



KING'S LYNN CREATIVE HUB

Tender for Professional Services to
Prepare a Feasibility Study

Joint bid from Culture Shift and Hudson Architects
June 2018



HUDSONArchitects

CONTENTS

Introduction	4
Tender Proposal	
Understanding the Brief	6
Team & Experience	8
Methodology & Approach	16
Programme	23
Illustrated Case Studies	24
Standard Selection Questionnaire	41
Tender Response Form	53
Anti Collusion Certificate	54

This document is our response to the SQ and ITT for Professional Services to prepare a feasibility study for Kings Lynn Creative Hub.

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Creative Communities Consortium event



Doing it For Yourself event for creatives and UEA academics



Groundwork Gallery engagement, Kings Lynn

INTRODUCTION

Thank you for the opportunity to tender for this exciting project. We are pleased to submit this proposal which includes our initial thoughts in response to the brief, resources and fee.

Based in East Anglia, our core team are passionate about building a strong cultural framework from which our local arts community can grow. Hudson Architects are a national award winning practice with many years of experience in delivering a diverse range of high quality projects. Hudsons has experience across the arts, education, leisure, residential and cultural sectors and as a practice enjoys all kinds of projects from ambitious contemporary design to sensitive interventions in historic buildings.

Marion Catlin, Culture Shift is an independent creative and cultural development professional based in Norwich and working predominantly in the eastern region. She has over 20 years of experience working in the creative sector and is very well-known and respected both at grassroots and strategic level, with many connections across the county.

Our combined expertise comes in not just understanding and realising your brief, but bringing innovative approaches, ideas and a breadth of contacts to add value and bring the best minds to complex projects. Our approach is intended to offer long term value with careful consideration given to creating a framework for sustainable development.

With every project we follow a quality assurance process to ensure that our output meets all our clients requirements and makes a lasting positive contribution to the environment, the wider urban and arts context as well as the community that it serves.

We hope that the information and proposals submitted in this document illustrate our enthusiasm, experience and technical suitability for your project and we look forward to discussing our ideas with you.

OVERVIEW

Since the turn of the Millennium, there has been an increasing awareness that one of the major assets for the UK to build on is its wealth of creative and cultural assets. It has become well understood that the creative and cultural sector can be the driver to economic and social stepchange in a place which shows sufficient visionary and courageous leadership and therefore invests in order to build entrepreneurship, employment opportunities and aspirations as well as a destination and profile-building national and international image.

Government policies and reports are coming thick and fast with organisations such as NESTA, British Council, Arts Council England, Creative Industries Federation, the UK Core Cities Network and the DCMS publishing guidance and initiatives designed to encourage creative and digital industries. In the UK, our unique advantage over other global competitors is that we have a combination of culture, heritage and creative industries that few can match.

There are now many examples where culture-led place-making and development has been a successful strategy – sometimes accidental (eg Hay on Wye) and sometimes very deliberate and planned (eg the Guggenheim Museum in Bilbao). It is not enough to make a building however – there must be agency - a community of people who live and work in and around a centre who feel that it belongs to them, that they are welcome, relaxed and comfortable and who give it life, whilst aspirational creatives already working in the Borough should also feel that they have enough to retain them in the area and to offer them progression routes to build successful businesses. Not all creatives want economic success for themselves or to make a business from their work but in any case their presence and activity enriches the ambience of the area and increases the vibrancy and the quality of life. This enrichment in turn encourages tourists and visitors to stop, to stay and to come back again and residents to feel a sense of well-being and a pride in their place.

There is a huge opportunity for King's Lynn to position not only a creative hub within the town, but to also position King's Lynn itself as a creative hub and as a gateway for and between North and West Norfolk, the East Midlands and up to Yorkshire, including a direct route from Great Yarmouth, through Norwich and across the country, and north from Cambridge and London. Kings Lynn occupies a very significant strategic geographical position which offers the potential for the town to be seen nationally as a forward-thinking and innovative leader in an large rural area that looks to Kings Lynn as a centre, whilst improving quality of life and opportunity for its own citizens and residents.

As a Heritage Action Zone, Kings Lynn has an ideal opportunity make use of under-used heritage buildings to pull together its dispersed and diverse creative community, following best practice to achieve a distinctive and fitting solution by using a cultural planning approach.

Unlike many places, the town has fantastic distinctive assets in terms of its maritime and trading history, its waterfront and built heritage, including empty or underused buildings. These are all assets that other places can only envy – they cannot be acquired at the drop of a hat.

These factors all add to the potential for the town to make a real mark to rival other places in the vicinity that currently pull rank as a destination such as Nottingham, Cambridge, Norwich and Holt.

As a team we are very keen to play our part in visioning and assessing the best way to fulfil and maximise that potential and see Kings Lynn and West Norfolk blossom.

UNDERSTANDING THE BRIEF

OUR INTERPRETATION

With a feasibility study and options appraisal which is, by necessity, fairly open, it is important to understand and consider the context and the aspirations of those concerned with commissioning the work. This can really only be ascertained through discussion as it is never possible to contain all trains of thought in a tender process document. This full understanding will take place at the inception meeting.

Having said that, our interpretation of the brief is that the leadership in **Kings Lynn and West Norfolk** has aspirations for a significant landmark for the town, possibly a new impressive, high profile building and connected space that will bring creative and tech people together, be it a conversion or a new build or a combination of the two. Whilst the brief asks for a consideration of other forms of creative hub such as virtual or roving, it seems most likely that a physical building or set of buildings with a real presence would best satisfy those that wish to see a major boost to the reputation and fortunes of the town.

We see the brief as a challenge to find out how far Kings Lynn can go along this aspirational path, being bold and open-minded whilst critically examining the options. We think that the key to the brief is an ambitious but affordable and sustainable vision, backed up by evidence and engagement of its community and inclusive to the various groups and sectors of users and one which will make the most of the exciting number of creatives already working in the Borough.

In parallel with researching types of creative hubs that could work in Kings Lynn, we also need to appraise existing buildings and offer design ideas to help illustrate the vision, which will ultimately help people at all levels to imagine what could be. In support of the vision, we need to attach realistic numbers. Architectural partners Hudson have the expertise to do this.

Director of Heritage Hannah Wooller has brought this skillset to the team as well as to their practice.

The economic viability of the vision is crucially important as is the structure of the way it will be funded, managed and supported in the future. Our research will cover this, not only in Kings Lynn but in the wider Borough as the hub may well have a significant pull geographically including links to Norwich, Cambridge and the Midlands. It is a pivot point and a gateway on the East-West axis of the country. **Erika Watson** has the experience of working with many creative businesses and organisations, SMEs and larger companies and will help to find the right legal and organizational structures and define a robust business plan.

Towns and cities have particular challenges. To be a successful and thriving place, it is necessary to satisfy and consider many

different and often conflicting needs, with any action impacting in many different ways. This requires sensitive and intuitive handling, patience and diplomacy as well as an understanding of different perspectives. We need to bring the wider community of Kings Lynn along with the vision as well as the major stakeholders and influencers. Their opinions and needs must inform the concept, planning and design. There must be ownership from the wider population to ensure acceptance and a lively use. Equally there must be a fit with the larger strategic objectives of the area - finding a way to make both work together is part of the challenge. This is where the experience of **Marion Catlin** is especially useful – 12 years working within a local authority with an outward-facing remit, plus many more years of working with artists, arts organisations, digital culture, creative industries and politicians at all levels completes a really robust set of engagement and analytical skills.

The vision must be ambitious but also realistic and deliverable - based in data and analysis as well as qualitative information gathering. This data must be richly gathered and reflecting reality and not flimsy or imagined or arms-length and remote. We have on-hand expertise available to back up the findings with statistics and figures where required.

A good, healthy and well-designed building has the power to pull people together, to enable collaboration and connection, cross-fertilisation of ideas and pooling of resources and skills and providing progression routes for all. This element of the brief is important – making sure the sum greater than its individual parts. By really 'getting under the skin' of Kings Lynn, we will learn how to unlock the forces and resources that exist already and make suggestions for new assets that will fit the job in hand - that is, culturally-sensitive regeneration - doing things the way that suits Kings Lynn, its people and its behavioural culture.

Our team is based in Norwich. The benefit of this is that we are close enough to know how the surrounding context operates and to be familiar with some of the strengths and challenges of West Norfolk whilst also being far enough away not to be fazed by local politics or blinded by being too involved in the buildup to the project. We need to be imaginative but also practical, inspirational but inclusive, objective and yet empathetic. This not a feasibility study for high arts, this is a provocation to offer the town of Kings Lynn a life-changing opportunity, learning from best practice around the world.

In summary:

- Investigation
- Engagement
- Design
- Vision
- Proposition



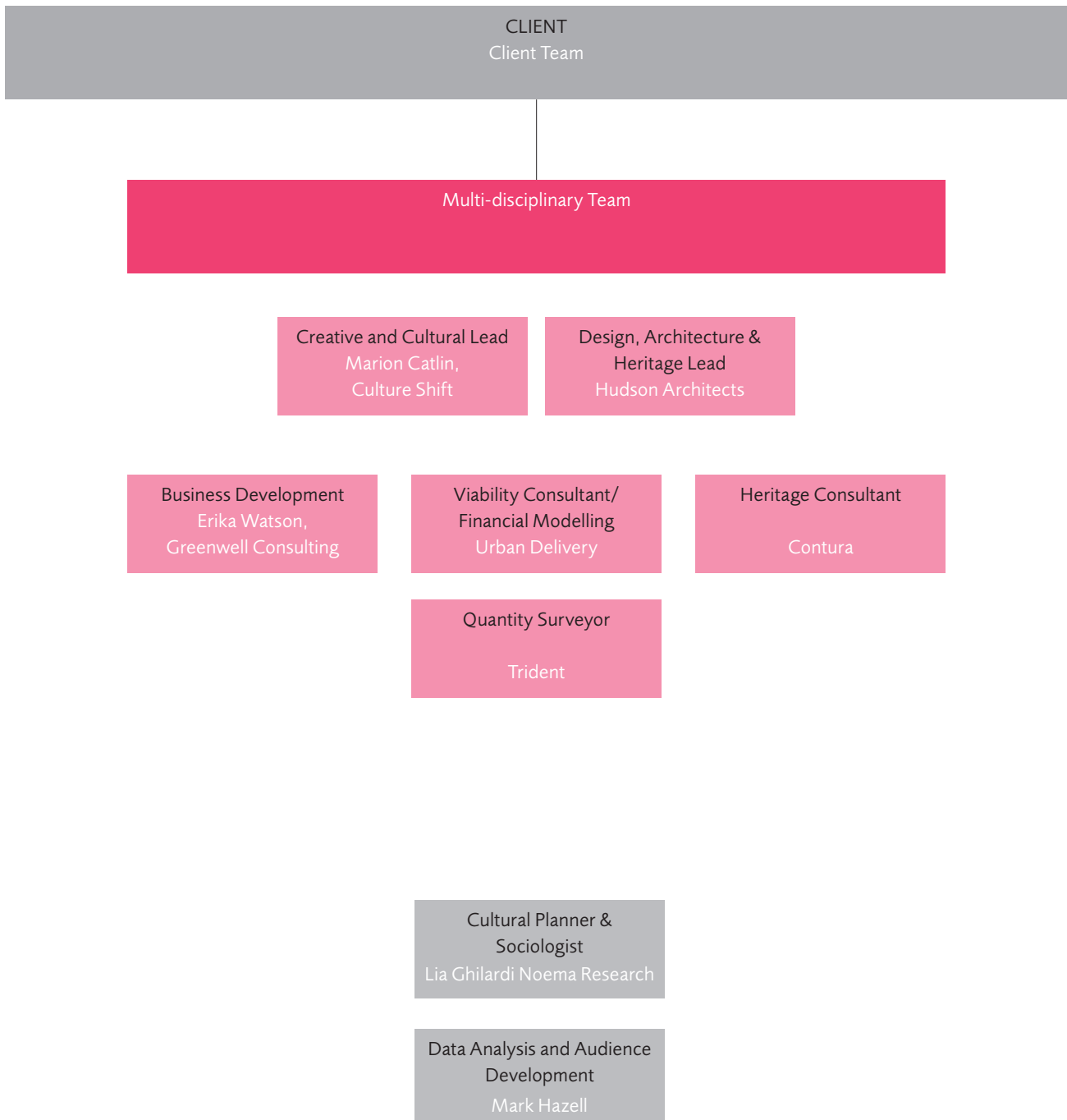
Potential in Kings Lynn



Early strategic diagram for the development of proposals for Caernarfon Island Site.
An arts-led redevelopment of a heritage site, (undertaken in previous practice.)

