



The Friends of Streatham Hill Theatre

Invitation to Tender

**CONSULTANCY:
VIABILITY STUDY AND ECONOMIC IMPACT ASSESSMENT FOR**

STREATHAM HILL THEATRE

Contract Overview	2
Background	2
The Consultancy Brief	4
Options Analysis	5
Assessment of Heritage Significance	6
Market Analysis	6
Economic Impact Assessment	7
Interim Findings	7
Final Report	7
How to apply	9
Evaluation Criteria	9
Timescales	10
Document Library	10
Consultees	11
Tender Submission and Application Procedure	11
Terms and Conditions	12
Confidentiality	13

1. Contract Overview

- 1.1. Invitation to tender for the provision of a Viability Study and Economic Impact Assessment (together called the 'Study'), to identify a preferred optimum and beneficial viable use for Streatham Hill Theatre as an arts and culture centre for the community.
- 1.2. The aim is for The Study to set out this use to a sufficiently robust, detailed and compelling depth that it allows decision-makers, in existing and/or potential interested parties, to undertake strategic organisational-level decisions on taking forward the next stages of the realisation of our vision.

2. Background

- 2.1. Streatham Hill Theatre (SHT) was designed by W. G. R Sprague and W. H. Barton, with a capacity of around 2800 and a stage the size of the London Palladium. It formed part of Streatham's theatre and entertainment offer when the area was known as "*The West End of South London*" and (due to the wealth of talent living in the area) as "*The Beverly Hills of London*". W. G. R. Sprague was also the architect responsible for some of the most beautiful and well-known theatres in central London.
- 2.2. It opened in 1929, offering "*West End shows at provincial prices*". It was bombed in WW2, but was rebuilt close to the original plans and reopened in 1950. It closed to theatre in 1962, becoming a bingo hall for Mecca. Bingo continued under a number of operators but ceased in 2017, leaving a small slot-machine lounge.
- 2.3. The theatre was granted a [Grade 2 listing](#) in 1994 as "*an unusually lavish example of a theatre built in the short-lived revival of building in 1929-30; as a suburban example of this date the building may be unique*". Much of the original theatre, its interior features, and its equipment remain, with only relatively minor changes having been made to accommodate bingo.
- 2.4. In 2017 the theatre was added to the Theatres Trust's [Theatres at Risk Register](#) due to the possibility of redevelopment of the building or sale of part/s of the building, meaning that "*the auditorium itself may be left in an unsustainable position, and without the income it would need from the rest of the building*".
- 2.5. The theatre is within Lambeth's Streatham High Road and Streatham Hill Conservation area ([CA54](#)) and has been a key element of the area in planning

terms for several decades.

- 2.6. In 2018, Lambeth Council approved the Friends nomination of Streatham Hill Theatre as an Asset of Community Value (ACV), confirmed in early 2019 [here](#) after a review requested by the owners and a well-attended flashmob demonstration. This gives the community a chance to acquire the property should the owners want to sell.
- 2.7. The 2020 Draft [Lambeth Local Plan](#) states: “*The former Streatham Hill theatre is Grade II listed and provides a transformative opportunity to provide a major leisure and entertainment venue with the potential for workspace for creative, digital and cultural industries.*” (p. 405) and “*The council will support [its] ... regeneration ... to become a major leisure and entertainment venue alongside workspace for creative and cultural industries*” (p. 410).
- 2.8. This is complemented by the [Streatham Investment and Growth Strategy 2019-30](#) which sets out plans to explore opportunities for the theatre as part of a wider regeneration strategy for Streatham that aims to: challenge perceptions and attract inward Investment to Streatham; diversify the town centre economy; provide space for growth and enterprise; improve the resident and visitor experience; and progress development opportunities. It states that “*Successfully restoring this building would bring significant improvements to the public realm and historic/cultural fabric of the area, as well as delivering against a number of other objectives presented in this strategy (e.g. Strengthening and Diversifying the Town Centre).*”
- 2.9. The Friends of Streatham Hill Theatre (now with over 1000 members from the local area, arts and culture industries and further afield) would like to see the theatre returned to arts, culture and performance use to further the social well-being and social interest of the community. The building would make a great hub for Streatham's art and cultural community and a base for developing artists and organisations, where people can participate, meet and network, as well as come to enjoy a wide range of arts, cultural and entertainment events.
- 2.10. The Friends successful [crowdfunding campaign](#) (setup in February 2020) to fund this Study proposes a multi-use arts and cultural venue, including the re-opening of the auditorium and activation of the ancillary spaces to create a vibrant and sustainable arts venue, capable of supporting a creative community. The crowdfunding campaign attracted pledges from nearly 450 individuals, and included pledges from the Mayor of London, and from London Borough of Lambeth. The Friends have also recently successfully applied for a grant from the Theatres Trust. Each of these funding bodies are additionally providing advice and support to the Friends, including during this procurement and Study.

