

FAC CONFERENCE 2019

#FAC2019

DAY ONE: LIVERPOOL



WELCOME

#FAC2019

THE VERY REVD DR SUE JONES
DEAN OF LIVERPOOL



CFCE SECRETARY'S REVIEW

#FAC2019

BECKY CLARK
DIRECTOR OF CHURCHES &
CATHEDRALS



A ROCK PILE CEASES TO BE A ROCK PILE
THE MOMENT A SINGLE MAN
CONTEMPLATES IT, BEARING WITHIN HIM
THE IMAGE OF A CATHEDRAL.

- ANTOINE DE SAINT-EXUPÉRY -

CATHEDRAL ATTENDANCE: MOTIVATING FACTORS

When asked what the highest motivating factors for attending were, the top three factors were:

- 1  Peace and Contemplation
- 2  Worship and Music
- 3  Friendly Atmosphere

The lowest motivating factors were: desire for anonymity and desire to avoid parish involvement.

"A place of peace to worship and pray after a busy day at work"

England's cathedrals hark back to the middle ages to pull in crowds

Christmas cathedral attendance at all-time-high for second year running

Report finds Church of England cathedrals vibrant

England's cathedrals take on ecumenical, interfaith role

Cathedral numbers continue to grow



We shape our buildings; thereafter
they shape us.

— *Winston Churchill* —

AZ QUOTES

“A safe place to do risky things in
Christ’s service.”

Justin Welby

CFCE BUSINESS SESSION

#FAC2019

TOM ASHLEY
SENIOR CATHEDRALS OFFICER



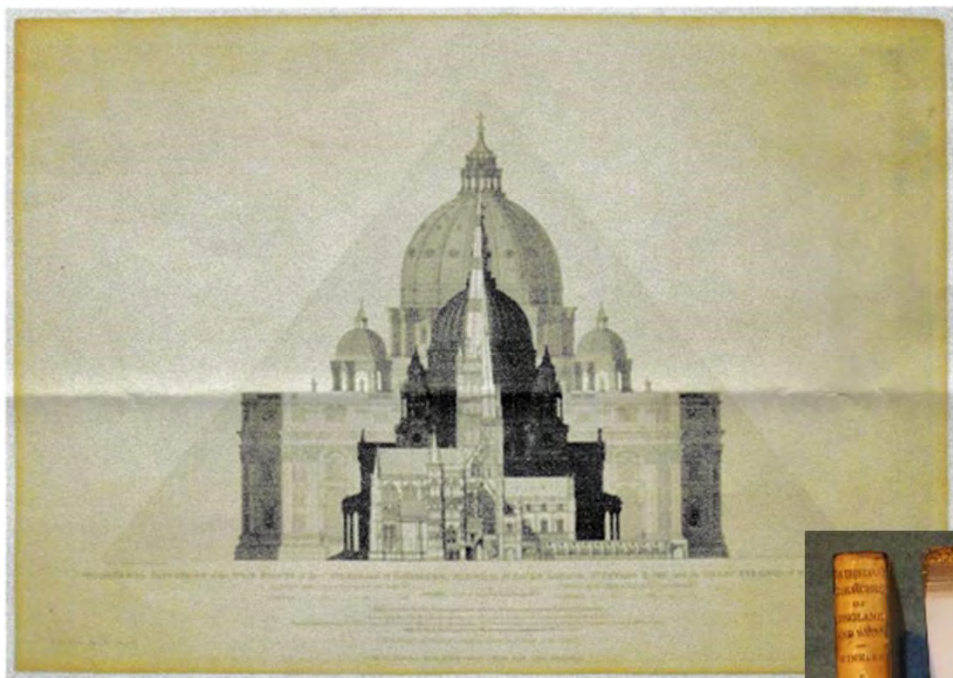
In 2018 ...

The CFCE received 46 applications, from 18 cathedrals, of which
11 were approved unconditionally,
31 were approved with conditions,
2 were deferred, and later approved with conditions,
1 was refused in part, but otherwise approved with conditions,
and 1 was refused.

We received 22 requests for formal advice, from 17 cathedrals.

We made 21 delegation visits and 11 officer visits, to 23 cathedrals.

There were 7 CFCE meetings.



MAJOR PARISH CHURCHES

The [Church Buildings Council](#) controls the list of major parish churches, which presently numbers over 300.

A major parish church has all or most of the following characteristics:

- Physically very big (over 1000m² footprint)
- Grade I, II* or (exceptionally) II listed
- Exceptional significance and/or issues necessitating a conservation management plan
- Usually open to visitors daily, or strive for this
- Have a role or roles beyond those of a typical parish church
- Make a considerable civic, cultural and economic contribution to their communities



REPORT FROM THE CATHEDRALS WORKING GROUP

CHURCH OF ENGLAND

CATHEDRALS WORKING GROUP

Final Report

14 June 2018

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CATHEDRALS WORKING GROUP

Final Report

14 June 2018

The Taylor Review: Sustainability of English Churches and Cathedrals

December 2017

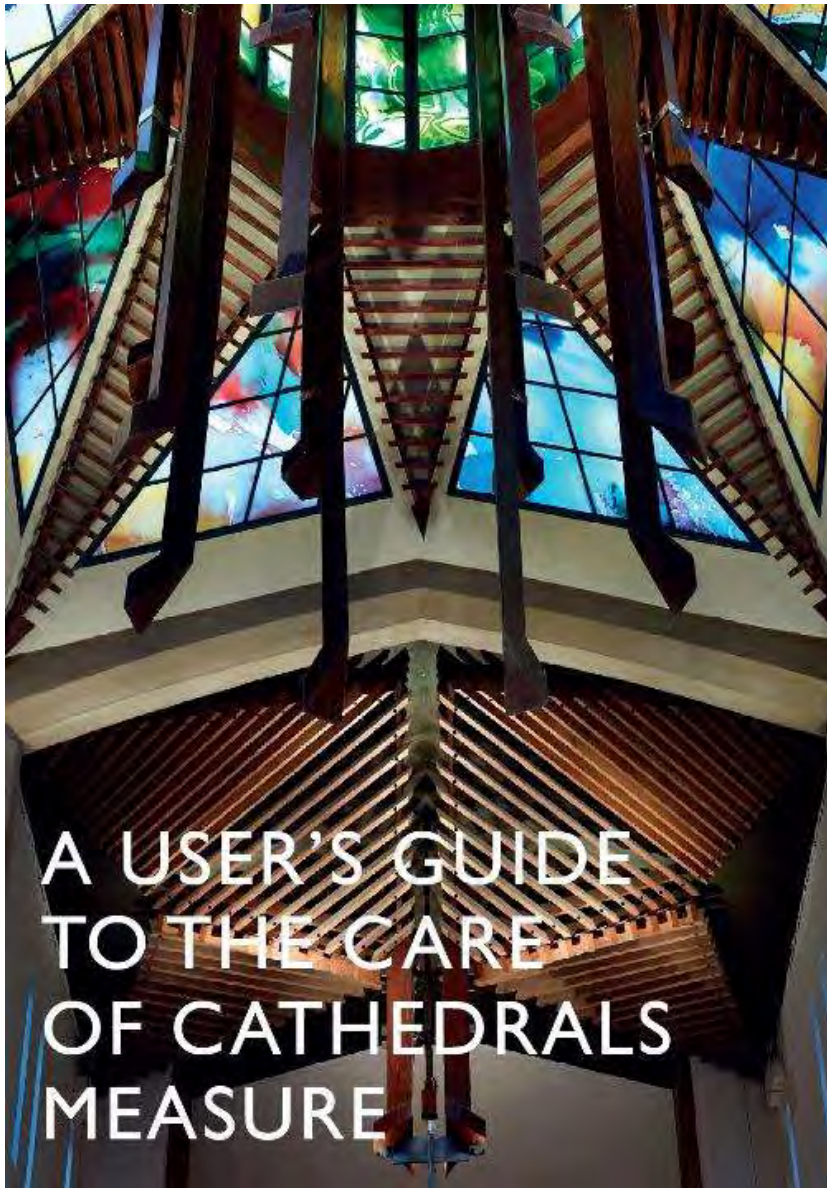
First World War Centenary Cathedral Repairs Fund Evaluation

Executive Summary, July 2018

CATHEDRALS AND THEIR COMMUNITIES

A report on the diverse roles of cathedrals
in modern England





Liturgical Furnishings in English Cathedrals – Storage, Movement, Retention and Disposal

Background

The issues of the retention, retirement, movement or disposal of liturgical furnishings in English cathedrals have become more prominent owing to a series of re-ordering projects over the past five years.

The decisions made on whether items of liturgical furnishings can and should be moved, retired, stored or disposed of revolve around two quite different issues: first, how changes in liturgical thinking impact on the use of the cathedral/church as sacred space, and second, the heritage significance of the objects concerned and that of their setting.

The future of objects removed from use must also be considered. Storage methods, access for future re-use or options for disposal all have conservation and financial implications. Although very few cathedrals have museum or archives accreditation they are increasingly expected to care for their collections to appropriate heritage standards, which can be both time-consuming and expensive.

Lighting and Sound Equipment in Cathedrals

A Cathedrals Fabric Commission
Policy and Practice Note

ChurchCare



16,000 buildings. One resource



The Commission considers all applications on their own merits and in accordance with the procedures outlined in the Care of Cathedrals Measure 2011 (the Measure) and the Care of Cathedrals Rules 2006 (the Rules).

This Policy and Practice Note sets out its expectations of an application and some of the considerations it will bring to bear on its decision-making.

Lighting and Sound

Any installation will be assessed on its material effect on the architectural, archaeological, artistic or historic character of the cathedral. This will include its physical impact on historic fabric and its physical and visual impact on the character and appreciation of the cathedral building.

The Commission strongly encourages all cathedral chapters considering installing new lighting – internal or external – or sound reinforcement equipment to draw up a clear Brief, based on an assessment of current provision, identification of deficiencies which need to be addressed, and a clear statement of key requirements of any new installation.

It also encourages chapters to involve the Cathedral Architect (and Cathedral Archaeologist as appropriate) closely in the process

of assessing current provision and drawing up the Brief. They are well placed to advise on, for example, retaining existing fittings of historic or architectural significance, and particular aspects of the cathedral building and its architectural character to which a new lighting or sound system should respond sensitively.

The Commission also strongly recommends that a proposal to commission a new lighting or sound reinforcement system is assessed by the chapter against its liturgical plan and against the Conservation Management Plan (CMP) where the cathedral has one. In the absence of a CMP, the Commission recommends that the Cathedral Architect and Archaeologist provide a statement on the nature and significance of the parts of the cathedral or fabric affected by the installation and the likely impact of the work.

The installation of new lighting or sound equipment might be considered under the Measure to comprise the permanent addition to the cathedral church of an object which would materially affect its character. As such, an application for its approval would usually be made to the FAC CCM 2 (1) (d).

