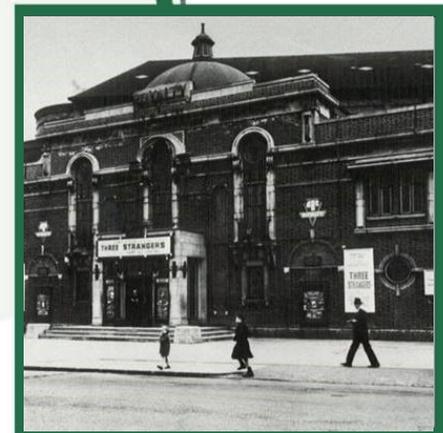
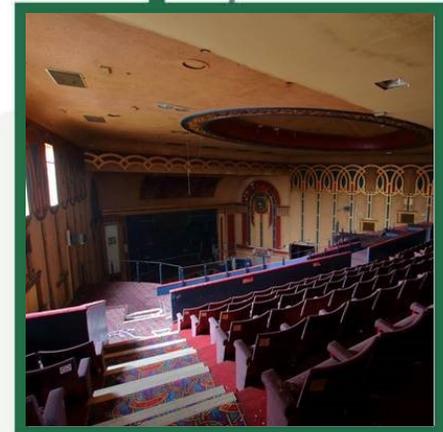
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The Mount 2 Trent Valley Road
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This project comprises the restoration and redevelopment of an existing 1920's cinema into a new 4/5 screen cinema and community space.

The works include reorganisation of the internal space to provide a new food and beverage offer along with external extension to the building to allow for an extra dining area.

Greenwood Projects are providing both Quantity Surveying and Project Management Services on this project.





GREENWOODS

Client South London Theatre Building Preservation Trust

Project South London Theatre

Value £2 million

Role Project Manager
Quantity Surveyor
CDM Co-ordinator

Procurement Traditional

Duration 18 Months

PROJECT MANAGERS
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The South London Theatre is a community theatre housed in a converted Victorian Fire Station in West Norwood, London. The scheme is to restore the Old Fire Station building envelope to its original glory, making it not only weatherproof, but a historically authentic and beautiful landmark.

There are some changes to be made inside the building to make it more accessible for people with mobility difficulties. This will include installing a new disabled toilet and kitchen facility and making use of an existing entrance to the theatre that does not involve steps.

The interior of the studio space is to be refurbished and repairs carried out to water damage areas

Greenwoods are providing project and commercial management services for this project and CDM Co-ordination. The project combines our expertise in restoration projects with our understanding of theatre and performing arts environments based on a number of similar projects in recent years.