The Study costs are constrained by this available funding.

- 2.11. The building's freeholder is Poll Mount Ltd, and the building is subject to two full repairing and insuring commercial leases to 2028. The head-lease (from 1962) is held by Mecca (part of Rank). In 1998, Mecca sub-let to a predecessor of Beacon Bingo who are now part of Praesepe plc, who since 2012 are part of Gauselmann Group based in Germany.
- 2.12. The Friends are supported by an Expert Panel which includes architects, consultants, acoustician, engineers, surveyors, planners and conservation specialists, who will be Consultees.

3. The Consultancy Brief

- 3.1. The Client is seeking a Consultant to deliver a Viability Study and Economic Impact Assessment, which should include, but not be limited to, the following pieces of work:
- 3.2. *Assessment of Heritage Significance:* This will help build understanding of the significance and importance of the heritage of this asset, and inform development of proposals for the site.
- 3.3. *An Options Analysis:* which will explore and detail options to determine a preferred optimum and beneficial viable use for the building as an arts and cultural centre for the community that will do least harm to the significance and importance of the building. This will include different ownership options, all of which will include the involvement of the community, and an outline economic impact assessment.
- 3.4. *A Market Analysis:* which will explore potential markets for the various options, and outline strategies for reaching them.
- 3.5. The options analysis and market analysis will form the *Interim Findings* which will be presented to The Client, and on which The Client will identify a preferred option/s.
- 3.6. *A Final Report:* which summarises all the options considered, and recommends a preferred option that supports the goals of the Friends of Streatham Hill Theatre (if that has been agreed on at interim stage), supports the local area, and develops this in as much detail as is practicable.
- 3.7. This final report will include a full *Economic Impact Assessment:* which will explore potential effects of the preferred options on the economy of the local area

and potential markets.

- 3.8. This will also include presentation of the key elements of the report to The Client and its invitees.
- 3.9. These pieces of work are explored in more detail in the following sections. The Consultant will be expected to work closely with The Client and to engage with Consultees.
- 3.10. The Client is open to potential adjustment of the brief as the process continues, through mutual agreement between The Consultant and The Client. For example: if The Consultant's experience is such that they can suggest different outcomes; or because findings at an early stage of the project makes it sensible to adjust the scope of the remainder of the project.
- 3.11. More detail on each of these elements of the brief are set out below.

Options Analysis

- 3.12. The Consultant is required to prepare and develop an *Options Analysis* which explores economically viable options to help determine a preferred optimum and beneficial viable use of the whole building, that will do least harm to the significance and importance of the building, taking into account the heritage and condition of the building, development costs, the community needs and wishes, ownership issues, and how much it can support the local economy.
- 3.13. Options for consideration must prioritise:
 - arts, culture, entertainment and performance use;
 - social/community use;and include:
 - workspace use, in support of the above and for use by small businesses or artists.
- 3.14. Consideration must be made for how the above can be supported by ancillary commercial use, for example, food and beverage offers.
- 3.15. In the case of each option (where appropriate) to:
 - provide examples of a potential programme of activity, building on the experience of comparator venues/facilities throughout the UK, and taking into account the context within which it would operate;
 - explore other potential ancillary income generating uses of (parts of) the

- building which would support the main activity;
- demonstrate its viability through financial modelling, including a risk analysis and analysis of strengths and weaknesses;
- explore ownership models and possible governance and management models which would support the options;
- model the Project Programme and Cost Information implications required to reopen the building and restore the building for that option;
- identify potential funding sources for the capital redevelopment of the building.

Assessment of Heritage Significance

- 3.16. Any option for the building must fully take into account the requirements of the National Planning Policy Framework as it relates to heritage, i.e. it must not cause substantial harm to the Grade II listed building or to the Conservation Area in which it sits.
- 3.17. The Assessment of Heritage Significance should be carried out by someone who is registered with AABC (Architects Accredited in Building Conservation), or someone with proven experience in this field. Bidders for this Tender are required to set this element out as a separately costed part of their Tender Submission. A decision will be taken at the evaluation stage as to whether to award this element of the tender to The Consultant as part of the overall award, or whether a separate approach to delivering this assessment will take place.