However, in some cases the installation may necessitate permanent alteration to the cathedral fabric (such as removal of significant existing fittings or intervention in historic fabric to allow for cable or equipment installation) and so require an application to the Commission rather than the FAC. The Commission may also call-in for its own determination any proposal of such special interest such that it agrees the application should be determined by it. CCM 6 (1) (a) (i) and (b)





The Phoenix Renewed: Sustainability of Post-War Churches and Cathedrals



TWENTIETH
CENTURY
SOCIETY



Ancient Monuments Society
Defending Historic Buildings of all Ages and all Types

CONTACT US

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CATHEDRALS AND PILGRIMAGE

#FAC2019

DR LOUISE HAMPSON
RESEARCH & IMPACT OFFICER,
CENTRE FOR THE STUDY OF
CHRISTIANITY AND CULTURE



Pilgrimage & England's cathedrals

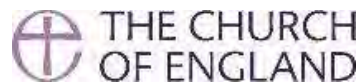
PAST & PRESENT



Presentation to FAC Conference 23-24 July 2019

Dr Louise Hampson

louise.hampson@york.ac.uk



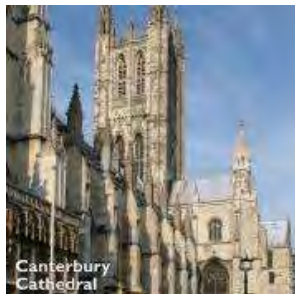
Arts & Humanities
Research Council

THE UNIVERSITY *of York*

Pilgrimage & England's cathedrals

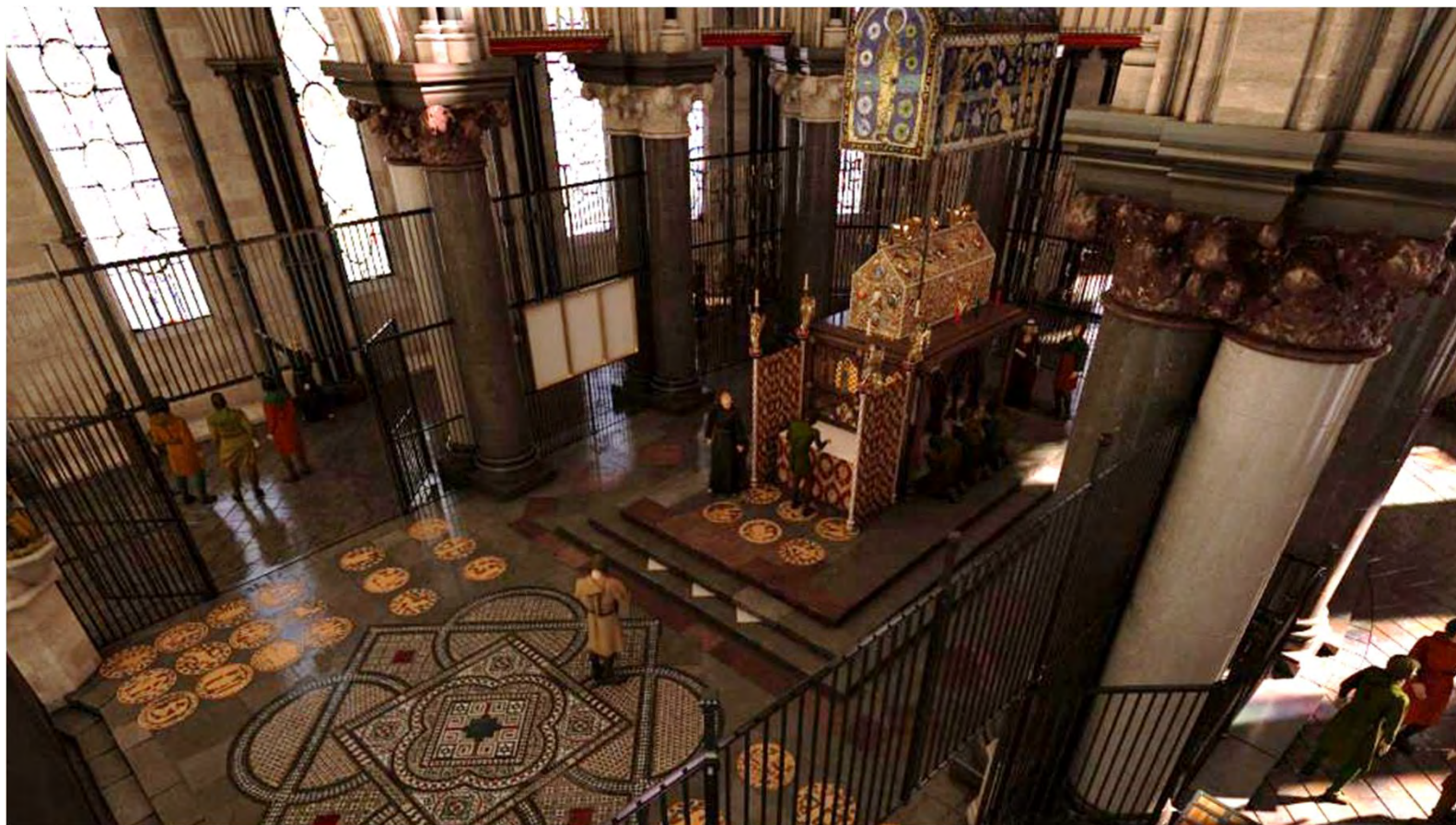
PAST & PRESENT

- 3 year interdisciplinary project in partnership with the Church of England
- We considered 'pilgrimage' in its widest sense of openness to spiritual engagement, whether planned or spontaneous
- The aim of the nine-strong team was to allow the past to speak to the present and help shape the future through:
 - detailed historical and theological research into the ways in which medieval buildings were designed to shape and enhance learning and response
 - using the tools and insights of social science and religious studies to provide in-depth analysis of the experience of visitors, pilgrims, 'potential pilgrims', staff, and volunteers today.





Canterbury Cathedral today



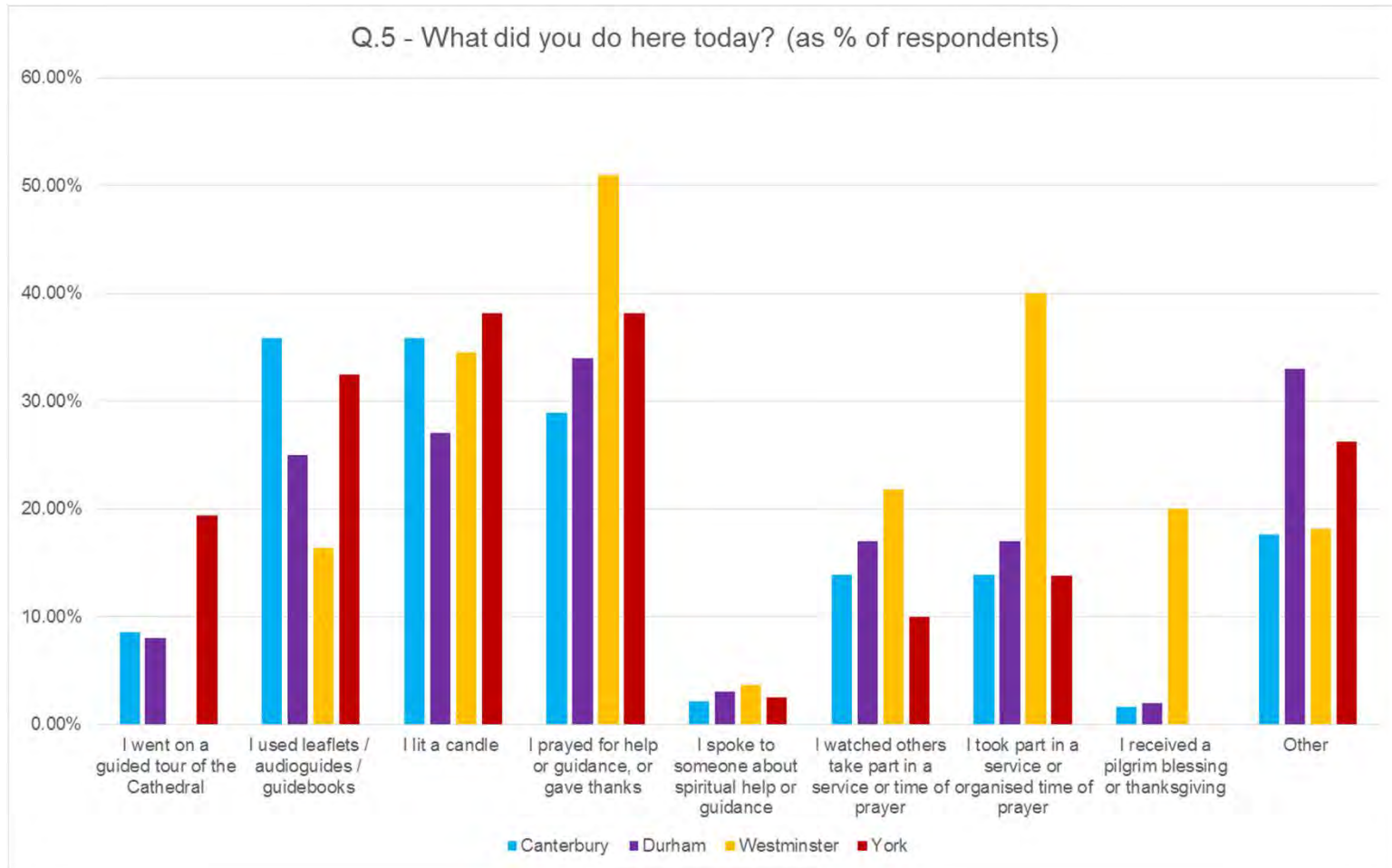
**Recreation of shrine of Thomas Becket at Canterbury
(Centre for the Study of Christianity and Culture)**

INTERACTING WITH SACRED SPACES IN THE PAST

community
Senses action
power movement accessibility
setting
Revelation
landscape awe liturgy
Transformation hope
touch
presence Connection holiness
prayer healing
grace Encounter need
soundscape compassion
smellscape

- How can cathedrals/other churches combine being heritage sites and civic resources with retaining their core role of offering worship and being places of spiritual encounter?
- Churches are places of 'spiritual heritage'. How can they explain their meaning to visitors who may come from any faith or none, possibly with little or no Christian understanding?
- Churches have worship, welcome and witness at their core, yet are now welcoming audiences for whom both worship and witness may seem alien.
- We often use the terms 'pilgrim' and 'pilgrimage' today but what or who *is* a pilgrim?
- Most churches now offer much less visual or tactile stimulus than their medieval predecessors, yet human beings still learn and respond through their senses. What can we offer today to enhance learning, encounter and response?