TEAM & EXPERIENCE

TEAM STRUCTURE



ABOUT THE PROJECT TEAM

This is a partnership bid from a team led by Culture Shift Norwich and Hudson Architects. Our combined expertise is unmatched in East Anglia.

We have assembled a team that we believe will be ideal for this feasibility study in Kings Lynn, intended to offer a tailored approach which will not produce a one-size-fits-all document but one for Kings Lynn alone. We are very happy to have the opportunity to tender to become part of the Kings Lynn team working to fulfil its potential as a regional destination and to help make the community of Kings Lynn more prosperous and cohesive.

We have put together a small team of experts which can be easily extended. This will enable tight and coordinated working on the main activities and tasks with the added flexibility of bringing in specialist and targeted support for specific purposes.

Although we have collected this team together especially for this project we are all well-known to each other and aligned in our experience, values and work practices. We bring expertise in creative and cultural industries, policy and strategies, design concepts, site assessment and buildings, planning requirements and legislation, urban development, working within a Local Authority context, funding bodies, organizational development and legal structures.

The project team is backed up by the organisational, administrative and legal capacity of **Hudson Architects** and the connected coverage of a huge network of cultural and creative organisations and independents represented by **Culture Shift**. **Greenwell** are keyed into business networks across the county and **Urban Delivery** will bring high level viability knowledge and technical financial testing.

The neat and nimble nature of the team means we can be responsive and connected and also robust and thorough in our approach. We will get involved - this will not be a desktop exercise. We are confident that we can bring together the needs of the community of West Norfolk along with the aspirations of the Borough to make a distinctive and appropriate recommendation.

We believe we have a very strong offer.

The Team

Creative and Cultural Lead : Marion Catlin, Culture Shift

Design, Architecture and Heritage Lead : Hannah Wooller, Hudson Architects

Business Development : Erika Watson, Greenwell Consulting

Viability Consultant : Simon Davis, Urban Delivery

Additional team to be co-opted if required:

Heritage Consultant: Franziska Callaghan, Contura

Cultural Planner and Sociologist: Lia Ghilardi, Noema Research

Data analysis and audience development: Mark Hazell

Quantity Surveyor: Terry Cook, Trident

Please see CVs of our key team members overleaf.



Marion Catlin, BA(Hons), PgDip

MARION CATLIN, CULTURE SHIFT

Marion Catlin has a huge amount of experience and a long-standing network of connections behind her. She has a diverse and unusual set of skills and experience.

Her formal qualifications include a degree in graphic design and illustration and post-graduate diploma in European Cultural Planning taught by Franco Bianchini, co-author of the original Creative City with Charles Landry, Chris Murray, Core Cities Network and cultural planner Lia Ghilardi who works extensively with architects and urban designers across Europe and Scandinavia. She recently attended the Nordic Urban Lab in Helsinki, a three day exploration of best practice in culture-led development and cultural planning with an expert panel of keynote speakers, including Charles Landry and Anthony Engi-Meacock of Turner Prize-winning Assemble. She is also an alumni of the Clore Cultural Leadership short course programme and a small creative business in her own right.

She will bring her experience of running Norwich Fringe Festival for 5 years in a huge disused shoe factory in Norwich, and other informal and meanwhile use settings, founding and setting up Norwich Hackspace in another disused shoe factory of which she is still a director as well as being a member of various creative tech networks in Norwich. For three years she ran Creative Futures, a conference and engagement event for young people interested in a career in the creative industries. In 2016 she designed, managed and produced an arts and wellbeing conference for Creative Arts East called 61% and Smiling, including engagement at all levels. In 2017, she devised and delivered Doing it for Yourself on behalf of Create, a dissemination event for UEA mixing independent creatives with academics. She is currently working for the University of Hertfordshire on a rebranding and repositioning consultation for UH Arts. She also convenes and chairs Norwich Visual Art Forum and Music in Norwich - sector-specific vehicles for collaboration and audience development.

As well as hands-on engagement work, she also works at a strategic level and during her role as Cultural Development Officer at Norwich City Council headed a European Capital of Culture bid in 2003 and a UK City of Culture bid in 2010 which required delicate stakeholder engagement at many levels. She also instigated and managed the UK Cultural Cities Network (2003-2010) and worked on the Urban Cultural Programme and the HLF-funded UK Portrait of a Nation (2007-8). She was instrumental in the design and development of Writers Centre Norwich and the UNESCO City of Literature bid amongst other projects including European-funded cultural development projects such as Spatial Metro - a project to improve legibility, walkability and links within Norwich. Whilst at NCC she commissioned a Feasibility Study tender for a creative hub for Norwich which finally became the National Centre for Writing.

Since becoming freelance in 2011 she has worked with many arts and cultural organisations and across the creative industries using the problem solving skills she developed as a designer at Norwich School of Art & Design (now NUA), and an associated interest in developing technology - with the distinction of being the first student to graduate using a computer way back in 1990 (five years before Windows 95 appeared!)

Her speciality is bringing together diverse strands and as a writer and designer, she is an expert in engagement and interpretation. As a trained communicator she is adept at finding out what people need and want and also reading between the lines of verbal expression. The time she spent leading the design team at Norwich City Council means that she is accustomed to running consultations and making sure that information is clear to people who don't always have a voice.

Curriculum Vitae

Profile

- An independent thinker and natural networker with good communication, presentation and writing skills, visually literate with strong analytical abilities
- Experienced in arts, heritage and cultural sector in both strategic and operational roles
- Excellent visual art and design education background
- Experienced in communications and arts marketing
- Resourceful and creative in approaches to problems and tasks
- Value-driven and inclusive
- Reliable, capable, organised, flexible and committed

Major qualifications

BA (Hons) 2:1 Graphic Design and Illustration (1990)

PG (Dip) European Cultural Planning (2006)

Professional memberships

Arts Development UK, AMA, East Anglian Arts Fund, a-n, CLOA, Norwich Society, What Next? Norfolk

Key skills and areas of interest

- Problem-solving, advising and development (individuals and organisations)
- Creative project design, organisation and delivery, consultation and evaluation
- Design, arts marketing and communication including strategy, branding, publishing, web
- Press and PR, audience development
- Social media and marketing, digital engagement/strategy
- Place-making through culturally sensitive regeneration
- Leading teams and projects, working independently, under pressure, collaboratively at strategic and delivery levels
- Engagement – memberships, audience and community through a variety of means, high level and grass roots
- Strategic development, visioning, bid, business plan and strategy writing
- Networking (physical and virtual)
- High level of literacy, strategic view with an eye for detail

Current and recent employment status and projects

- 1st April 2011 to present - Independent arts, heritage and cultural development consultant trading as The Shift Norwich inc. Culture Shift (arts & cultural network), Design Shift, Digital Shift and Shift Publishing
- Client examples: The Writers' Centre Norwich (UNESCO City of Literature bid), Creative Arts East, Norwich Puppet Theatre, Sainsbury Centre for Visual Arts, Orchestras Live, Britten Sinfonia, write2screen, University of Hertfordshire, Media in Education Networking Group, North Norfolk Exhibition Project
- Audience development and network: Convene Music in Norwich group and produce an A6 booklet which is a roundup of classical and jazz music in Norwich and Norwich Visual Art Forum and Art in Norwich www.artinnorwich.org.uk similar for visual art
- Producer Creative Futures, careers event for young people
- Project coordinator and communications write2screen network for writers and film-makers
- Coordinator Cley Contemporary Art exhibitions for North Norfolk Exhibitions Project
- Designed, managed and programmed 61% & Smiling Arts & Wellbeing conference and publication for Creative Arts East
- Developed Sir Thomas Browne Day
- Designed, programmed and recruited event for UEA Create - Doing it for Yourself
- Rebranding UH Arts for the University of Hertfordshire working with their design team

Pro bono roles

- Board member Norwich Puppet Theatre - Marketing and Audience development subgroup
- Steering Group Sistema in Norwich
- Founder, Norwich Hackspace
- Committee Norwich City Korfball Club
- Co-chair What Next? Norfolk

Extract from employment history

1999-2011 Norwich City Council, Communications & Culture

2004 to 2011 Arts, Museums and Cultural Development Officer
Varied projects and responsibilities.

Achievements included:

- Main contact and lead member of the Norwich bid for UK City of Culture title 2010 and member of European Capital of Culture bid team in 2003
- Started and maintained UK Cultural Cities Network, Network Now, Music in Norwich Forum, Norwich Visual Art Forum, Culture Shift Norwich and other networks
- Worked with a wide range of partners to develop Norwich's profile and reputation as a city of culture
- Ran and completed projects such as Urban Cultural Programme, Portrait of a Nation, Norwich ID and National Friendship, working with Heritage Lottery Fund (including bidding for funding, Cultural Cities Network) and the Liverpool Culture Company (Liverpool '08) and Arts Council, EEDA, HEART
- Designed and ran a series of workshops and a conference with the theme of 'Using creativity to address deprivation' employing and teaching a Cultural Planning approach including training design
- City branding project - with John Murphy (Interbrand) and a wide range of partners (2004)
- Set up Cultural Round Table and led on developing Cultural Strategy 2003-2008
- Provided business and creative advice to arts organisations and individuals
- Helped to set up Contemporary Art Norwich and Writers' Centre Norwich (2004/5)
- Worked on CAN 05/07/09 as assistant to directors Stephen Snoddy and Alison McFarlane
- Took creative role in Spatial Metro European Project (2005/6)
- Project-managed major public art installation in Norwich (Hay Hill) funded by ACE 2006
- Regularly attend Arts Council briefings, Norfolk Arts Forum, LGA, NALGAO, Culture 1st and other conferences /meetings involving government cultural policy
- Produced consultation, inward investment and cultural tourism materials

1999-2004 Senior Designer Norwich City Council

- Managed design and communications team and workload
- Devised and managed design & communication solutions across the Council
- Worked collaboratively with other organisations in the city on design-based solutions
- Developed new ways of working using digital methods, website and electronic documents

1990-1998 Jarrold Quickprint, Barrack Street, Norwich
Senior Graphic Designer and Assistant Manager

1996-1997 Major conservation property restoration including budget and project management



Anthony Hudson
MA Cantab DipArch (PCL) RIBA FRSA
Director

ANTHONY HUDSON, HUDSON ARCHITECTS

With over 30 years experience, Anthony has led a multi award-winning practice producing diverse, innovative work. Anthony has taken strategic lead on numerous significant projects in the region including the £6m remodelling of a Grade II Listed former banking hall in the centre of Norwich into a multipurpose state-of-the-art OPEN Youth Venue, the recently completed £1.8m HLF funded refurbishment and extension of the Grade II Listed Diss Corn Hall. He also prepared the feasibility studies for the remodelling of Norwich Castle Keep, in support of the successful £9.2m HLF Stage 1 bid.

Anthony has worked closely with Historic England having previously been a board member of the Regional Cultural Consortium. He is deputy chair of the Design Review Panel, Design:South East, Board Member of Building Growth which reports to New Anglia LEP, President of the Norfolk Association of Architects and is Visiting Professor of Architecture at Norwich University of the Arts.

His work has received the recognition of numerous national and regional awards including 15 RIBA awards, RIBA East Best building of the last 10 years, 4 RICS awards, Civic Trust and Sunday Times Building of the Year awards.

Memberships

RIBA, SPAB, RSA, Creative Industries Federation, East Anglian Art Fund, Norfolk Forum for the Construction Industry, Constructing Excellence, Ethical Property Foundation, Norfolk Association of Architects, Academy of Urbanism and National Custom and Self Build Association



Boardman House, Norwich University of the Arts



OPEN Youth Venue, Norwich



The Corn Hall, Diss, Norfolk



Hannah Wooller
AABC, ARB, RIBA, SPAB
Head of Heritage and Conservation

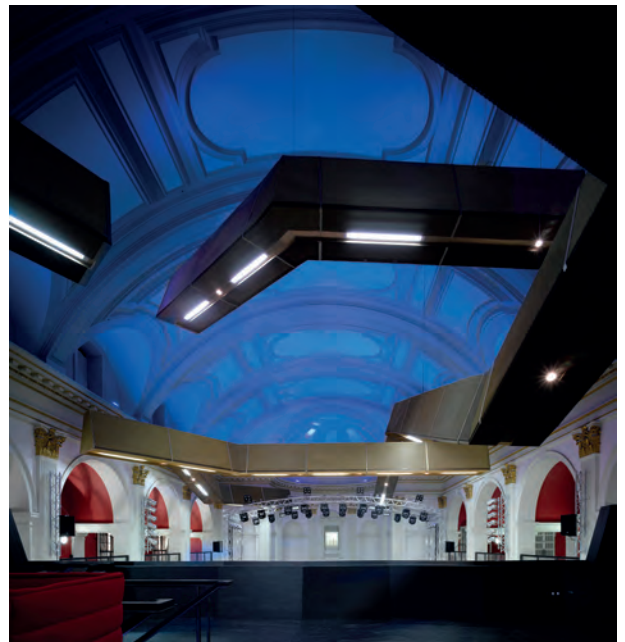
HANNAH WOOLLER, HUDSON ARCHITECTS

Hannah leads Hudson Architects' rapidly growing portfolio of conservation and heritage projects. She has brought with her a wealth of experience in the sector having spent many years working on exciting regeneration projects in the North West. Hannah is an AABC accredited architect and has many years' experience working with a wide range of consultants and leading design teams on a number of major projects on historic buildings and in the wider heritage context.