Market Analysis

- 3.18. The Consultant is required to evaluate the current local and regional competitive position for each option, taking into account in particular Lambeth Council's proposals for the regeneration of the Streatham area, GLA (including TfL) proposals, and the provision of comparator venues and activities.
- 3.19. This is likely to include analysis of potential markets for each of the uses considered above, through exploring the demographics of the catchment area, and other potential markets (including but not limited to community, tourism and business).

Economic Impact Assessment

- 3.20. An assessment of the impact of a project to its local economy is increasingly regarded as important in helping leverage both political and financial support.
- 3.21. The Economic Impact Assessment (EIA) should include both the primary impact (e.g. staffing, job creation) from both the restoration and operational phases of the project, and the impact on the locality through secondary trading, regenerative effect, etc. It should underline a baseline figure of the annual impact of a reopened building on the town's economy, including over the long-term.
- 3.22. An outline EIA should be provided with the options included as part of the Interim Findings, with a fully worked up EIA of the preferred option/s provided as part of the Final Report.

Interim Findings

- 3.23. At this stage The Consultant is required to present the range of options worked on (as set out above), before the decision on the preferred option/s and Final Report focus proceeds.
- 3.24. It may also be appropriate to refocus the project if needs be, should, for example, external developments to the project significantly influence its direction, or more than one option needs exploring in the Final Report.

Final Report

- 3.25. The Final Report is expected to:
- 3.26. **Summarise the current status of the building** with:
- historical analysis of the building;
 - condition of the building;
 - land/property ownership issues.
- 3.27. **Summarise each option** with (where appropriate):
- programmes of activity, target audiences/markets/visitors, economic impact

- assessment;
- ancillary uses;
- tenancy options;
- Indicative list of organisations to operate this model (including whether consulted with);
- the role of the community in operating this model;
- operational and financial models, to cover pre-opening/capital project periods and the first five years of operation;
- community goals supported;
- an analysis of the potential risks, issues, assumptions, dependencies, and strengths and weaknesses;
- estimated costs of any structural and design work required;
- Project Programme and Cost Information implications;
- potential funding sources for capital funding the work;
- attaching the Options Analysis and Market Analysis as appendices.

3.28. **Subject to confirmation at Interim Findings stage, provide a fully worked up recommendation for a preferred option/s**, with:

- programmes of activity, target audiences/markets/visitors, economic impact assessment;
- how ancillary uses can support this;
- outline architectural solutions;
- the operational and financial model to cover pre-opening/capital project periods, the first five years of operation, outlay and payback periods;
- anticipated fit out and occupation timetable;
- an analysis of the potential risks, issues, assumptions, dependencies, and strengths and weaknesses and how these will be mitigated;
- detailed estimated costs and timescales of structural and design work;
- project design and construction Programme and Cost Information implications and procurement route options;
- aligning with the RIBA work stage [model](#);
- and attaching the Options Analysis, Economic Impact Assessment and Market Analysis as appendices.

3.29. **Provide proposals to address ownership issues** for the site to achieve this preferred option.

3.30. **Provide recommendations for potential funding sources** for the preferred option, factoring in the results of the economic impact assessment.

3.31. **Recommend governance and management work** required to pursue the preferred option.

- 3.32. **Appendixes** containing information regarding Consultees, Source of information and supporting material etc.

4. How to apply

- 4.1. Applications are invited from suitably qualified Consultants. The Tender submitted should clearly address each of the points in the Consultancy Brief, giving particular attention to the Evaluation Criteria, and meet the criteria specified below.
- 4.2. The Tenderer shall submit a letter of not more than eight pages (in Arial, 11pt font) which outlines:
- The process that The Consultant would go through in order to achieve the Deliverables detailed above, and timescales;
 - The Client welcomes collaborative teams, but requires a single point of contact.
 - A detailed breakdown of costs and timescales;
 - Include in these costs, the cost of Assessment of Heritage Significance as a clearly identifiable separate element;
 - Relevant experience of comparator projects undertaken in the last five years;
 - Contact details for two referees;
 - Availability for interview during the period indicated in Timescales below;
 - Names and roles of the staff who would be assigned to handling the account and to work on the Study, including the professional relationship to them (e.g. in-house staff, partner, sub-contractor).
- 4.2.2. In addition, The Tenderer shall submit:
- A response to the company financial information query specified in Tender Submission and Application Procedure below;
 - CVs and company information.
- 4.2.3. The Tender should be submitted as specified in Tender Submission and Application Procedure below.

5. Evaluation Criteria

- 5.1. Tenderers responses and interviews will be assessed against the following criteria:
- Comprehensive and compliant proposal;
 - Understanding of the specific needs of The Client and stakeholders;
 - Proven relevant previous experience of working on similar projects, with charities and commercial organisations, and demonstrating quality of work;
 - Value for money;

- Strategic approach with clearly written and presented proposal.