WHAT PEOPLE ARE DOING, SEEKING AND EXPERIENCING



Ways of engaging with cathedrals



Free text quotations

'Thought about my life; the significance of other people's contribution'

Walked around enjoying the PEACE, the mosaics and organ music'

'Wrote a card for the Christmas tree and prayed for Palestine'

'Sat to reflect on those most dear to me, dead and alive'

'Gazed at the Anthony Gormley figure – just amazing'

'Listened to the organ practice'

'Admired architecture'

'Took photos, sat in peace for a while'

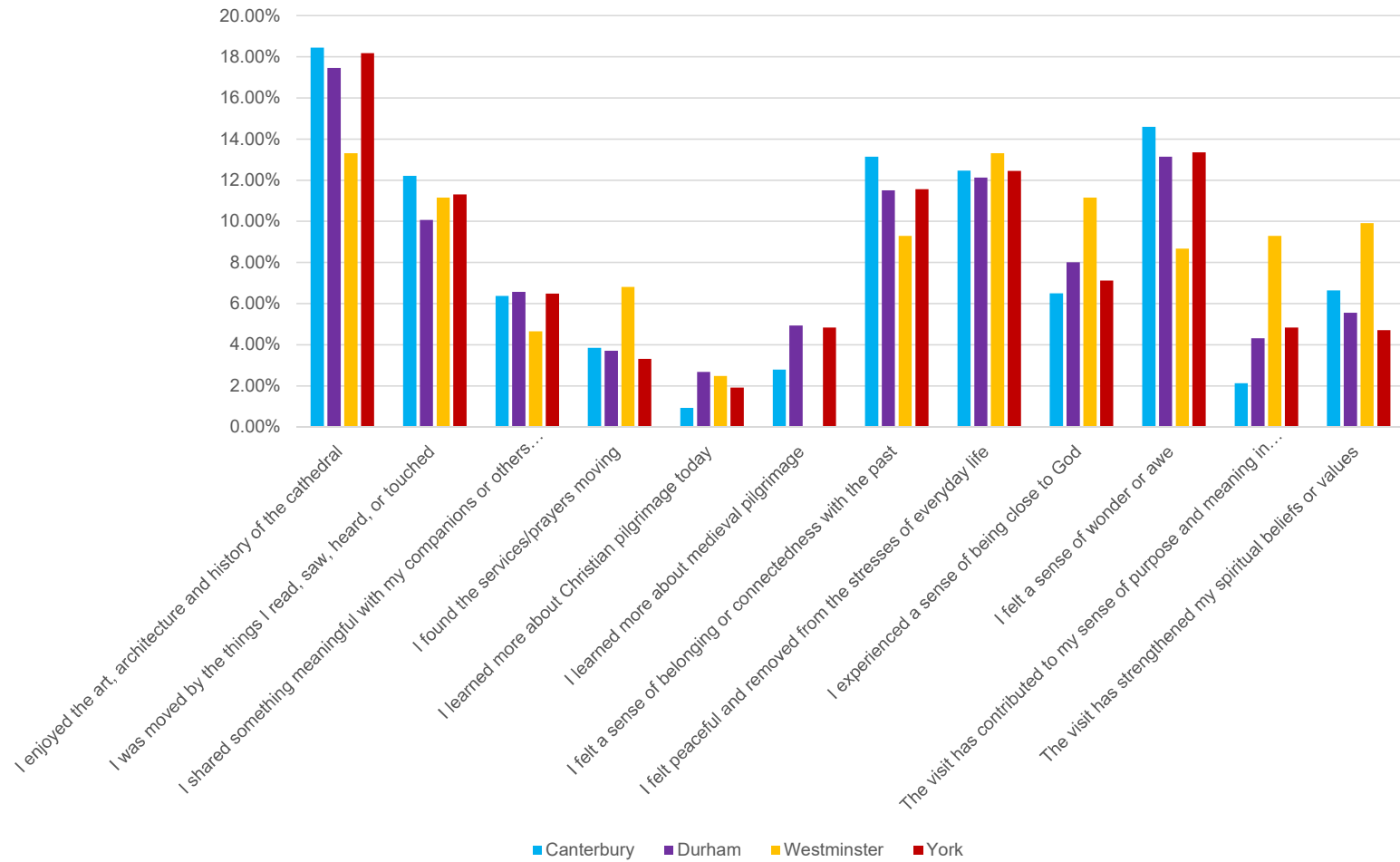
'Looked at the beautiful building'

'Meditated'

'Spoke to someone about the meaning of life'



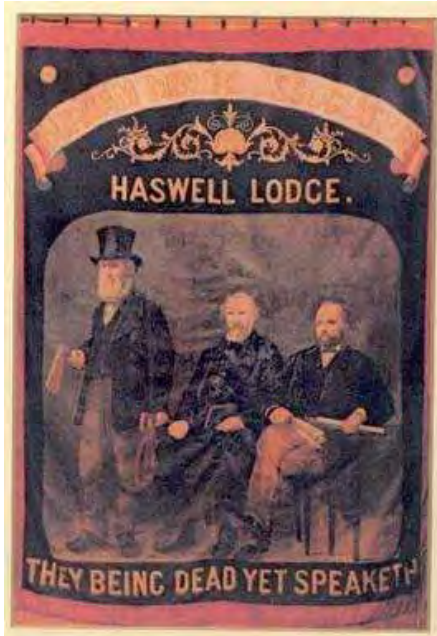
Q.10 - Which of the following experiences formed part of your visit to the Cathedral?



KEY OBSERVATIONS

- The significance of relationality and connectivity
- Tight and loose spaces
- The potency of adjacency
- The importance of the invitation to engage
– *engaging the senses, doing, touching, feeling, hearing....*
- The enduring appeal and importance of leaving and taking away

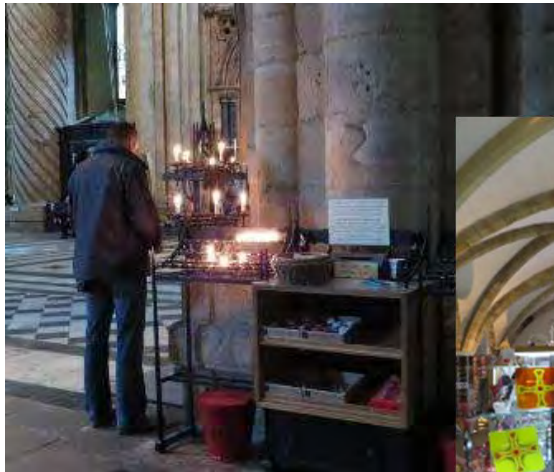
Relationality and connectivity



Tight and Loose Spaces

'Loose space: . . . offering opportunities for exploration and discovery, for the unexpected, the unregulated, the spontaneous and the risky.'

Karen Franck and Quentin Stevens, eds. (2007) *Loose Space: Possibility and Diversity in Urban Life*. Routledge.



Experiencing worship: as participant or observer?

Attending Evensong, listening to the sung psalms - I felt bathed and cleansed by those sounds. sound-washed if you may: it soothes, nourishes and is imbued with beauty.'

[I was surprised] how much I enjoyed the service. I used to be a practising Christian but lost my faith.'



Adjacency: the power of being near to something



*'I think sometimes... church has forgotten that **people don't know what's going on, and they don't know what that service is or what's it about.** They are given instructions if you know how to find them but you have to look carefully'*

Invitations to engage: the importance of sensory engagement – doing, touching, acting

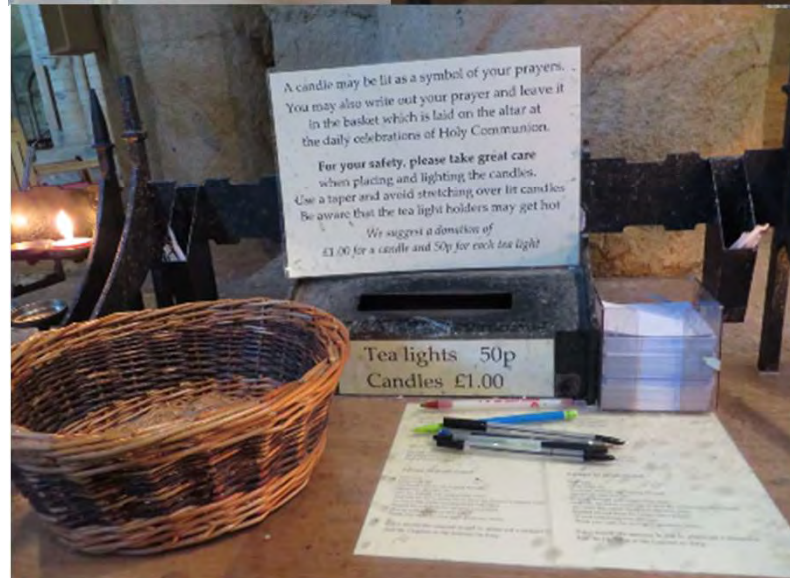
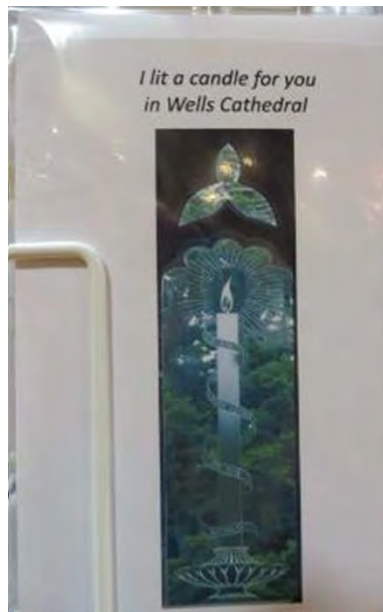
'A candle provides a visible sign of a contact with something beyond the human... A prayer, longing, searching - hard to quantify... such a small light and a wisp of smoke does provide a concrete sign of something hard to explain.'



'We have a prayer board in the Crypt and people will scribble out their hearts on a piece of paper.'

Statue of the Annunciation in Durham Cathedral which visitors are **encouraged to touch**







**Touching the statue of
St Anthony at
Westminster Cathedral**

**Children
building
the
Lego
replica of
Durham
Cathedral**



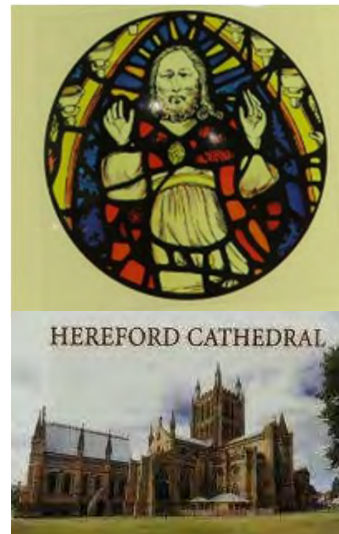
**Statue of the
Annunciation
in Durham
Cathedral
which visitors
are encouraged
to touch**



Leaving and taking away: memory making and place-making

People have poured out their hearts...their lives and their spirituality into the building... leaving their mark in the form of a candle or a prayer... It could just be just a stone building but it has the daily flow going through and everything has a meaning, and everything has a beauty behind it. It's like a tapestry, a carpet of stories.'

Placement of cathedral shops:
[Purchasing items in the Cathedral] 'will definitely make them more special to me because of where I bought them'



- **Pilgrim/tourist:** not either/or - can be both/and with movement along a continuum
- Cathedrals contain **tight and loose spaces:** Loose spaces can be **significant**
- The significance of **adjacencies** and **access:** the ways cathedrals house different activities, often simultaneously, within close proximity. Boundaries between activities may be fuzzy. Fuzziness can be potent!
- Spaces of **relationality:** Cathedrals are places where people may seek anonymity, but may also seek connections with fellow visitors, faith, history, their city, etc. Sometimes, connections made are unexpected
- **Invitations to engage:** People may need creative but unthreatening pathways into engagement, and safe, welcoming spaces.
- **Taking away:** Items bought at/in Cathedrals have significance. Photographs both mark an individual's presence at the place, and provide an ongoing connection with it. The photo of a candle lit for somebody else can be a powerful testimony and gift, creating a form of extended relationality, mediated by both candle and photo, especially in the era of social media.