Hannah is currently leading the design team developing proposals for a HLF funded redevelopment of Aldeburgh Museum and Council Chambers in the Grade 1 Listed Aldeburgh Moot Hall and Frenze; a new build development of rural offices adjacent to a Grade 1 Listed church in South Norfolk; which includes incubator and collaborative work spaces. Projects in previous practice include the HLF Round II proposals for a £12m new gallery extension to Grade II* & Grade II Listed Manchester Museum, a Feasibility study including a condition survey and commercial viability assessment for a derelict Grade II* Listed stately home and estate in Greater Manchester, a Feasibility Study including a Conservation Management Plan and Condition Survey for the Grade II* Tonge Hall in Greater Manchester, Lead architect on £4.2m conservation and refurbishment works to the Grade II Listed Florence Institute in Liverpool (HLF funded), Hannah developed HLF Round II proposals for the re-development of a Grade II Listed church in Salford to provide a creative arts venue, conference facilities, café and community rooms including CMP and condition surveys and led the viability assessment for the redevelopment of the Welsh Presbyterian Church into a creative incubator.

Memberships

RIBA, SPAB, Norfolk Association of Architects, Norwich Society



OPEN Venue, Norwich



The Florence Institute, Liverpool



Cavendish House, East Gallery and The Ideas Factory, NUA



Erika Watson MBE

ERIKA WATSON, GREENWELL CONSULTING

Erika is a strategy and business consultant, with a strong focus on creative industries, innovation and business incubation. She has an MBA and is a SFEDI accredited business adviser, with social enterprise specialism.

Core to Erika's work is access to and engagement with entrepreneurship. She was awarded an MBE for services to women's enterprise in 2007 and has a track record of establishing effective services and structures to support new and growing businesses. From a background of developing award-winning business support services for women in Norfolk and nationally, Erika was commissioned by regional and national government departments to develop enterprise support initiatives and structures, including a good practice framework for women-friendly business incubators and an international quality standard for Women's Business Centres. She has also developed and delivered enterprise support programmes for creative industries businesses via the Crafts Council and Ideas Tap.

With particular relevance to this tender, Erika was commissioned by Norwich Business School to develop a framework for Graduate Enterprise Incubation Environments, which was used to develop UEA's student and graduate enterprise incubation hub at UEA. The GEIE framework has been adopted as a research, planning and development tool by NACUE the national student enterprise body. As a business adviser, Erika's clients include the University of East Anglia and the Crafts Council, where she supports graduate entrepreneurs and growth-focused designer-makers to develop entrepreneurial skills and grow their businesses. She has a track record of helping businesses, companies and organisations to develop effective and winning business models and funding



Curriculum Vitae

Key skills

- Experienced enterprise and business support strategist, consultant and advisor to national and regional government departments and universities;
- Track record in establishing successful communities of practice and capacity building services;
- Policy analysis and good practice guides;
- Development of quality standards and assessment frameworks, evaluation and appraisal for business support and enterprise development services.

Qualifications and training

2011 SFEDI. Business Adviser Accreditation (social enterprise).
1999-2009 Open University, Master of Business Administration
Key modules: Strategy, Creativity & Change, Marketing.
1991-1995 University of East Anglia, BA Development Studies (1st Class Hons).

Training and development, including: EFQM Business Excellence Assessor training; Common Purpose Matrix Programme, coaching and mentoring training.

Career history

2009- current Director, Greenwell Consulting

Entrepreneurship and equality consultancy and training.
Clients include: University of East Anglia, University of Hertfordshire, Open University, University of Sunderland, John Innes Centre, SAW Trust, Blackpool Council, Ecorys International, Norwich Business School, Federation of Small Business, The Innovation Effect, The Crafts Council, Royal Agricultural College. BIPC Norfolk, Norfolk County Council.

2002-2009 Founder & Executive Director, Prowess

Prowess was the UK Voice for Women's Enterprise (2002 - 2011). Founded Prowess and built it to become a lobby and membership organisation with national and international impact. Our 350 members supported 180,000 women to start and grow businesses. Prowess was commissioned by Government to develop the UK's first women's enterprise strategy. Other key activities: sell-out international events; industry training, capacity building and quality standards; high impact research reports and market leading website and newsletters; development and incubation of WEConnect, the UK's female-focused supplier diversity organisation.

Director Prowess and Prowess Norfolk.

Greenwell Consulting incorporated Prowess in 2011. We've built it to be the No1 ranked site for UK women in business, connecting visitors with women-friendly business support, inspiration and information provided by our 70 Charter for Women in Business members. We also run a major event and start-up programme for women in Norfolk each year.

1995-2001 Chief Executive, WEETU (Women's Employment, Enterprise & Training Unit, Norwich).

Supported 2,000 women each year to get jobs, develop skills and businesses. Grew the organisation from 1 person to 22 staff and £1 million annual income. Key activities: leadership, management, partnership and innovation. Developed and launched Full Circle Fund, the UK's first microcredit programme and the Cyberwomen digital skills initiative.

1983-1995 Broadcast researcher/ journalist (BBC, ITN), own businesses (research, publishing, design).



SIMON DAVIS, BSC (HONS) MRICS

Strategic Projects - Inception to Delivery

Simon has over 30 years experience advising the public and private sectors on major urban area and regeneration projects throughout the UK. He has built up a detailed understanding of the complexities of projects and works closely with specialist advisors through a wide range of professional disciplines. He has worked on many mixed use projects, residential led projects, plus waterfront regeneration, and has set strategies for towns and cities. He specialises in the creation of commercially robust frameworks and masterplans, backed by property, economic, financial viability and strategic advice. He also specialises in creating strong implementation plans to establish the most appropriate mechanisms for delivery of projects. Specialist advice includes procurement, CPO and financial structuring.

He has led the commercial negotiations and procurement processes for a number of high profile development and regeneration projects including the Elephant and Castle for the London Borough of Southwark, Moat Lane Towcester and College Place Brackley for South Northamptonshire Council, Cranfields Mill Ipswich for EEDA and Canada Water, Rotherhithe for the London Borough of Southwark. He has also undertaken and led commercial negotiations on a wide variety of projects from town centre retail, to refurbishment and extension of existing centres, from major brownfield land to small in-fill sites. He has acted for over 100 local authorities and public agencies and fully understands the specific needs of the public sector organisations and the complexion of securing opportunities with private sector developers and investors.

2006-Present
Director
Urban Delivery

1999
Partner
GVA Grimley

1998
Director
CB Hillier Parker

1985 -1997
Graduate to
Partner Hillier
Parker

Headlines

- Member of the Royal Institution of Chartered Surveyors
- Member of the Academy of Urbanism
- Past external examiner at the University of the West England
- Author of papers on compulsory purchase; the delivery of complex urban projects; and the role of leisure and culture in mixed-use projects
- Expert witness at CPO inquiries
- Established the Regeneration Team at GVA Grimley in 1999 for London, the south east and east of England
- Established Urban Delivery Ltd in 2006

Recent Projects

- Grahame Park Estate, LB Barnet
- Friars Mill, Leicester City Council
- Canada Water, Rotherhithe
- Elephant & Castle, Southwark
- Moat Lane, Towcester, South Northamptonshire Council
- Cranfields Mill, Ipswich, EEDA
- Poole Bridge Project (Twin Sails), Poole
- Wolverton Major Projects, English Partnerships
- Oxford Castle and Prison, SEEDA
- College Place, Brackley, South Northamptonshire Council
- Stratford Rail Lands, consortium of clients including LB Newham and Chelsfield
- Upper Lee Valley, North London Strategic Alliance
- Balgaddy, South Dublin County Council
- Birmingham Big City Plan, Birmingham City Council
- Luton High Town Urban Village, Luton Borough Council
- Avon / Nunn Mills Northampton, West Northamptonshire Development Corporation.
- Dreamland, Margate, Thanet District Council
- Whitstable Harbour, Canterbury City Council
- Eden Quarter Kingston, Royal Borough of Kingston upon Thames

METHODOLOGY & APPROACH

Inception meeting

At this meeting we will introduce the team, get to know each other, understand who is involved and refine the brief to agree future joint objectives so that we all proceed on the right premise

- Introductions to personnel
- Methods of working together
- Expectations and ambitions
- Changes since the tender was issued
- Refinement of the brief
- Project management and reporting arrangements
- Confirmation and detailing of milestones and deadlines
- Assessment of existing knowledge and starting point
- Benchmarking for evaluation purposes
- Additional background briefing

From this meeting we will open lines of communication, agree a basic action plan and project briefing document and discuss meeting dates. We will agree a Project Inception document which will act as a roadmap for progress.

Overall methodology

Although we will be following the brief, we expect that some of the methodology will change and adapt with the circumstances. We use an emergent, iterative approach to project planning which means that we review our progress regularly to check against results and the client's requirements. This avoids costly and time-consuming work on outcomes that are not relevant to the task in hand and will help to keep the project on track.

Our relatively small team, which has been hand-picked and tailored for this tender, will be very hands-on and responsive with the ability to co-opt specialist advice where needed and working closely together on the tasks. We think this is important to get the best results for Kings Lynn and the Borough.

We hope that we will be able to have regular interim meetings and access to Regeneration, Heritage and Economic Development Manager as a touchstone throughout the process to make sure that we are not expending time and energy on something that is not required. On our side, we will be available throughout the process for input and to keep abreast of changes and development which we can feed in. We acknowledge the amount of expertise and experience that exists in Kings Lynn and would hope to harness this throughout the project.

Task 1. Assessing the market - Stakeholder and asset mapping

Every feasibility study or options appraisal should start with a thorough understanding of the national strategic picture (ie policies and priorities), the ambitions and objectives of the regional 'players', the needs and desires of the grass-roots markets and the impact on and opportunities for the local communities.

A considerable amount of time and effort will be spent on this initial information gathering and mapping so that we can all truly understand the ambitions and potential of this proposition as it will pay dividends in the future. By undertaking a thorough appraisal (building on and incorporating existing knowledge) this will not only provide the raw material to work creatively with but also ensure that we don't helicopter in something that will not gel with the community of Kings Lynn nor satisfy the strategic leaders of the Borough.

Additionally, this work will be of general use over and beyond this feasibility study as it will help to understand the forces and opportunities at play.

The arts, cultural and creative sector is notoriously hard to assess as there are many people tucked away in bedroom enterprises, especially as digital technology has opened up new options and many people have studios and workshops in spare rooms and garages.

However by beginning with known organisations and groupings and following trails we will find the most relevant people to inform the market appraisal. Meshing with initiatives such as Starteast and further education establishments as well as existing groups and Meetups (eg Collusion) and using our extensive connections, we will consult with people from both the arts and cultural sector and also the tech/digital creative sector. We will also include and map makers and 'everyday' artists ie those people who create things but don't think of themselves as artists and through community events, draw out people who may be potential users but don't know it yet.

Through this mapping we will start to see the levels of ambition and potential for growth and development – ie who feels held back by lack of provision in the Kings Lynn area, who has ambition for growth etc.

This will be tackled by a combination of :

- Initial desk research to find out who and what already exists and some initial interviews with obvious stakeholders eg council officers, tourism agency

- A search for places where creative practitioners already congregate, either online or physically investigating activities and crossovers
- On the ground one-to-one meetings or meetings with representatives of groups and major stakeholders.
- Phone interviews with a wider range of stakeholders
- We would also propose running some focus groups, an Open Space or smaller user group meetings for specific sectors and activists if it seems advisable/necessary
- Deep hanging out – observing and finding the people and places that are not so obvious but may hold rich information to add to the picture

We would be looking to find out what is working well, what is not working well, perceived gaps, looking for synergies and conflicts with existing groups. We would draw connections and show where there are crossovers and alignments. We will identify a range of customer personas during our research. Those personas will include demographic and psychographic information, such as gender, age, creative activities, income, ambition level and the key pains and gains each group faces.

Using a cultural planning mapping methodology we will spend some time 'hanging out' in and around King's Lynn, getting to know the place, how it works and mapping resources and assets. This means watching, observing and talking to individual community members as well as to stakeholders and people with a specific role, in a rich and deep way to truly understand the mix of agendas and views. Through this process we will thoroughly understand the DNA and workings of the area, the ambitions and potential of Kings Lynn and therefore what might be needed to have the best chance of success for everyone.

