**Notes from the MHBN session 4**

**1. Building Work – the exterior (using Lion Salt Works as an example) Simon Malam, (Donald Insall Associates)**

* Having a clear action plan is really important
* The Trust had the role as client (for the initial period) and a lead role in communications
* Emphasised a team/partnership approach
* Early work included surveying – which led to a greater understanding of the issues
* Adopted a phased approach to restoring the site, with a focus on the most important elements first
* Momentum maintained with visitors on a regular basis (role for the Trust)
* Key early task was to make the ‘envelop’ of the building watertight
* Lots of consultation with the surrounding community
* Success was deemed to be more than just saving the building – but making the site a successful visitor attraction too
* They had an initial contract to do emergency works before the main contract was agreed
* Ambition was to retain as much of the original fabric as possible
* They had to do an archaeological investigation as part of the conditions in the contract (normal practice!)
* Hidden costs will arise, example of the void underneath the main building being discovered
* Put the facilities (shop, toilets etc) in any new build on site
* They re-used as much original materials (eg bricks) as possible
* The scale of the project eventually meant that the local authority took over the client role from the Trust, half way through (after 5/6 years)
* There was a whole team of experts and consultants involved in delivering the project, not just one contractor or architect
* They realised they did not need to rebuild everything, interpretation is the key thing

**Rachel Hamilton, (Donald Insall Ass & Cheshire Building Preservation Trust)**

* Example of the restoration of the Hippodrome in London – conversion of a building can still retain the essence of its original function
* Look for other sources of information and support when doing your initial investigation – ie beyond the local records, use specialist interst groups (eg of the Theatre’s Trust)
* Building Preservation Trust can take on a building and then hand it over for a final user
* BPTs are always looking for more projects; get in touch with a local one

**2. Planning Regulations, Christina Sinclair (Historic England)**

* Covered planning permissions v listed building consent
* Projects might need both planning permission AND listed building consent
* You need to have listed building consent in advance of the project starting
* LBC is decided by your local authority
* The key aim of LBC is to conserve or enhance a historic building
* LBC relies on identifying ‘what is special about the place’
* Then covered details of LBC might include – see separate note on this

**3. Running the Project (using accredited specialists) Peter Barlow, (Historic England)**

* Covered the Heritage At Risk scheme run by Historic England (see HE website)
* Covered the added benefits of using an accredited engineer, surveyor or architect – with examples of different types of projects where they can play a key role
* Accredited meant they had extra qualifications to work on heritage projects
* Lists of places to find accredited specialist was circulated – select from them and interview several before choosing the right ones for your project
* Historic England or your local conservati0on officer could also be a source of further advice and support

**4. Building work – the interior fit out Frank Galvin (Gaskell House)**

* Of the £2.5 million Heritage Lottery Funded project some £80,000 was allocated for interpretation and a further £80,000 for furnishing the rooms used for visitors
* The project took 10 years to complete (2004-14)
* Fundamental question about restoration (in a project such as this) which period do you restore back to (and how accurate can you be)
* Use the variety of skills and qualifications in the board of Trustees (ie some had were interpretation expertise, some had curatorial experience etc)
* Source material from the internet
* The interpretation and presentation part of the project is oftent the most enjoyable part

Karl Creaser, Historic England (chair for the day)