‘Engaging with Place, Managing Space’ – an AHRC Follow-On Sept 2019-Aug 2020

- 1. Work with Historic England, other statutory advisory bodies, the Church of England (CCB and CFCE), **to review and amend policy and guidance on permitting change** in the use and development of cathedral interiors and exteriors, through reference to relevant historical precedents and contemporary visitor needs and aspirations
- 2. Pilot new approaches to **enhancing key spaces within historic churches and providing visitors with new opportunities for creative engagement** at selected 'Case Study' sites. Case Study churches (Coventry, Lichfield, Ripon and Wakefield Cathedrals, and Beverley Minster) have been carefully selected from a range of social and geographical contexts, both to deliver local benefits and to act as valuable long-term exemplars for others
- 3. Building on 1 and 2, develop (in partnership with CCB, CFCE, AEC, HE, other statutory advisory bodies, ALVA, and NLHF) an online policy, guidance, and development project planning handbook. This is likely to take the form of **guidance and templates on Visitor Engagement Planning**.
- 4. Work with the Church of England, the AEC, Cathedrals Plus, CAFA, ALVA and the NCT to create the first national volunteer policy and programme for training and support, equipping staff and volunteers **to understand, manage, and adapt** spaces in ways which will significantly enhance visitor experience and enjoyment
- 5. Work with grant-making bodies to strengthen guidance for churches in planning projects and submitting applications to ensure that project bids incorporate all relevant perspectives, are clearly articulated, are project-led (not funder-led) and fully responsive to visitor and community needs

VISITOR ENGAGEMENT PLANNING

#FAC2019

MARK HOSEA

PROJECT DIRECTOR OF THE
CANTERBURY JOURNEY,
CANTERBURY CATHEDRAL





FAC Conference 2019 Visitor Engagement Planning





CANTERBURY
cathedral

Visitor Engagement Planning

- What do we mean by Visitor?
 - Dictionary = Someone who visits a person or place
- What do we mean by Engagement?
 - Dictionary = The process of encouraging people to be interested in the work of an organization
- How do we go about Planning?
 - Dictionary = The process of planning activities or events in an organized way so that they are successful or happen on time

- Be people centred at all times - NLHF
- To care for all people and provide welcome and hospitality – Chapter of Canterbury

Deciding how you are going to successfully plan to engage people in an organized way to make them interested in your work/location!

Visitor

- Who are your current visitors – understanding that is the crucial starting point – consultation.
- What are the reasons for their visit?
- Who is not currently visiting and who do you want to visit?
- Why do you want them to visit – Mission, Income Generation, Funder Driven?
- One off or return visits?

Engagement

- Each place is different and therefore has differing strengths and weaknesses – what is your USP?
- Who is going to be affected by the project? Internal/ external.
- Engage them early and make them a part of the concept phase.
- Include the professional team.
- Invite them to a workshop to discuss your big idea.
- Identifying partners comes out of work the cathedral is already doing e.g. cross city partnerships.
- Internal: staff, volunteers, congregant members and worshippers, visitors those with longstanding events or services in the cathedral.
- External: advisory bodies and special interest groups (e.g. The Victorian Society, AEC), community (neighbours, local businesses, funders (trusts and foundations; private donors...), the media, regulators (local planning officers, Historic England, CFCE).
- Integrity and honesty – do it for the right reasons and mean it!

Planning

- Know why you are doing the project before deciding what you are doing!
- Develop robust justification and reasoning by testing need.
- How does this project fit with your mission and strategic aims.
- What resources, roles and budgets have you currently got?
- Set yourself realistic and measurable steps to delivery – short, medium and long-term.
- Manage expectation – communication is key – internal and external.
- Flexibility in planning – don't be too proscriptive.
- Do you know what your organization stands for?
- How are you monitoring your work?
- What do you know about your user experience?
- Are you mining social media?
- How will it improve it? If it won't, don't do it!
- Ask your people – there will be experience there you might not know about.
- Think about what internal resource will allocated to the project – don't underestimate what's required and plan for it.
- Think about the best way to resource the gap – can existing staff members be seconded and their posts backfilled? What free help is available and what best practice already exists.
- Build a delivery team?
- There are professionals who can assist if budget is available.

Round 1 submission

- Total project £19.4m
- Heritage Lottery Fund £11.9m
- Canterbury Cathedral Trust match funding £7.5m

Round 2 submission

- Total project £24.7m
- Heritage Lottery Fund Round 2 Submission £13.8m
- Canterbury Cathedral Trust match funding £10.9m



The Canterbury Journey

➤ The Canterbury Journey for Heritage

- To repair and restore the Christ Church Gate
- To repair and restore the West Towers and Nave
- Landscaped Precincts and Enhanced Access – improving signage, access and providing a coherent journey through the site
- Conservation (Craftsmanship) in Action – educating the public about the work

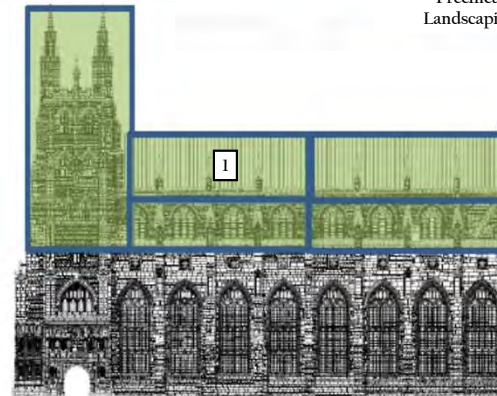
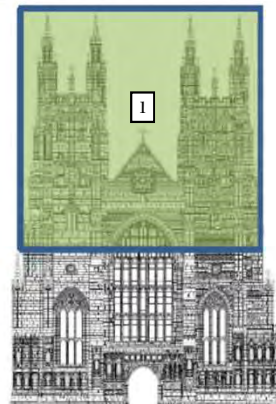
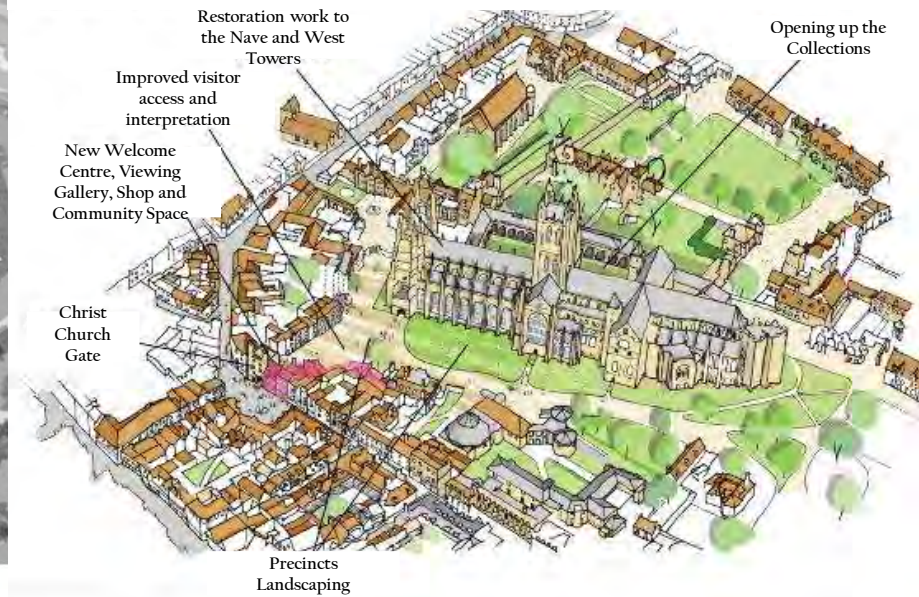
➤ The Canterbury Journey for People

- Interpretive Pilgrim Trails – interpreting the heritage for visitors
- Opening up the Collections – introducing visitors to them and making more accessible, better interpreting and explaining them
- Schools on the Journey – deliver a programme of outreach to Kent Schools
- A Journey of Skills – new apprenticeships and further work with education and training partners
- A Volunteering Journey – training new volunteers to deliver school and community outreach

➤ The Canterbury Journey for Communities

- The Welcome Centre – opening up the Cathedral and Precincts to the city, providing flexible community space
- Community Pilgrimage – implement a year round programme of activities
- Canterbury Pilgrim Passes – deliver a new pass entry system allowing free admission to the Cathedral for those who live or work in Canterbury, or who belong to an East Kent faith group

Key physical works of the project 2016 - 2021



Key Physical Works

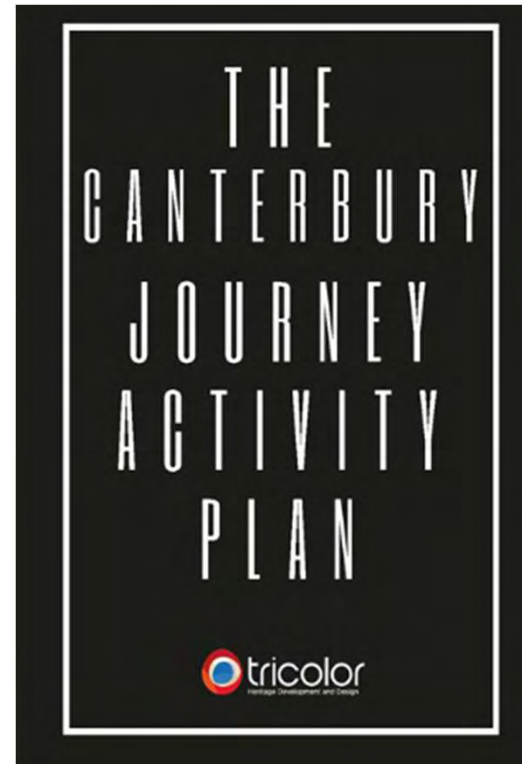
1. Nave and West Towers
2. Landscaping and Drainage
3. Welcome Centre and Community Spaces
4. Collections interpretation and display spaces
5. Christ Church Gate restoration

Activity Plan

- Learning and Participation
- Community Engagement
- Collections Management
- Interpretation
- Volunteering
- Training
- Communications

Good free guidance =

<https://www.heritagefund.org.uk/publications/activity-plan-guidance>



Learning and Participation

2018: WW1 movement, displacement and refuge

- Exhibitions
- Artist in residence
- Learning resources
- Interpretation
- Young Futures conference

2019: Art of the Lost

- Collections and conservation conference
- Young Futures conference
- Artist in Residence – graffiti and urban art
- Turner Prize

2020: Becket 2020

- Lead partner
- Website and branding
- Conference
- Young Futures conference
- Artist in Residence –graphic novel
- Textile project

2021: Stone

- Stone Festival
- Collections and Conservation conference
- Artist in Residence
- Young Futures conference

Partnership working

Priority areas

- Swale
- Shepway
- Thanet

Partners

- Strange Cargo
- Garden Gate Project
- KRAN
- L'Arche
- Turner Contemporary
- Universities

Learning

- University Partners
- Cathedral in the Classroom
- Loan Box Scheme
- Explorer Backpacks