We want to truly understand the landscape and will not skimp on this phase as it underpins the rest of the work.

“They say you can't please everyone – but we can try”

Output: a visual and narrative 'map' of the arts, cultural, heritage and creative and digital media including the mapping of cultural assets and resources which may include knitting groups, book clubs, community choirs etc as well as more obvious creative activities* see appendix on cultural planning and mapping.

Comparative models

Alongside the mapping work, we will research and collate examples of other creative hubs and artists studios so that we can understand the range of possibilities and models. This will help to establish the level of ambition and what is possible with the appropriate resources. This will be achieved by desk, phone and web research and possibly site visits where useful.

We will also look at some examples of high-profile and larger developments that have become destinations to help define the scale of ambition for the project

Some examples to consider:

- Spark Box Park, York
- Grand Union, Birmingham
- East Here, Stratford, London
- Ideas Factory, Norwich
- The Tech Hub, St George's Works, Norwich
- Whitespace, Norwich
- Fuel Studios, Norwich
- The Bus Depot, Leicester
- Wire, West Bridgford, Notts
- FACT, Liverpool
- Watershed, Bristol
- Depot 2015, Pilsen

plus many more.

We are working on the premise that the most likely choice will be a physical building. However we will also look at examples of virtual hubs and networks as there will no doubt be something to learn and it will most likely be possible to extend the reach of a physical hub through a virtual presence/membership model as happens successfully at the moment with Norwich Hackspace.

Outputs: Using the information gathered we will compile a set of case studies and model for consideration and recommendation, matching to the findings in the mapping exercise.

Identifying the market

We are aware that there are many potential directions for a Creative Hub to take and hopefully a successful model would be able to provide a flexible and multi-use space that would be effective and welcoming for the arts and cultural sector ie artists and makers and the creative industries as well as the creative tech sector eg photographers, designers, film-makers, digital creatives, who need slightly different facilities and spaces.

Through the combination of mapping spliced with some case study examples we will ask questions about affordability and demand for the kind of spaces that might be provided within a

creative hub, considering all uses ranging from artists studios, gallery space, workspaces, sheds, offices, meetings spaces, cafes and retail outlets.

We will do this through on the ground conversations and guided questionnaires with potential user groups, as remote questionnaires rarely give accurate answers. We will listen carefully to what people tell us and read between the lines if they are not able to articulate that well.

By surveying existing workspaces and facilities we will find out what the current market rates are for various provisions and make an analysis of market forces and demand. This will include analysis of needs, existing infrastructural provision, a look at where there are gaps in provision, budget analysis, connections and uses.

We will reference regional arts and cultural networks and tech groups in Norfolk and nearby areas to see where there might be a pickup. We will use personal knowledge and connections to be able to put together an informed and comprehensive market appraisal of both the arts and cultural sectors and the tech sector as requested as deliverables, with connections between the two made as appropriate.

Deliverables

- D 1.1 Market research and assessment – technology sector
- D 1.2 Market research and assessment – arts & culture sector

(please refer to programme)

Task 2 Defining the vision

Through the cultural and resource mapping we will get to know Kings Lynn and the Borough inside out and from this information, we can start to make defined propositions about locations, building, model based on real insight.

We will explore the plans and possibilities of management models – who will support the Creative Hub? Who will it belong to? Who will be responsible for it? How will it be funded?

Building on the insights and conclusions from Task 1, as a team we can make suggestions about realistic options for the format of the hub using the many case studies and examples we have to learn from.

We will combine the considerations of site, location, building and design (ie the hard infrastructures) with those of the users, occupants and managers (ie the soft infrastructure) and offer a workable and inspiring vision with detail attached. This will include the legal structure and business model.

We will combine the considerations of site, location, building and design (ie the hard infrastructures) with those of the users, occupants and managers (ie the soft infrastructure) and offer a workable and inspiring vision with detail attached. This will include the legal structure and business model.

Business vision

We will bring key stakeholders together for a business visioning and values session. This will include feedback from Task one to the stakeholders, before moving on to creatively developing a succinct long-term vision statement for the Creative Hub, with a small number of shorter term goals. These high level strategic objectives will guide further business modelling and planning.

Business modelling

A range of business model scenarios will be developed using the customer personas identified in Task one. A business model canvas methodology will be used, incorporating associated value propositions.

Legal structures review

We will review the legal structures of good practice examples identified in Task 1 and get feedback from a sample of those organisations about their experience of working within the relevant legal structure. Those experiential assessments will add to objective assessments of the pros and cons of various legal structure, resulting in a more nuanced recommendation.

Suggested methodology

- Business Modelling using the Business Model Canvas method, including key customer/ income segments.
- Competitor and environmental analysis.
- Pricing/ value modelling.
- Additional funding sources identified through desk research and phone interviews or meetings with key actors in the creative and economic development community.

Deliverables:

- D 2.1 recommended legal structure i.e. profit, non-profit, collective or social venture
- D 2.2 recommended business model i.e. studio, centre, network, cluster etc. (please refer to programme)

Task 3 Designing the Opportunity

This is where the devil is in the detail. To complete this task we will use the feedback gathered on the options along the way to define a shortlist, then a preferred option for further development.

At the inception meeting, we will agree the level of detail required at this stage as we can either provide very high-level design on several options or develop more detail on a preferred option.

Site/ premises options appraisal - Hudson Architects

Understand: Working as part of this dedicated team whose collective skills are honed to the specifics of this project, Hudson Architects bring local knowledge and a keen engagement with Kings Lynn paired with strong collaborative working and feasibility study experience. We understand the careful consideration required for the redevelopment of significant listed buildings as well as the brave design decisions required to maximise impact and rentable floor space.

We understand the landscape in which the proposal sits and will build on this knowledge in the early weeks of the study by undertaking research into the history, context and planning policy of the town.

Having worked on feasibility and viability studies for the early stages of projects later supported by multiple funders including HLF Heritage grants and HLF Heritage Enterprise, ERDF, Architectural Heritage Trust & regional authorities, we understand the specifics and inherent flexibility required in the development of the project proposals.

Engage: On this project we will work closely with Culture Shift, attending the market testing work and early interviews to understand the nuance of the emerging brief.

Our team will spend time on site identifying, recording and responding to the specific buildings, sites, risks and opportunities. Using precedent visits, immersive concept design, sketches and developed visuals we will work with the client team to develop concept proposals that function efficiently and sustainably whilst encouraging artists, creatives and digital practitioners to embed their practice within the town thereby inspiring the ongoing regeneration of the area.

Working on the hatchery & incubation spaces at Cavendish House for the arts graduates from NUA we tailored the specifics of the design and building servicing to enable

maximum flexibility on each floor of the building. Here the ground floor East gallery provides a space for public engagement and a potential showcase for the creative and digital output of the artists.

Support: We understand the relevance of this project for KL&WNBC wider cultural and heritage-led regeneration aims for the town centre. We have included a time allowance to enable us to take part in community engagement/mapping phase, enabling us to translate the nuance of the stakeholder objectives into our design approach.

We have allowed for attendance at public, influencer and stakeholder consultation events at each stage of the project. This will not be a desktop exercise.

Respond: A programme of workshops will explore and align the evolving proposals with the client vision, input of the stakeholders and wider design team. Outputs and actions will be recorded and reported back to KL&WNBC with any residual impact included on a Risks register. This iterative process helps identify the preferred site and best development option for the chosen Hub form.

Cost Control: By continually supplying design information to our financial team we will allow sufficient time to coordinate deliverable proposals at the conclusion of each stage. Our established working relationships will allow us to quickly inform the client business plan and test specific areas of the funding models under consideration.

Inspire: Hudson Architects are award winning designers experienced in working with listed buildings, complex and challenging sites and efficient new build construction. Our in-house artists and visualisers can produce graphics in support of all presentations and public engagement/ funding events.

Deliver: Using our conservation and design expertise, we can understand the implications of the design proposal and help the financial team to quantify any residual risk inherent in the potential reuse & adaptation of existing buildings.

Our proximity will be key to maintaining the highest quality design. During this development phase we can attend site to give guidance on design implications or to investigate issues at only an hours' notice. This efficiency is reflected in our fee and expenses allowance.

As a team we will test the information gathered on the desired function of the creative hub and define a vision to conceive

a functioning hub within a defined site. We will iteratively test the models of function and location to realise the best solution for Kings Lynn. We will summarise this in a document that will enable people to understand the vision, its options, its implications and impacts, including a high level budget, organisational structure and modus operandum.

Creative Hub services, benefits and impacts – Culture Shift and Greenwell Consulting

Alongside the premises options appraisal, Culture Shift and Greenwell will focus on what will and could happen inside the building, the potential, the wider impacts and the non-capital costs and income sources - people and business.

Levering the best practice review in Task 1, we will produce a 'menu' of possible services, uses and structures. This will list both the services and delivery options and costings, ie. in-house, external experts, tenants / user-led etc.

The programme of stakeholder workshops will be used to get feedback on the options and the associated and synergistic benefits of each of those options for each stakeholder group.

We will benchmark current activity and provision to enable a recommendation for a suitable evaluation methodology to enable long-term assessment of the social and economic

benefits of a creative hub. This will include impacts on the reputation and profile of the town, the number of press and PR mentions and tourist visits as well as the fortunes of artists and creative businesses. This recommendation will include the need for multipliers for a broader impact on collaborators, suppliers, restaurants, shops etc who would be peripheral to the hub's main activities but would nevertheless benefit from its presence.

Some of these impacts will be quantitative and relatively easy to measure, others more difficult and the true impact may take many years to emerge but it is important to benchmark from the very beginning of the project.

The Business Plan

The operational details from the premises and services options appraisals, together with Task 1 market research and analysis and Task 2 visioning and business modelling, will be brought together to inform a 3-5 year business plan, collated by Greenwell Consulting. As business strategy consultants and business advisers, Greenwell have extensive experience of business plan development and implementation.

Deliverables:

- D 3.1 Site / premises options appraisal
- D 3.2 Three-five years business plan

(please refer to programme)



Urban Delivery was instructed by Leicester City Council to identify options to bring this building and surrounding site back into an economically viable use. Working with a professional team it was possible to identify a number of options for renovation and development with a focus on employment uses and potential for residential development. The preferred scheme is to provide managed workspace for growing local businesses. The workspace will be managed by the Council although it was important that the completed scheme will be self funding.



Hudson Architects' refurbishment of Cavendish House – an existing building in Norwich city centre adjacent to the grade 1 listed St. Andrews Church - provides an important set of new facilities for start up digital creative businesses. The Ideas Factory. Our project for Norwich University of the Arts has created a new public gallery, meeting space alongside 4 floors of flexible supported workspaces. The project provides business support for small and growing businesses, giving them support from both NUA academics and firms in the city.

Task 4 Financial Modelling

Each task is building on the shoulders of the previous, including iterative feedback from the commissioning team from Kings Lynn and West Norfolk. We would expect to have gathered data in the initial phases to help us form the vision, which will also be relevant in Task 4. We will need to test the vision with prospective tenants and potential users as they can give a more realistic answer once they can see the proposition. The initial questions on market value will act as a useful benchmark to enable us to evaluate the impact of an investment in the proposed hub and how much difference it would make in economic terms.

Our partner **Urban Delivery** will lead on financial modelling and cost scenarios backed up by the knowledge we have gained through earlier stages.

Property Market Analysis - Urban Delivery

Urban Delivery is active in the property and development market and has worked for a large number of local authorities as well as private sector organisations advising on viability and deliverability of developments from individual sites through to wider area regeneration projects.

In undertaking this work we would use our established knowledge of the local property market and underlying trends around commercial rents, investment values and development land values. As well as reviewing official statistics published by the Land Registry and investigating asking prices and sale prices listed on a range of websites, our property market review will include an inspection of the local area to identify new developments currently underway and other potential comparables that could influence our opinion on achievable sale prices or rental values.

Our property market review will also include discussions with a selection of local agents to achieve a first-hand view on how the local market is performing, levels of investor interest and which sectors are generating most interest.

It should be noted that, based on our experience, while property market indices do provide a good indication of overarching trends, particular developments in specific locations can generate their own demand which can lead to levels of sale rates and values that sit outside of a generic range of figures. As such, it is vital that the project and options are assessed on an individual basis so that a more accurate opinion can be formed on achievable out-turn values and potential demand.

Development Viability and Sensitivity Testing

We will undertake development viability assessments through the evolution of the creative hub options. This work will help to inform which option is taken forward as the preferred approach.

Detailed cost advice will be provided by Trident. This input provides high level advice that reflects the potential out-turn cost of parallel projects. It therefore provides a realistic assessment that helps considerably to inform the overall viability picture.