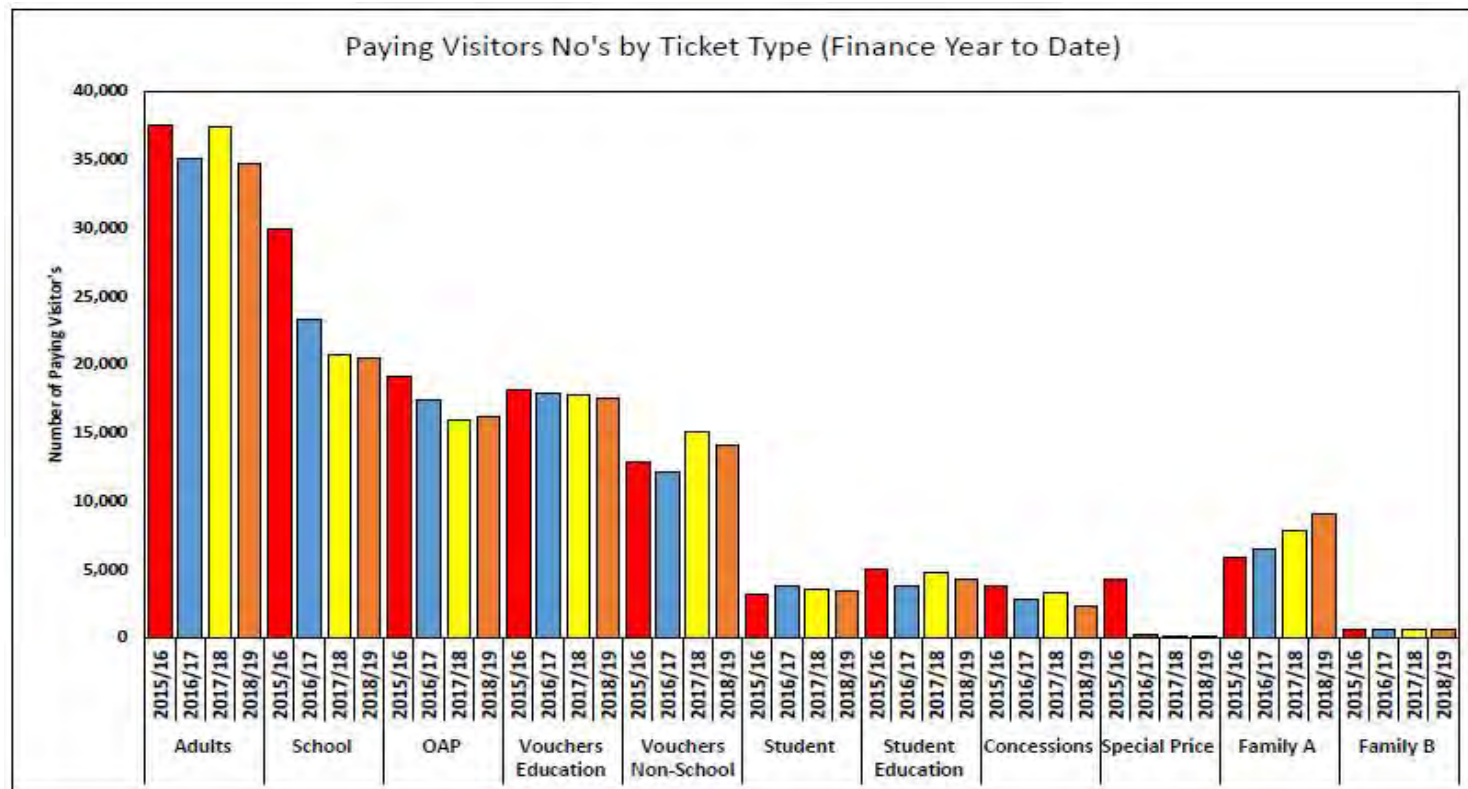
Community Engagement

Discovery Days

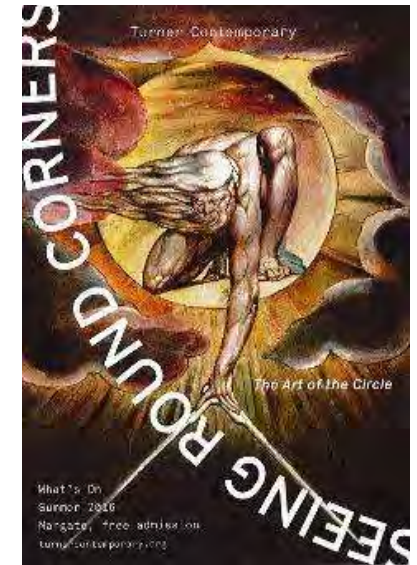
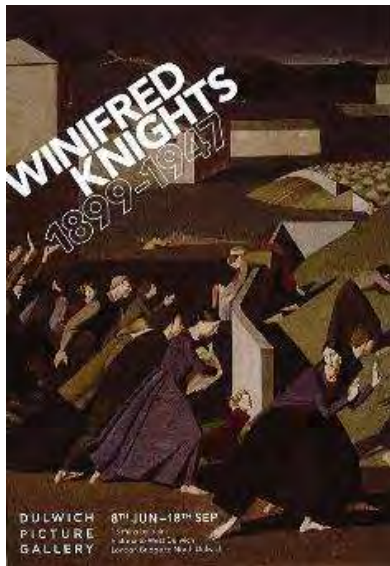
Free, fun activities for all
– explore, discover and
get creative every
Wednesday in August



Community Engagement

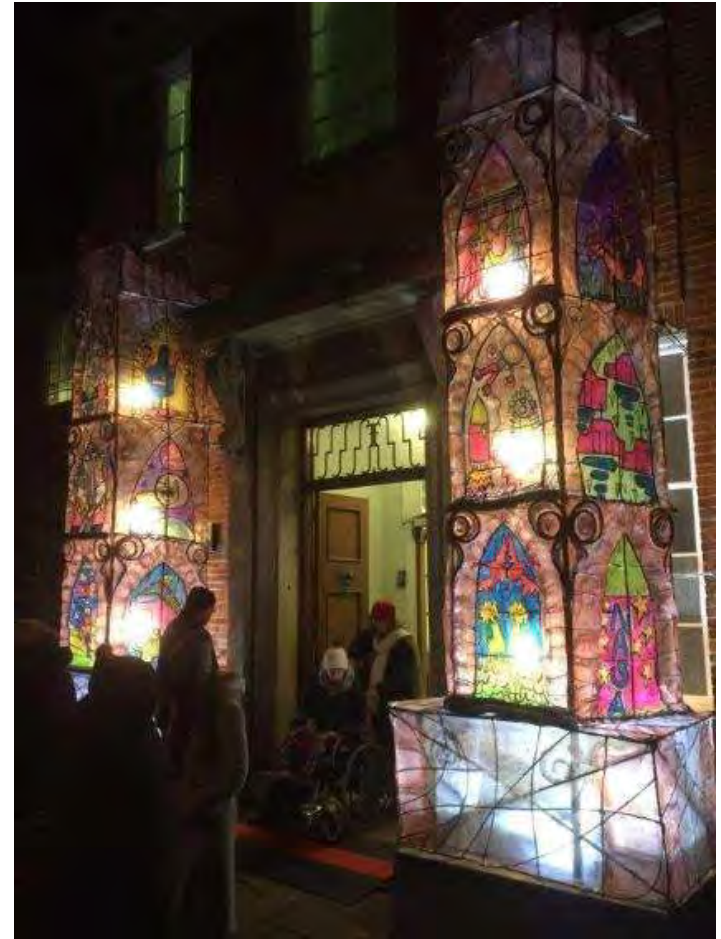


Sharing the collections



Interpretation

- Partners
- Artist in Residence
- Creative workshops
- Projects



Artist in Residence

Remember Me?! 20 Oct-13 Nov 2018



Volunteering, Work Placements, CPD



Training



Collections Care



Community Engagement

Volunteer Graffiti Research Project

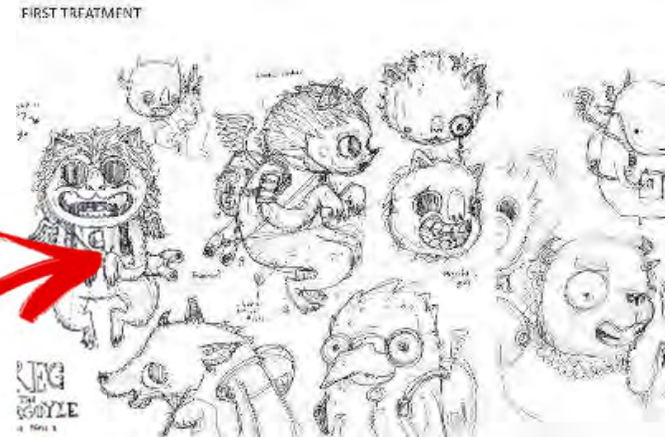


Volunteer data Nov 2018 – Oct 2018

VOLUNTEER DATA											
Subtotal:							Subtotal:				
120.82							542.00				
Daily Rates							128.70				
							£34,135				
Date (Manual)	Average Number of days per Person (Auto)	Narrative (Manual)	Unskilled Y = yes (Manual)	Skilled Y = yes (Manual)	Professional Y = yes (Manual)	Non Cash - Contribution Amount £ (Manual)	Date (Auto)	Task Category plus Task Carried Out (Automatic)	Number of volunteers involved (Automatic)	Number of days (Rounded) (Automatic)	Total value of volunteers (£) (Automatic)
26 September 2018	0.75			Y			26/09/2018	Collections Care - Condition reporting	3	0.8	£360
05 October 2018	0.71		Y				05/10/2018	Community Engagement - Event Delivery	3	0.8	£120
05 October 2018	1.00		Y				05/10/2018	Community Engagement - Event research, planning and preparation	1	1.0	£50
17 October 2018	0.57		Y				17/10/2018	Community Engagement - Event research, planning and preparation	1	0.6	£30
12 October 2018	0.43		Y				12/10/2018	Collections Care - Architecture talk and Tour	15	0.5	£375
30 October 2018	0.29		Y				30/10/2018	Collections Care - Recording session	4	0.3	£60
03 October 2018	0.89			Y			03/10/2018	Collections Care - Condition reporting	2	0.9	£270
10 October 2018	0.71			Y			10/10/2018	Collections Care - Condition reporting	3	0.8	£360
19 October 2018	0.82			Y			19/10/2018	Collections Care - Condition reporting	2	0.9	£270
24 October 2018	0.82			Y			24/10/2018	Collections Care - Condition reporting	3	0.9	£405
31 October 2018	0.75			Y			31/10/2018	Collections Care - Condition reporting	3	0.8	£360
24 October 2018	0.86		Y				24/10/2018	Community Engagement - Event research, planning and preparation	1	0.9	£45
26 October 2018	0.57		Y				26/10/2018	Community Engagement - Event Delivery	1	0.6	£30
23 October 2018	0.06		Y				23/10/2018	Community Engagement - Event Delivery	15	0.1	£75
24 October 2018	0.07		Y				24/10/2018	Community Engagement - Event Delivery	13	0.1	£65
25 October 2018	0.09		Y				25/10/2018	Community Engagement - Event Delivery	10	0.1	£50

Gregory Gargoyle

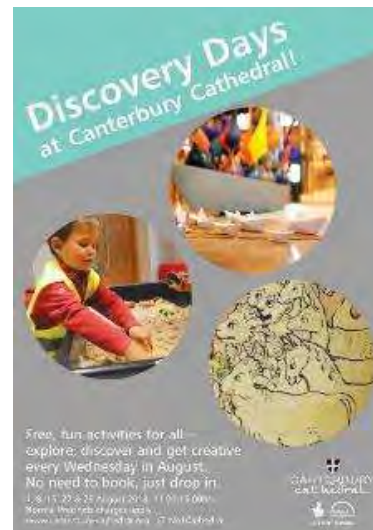
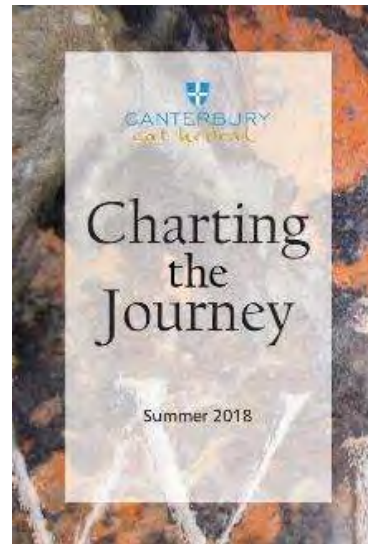
- Community choice
- Naming competition
- Character design workshop
- Artist design
- Launch





Communications

- What's On Guide
 - 50,000 copies distributed over 8 issues
 - Distribution is ever-widening
- Charting the Journey
 - 5,000 printed copies over 8 issues
- Website updates
- Social Media postings
 - Facebook Reach 150,000+
 - Twitter Reach 120,000+
- Design materials
- Event materials
- Local press and media



What's On

Canterbury Cathedral

January - March 2019



Make
your own
clay gargoyle
model with
Gregory Gargoyle
Feb Half-term
See page 10

www.canterbury-cathedral.org

The Art of the Lost

Each year Canterbury Cathedral adopts a theme for our learning and participation programme. This year's theme is The Art of the Lost which coincides with one of the world's most prestigious annual art awards, the Turner Prize, coming to Kent. We are delighted to be working with our partners in Margate, Turner Contemporary, who will be hosting the award in 2019.

The Art of the Lost: destruction, reconstruction and change

Art plays a significant part of the experience of the Cathedral space, from music to glass, to graffiti, wall art, textiles, books and paintings. Throughout 2019 we will be undertaking a series of activities with leading experts, art historians, conservators, artists and scientists. We will explore current and developing studies of how art changes, is reused or repurposed, disappears or is rediscovered within the setting of the Cathedral.

There is something for everyone in this diverse programme which draws to a close 27-29 November 2019 with an exciting two day international conference. The conference is supported by the Chapter of Canterbury, and the Heritage Lottery Fund, through The Canterbury Journey project. It will look at how and why art is defaced, destroyed or lost within architectural settings, focusing on art found in cathedrals, churches and other places of worship.

Further information will be available soon on the Cathedral website.



Graffiti in the Cathedral

Throughout the year, our volunteer graffiti research team will be recording some of the Cathedral's eclectic collection of historic graffiti dating from the 13th to the 20th centuries. This Spring we invite you to come along and meet our specially-trained volunteers who will share with you their exciting discoveries, and reveal the meaning behind some of the enigmatic drawings, marks and symbols etched into this iconic building. To find out more about this exciting project visit the heritage pages of our website for updates, latest finds and details of activities.

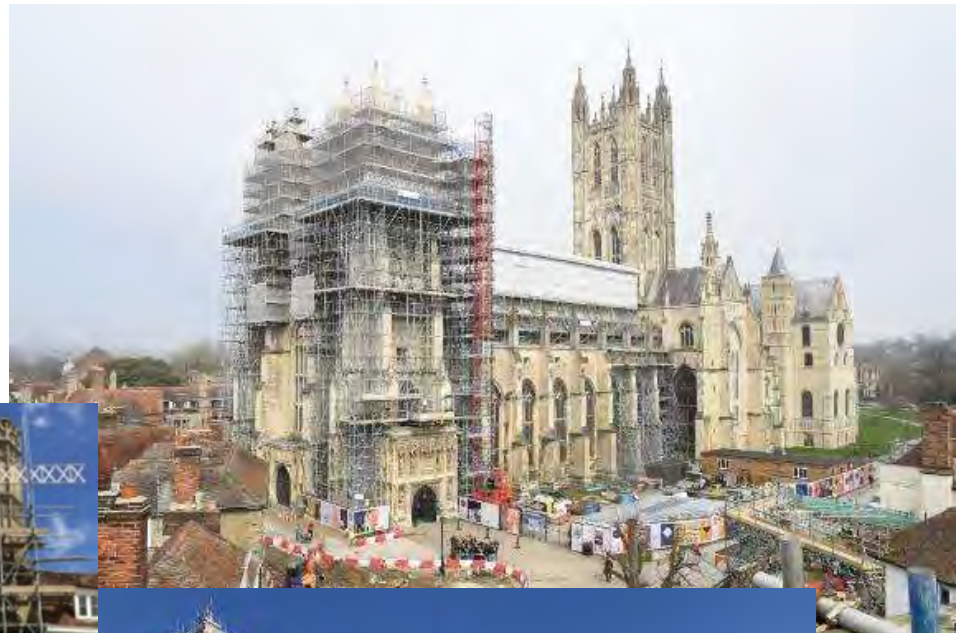

The FRIENDS of
CANTERBURY
cathedral

The Friends are the Cathedral's fan club. They have recently launched Family Friends so the whole family can join and enjoy the Cathedral for generations to come.



Get
15 months
for the price of 12
if you join today and
quote
W07

Join today at:
www.canterbury-cathedral.org/support-us/friends









CATHEDRAL EVENTS POLICIES

#FAC2019

PAUL SMITH
DIRECTOR OF ENTERPRISE
LIVERPOOL CATHEDRAL



Events at Liverpool Cathedral:

Providing revenue whilst preserving the building



Paul Smith

Director of Enterprise
Liverpool Cathedral

Scene setting

- **All cathedrals have different challenges**
- **At Liverpool Cathedral we always need to consider:**
 - Encounter
 - Being free to enter
 - The sheer scale of the maintenance challenge
 - Where we are situated
 - Don't have large historical reserves/properties etc
- **Not being a commercially-minded is not an option:**
 - We *must* generate a large amount of income to service the cathedral's ongoing operational and maintenance needs.
 - Commercial approach is certainly not the only guiding objective



The cathedral's commercial journey

Revenue generation through commercial activities has been growing over last 10-15 years

From unrestricted deficits a decade ago to a small surplus in 2018

We've been on a similar journey to other cathedrals

Need the revenue to keep the lights on – need to have the right checks and balances in place

Going to talk about our progress with creating a policy for our events and other commercial activity (work in progress)



My role

Events



Community
Events



Catering



Stakeholder relations



Shop/Tower



Visitor
Services



Our
social
justice
charity

A Place of Encounter

- Inspiring Christian worship
- **A breath taking experience**
- A community committed to justice and mercy
- A safe, generous place in joy and sorrow
- A dynamic community of staff and volunteers
- A God who knows and loves you

Commercial activity integral – not a necessary add on:

- A living, breathing, social, worshipping space
- A building which will welcome around 800,000 worshippers/visitors this year

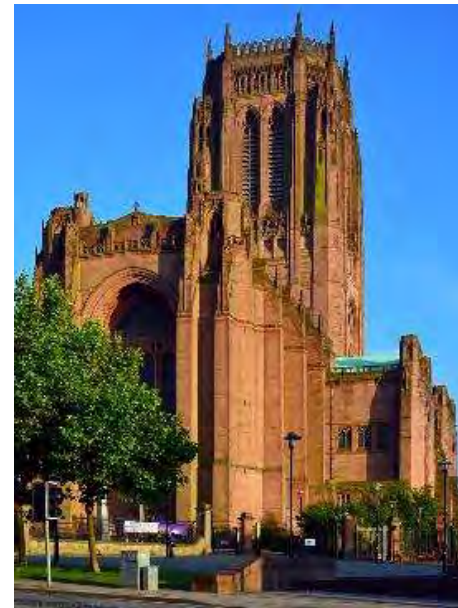


A place of encounter. Built by the people, for the people, to the Glory of God



A focal point in the city – literally and metaphorically

- Another core objective for us is to be a key part of the life of the city – a focal point for encounter:
 - a safe and generous place in joy and sorrow
 - a community committed to justice and mercy for all people
- Not commercial principles
 - but also non-negotiable



A place of encounter. Built by the people, for the people, to the Glory of God



First and foremost a place of worship

- That doesn't mean that we can't accommodate commercial bookings
- Our size gives us options
- It's about about negotiation – give and take
- Currently happens relatively seamlessly (Events and Logistics function)



Why have an events policy then?

- The role of collaboration and consultation works pretty well, but what happens when we have different people in post?
- It's important for everyone to be able to understand our principles and objectives
- It can work alongside all of the good operational practices we currently have in place

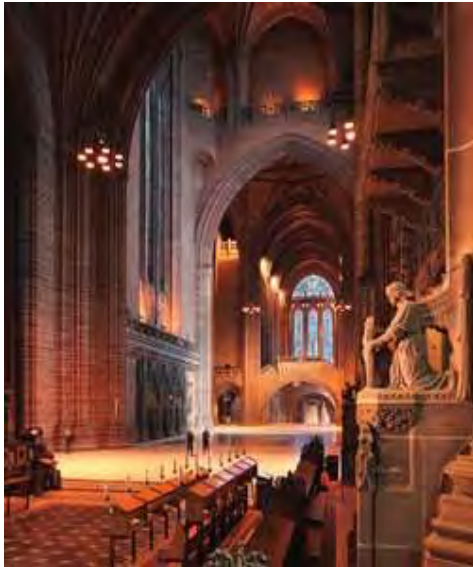


How/when is it being produced?

- NB: This project has grown in size and scope over recent months – currently trying to capture everything and find solutions
 - Written by me
 - In consultation with our FAC Chair and Architect (Historic England guidance)
 - Sense checked by Events – to make sure it works in practical terms
 - **Finally signed off by Chapter by Autumn 2019 (date tba)**



What it's going to cover ...



It's about the practicalities

- **How many people/how are they protected?**
- **Choice of contractor**
 - Process assisted by risk assessments and guidance
- **Site access for suppliers**
- **Access through the building with equipment, event furniture, etc**
- *NB: Won't take the place of the contact and care in our current arrangements*

What it's going to cover ...

- Suppliers' personnel
- Event set-up and take-down
- Supervision
- Protection of building and treasures
- Fire safety
- Lighting, music, staging
- Liaison and coordination



Do we accept the event?

- **Internal process to decide whether to take an event**
 - Routine (Manager)
 - Questionable (Manager and Director)
 - Complex (referred to Chapter for sign off)
- **Initial liaison with each potential client will find out a very great deal about what it is and who it is for:**
 - If it transpires at this stage that an event does not work for the cathedral, (morally, logistically or in terms of our health/safety or preservation principles) then the booking will not go forward
 - This is a regular occurrence. All agreed events are then subject to contracts

It's also about sign off



The surrounding framework



- Policy will also layout the surrounding framework:
 - Alongside the contract, the cathedral has a range of health and safety materials, (including risk assessments) which sit with our Health and Safety Manager.
 - These documents are regularly reviewed and updated.
 - Internal abseil was cancelled because of potential harm to building

Right now ...

- Working with architect, Chair FAC and cathedral staff to find a range of solutions:
 - Looking at Car parking issues – how we use signage, cordons, parking for loading etc
 - Exploring options for the Scott Suite around doors operation, protection (walls and doors), floor protection (hopefully resolved soon), flight case wheels etc
 - Looking at the chair lift and drafting an instruction manual/signage
 - Plus back of house issues: Rankin porch pop up spaces (when agreed) i.e. vestibules, baptistry, Derby transept. Cover such things as power, ventilation, floor/door/wall protection, permanent/temp lighting, need to maintain fire escapes



Any questions?