The work will also test the sensitivity of the options in differing market and economic conditions. We will test changes in sales and rental values, investment yields, build costs, finance rates and market activity (where turnover of units may slow or speed up depending on changes in market activity).

Deliverables:

- D 4.1 Three-five year budget: income & expenditure
- D 4.2 Three-five year cashflow projection

(please refer to programme)

Task 5 Final and draft reports

Finally, it is vital to be able to communicate the feasibility of the creative hub to a wide range of interested parties. To ensure that we can do this effectively we will present a draft report containing the major findings, conclusions and recommendations in broad terms.

Following the client review meeting and feedback period, and further discussions with the Kings Lynn and West Norfolk team, we will bring together clear and compelling report document by the required deadline, suitable for a number of audiences to read with an appropriate level of text, charts, illustrations and modelling.

The presentation and content of the report will represent the vision and potential for Kings Lynn and will enable the clients, Kings Lynn and West Norfolk, to cascade the case for funding out to stakeholders, fundholders, potential users and the wider community.

The final report should be engaging and easy to read but thorough, convincing and covering all elements of the brief. Through discussion we will decide the final format which may include a Powerpoint presentation, executive summary and the full report.

PROGRAMME

Inception meeting **July 2018** **MC/HW/EW/SD (4 days)**

Task 1 Deliverables: **late September 2018** **MC/HW/EW (20 days)**

D 1.1 Market research and assessment – technology sector

D 1.2 Market research and assessment – arts & culture sector

Including minimum 12 days on site, 2 no. client development workshops, engagement events, initial site visits

Task 2 Deliverables: **October 2018** **MC/EW (6 days)**

D 2.1 recommended legal structure i.e. profit, non-profit, collective or social venture

D 2.2 recommended business model i.e. studio, centre, network, cluster etc.

Including 1 no. client development workshop, interim report including options long list

Task 3 Deliverables: **October /November 2018** **MC/ HW/EW/SD (14 days)**

D 3.1 Site / premises options appraisal

D 3.2 Three-five years business plan

Including minimum 4 days on site, 1no. client development workshop, site appraisal, options short list & high level design concept designs

Task 4 Deliverables: **November 2018** **MC/EW/HW/SD (10 days)**

D 4.1 Three-five year budget: income & expenditure

D 4.2 Three-five year cash flow projection

Including testing of the preferred option & development of the proposal sufficient to obtain areas, value and costs.

Client review meeting November 2018

Task 5 Deliverables:

Draft Report

Feedback period

Final Report

December 2018 (8 days)

Total cost : £34,650

ILLUSTRATED CASE STUDIES



Culture Shift

creative and cultural consultancy

61% AND SMILING : September 2015-April 2016
for Creative Arts East
Contract value: £15k including delivery
<http://www.61percent.uk>

Role: Producer and project manager for the event including programming, commissioning and briefing speakers, design of activities and producing the accompanying publication and website, including case studies for the publication.

Conference and launch of an evaluation report into the Norfolk Arts and Well-being programme commissioned by Creative Arts East who are an NPO in Norfolk charged with delivering a three-year arts and well-being programme on behalf of Norfolk County Council. This evaluation assessed the value of the arts in terms of affecting well-being.

Over 120 people attended (capacity) and feedback for the event was that it was a much-needed initiative to draw together professionals from the arts and cultural sector with health professionals to bridge the gap between their areas of work and engagement.



61% and smiling

Sharing the learning from the
Norfolk Arts & Wellbeing Programme
2013-2016

www.61percent.uk



61% and Smiling Arts and Wellbeing Conference delivered for Creative Arts East, Culture Shift



Personal Perspective

Marion Catlin

Creative and cultural producer
and communications specialist
working primarily in Norwich
and the East

“As artists we need to think about how we can work with people as our medium and not just involve them in our artform. We need to improve our understanding of the way that the health and wellbeing sectors function and develop our ‘services’ to make it easier for referrals and recommendations to be made - we need to work closer together and become colleagues in adjoining worlds”

“ I have been formally involved in the arts and cultural sector for over 15 years although I have been creatively active all my life. In that time, I have formed a number of thoughts and opinions, especially about the impact and effectiveness of arts/cultural development which I would define as the *instrumental* effect that the arts have on people and communities rather than the development of *intrinsic* artform itself.

So for a developing artist or creative person, wanting to earn a living in a creative practice, there are two paths - one is to develop their medium - their ‘art’, their skill, their craft, their ideas and thought processes and combine them into a ‘thing’ - a performance, a ceramic pot, a painting, a musical score, a dance - and any number of other outputs.

The other, and that is what I am really talking about here, is to develop their skill in working with *people* as their main medium instead. The artform becomes secondary, a vehicle or tool for the changes that can be made to a person’s life, a family’s wellbeing or a community’s cohesion - more concerned with the process of taking part in an activity rather than the artistic product itself. And of course, there is a huge overlap of both options.

In arts and cultural development, we are thinking more about the *outcomes* than the *outputs* but there is a poor understanding in the arts sector about this difference in approach. We need to inspire and equip more practitioners to see this as a really viable and exciting career path which needs a different way of thinking to, for example, making a living as a painter or theatre director, and it requires a real passion for making a difference to people’s lives - not just an income stream because another has dried up or been cut. To really boost artists’ development we need to recognise the value, provide training and insight for people at art student stage and also to talk about the difference in terms of practice so that it is better understood across the board.

How can we expect the medical, health, social care sectors to understand what we have to offer when it is not clearly understood or expressed in our own sector?

HUDSONArchitects

A Grade II* listed Hall, Lancashire (confidential)
On the Heritage at risk Register
Feasibility Study, December 2016

Hannah led the design team on the Feasibility Study, undertaken whilst she was working at Purcell in Manchester, for the confidential investigation into the redevelopment of a Hall in Lancashire.

The grade II* listed hall and upper stable yard, and grade II listed lower courtyard are all derelict and on the Heritage at Risk register. The client team including the land owner, hereditary owner of the Estate, the local authority and Historic England came together to commission Purcell to undertake the study after two previous schemes developed over 15 years had failed to find a secure future for the buildings.

The study included a thorough review of the context of the development and the work undertaken to date. It was imperative that this concise study avoided the dead ends and political congestion that had plagued previous redevelopment proposals. We commissioned a drone survey of the roof, and carried out a condition survey of the hall and upper courtyard including input into the structural report, an update to the Conservation Management Plan reviewed the conservation policies in light of the deterioration in the condition of the hall.

Our team researched the local market and undertook initial viability analysis against a long list of potential uses for the buildings.

Using this baseline information we then developed and tested a number of residential and mixed use options for the site against the brief shortlist given by the market demand. Relatively low market values in the area and the vicinity of the M6 motorway limited the more aspirational cultural and hospitality uses for the site but two options were taken forward for consideration by the client team: a residential option enabled by a 200unit. off-site housing development and a mixed-use scheme with residential conversion of the restored hall and lower courtyard enabled by a smaller residential development with a mixed use rural office and retail offer located in the grade II* Wyatt designed upper stable courtyard. The proposal was for the stable yard works to be financed through an HLF Heritage Enterprise grant, with the current land owner, a local developer and landlord as the commercial partner.

This controversial project was designed against a background of hostile public campaign and carried out confidentially to protect the vulnerable site of the hall. Negotiations continue and the intention is for project funding to be sought 2018-19.





BOGNOR REGIS, Arun District Council

Development consulting, delivery, viability appraisal



Urban Delivery was appointed by Arun District Council to identify a set of options for two sites in Bognor Regis, comprising a mix of existing surface car parks and a theatre, owned by the district council.

Leading a creative team of consultants specialising in leisure, residential, retail and meanwhile uses, options have been tested that aim to reposition the town centre by creating major new public realm, in the form of a new park, a year round leisure location with facilities that adapt to the seasons, attract roaming exhibitions, create a location that can be nationally recognised, deliver a new theatre and other multi use performance and education facilities.

The council will work with the LEP, Chichester University and other organisations, including the Royal Horticultural Society, to work collaboratively to prepare detailed designs and business plans.

The council is also aiming to retain existing car parking numbers and revenue to fund local services.

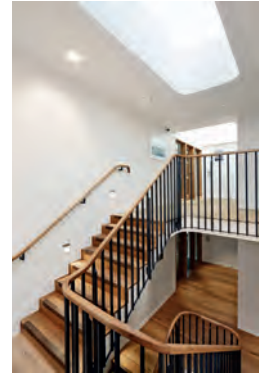
Urban Delivery has led the multi disciplinary team and provided specific property market advice, run multiple development appraisals for the different options, tested the financial sensitivity of those options in varying market conditions, and provided business planning and delivery vehicle options advice.



Advice included:

- Delivery advice
- Financial appraisal and viability
- Property market research
- Strategic development advice.

RELEVANT PRECEDENT PROJECTS



HUDSON Architects

CAVENDISH HOUSE, NORWICH UNIVERSITY OF THE ARTS, Norwich, 2015

Cavendish House is a major refurbishment of an existing building in Norwich city centre, which now houses a new gallery, meeting spaces and supported spaces for fledgling creative businesses.

This flagship £2.1 million project for Norwich University of the Arts opened in late 2015, and is now firmly established as a successful showcase for artists and creative businesses. The building is an important element in the University's continuing programme to develop its higher education and cultural facilities, and our design allows the building to sit more comfortably alongside its neighbours and offer a friendly public presence.

BD Architect of the Year Awards; Education (higher education): Shortlisted 2017

Civic Trust Awards: Regional Finalist 2017

RIBA East: Shortlisted 2016

AJ Retrofit Awards (higher education) : Shortlisted 2016

The Nick Reeves Award for Arts
and the Environment, 2017
Civic Trust Awards: Finalist, 2017



HUDSONArchitects

GROUNDWORK GALLERY, Kings Lynn, Norfolk 2016

The development at 17 Purfleet Street has seen a neglected building transformed into GroundWork - a stylish gallery space, providing a new home for contemporary art in King's Lynn whilst improving the public realm in an important quarter of this historic town.

Our design has transformed the appearance of the building, lifting its street presence and positively contributing to the regeneration in the area. The new public gallery on the ground floor provides a contemporary new setting for a rolling programme of visiting exhibitions and offers a flexible, vibrant event space for cultural activity at street level. The first and second floors, contain a studio flat with kitchen, living and sleeping areas, terrace and workshop space, also used for the display of crafts, pictures, textiles and occasional gallery events.

Our sustainable approach retained much of the existing fabric, with the new third storey providing the required additional space. The scale is now commensurate to its neighbours enabling it to sit comfortably within the street-scape; a design that respects the grain and architecture of the existing building but references architectural themes from the nearby Custom House. The resultant form is a vibrant addition to the town, with a contemporary feel but firmly rooted in its context.

RELEVANT PRECEDENT PROJECTS



HUDSONArchitects

STONELEIGH ROAD, Tottenham, London 2007

Built on the site of a disused housing depot, the 750 square metre development provides commercial units for small and medium businesses to sublet, providing a much needed boost to the local economy in Haringey.

The design, which won the support of local residents and businesses through a public consultation process, combines modern durable materials and a bright palette within a low energy cost-efficient building and is characterized by bright pink ventilation chimneys.

Culture Shift
creative and cultural consultancy

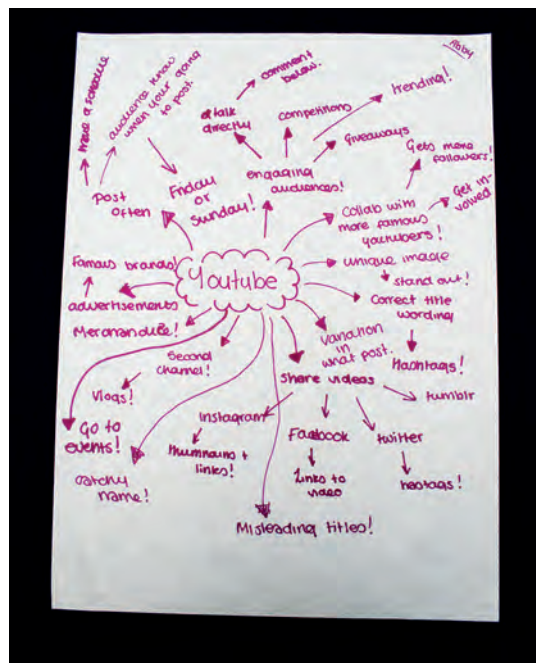
CREATIVE FUTURES: 2013/2014/2015
for Media Education Networking Group and UEA funded by Norfolk County Council Economic Development Team
Contract value: £10k per annum over three years
<http://www.creativefutureseast.org.uk>

Role: Producer and project manager for the event including programming, commissioning and briefing speakers, design of activities, engagement of schools, teachers and participants and producing the branding, marketing materials and website.

When this project was going astray because no-one had overall control, Marion was called in to bring together an event involving many partners. Using her knowledge of the creative sector, her contacts and multiple skills she devised and delivered the two-day event bringing together high school children, teachers, parents and creative professionals with the aim of introducing children to the potential of a creative career and informed teachers and parents about what was needed to make a successful start.

Young people had the opportunity to gain hands-on experience with creative professionals offering their time to guide them. This could be an ideal use for a creative hub. In this instance, the Forum in Norwich was the venue, offering a large space for the events to take place, with multiple break-out spaces for different activities such as film-making, robotics, music, social media, animation, creative writing, radio and TV broadcast and much more.

The events ran for three years, with each iteration responding to feedback and opportunities involving the breadth of the creative community of Norwich and many schools across Norfolk.



Above: Laboratory Media Education run a music-making workshop with bananas (and young people) and below Adam Ferguson shows young people his robotic shapefinder made with an Arduino



Creative Futures : Creative industries careers event for young people delivered at The Forum Norwich by Culture Shift

FRIAR'S MILL, LEICESTER, Leicester City Council

Economic development and viability advice



Friar's Mill in Leicester is a historically important Grade II Listed building. The Mill was severely damaged by a fire in 2012, following which the Council bought the building to help protect it from further decline. The objective is to preserve the historical nature of the property while bringing the building back into use and for it to serve as a catalyst for further regeneration in this part of Leicester.

Urban Delivery was instructed by Leicester City Council to identify options to bring this building and surrounding site back into an economically viable use. Working with a professional team it was possible to identify a number of options for renovation and development with a focus on employment uses and potential for residential development. The preferred scheme is to provide managed workspace for growing local businesses. The workspace will be managed by the Council although it was important that the completed scheme will be self funding.

In order to help fund the development works the Council has applied for ERDF funding. This application required the creation of a viable business case demonstrating that the proposed use will be deliverable and will generate economic growth in Leicester.

The outcome of the ERDF application is awaited but it is anticipated work on the scheme can commence later in 2013.

Advice included:

- property market research and analysis
- review of planning policy and the formulation of land use proposals
- development appraisals and sensitivity analysis
- delivery and implementation advice



WHITSTABLE HARBOUR, Canterbury City Council

Financial appraisal & delivery advice



Urban Delivery was instructed by Canterbury City Council to provide appraisal and delivery advice for the redevelopment of the South Quay at Whitstable Harbour in Kent. Whitstable Harbour is a self-financed working harbour that the Council has aspirations to improve for the benefit of existing harbour users and the wider Whitstable economy. The Council recently sought expressions of interest from potential occupiers along the South Quay. Urban Delivery worked with these parties to help create a financially viable development scheme that will contribute to the future infrastructure maintenance while retaining the unique character of the harbour.



Advice included:

- property market research
- development appraisal and sensitivity analyses
- liaison with interested parties and development of designs
- commercial review of cost/ value input data

RELEVANT PRECEDENT PROJECTS



NORWICH HACKSPACE 2015 ONGOING
Self-initiated
Contract value: Pro-bono
<http://www.norwichhackspace.org.uk>

Role: Founder member and director

Norwich Hackspace is a member-led group which occupies space on a short-term 'meanwhile' basis. A hackspace is an inclusive, shared workshop space where a community of people who enjoy making and recreating things, inventing, investigating, sharing tools, equipment and their skills and knowledge, collaborating and generally tinkering can meet and work alongside each other. The members enjoy using both old tech and new tech alike and are a collective font of knowledge.

When there was a demand to develop a hackspace in Norwich, Marion undertook to initiate the group, arrange informal meetings and organise communications, initially the group had to borrow spaces to meet - pubs and then later Norwich Men's Shed. Early in 2016, an opportunity arose to get a low-cost short lease on a set of workspace on a site due for development in the north of the city.

To get the hackspace up and running, Marion negotiated the lease, agreed a structure, opened a bank account and applied for some funding for initial equipment to attract new members and to move into the premises. With a core team of members she manages finances, memberships, equipment acquisition and external activities and projects when members can get involved and take their skills and knowledge out and about. The membership has built up to 65 (enough) and is self-sustaining, albeit dependent on the mutually beneficial relationship with their developer landlord.



Build Your Own project at Norwich Castle The Norwich hackspace team 3D printing prosthetic hands for children



Arduino Day 2018



Techstyles Wearables workshop at Maker Month



Lia Ghilardi

LIA GHILARDI, NOEMA RESEARCH AND PLANNING

Lia is a creative polymath, based in London. She is the founder and director of Noema, a UK-based organization working internationally to deliver place mapping and strategic cultural planning projects. Internationally recognized as a leader in the field of cultural urban development, she has worked for more than twenty years with civic leaders, urban designers, architects and arts organisations to provide creative and integrated solutions to the challenges of place making in contemporary towns and cities.

Working frequently with architects and urban planners, frequently in Scandinavia and eastern Europe, her role is to ensure that communities and the way people live most healthily is fully integrated into planning at the earliest stage.

Lia also lectures widely in universities across Europe. From 2007 to 2013 she was module leader at City University, London, where she delivered the Culture and Regeneration module as part of the MA in Culture, Policy and Management.

She is a member of the Academy of Urbanism, a network of influential thinkers, professionals and decision makers passionate about creating a better living for people in towns and cities. More recently she was invited to join the RSA as a Fellow.

Lia's background is in urban sociology (Trento University, Italy); she has an MA with Distinction in Arts Criticism from City University (London) and a Diploma in Creative Thinking Skills from the De Bono Seminars Programme (Malta).

Lia's publications about cultural mapping and planning are numerous and include many books and articles.

She will ensure that the thinking behind the feasibility study is rigorous and at the forefront of development and expand horizons by bringing a broad and international perspective.



DNA mapping

- Wide-ranging expertise in mapping cultural resources and community assets
- Strategic assessment of local resources
- Visioning exercises for placemaking and place branding
- Cultural masterplanning for urban designers and architects
- Mentoring for Capital of Culture initiatives
- Creative thinking training for civic leaders and communities
- High-profile public speaking
- Cultural Planning Summer Schools

Lia Ghilardi is a distinguished and inspirational public speaker with experience of both keynote speaking and workshop facilitation. Her subject is creative placemaking and the importance of holistic and transdisciplinary thinking in urban policy making. Over the past ten years she has also developed her unique brand of open source creative-thinking techniques, which she uses for workshop facilitation, visioning exercises and masterclasses. This is why an increasing number of civic leaders, planners, arts organisations, project managers and community groups in Europe and outside have no hesitation in endorsing and recommending her approach.

Lia will be co-opted if further oversight of cultural mapping and community engagement is required.

'The city, however, does not tell its past, but contains it like the lines of a hand, written in the corners of the streets, the gratings of the windows, the banisters of the steps, the antennae of the lightning rods, the poles of the flags, every segment marked in turn with scratches, indentations, scrolls.'

Italo Calvino

www.noema.org.uk

Franziska Callaghan MA MSc DiplD IHBC

Orchard Pyghtle, Colby Road, Banningham, Norfolk NR11 7DY • Date of birth: 12th March 1972
T 01263 478258 • E fv.callaghan@gmail.com • W www.contura-fc.co.uk • Full clean driving licence

KEY SKILLS AND ATTRIBUTES

- I have a confident, enthusiastic and self-motivated personality.
- I am a highly creative individual with a passion for the historic and built environment.
- My cultural background and life/work experience provides me with the ability to have a non-judgmental and positive approach to all sections of the community as well as a cooperative and flexible attitude in the workplace.
- Resourceful, analytical and efficient worker with an eye for detail.
- Excellent research, communication and organisational skills.
- Ability to work conscientiously, in a team as well as on my own initiative.

CAREER HISTORY

Freelance Heritage Consultant 2008 – present (contura heritage consultancy, own company)

Providing specialist heritage and design advice to architects, planners and private clients. Heritage statements, heritage impact assessments, specifications, design concepts, appeal statements, historic building reports and recording, architectural and historic research.

Pilates Instructor 2014 – 2017 (self-employed)

Teaching Matwork Pilates.

Conservation and Design Officer Norwich City Council 2014 – 2015

Consideration of Planning/Listed Building applications. Prepare Conservation Area Character Appraisals and Management Plans. Maintaining the Buildings at Risk Register, initiate/manage the removal of buildings from the list and carry out survey work in relation to listed buildings and conservation areas. Assist in delivery of Heritage Investment Strategy.

Lead Project Officer Hopton Ruined Church Project for Great Yarmouth Preservation Trust 2014 (freelance)

Manage project and deliver outcomes, liaise with trainers, volunteers, local groups and organisations and partners. Lead practical conservation on site and train volunteers in conservation skills.

Director WCK Design and Conservation 2009-2011

Founding director of above company offering Architectural and Sustainable Design, Interior Design, Planning, Historic Buildings and Conservation, Building Regulations, Energy Assessments.

Conservation and Design Officer North Norfolk District Council 2005-2008

Consideration of Planning/Listed Building applications. Prepare Conservation Area Character Appraisals and Management Plans. Coordinate and edit externally prepared Conservation Area Appraisals and Management Plans for Committee and Consultation purposes. Maintaining the Buildings at Risk Register, initiate/manage the removal of buildings from the list and carry out survey work in relation to listed buildings and conservation areas.

Historic Buildings Officer Bedfordshire County Council 2003- 2005

Historic buildings advisory service to County Council, particularly in relation to its strategic planning, highways, developer and property management roles, initiate and deliver historic building projects, set up and support local networks and partnerships; increase public awareness, understanding and involvement.

Conservation Officer (self-employed) 2/2003-7/2003 South Holland District Council

Consideration of Planning/Listed Building applications, assist the implementation of HERS, Conservation Area appraisals.

P/t Freelance Historic Building Research '*Period House Research*' 2002-2004
House histories, architectural analysis and period profiles.

Conservation Assistant 2001 - 2002 (Temporary position) Huntingdonshire District Council, Huntingdon
Conservation Area statements. Assisting in project work (CAPS and Buildings at Risk) and Development Control. Updating online information on Listed Buildings. Advice on Listed Buildings to general public.

Conservator 2000 – 2001 Skillington Workshop Ltd. (Conservators/ Historic Building Specialists)
Practical conservation of architectural stone and sculpture, decorative plaster and painted decoration. Major projects include work at the Roman Wall, Medieval Bishop's Palace, Lincoln; Plaster consolidation at Witley Court, Worcestershire; Clunch and plaster consolidation at Audley End, Saffron Walden, all English Heritage sites.

P/t Electronic Library Facilitator 1999 – 2000 Bournemouth University Library
Assisting users in locating digital information resources. Maintaining booking system for database access. Collating usage statistics. Maintaining access in the libraries to computers, printers and photocopiers.

P/t Library Assistant 1999 Bournemouth University Library
Shelving books, maintaining order in Library.

Voluntary Co-worker 1996 Croft Camphill Community for adults with learning difficulties: Malton, North Yorkshire
Supporting people with all aspects of everyday living and personal care as well as assisting in various workshops.

P/t Care Assistant 1996 – 1999 St. Michael Nursing Home, Heidelberg, Germany
All aspects of care. Weekend work to support finance my studies.

P/t Gymnastics Coach (gymnasts age 9-12) 1989-1991

PROFESSIONAL MEMBERSHIP

- Full Member of the IHBC (Institute of Historic Building Conservation)
- REPS (Register of Exercise Professionals)

EDUCATION, QUALIFICATIONS AND TRAINING

MSc Architectural Materials Conservation: Bournemouth University (PgDip with Dist.) 1999 – 2000.

MA History of Art and Architecture/ English Philology: Ruprecht-Karls-Universität Heidelberg (Magister artium, result: 1.4/ sehr gut) 1993 – 1999.

Diploma in Interior Design (Distinction) 2011 Learning Curve

Level 3 Diploma Instructing Pilates Matwork 2014

Intern with a Fine Art Conservator (painting/ sculpture/ furniture) 9/92 - 3/93 Atelier für Malerei und Restaurierung H.Wawryk, Ehingen, Germany

Grammar School (Gymnasium Korntal, Germany) 1982 -1991: A-Levels equivalent: Art, English, Religious Education and Maths as special subjects among others).

INTERESTS AND HOBBIES

Art and Architecture, Design, Pilates, Creative Crafts, Reading.



TERRY COOK, BSC (HONS) MRICS

Education

South Bank University, BSc
(Hons) Quantity Surveying

Specialist skills

Cost management
Contract administration
Project monitoring
Benchmarking
Viability Studies

Additional Information

Member of RICS since 1996
Previous Member of IRM

Summary

Terry is Head of Cost Management at Trident, providing services to clients throughout the UK. Terry specialises in providing cost management services and consultancy for Development and public realm projects. Terry has also provided consultancy services for Masterplanning and Viability studies for several Local Authorities within London and the UK regions.