Thank you



A place of encounter. Built by the people, for the people, to the Glory of God



Q & A

#FAC2019



LUNCH

#FAC2019



TOURS

#FAC2019

- 1 INTERIOR
- 2 HIGH PARTS
- 3 CATHEDRAL PRECINCT



FAC CONFERENCE 2019

#FAC2019

DAY TWO: CHESTER



WELCOME

THE VERY REVD DR TIM STRATFORD
DEAN OF CHESTER



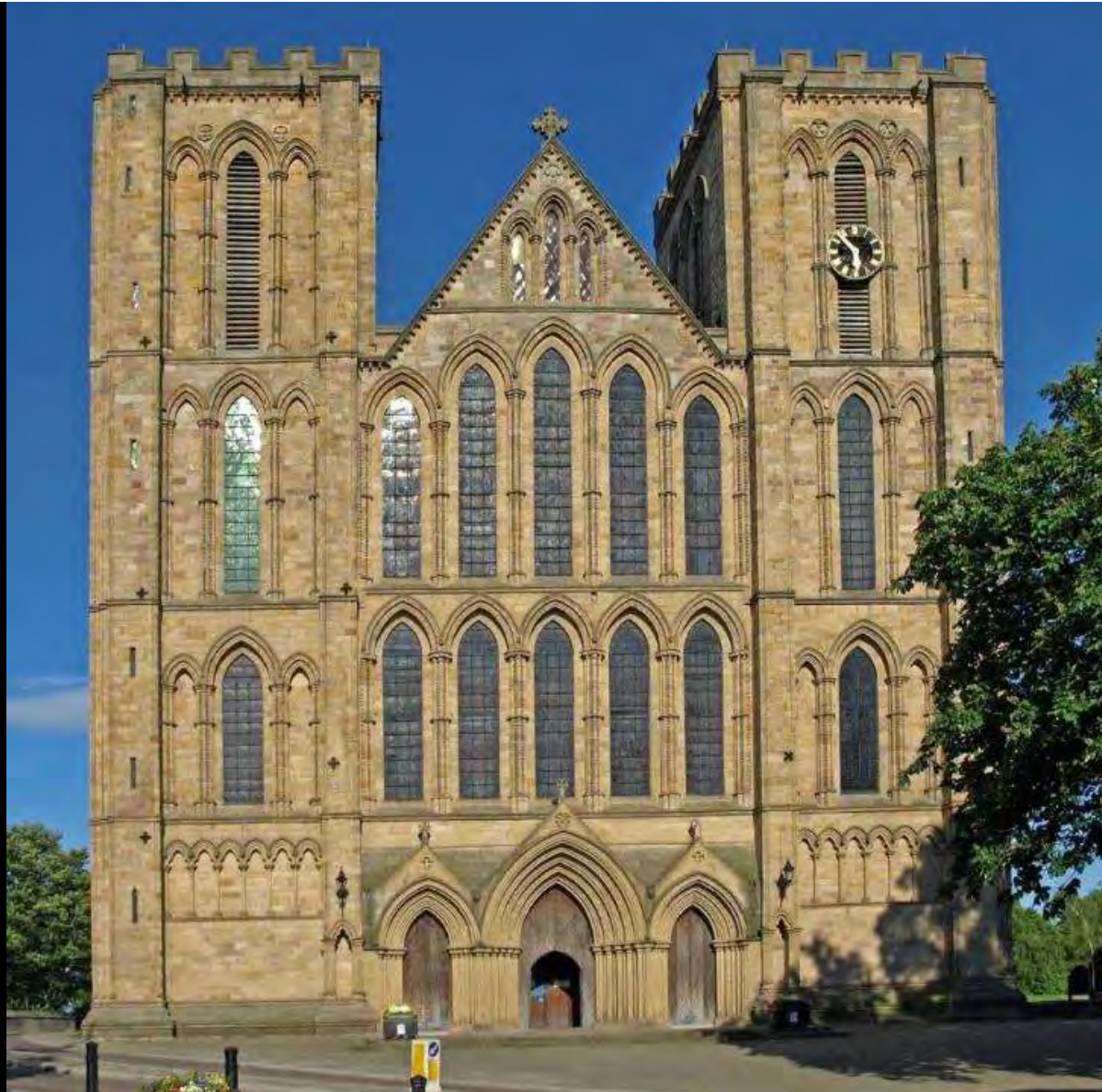
#FAC2019

CATHEDRAL INVENTORIES PROJECT: UPDATE

JANET BERRY & GUY WILSON



#FAC2019





THE CATHEDRALS FABRIC COMMISSION FOR ENGLAND

**ADVISORY GUIDELINES
FOR THE FORM OF THE INVENTORY
OF A CATHEDRAL CHURCH**

**SUPPLEMENTARY TO THE
DIRECTIONS**

RIPON CATHEDRAL INVENTORY

GENERAL INTRODUCTION

The sections are numbered as follows:

1-99, 1000-1052	Memorials
100-199	Metalwork
200-299	Stonework
300-399	Woodwork
400-499	Textiles
500-599	Paintings
600-699	Library (catalogued elsewhere)
700-799	Windows
800-899	Heraldry

(In most sections only a few of the possible 99 numbers have been allocated, depending on how many items there are presently in the Cathedral. However, it is hoped that a quinquennial update of new gifts or recordings will be made.)

All sections follow a similar layout. Each item is described as far as information is known, thus:

TABLE OF SIGNIFICANT ITEMS ON THE RIPON CATHEDRAL INVENTORY
MOVEABLE ITEMS

CATEGORY	ITEM	NO	SIGNIFICANCE	DEGREE	LINKS
Metalwork					
	Ripon Jewel	150	E, H, A, C	1	Early church
	Ripon Gauntlets, late 14 th C	UN	H	1	Blackett memorial
	Pair of silver gilt ciboria, 1676, by John Plummer	103/3H	E, H, A, C	2	York (maker), cathedral (17 th C representation on bowl)
	Silver flagon, 1674 by John Plummer	107/2	A, C	3	York (maker)
	Silver mace, late 15 th C	108/1	H, A, C	2	Dean Fowler (early 17 th C) when said to have been acquired, ceremony
	Silver alms dish by Thomas Farren, London, 1716 (active 1707-42)	100	H, C	3	Liturgy, royalty (Farren "Subordinate Goldsmith to the King" from 1723 to 1742)
	Silver seal top spoon, London, 1623	116/2	H, C	4	
Stonework					
	Alabaster of the Resurrection, early 15 th C	200 a	H, A, C	1	Nottingham or York work
	Alabaster of the Coronation of the Virgin, c 1400	200 b	H, A, C	1	Nottingham or York work
	Alabaster, possibly of St Wilfrid, 15 th C	200 c	H, A, C	1	Nottingham or York work, early Church
	Alabaster fragment of Presentation of the head of John the Baptist, 15 th C	200 d	H, A, C	2	Nottingham or York work
	Sigurd stone	J210/1	E, H, A, C	2	Early church (mix of pagan and Christian symbolism)
	Drum stone, 7-8 th C	201	E, H	1	Early church
	Possibly late Roman panels, used in 7 th C as altar pillars	NN	E, H	2	Early church, crypt. See Elizabeth Coatsworth, <i>Corpus of Anglo-Saxon Stone Sculpture, Western Yorkshire, vol 8</i> ,



The Ripon Gauntlets

14th century





RIPON CATHEDRAL Inventory Entry Form

Sheet 1 of 1 : 0007



Name of Owner:	The Chapter of Ripon Cathedral	Tel No:	01765 603462
Address:	c/o Ripon Cathedral Office Liberty Courthouse Minster Road RIPON HG4 1QS	Fax No:	01765 690398
		Email:	
Name of Depositor:		Tel No:	
Address:		Fax No:	
		Email:	
Description and History of Objects, where made and when, and any other relevant information:			
NAVE AND CHOIR Wooden chairs with rush seats x 282 Purchased from Treske of Thirsk			
Total Number of Objects:			

Made of Cypress wood and probably of Venetian workmanship. The top is of 2 planks of unequal width with peg joints. The back and sides are plain, also of planks of differing widths. The front has relief carving of Venetian soldiers and other human figures surrounded by flowers and foliage. The top of the lid has 3 double concentric circles painted on the outside, while the inside of the lid has a painted and varnished picture of 4 Venetian soldiers with 3 circular pictures between. The pictures at each end are of a seated queen guarded by a lion's head on each side. The centre picture is of 2 young human beings standing on either side of a shield. All 3 pictures are decorated with foliage. Around the inside of the lid is a frieze of foliage, birds and animals. There is also a narrow frieze of flowers and foliage around the top of the inside of the chest, which is divided into 2 compartments. The 3 strap hinges joining the lid to the chest are of iron and were probably added later as they obscure part of the picture. The chest has an ironplate with a keyhole and lock which are matched by the iron plate and hasp screwed into the lid. The base of the chest is moulded on 3 sides. There are 4 small iron strengthening plates inside the lid, and 4 metal staples outside attach a piece of wood which broke off the front. There are other splits in the lid, 2 small pieces of wood have been let in, pieces have broken off the right-hand edge, and there are many marks of wear and tear. There is a plain stretcher at each end of the lid which fits outside the chest when the lid is shut. Inside the lid is a paper with the following typed information:

THIS CHEST is of North Italian workmanship/probably from the Venetian territory, and dates/from the late 16th or early 17th century. The/wood is cypress, a wood which being a preventative/against moth, was fairly often used for the/purpose of enclosing stuffs sent over from the/near East in former times/

H. Clifford Smith
Department of Woodwork
Victoria & Albert Museum 22.9.1931

This chest is the property of Mr. T.S. Gowland, and/was placed on permanent loan in the Cathedral/by Minute X of the Chapter Meeting of 24 July 1956



HOW TO IMPROVE?

- **Financial constraints**
- **Little likelihood of appointment of specialist staff**
- **Could technology help?**
- **RFID = Radio Frequency Identification**
- **Uses “smart” tags fitted with microchips**



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Development

From bespoke software to websites



Onsite Infrastructure

Trouble free management for your investment



Security

Security software that prevents rather than cures problems

ANDISA IT

ConsultRFID is a specialist RFID consultancy firm, we can help you evaluate, design, develop, select and implement highly efficient, cost-effective and performance- driven RFID solutions.

We can assist organisations at every stage of the RFID system integration process; from initial feasibility and PoC studies, through to full system implementations and after-sales support.

ConsultRFID works closely with companies to ensure that their supply chains are geared to fully support their mission and business plans, as well as future growth.

Our dedicated team of consultants and associates have many years of expert RFID knowledge, ranging from low frequency RFID to UHF Gen-2 and contactless near-field communication (NFC), GPS and active technology.

To ensure rapid implementation and reduced costs, we assist in the design and sourcing of integrated solutions from existing 'off-the-shelf' hardware and software products, and for unique and/or special customer requirements we can assist with bespoke designs such as modified low-cost solutions to full customisation.

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Our Capabilities

Expertise – Knowledge and experience of RFID Eco-System

Independence – Impartiality on Hardware and Software Vendors

Excellence – Highest Levels of performance and quality

International – European, UK and Global projects undertaken

Teamwork – Long-term relationships with our clients

Flexibility – Commitment to open standards and future-proofing

INVENTORY CONTROL

LOOKING AFTER OUR COLLECTIONS BETTER

- **Confirm practicability of RFID use in Ripon Cathedral**
 - **Cost a scheme for 2,800 objects to deliver**
 - **Location**
 - **Movement**
- (both critical for security and disaster recovery)**
- **Audit**
 - **Interpretation**

Services	Cost (ex VAT)
Workshops	£2,000.00
Design	£2,000.00
Software / Database creation	£8,000.00
Install / test / assistance with tagging & audit	£8,000.00
Project Management	£6,000.00
TOTAL	£26,000.00

Infrastructure	Cost (ex VAT)
<u>Wifi</u> / Cabling	£5,000.00
Handheld reader	£1,000.00
Fixed Readers	£20,000.00
<u>Rfid</u> Tags	£7,500.00
TOTAL	£33,500.00

Annual Support & Operational Costs	Cost (ex VAT)
Hosted Server	£1,200.00
Support	£1,200.00
Internet Access from Cathedral	£250.00
TOTAL	£2,650.00

Total estimated cost inc VAT

One-off £71,280

Annual £3,180

To which we added £25,000

**for consultancy support to develop the
database and move the existing records to it**

Of the one-off costs

57% are “Ripon installation”

**43% could be shared if more
cathedrals joined a consortium**

**The annual costs would rise slightly
in total with more cathedrals
involved but the cost to each would
reduce considerably**

INTERESTED?

Organise a meeting

Cathedral and Church Buildings Division

**Wider issue of better
collections
management**



**All Cathedrals have important
collections**

**Therefore all Cathedrals need
access to professional expertise
in collections care and
management**

H O W ?