Experience

- Hothampton Linear Park, Bognor Regis – redevelopment of City Centre car park site to create a market square, new parking, kiosks/café and a tree lined boulevard.
- Warrior Square Gardens, Southend on Sea – Creation of a new park to provide a green destination within the centre of Southend. The Victorian setting of the gardens represent a traditional 'English Garden square' and includes improvements to increase connectivity to the town centre and provide flexible space for events, value £1.5m
- Refurbishment of a Grade II Listed baths for Islington Council to provide a high quality leisure facility for the local community. The works included full restoration of the historic Turkish Baths and a new pool.
- Bedfordwell Road, Eastbourne – Contamination remediation of former waste depot to prepare site for redevelopment including decommissioning boreholes, asbestos removal and excavation and removal of contaminated material, value £280K
- The Victorias, Southend-on-Sea, Essex for Renaissance Southend & SSBC a phased masterplan for improving transport connections to two rail stations, main arterial roads and the South East Rapid Transit system through joining several hubs across the centre.
- GLA Housing Zone Bid for London Borough of Bexley and the Royal Borough of Greenwich. The £54M masterplan provided a series of projects to improve the public realm including remodeling of highways, new amenity space and improving access to Plumstead Station.
- Place Shaping Framework, Leyton/Northern Olympic Fringe for LB Waltham Forest. A study of 4 different sites identified for mixed use development.
- The Fatwalk, Lower Lea Valley London – Public realm project along the River Lea creating connections between East India Dock and Three Mills Green

Terry Cook
Director
terry.cook@tridentbc.com
T: 0207 280 8188
www.tridentbc.com





JAMES MERCER, BSC (HONS) MRICS

Strategic projects - valuation, appraisal and consultancy

James has over fifteen years experience as a development and valuation surveyor, having worked previously at DTZ, GL Hearn, and Atisreal Limited. Over this time he has provided corporate and public sector clients with commercial property advice on a range of projects at a variety of scales. He has extensive experience in the provision of financial viability studies and development appraisals, property market analysis, strategic advice and option appraisals. He has a significant track record in providing high-quality, commercially oriented advice in the context of development and regeneration projects across the UK. He has worked closely with clients at a senior level and as part of multi-disciplinary teams to scope and drive forward the delivery of projects. James has worked extensively with NHS trusts, local authorities, banks and other private sector clients.

Headlines

- Member of the Royal Institution of Chartered Surveyors
- Development appraisals and feasibility studies
- Property market analysis and market testing
- Land acquisition and sales
- Compulsory Purchase valuations and property/business acquisitions
- Project management.

Recent Projects

- Marine Wharf (LB Lewisham): Assess viability of proposed residential development to negotiate a greater proportion of affordable homes for the Council.
- Grahame Park Estate, Barnet: Property market research and financial viability advice to determine a deliverable quantum of affordable homes as part of a longer term regeneration programme.
- Bognor Regis (Arun District Council): Review of stalled town centre development proposal. Identify options to increase capital values and potential sources of additional income to improve viability.
- Whitstable Harbour, Kent (Canterbury City Council): Feasibility study and consultation with key stakeholders. Providing property market review and financial appraisals to establish financially viable development options within Whitstable Harbour.
- Letchworth Heritage Foundation: Research and identification of alternative land uses for town centre site aimed at creating a unique visitor and retail attraction. Review and consultation on emerging retailer concepts to utilise on-line shopping trends.
- Dreamland Amusement Park, Margate (Thanet District Council): Land acquisition strategy, valuation and land compensation advice on the acquisition of the former Dreamland Amusement Park to accelerate regeneration plans in Margate.
- Moat Lane regeneration (South Northamptonshire Council): Developer procurement, financial modelling and inputs to the financial agreement between the local authority and its selected development partner.

2010-Present
Director
Urban Delivery

2006-2010
Senior Surveyor
DTZ

2005-2006
Surveyor
GL Hearn

2004-2005
Surveyor
Atisreal Limited

2000-2004
Surveyor
Transport for London



PROFILE



SELECTION QUESTIONNAIRE

Part 1: Potential supplier Information

Please answer the following questions in full.

Section 1	Potential supplier information	
Question number	Question	Response
1.1(a)	Full name of the potential supplier submitting the information	Hudson Architects
1.1(b) – (i)	Registered office address (if applicable)	37 St Andrew Street Norwich NR2 4TP
1.1(b) – (ii)	Registered website address (if applicable)	hudsonarchitects.co.uk
1.1(c)	Trading status a) public limited company b) limited company c) limited liability partnership d) other partnership e) sole trader f) third sector g) other (please specify your trading status)	b) limited company
1.1(d)	Date of registration in country of origin	2002
1.1(e)	Company registration number (if applicable)	4490724
1.1(f)	Charity registration number (if applicable)	N/A
1.1(g)	Head office DUNS number (if applicable)	N/A
1.1(h)	Registered VAT number	796361584
1.1(i) - (i)	If applicable, is your organisation registered with the appropriate professional or trade register(s) in the member state where it is established?	Yes
1.1(i) - (ii)	If you responded yes to 1.1(i) - (i), please provide the relevant details, including the registration number(s).	RIBA Membership 3096240P
1.1(j) - (i)	Is it a legal requirement in the state where you are established for you to possess a particular authorisation, or be a member of a particular organisation in order to provide the services specified in this procurement?	Yes
1.1(j) - (ii)	If you responded yes to 1.1(j) - (i), please provide additional details of what is required and confirmation that you have complied with this.	To perform architectural services you must be registered with the ARB (Architects Registration Board) To be registered with the RIBA you must have a certain number of ARB registered architects (see membership number above)
1.1(k)	Trading name(s) that will be used if successful in this procurement	Hudson Architects

SELECTION QUESTIONNAIRE

1.1(l)	Relevant classifications (state whether you fall within one of these, and if so which one) a) Voluntary Community Social Enterprise (VCSE) b) Sheltered Workshop c) Public service mutual	N/A
1.1(m)	Are you a Small, Medium or Micro Enterprise (SME) ¹ ?	Yes
1.1(n)	Details of Persons of Significant Control (PSC), where appropriate: ² - Name; - Date of birth; - Nationality; - Country, state or part of the UK where the PSC usually lives; - Service address; - The date he or she became a PSC in relation to the company (for existing companies the 6 April 2016 should be used); - Which conditions for being a PSC are met; - Over 25% up to (and including) 50%, - More than 50% and less than 75%, - 75% or more. ³ (Please enter N/A if not applicable)	N/A
1.1(o)	Details of immediate parent company: - Full name of the immediate parent company - Registered office address (if applicable) - Registration number (if applicable) - Head office DUNS number (if applicable) - Head office VAT number (if applicable) (Please enter N/A if not applicable)	N/A
1.1(p)	Details of ultimate parent company: - Full name of the ultimate parent company - Registered office address (if applicable) - Registration number (if applicable) - Head office DUNS number (if applicable) - Head office VAT number (if applicable) (Please enter N/A if not applicable)	N/A

Please note: A criminal record check for relevant convictions may be undertaken for the preferred suppliers and the persons of significant in control of them.

¹ See EU definition of SME: <http://ec.europa.eu/enterprise/policies/sme/facts-figures-analysis/sme-definition/>

² UK companies, Societates European (SEs) and limited liability partnerships (LLPs) will be required to identify and record the people who own or control their company. Companies, SEs and LLPs will need to keep a PSC register, and must file the PSC information with the central public register at Companies House. [See PSC guidance.](#)

³ Central Government contracting authorities should use this information to have the PSC information for the preferred supplier checked before award.

SELECTION QUESTIONNAIRE

Please provide the following information about your approach to this procurement:

Section 1		Bidding model				
Question number	Question	Response				
1.2(a) - (i)	Are you bidding as the lead contact for a group of economic operators?	<p>Yes If yes, please provide details listed in questions 1.2(a) (ii), (a) (iii) and to 1.2(b) (i), (b) (ii), 1.3, Section 2 and 3.</p> <p>If no, and you are a supporting bidder please provide the name of your group at 1.2(a) (ii) for reference purposes, and complete 1.3, Section 2 and 3.</p>				
1.2(a) - (ii)	Name of group of economic operators (if applicable)	N/A				
1.2(a) - (iii)	Proposed legal structure if the group of economic operators intends to form a named single legal entity prior to signing a contract, if awarded. If you do not propose to form a single legal entity, please explain the legal structure.	N/A				
1.2(b) - (i)	Are you or, if applicable, the group of economic operators proposing to use sub-contractors?	Yes				
1.2(b) - (ii)	If you responded yes to 1.2(b)-(i) please provide additional details for each sub-contractor in the following table: we may ask them to complete this form as well.					
	Name	Urban Delivery	Marion Cattiin, Culture Shift Norwich	Contura Heritage Consultancy	Erika Watson, Greenwell Consulting (UK) Ltd	
	Registered address	21 Bedford Square, London, WC1B 3HH	N/A	Orchard Prghtle Colby Road Banningham NR11 7DY	The Enterprise Centre, University of East Anglia, Norwich NR4 7TJ	
	Trading status	Limited Company	Sole trader	Sole trader	Trading	
	Company registration number	5748628	N/A	N/A	06960581	
	Head Office DUNS number (if applicable)	34-952-8310	N/A	N/A	N/A	
	Registered VAT number	887 8686 29	N/A	N/A	N/A	
	Type of organisation	Development consultants	Creative and Cultural Consultant	Heritage Consultant	Business Consultancy	
	SME (Yes/No)	Yes	No	No	Yes	
	The role each sub-contractor will take in providing the works and /or supplies e.g. key deliverables	Property Market, Development Viability, Finance Sources, Delivery Vehicles	Creative and Cultural Lead Place making and engagement Writing and communications	Heritage Consultancy	Business Development	
	The approximate % of contractual obligations assigned to each sub-contractor	15	35	5	20	

Contact details and declaration


I declare that to the best of my knowledge the answers submitted and information contained in this document are correct and accurate.

I declare that, upon request and without delay I will provide the certificates or documentary evidence referred to in this document.

I understand that the information will be used in the selection process to assess my organisation's suitability to be invited to participate further in this procurement.

I understand that the Council may reject this submission in its entirety if there is a failure to answer all the relevant questions fully, or if false/misleading information or content is provided in any section.

I am aware of the consequences of serious misrepresentation.

Section 1	Contact details and declaration	
Question number	Question	Response
1.3(a)	Contact name	Hannah Wooller
1.3(b)	Name of organisation	Hudson Architects
1.3(c)	Role in organisation	Head of Heritage and Conservation
1.3(d)	Phone number	01603 766 220
1.3(e)	E-mail address	hannahw@hudsonarchitects.co.uk
1.3(f)	Postal address	37 St Andrew Street Norwich NR2 4TP
1.3(g)	Signature (electronic is acceptable)	
1.3(h)	Date	4 th June 2018

Part 2: Exclusion Grounds

Please answer the following questions in full.

Section 2	Grounds for mandatory exclusion	
Question number	Question	Response
2.1(a)	<p>Regulations 57(1) and (2) The detailed grounds for mandatory exclusion of an organisation are set out on this web page, which should be referred to before completing these questions. Please indicate if, within the past five years you, your organisation or any other person who has powers of representation, decision or control in the organisation been convicted anywhere in the world of any of the offences within the summary below and listed on the webpage.</p>	
	Participation in a criminal organisation.	No
	Corruption.	No
	Fraud.	No
	Terrorist offences or offences linked to terrorist activities	No
	Money laundering or terrorist financing	No
	Child labour and other forms of trafficking in human beings	No
2.1(b)	<p>If you have answered yes to question 2.1(a), please provide further details. Date of conviction, specify which of the grounds listed the conviction was for, and the reasons for conviction, Identity of who has been convicted If the relevant documentation is available electronically please provide the web address, issuing Council, precise reference of the documents.</p>	
2.2	<p>If you have answered Yes to any of the points above have measures been taken to demonstrate the reliability of the organisation despite the existence of a relevant ground for exclusion? (Self-Cleaning)</p>	

SELECTION QUESTIONNAIRE

2.3(a)	<p>Regulation 57(3)</p> <p>Has it been established, for your organisation by a judicial or administrative decision having final and binding effect in accordance with the legal provisions of any part of the United Kingdom or the legal provisions of the country in which the organisation is established (if outside the UK), that the organisation is in breach of obligations related to the payment of tax or social security contributions?</p>	No
2.3(b)	<p>If you have answered yes to question 2.3(a), please provide further details. Please also confirm you have paid, or have entered into a binding arrangement with a view to paying, the outstanding sum including where applicable any accrued interest and/or fines.</p>	N/A

Please Note: The Council reserves the right to use its discretion to exclude a potential supplier where it can demonstrate by any appropriate means that the potential supplier is in breach of its obligations relating to the non-payment of taxes or social security contributions.