Museum Mentors Scheme

- **Arts Council scheme that partners experienced professionals with smaller museums, to help them in their Accreditation applications and returns**

Museum Hub scheme

- **Partnership approach to share expertise and costs, often involving a lead regional museum providing paid services to smaller museums**

COLLECTIONS MANAGEMENT HUB

INDICATIVE COSTS AND BENEFITS

For each specialist employed assume:

Costs

Salary	£28,000
NI/ Pension	<u>£ 1,700</u>
Car and travel	£10,000
Office and equipment	<u>£ 4,500</u>
Training	£ 800
Contingency	<u>£ 5,000</u>
TOTAL	£50,000

Split between 10 cathedrals = £5000 per year each

BENEFITS

- On call expertise
- 18 days per year on site assistance
- Central expertise for development of systems, procedures, policies etc
- Central liaison with Church House

INTERESTED?

**Contact Guy Wilson at
yeomanscourse@gmail.com**

AEC CATHEDRAL PROJECTS SUPPORT PANEL: UPDATE

DALE COPLEY

PANEL CO-ORDINATOR

#FAC2019



Cathedral Projects Support Panel



**“It is so helpful to have
someone like Trevor to call
on as part of the problem is
often finding who to ask, let
alone paying for the advice!”**

Chief Operating Officer, Coventry Cathedral



“It is so helpful having a resource you can start to ask for any advice. We have had some expensive and unsuccessful paid advice and having something to get you going is so useful for those of us for whom every penny needs to be watched.”

Anonymous Panel User



**“An excellent support mechanism,
which adds immense value across a
number of areas that cathedrals simply
do have not the expertise to deal with
on their own.”**

Anonymous Panel User



“This is just a quick note to say what a productive day we had at Wells Cathedral Chapter away-time, the primary purpose of which was to begin to articulate a new strategic plan for the next five years. Charles did a grand job of keeping us to time, gently and wisely, and explained key concepts in a straight-forward and pragmatic fashion; he managed to cater for all levels of knowledge and answered questions and probed thinking with alacrity and skill.”

Chief Operating Officer, Wells Cathedral



“Nick’s visit could have been seen as threatening by some members of staff but his interaction with staff was perfect and they all commented on his manner, the level of research he had undertaken on the cathedral and the relevant questions he asked.”

Chief Operating Officer, Durham Cathedral



“...we had a visit from the CPSP last week, part of which was a joint session with the Cathedral FAC. Richard Carr-Archer helpfully provided a link between the two bodies. It was very fruitful session – we have had some really constructive feedback from the Panel members which will inform the continuing evolution of our documentation for CFCE.”

Dean, Wakefield Cathedral



“Just to report that I had an interesting meeting with Joanne and Scott, the Clerk of Works, at Durham yesterday. A wide-ranging discussion over issues connected to Mansafe systems and their fixings, I gave them various ideas and contacts, plus asked lots of questions for them to think about. I think they found it useful”.

Panel member attending Durham Cathedral



“Keep it going beyond 2019 if you can it is worthwhile for all concerned.”

“Interesting and important work on wonderful buildings.”

“I strongly support the Panel initiative and hope it continues.”

Serving Panel Members



CATHEDRAL FABRIC NEEDS SURVEY

IAN STAINBURN

WORCESTER CATHEDRAL

#FAC2019



ENGAGING WITH THE SPAB

CHRISTINA EMERSON
HEAD OF CASEWORK,
SPAB

#FAC2019



Consulting the SPAB

When, What and How



W: spab.org.uk
T: 020 7456 0908
E: info@spab.org.uk

When?

Formal consultation at the point of application

Relevant national amenity societies should be consulted on applications made to the Commission and applications made to an FAC except those relating to objects

Care of Cathedrals Measure 2011, Part 2, Sections 8 & 9

Form 4 (FAC)
Form 9 (CFCE)



When?

the Commission strongly encourages early consultation as good practice

invite representatives of Historic England and the national amenity societies to attend preliminary consultation visits by the CFCE

RIBA stages 2, 3 & 4

A User's Guide to the Care of Cathedrals Measure



Why?

- Expertise - In house team of technical and research experts
- Knowledge - guidance on all aspects of repair and maintenance
- Sound philosophical underpinning to advice
 - calling for an understanding of history, design and construction
 - The importance of retaining historic fabric
 - the importance of care and maintenance
 - championing good modern design
 - a long-term view, urging that in our own actions we consider the legacy we will leave to future generations



What?

1720



What?

So not.....	Unless....
Applications affecting the setting of a listed building	unless serious potential harm to setting
Routine archaeological investigations accompanied by a WSI	
Minor works to historic floors	where no loss of historic fabric/changes to levels
Heating schemes	unless underfloor
Reordering within <u>existing</u> subdivided spaces	Unless more than minor impact on historic fabric
Access proposals	where no loss of historic fabric
Relocation of the font	unless potential harm to, or loss of, medieval fabric
Telecommunications	
lighting or AV schemes	unless major new schemes
New signage	
Organ replacement, repair or removal	unless harm to historic fabric
Extractor systems	
Repairs to modern boundary fences or gates	
Bell repair or replacement	unless involves work to bell frame

How to consult?

casework@jcnas.org.uk



How to check on the status of a
case?

<https://casework.archaeologyuk.org>



JOINT COMMITTEE OF THE NATIONAL AMENITIES SOCIETIES

Online Casework Hub

Welcome to the Listed Building Casework Database, an online service provided by the Joint Committee of the National Amenity Societies (JCNAS).

This resource contains information relating to planning proposals received by the JCNAS for comment.

Access

- The **Public access** button, right, provides access for non-registered users for searching/browsing purposes. Sensitive information associated with planning applications will not be visible while using public access.
- **National amenity society agents** and other registered users can access the database, including restricted information, by logging in using the fields, right.

 Public access

OR

Username 

Password 

 Registered user login

[Request new password](#)

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British Archaeology

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THE VICTORIAN SOCIETY
CAMPAIGNING FOR VICTORIAN AND EDWARDIAN ARCHITECTURE

JOINT COMMITTEE OF THE NATIONAL AMENITIES SOCIETIES

New search

New search

1. Dataset

All   

2. Timespan

From To

3. Criteria


Casework database ID

Address keyword

Postcode

Planning authority (LPA/DAC/FAC)

[Additional criteria](#)

 Search

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THE VICTORIAN SOCIETY
CAMPAIGNING FOR THE VICTORIAN AND SCOTLAND HERITAGE

JOINT COMMITTEE OF THE NATIONAL AMENITIES SOCIETIES

[New search](#)

Search results

You searched for records from **all time** in **all datasets**. The following criteria are also in effect:

- Records from **Canterbury Cathedral**

Actions

[View last search results](#)

Showing 1 to 2 of 2 results

Application #148780 (LPA ID: not supplied)	Type: Cathedral
<p>LPA: Canterbury Cathedral</p> <p>Address: Kings School, Canterbury Cathedral Precincts, Canterbury Kent, CT1 2EH</p> <p>Description: Adaptation and extension of the fabric of the King's School Dining Hall building.</p> <p>Received: Thu 22nd November, 2018</p> <p>Deadline: Mon 17th December, 2018</p> <p>View parent casefile (2 other apps in parent casefile)</p>	 
Application #52167 (LPA ID: not supplied)	Type: Cathedral
<p>LPA: Canterbury Cathedral</p> <p>Address: Kings School, Canterbury Cathedral Precincts, Canterbury Kent, CT1 2EH</p> <p>Description: King's School Milnerston's House Drainage</p> <p>Received: Mon 15th January, 2018</p> <p>Deadline: Mon 15th January, 2018</p> <p>View parent casefile (2 other apps in parent casefile)</p>	 

Council for
British Archaeology

THE
GEORGIAN
GROUP



THE VICTORIAN SOCIETY
CONSERVING THE VICTORIAN HERITAGE

View application

Application Details	Parent Caseline Details	Quick details															
<p>Planning Authority: Canterbury Cathedral</p> <p>Type: Cathedral</p> <p>Description: King's School Mitchinson's House Drainage</p> <p>Received: Mon 15th January, 2018</p> <p>Deadline: Mon 15th January, 2018</p>	<p>Address: Kings School Canterbury Cathedral at Freestone, Canterbury Kent CT1 2EH</p> <p>Date: C19th</p> <p>Listing ID(s): 1336793</p> <p>Grade/status: Scheduled Ancient Monument, Grade II</p> <p>Type: Religious, Education</p> <p>OSGB: TR 15100 58162</p> <p><small>(The parent caseline for all other applications.)</small></p> <p>View parent caseline</p>	<p>ID: 52167</p> <p>Type: Cathedral</p> <p>Received: 15/01/2018</p>															
<p>Actions:</p> <p>View last search results</p> <p>Create PDF</p>																	
<p>Contacts</p> <p>Information not available for public viewing.</p>																	
<p>Notified Organisations</p> <table border="1"> <thead> <tr> <th>Organisation</th> <th>Notified</th> <th>Current status</th> </tr> </thead> <tbody> <tr> <td>Council for British Archaeology</td> <td></td> <td></td> </tr> <tr> <td>The Georgian Group</td> <td></td> <td></td> </tr> <tr> <td>Society for the Protection of Ancient Buildings</td> <td></td> <td>Responded</td> </tr> <tr> <td>The Victorian Society</td> <td></td> <td></td> </tr> </tbody> </table> <p>What does this status mean?</p>			Organisation	Notified	Current status	Council for British Archaeology			The Georgian Group			Society for the Protection of Ancient Buildings		Responded	The Victorian Society		
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26/03/2018	Not for Action	Not provided	Rachel Brumfield (SPAB)														

Status	Definition
Unassigned	Your application has been directed to the relevant caseworker, who has not actioned it yet.
Active	The relevant caseworker is actively looking at this application.
Not for action	The relevant caseworker notes that this application is not within this Society's priorities/ remit for comment.
Assessed, no comment	The relevant caseworker has looked at this application in detail but does not wish to comment on this occasion.
Responded	The relevant caseworker has looked at this application in detail and submitted a response to the Contact who consulted us.
On hold	The relevant caseworker is waiting for necessary information in order to proceed with this application.

Caseworker responsibilities - cathedrals



Joanne Needham

Rachel Broomfield

Christina Emerson



Caseworker responsibilities - cathedrals

North of England	South West & Midlands	South East and East
Blackburn Cathedral	Wells Cathedral	Canterbury Cathedral
Bradford Cathedral	Birmingham Cathedral	Chelmsford Cathedral
Carlisle Cathedral	Bristol Cathedral	Ely Cathedral
Chester Cathedral	Coventry Cathedral	Guildford Cathedral
Derby Cathedral	Exeter Cathedral	Norwich Cathedral
Durham Cathedral	Gloucester Cathedral	Peterborough Cathedral
Lichfield Cathedral	Hereford Cathedral	Rochester Cathedral
Lincoln Cathedral	Leicester Cathedral	Southwark Cathedral
Liverpool Cathedral	Oxford Cathedral (Christchurch)	St Alban's Cathedral
Manchester Cathedral	Portsmouth Cathedral	St Edmundsbury Cathedral
Newcastle Cathedral	Salisbury Cathedral	St. Paul's Cathedral
Ripon Cathedral	Truro Cathedral	Westminster Abbey
Sheffield Cathedral	Winchester Cathedral	
Southwell Cathedral Minster	Worcester Cathedral	
Wakefield Cathedral	Chichester cathedral	
York Minster		
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MEETINGS OF FAC CHAIRS AND SECRETARIES

FAC CHAIRS IN THE
CLOISTER ROOM

FAC SECRETARIES IN THE
CHAPTER HOUSE

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LUNCH



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TOURS

- 1 INTERIOR
- 2 HIGH PARTS
- 3 CATHEDRAL PRECINCT



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