SELECTION QUESTIONNAIRE

Section 3		Grounds for discretionary exclusion	
	Question	Response	
3.1	<p>Regulation 57 (8)</p> <p>The detailed grounds for discretionary exclusion of an organisation are set out on this web page, which should be referred to before completing these questions.</p> <p>Please indicate if, within the past three years, anywhere in the world any of the following situations have applied to you, your organisation or any other person who has powers of representation, decision or control in the organisation.</p>		
3.1(a)	Breach of environmental obligations?	No	
3.1 (b)	Breach of social obligations?	No	
3.1 (c)	Breach of labour law obligations?	No	
3.1(d)	Bankrupt or is the subject of insolvency or winding-up proceedings, where the organisation's assets are being administered by a liquidator or by the court, where it is in an arrangement with creditors, where its business activities are suspended or it is in any analogous situation arising from a similar procedure under the laws and regulations of any State?	No	
3.1(e)	Guilty of grave professional misconduct?	No	
3.1(f)	Entered into agreements with other economic operators aimed at distorting competition?	No	
3.1(g)	Aware of any conflict of interest within the meaning of regulation 24 due to the participation in the procurement procedure?	No	
3.1(h)	Been involved in the preparation of the procurement procedure?	No	
3.1(i)	Shown significant or persistent deficiencies in the performance of a substantive requirement under a prior public contract, a prior contract with a contracting entity, or a prior concession contract, which led to early termination of that prior contract, damages or other comparable sanctions?	No	
3.1(j)	Please answer the following statements		
3.1(j) - (i)	The organisation is guilty of serious misrepresentation in supplying the information required for the verification of the absence of grounds for exclusion or the fulfilment of the selection criteria.	No	
3.1(j) - (ii)	The organisation has withheld such information.	No	

SELECTION QUESTIONNAIRE

3.1(j) –(iii)	The organisation is not able to submit supporting documents required under regulation 59 of the Public Contracts Regulations 2015.	No
3.1(j)-(iv)	The organisation has influenced the decision-making process of the Council to obtain confidential information that may confer upon the organisation undue advantages in the procurement procedure, or to negligently provided misleading information that may have a material influence on decisions concerning exclusion, selection or award.	No

3.2	If you have answered Yes to any of the above, explain what measures been taken to demonstrate the reliability of the organisation despite the existence of a relevant ground for exclusion? (Self Cleaning)	N/A
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Part 3: Selection Questions

Section 4	Economic and Financial Standing The minimum level of economic and financial standing acceptable to the Council for this contract is that bidders must: - a) Have recorded a pre-tax profit in at least one of the last 3 financial years b) Have a positive balance sheet at the end of the most recent financial year	
	Question	Response
4.1	Are you able to provide a copy of your audited accounts for the last two years, if requested? If no, can you provide one of the following: answer with Y/N in the relevant box.	No
	(a) A statement of the turnover, Profit and Loss Account/Income Statement, Balance Sheet/Statement of Financial Position and Statement of Cash Flow for the most recent year of trading for this organisation.	Yes
	(b) A statement of the cash flow forecast for the current year and a bank letter outlining the current cash and credit position.	
	(c) Alternative means of demonstrating financial status if any of the above are not available (e.g. forecast of turnover for the current year and a statement of funding provided by the owners and/or the bank, charity accruals accounts or an alternative means of demonstrating financial status).	
4.2	Where we have specified a minimum level of economic and financial standing and/ or a minimum financial threshold within the evaluation criteria for this procurement, please self-certify by answering 'Yes' or 'No' that you meet the requirements set out.	Yes

Section 5	If you have indicated in the Selection Questionnaire question 1.2 that you are part of a wider group, please provide further details below:	
	Name of organisation	
	Relationship to the Supplier completing these questions	

5.1	Are you able to provide parent company accounts if requested to at a later stage?	Yes <input type="checkbox"/> No <input type="checkbox"/>
5.2	If yes, would the parent company be willing to provide a guarantee if necessary?	Yes <input type="checkbox"/> No <input type="checkbox"/>
5.3	If no, would you be able to obtain a guarantee elsewhere (e.g. from a bank)?	Yes <input type="checkbox"/> No <input type="checkbox"/>

SELECTION QUESTIONNAIRE

Section 6	Technical and Professional Ability
6.1	<p>Relevant experience and contract examples</p> <p>Please provide details of up to three contracts, in any combination from either the public or private sector; voluntary, charity or social enterprise (VCSE) that are relevant to our requirement. VCSEs may include samples of grant-funded work. Contracts for supplies or services should have been performed during the past three years. Works contracts may be from the past five years.</p> <p>The named contact provided should be able to provide written evidence to confirm the accuracy of the information provided below.</p> <p>Consortia bids should provide relevant examples of where the consortium has delivered similar requirements. If this is not possible (e.g. the consortium is newly formed or a Special Purpose Vehicle is to be created for this contract) then three separate examples should be provided between the principal member(s) of the proposed consortium or Special Purpose Vehicle (three examples are not required from each member).</p> <p>Where the Supplier is a Special Purpose Vehicle, or a managing agent not intending to be the main provider of the supplies or services, the information requested should be provided in respect of the main intended provider(s) or sub-contractor(s) who will deliver the contract.</p> <p>If you cannot provide examples see question 6.3</p>

	Contract 1	Contract 2	Contract 3
Name of customer organisation	Historic England	Creative Arts East	Arun District Council
Point of contact in the organisation	Charles Smith	Natalie Jode	Denise Vine
Position in the organisation	Principal Advisor – Heritage at Risk	Executive Officer	Group Head of Economy
E-mail address	Charles.smith@historiceengland.org.uk		Denise.vine@arun.gov.uk
Description of contract	Feasibility Study for the confidential investigation into the redevelopment of a Grade II* listed Hall in Lancashire. Please refer to illustrated case study for more information.	Conference and launch of an evaluation report into the Norfolk Arts and Well-being programme commissioned by Creative Arts East who are an NPO in Norfolk charged with delivering a three-year arts and well-being programme on behalf of Norfolk County Council. Please refer to illustrated case study for more information.	Leading a team of consultants to undertake feasibility and master planning advice for two council owned car parks in Bognor Regis town centre. Ambition to create a more vibrant town centre, retain car parking spaces and revenue. Preparation of a number of options for both sites, stakeholder and public consultation, development viability and delivery advice. Proposed uses include a Winter Gardens, new park, commercial uses, SME/incubator facilities, new theatre and residential. Further advice has been provided during 2017.

SELECTION QUESTIONNAIRE

			Please refer to illustrated case study for more information.
Contract Start date	May 2016	September 2015	September 2016
Contract completion date	December 2016	September 2016	December 2016
Estimated contract value	£35,000	£15k including delivery	£50,000

6.2	<p>Where you intend to sub-contract a proportion of the contract, please demonstrate how you have previously maintained healthy supply chains with your sub-contractor(s)</p> <p>Evidence should include, but is not limited to, details of your supply chain management tracking systems to ensure performance of the contract and including prompt payment or membership of the UK Prompt Payment Code (or equivalent schemes in other countries)</p>
	<p>The consultant's appointments will be covered by RIBA Sub-Consultant Agreements. The agreed outputs from the Design Delivery programme will be captured in a Matrix of Responsibility. We will work with the project manager in the first days of our appointment to interrogate the matrix to ensure it covers the full range of service required with detail of the output required and the consultant, within our team, responsible for its delivery. This schedule forms part of the contract appointment documentation signed by our sub-consultants. We have used this process previously to ensure that the complete service is assigned and nothing falls through the cracks landing back with the client. The Matrix serves as a useful management tool allowing Hudson Architects to review progress and identify where to focus resource for efficient delivery.</p>

6.3	<p>If you cannot provide at least one example for questions 6.1, in no more than 500 words please provide an explanation for this e.g. your organisation is a new start-up or you have provided services in the past but not under a contract.</p>
	N/A

6.4	Project Specific Questions	
a)	Does your team have experience within the last 5 years of undertaking market assessments in the creative industries sector?	Yes
b)	Does your team have experience within the last 5 years of undertaking feasibility studies, including site options appraisals and concept designs, in the creative industries sector?	Yes
c)	Does your team have experience within the last 5 years in financial modelling and business planning in the creative industries sector?	Yes
d)	Have you provided referee details in section 6.1 above for clients for whom you have undertaken the types of project mentioned in a); b) and c)?	Yes

Section 7		Modern Slavery Act 2015: Requirements under Modern Slavery Act 2015	
7.1	Are you a relevant commercial organisation as defined by section 54 ("Transparency in supply chains etc.") of the Modern Slavery Act 2015 ("the Act")?	N/A	12
7.2	If you have answered yes to question 1 are you compliant with the annual reporting requirements contained within Section 54 of the Act 2015?	N/A	

8. Additional Questions

Suppliers who self-certify that they meet the requirements to these additional questions will be required to provide evidence of this if they are successful at contract award stage.

Section 8	Additional Questions
8.1	Insurance
a.	<p>Please self-certify whether you already have, or can commit to obtain, prior to the commencement of the contract, the levels of insurance cover indicated below: Yes</p> <p>Employer’s (Compulsory) Liability Insurance = £5m</p> <p>Public Liability Insurance = £1m</p> <p>Professional Indemnity Insurance = £1m</p> <p>*It is a legal requirement that all companies hold Employer’s (Compulsory) Liability Insurance of £5 million as a minimum. Please note this requirement is not applicable to Sole Traders.</p>

8.2	Skills and Apprentices ⁴
	NOT USED

8.3	Steel ⁵
	NOT USED

8.4	Suppliers’ Past Performance ⁶
	NOT USED

SECTION 4 - TENDER RESPONSE FORM

CONSULTANT'S NAME... HUDSON ARCHITECTS
 CONSULTANT'S ADDRESS... 37 ST ANDREW STREET
 NORWICH NR2 4TP
 CONTACT NAME... HARRIET MERRICK
 PHONE No 01603 766220... EMAIL ADDRESS harriet@hudsonarchitects.co.uk

Fixed price fees for undertaking the services detailed in Section 2. Including any disbursements, but excluding VAT.

TOTAL COST £ 34.650

ADDITIONAL RATES:

Staff	Hourly rate £	Day rate £
Senior/Director/Partner	106	565
Professional	66	495
Assistant grade/technician	49	365

- Proposed outline of your initial proposals to demonstrate your understanding of the brief, the local context and your approach to meet the requirements and objectives of the brief attached? YES / NO
- Proposed project team details attached? YES / NO
- Proposed project programme attached? YES / NO
- Electronic copy of tender on CD or DVD attached? YES / NO

Signed  Position DIRECTOR

Print Name HANNAH WOOLER Date 08/06/18

CERTIFICATE OF NON-COLLUSION/ PREVENTION OF CORRUPTION

I/ We certify that:

- a) The prices, specifications and all matters relating to the enclosed Tender have been arrived at independently, without consultation, communication, agreement or understanding for the purpose of restricting competition, as to any matter relating to such prices, specifications and all other matters, with any other person or Organisation;
- b) Unless otherwise required by law, the prices and other information which have been submitted in the Tender have not knowingly been disclosed, directly or indirectly, to any other person or Organisation, nor will they be so disclosed;
- c) No attempt has been made or will be made to induce any other person or firm to submit or not to submit a Tender nor to withdraw or amend a Tender which as either already been or is intended to be submitted for the purpose of restricting competition;
- d) No attempt has been made directly or indirectly to canvass any Councillor or employee of the Borough Council of King's Lynn and West Norfolk or anyone acting on its behalf concerning the award of the contract which is the subject of this Invitation to Tender.

In addition, no person acting on behalf of or representing the Company has:

- a) offered, given or agreed to give to anyone any inducement, gift or reward in respect of this or any other Council contract (even if I/ we do not know what has been done);
- b) committed an offence under the Bribery Act 2010 or Section 117(2) of the Local Government Act 1972; or given any fee or reward, or solicited or accepted any form of money, or taken any reward, collection or charge for performing the Works, other than bona fide charges previously approved in writing by the Council;
- c) committed any fraud in connection with this or any other Council contract whether alone or in conjunction with Council members, contractors or employees. I/ we accept that any clause limiting my/ our liability shall not apply to this clause.

I understand that the Council may cancel the contract with me/ the Company if there is evidence of any failure on my/ our part to comply with any of the above and, if necessary, take legal action against me.

Signed:



Name: HANNAH WOOLLER

Date: 5 June 2018

Position: DIRECTOR



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