6. Timescales

6.1. Set out below is the proposed timetable. This is intended as a guide and whilst The Client does not intend to depart from the timetable it reserves the right to do so at any stage.

Date	Stage
17/07/2020	Invitation to Tender to be issued to Tenderers by The Client
10/08/2020	Closing Date and time for receipt by The Client of Tenderer Responses to the Invitation to Tender (by 12 Noon)
w/b 17/08/2020	Interviews
01/09/2020	Commencement Date of contract
w/b 19/10/2020	Presentation of Interim Findings and workshop
23/11/2020	Draft Final Report issued for comment
04/12/2020	Submission of Final Report
w/b 07/12/2020	Presentation of Final Report
23/12/2020	Last Completion Date

6.2. There will also be regular progress updates between The Client and The Consultant, as part of The Client's wider Governance process.

7. Document Library

7.1. The Friends have access to a range of information concerning Streatham Hill Theatre, including:

- Land Registry documents;
- Publicly available drawings;

- Photographs of original drawings;
- Work-in-progress drawings and 3D model;
- Schedule of rooms and spaces;
- Schedule of heritage features;
- Recent photographs of interior and exterior;
- Historic photographs, publicity and programmes.

7.2. Additional information is available through Consultees.

8. Consultees

8.1. Those to be consulted will be agreed between The Client and The Consultant and will include, but not be limited to:

- FoSHT Expert Advisory Panel;
- Theatres Trust;
- ABTT;
- GLA Culture;
- London Borough of Lambeth;
- Freeholders and Lessees if possible;
- inStreatham Business Improvement District and local businesses;
- Comparable venue operators;
- Potential partners, users;
- Community groups;
- Educational establishments.

8.2. At the time of writing access to the building is not currently possible. It is hoped to obtain permission from the owners and operators but this cannot be guaranteed. Therefore the work may need to be carried out without access to the building itself, making use of available information.

9. Tender Submission and Application Procedure

9.1. Tenderers are solely responsible for the costs and expenses incurred in connection with the preparation and submission of their Tender and all other stages of the selection and evaluation process. Under no circumstances will The Client, or any of their advisers, be liable for any costs or expenses borne by Tenderers, sub-contractors, suppliers or advisers in this process.

9.2. Tenderers should also provide information with their Tender that they are not bankrupt, the subject of an administration order, are not being wound up, are not the subject of a petition presented for the sequestration of their estate, have not had a receiver, manager, or administrator appointed and are not otherwise apparently insolvent. They should also produce a declaration that no person

engaged will have been convicted of conspiracy, corruption, bribery, or money laundering; that they have not been convicted of a criminal offence, committed an act of grave misconduct, related to the conduct of their business or profession, and that they have fulfilled obligations relating to the payment of taxes.

- 9.3. Tenders should be emailed and sent to info@streathamhilltheatre.org by 12 noon on the Closing Date.
- 9.4. Late submissions will not be considered.
- 9.5. Following receipt of Tenders, short-listed Tenderers will be asked to attend interviews in Streatham (or alternatively by online videoconference) during the period indicated in Timescales above.

Terms and Conditions

- 9.6. This Invitation to Tender, including the Tender Submission and Application Procedure, and Confidentiality sections form part of the Terms and Conditions.
- 9.7. The Client requires the work to be done in the period from Commencement Date to Completion Date and to be completed no later than the Completion Date, as given in Timescales above.
- 9.8. The Consultant will report to The Client's project lead and to a project steering group made up of representatives of The Client.
- 9.9. The project is part-funded by London Borough of Lambeth (LBL) and GLA through pledges to the crowdfunding campaign, and a grant from Theatres Trust. However, the procurement process and the project are under the control of The Client. This is NOT a public sector procurement.
- 9.10. The Client will pay a fee (plus VAT if applicable) for this work. Payments will be made in three instalments following the receipt of invoices: an installment at Commencement; an installment after presentation of Interim Findings; and a final payment after the provision and presentation of the Final Report. The Tenderer shall include all the project costs and expenses (plus VAT if applicable) in the proposal, and shall propose a compliant payment schedule.
- 9.11. All material issued in connection with this Invitation to Tender shall remain the property of The Client or other stakeholders and shall be used only for the purpose of this procurement. Where such discussions result in additional information or clarification being provided, all companies on the tender list will be provided with the same information.

- 9.12. The Tenderer shall not make contact with any other employee, agent or consultant of The Client who is in any way connected with this procurement during the period of this procurement, unless instructed otherwise by The Client.
- 9.13. Any Tenderer who directly or indirectly canvasses any trustee, officer, member, employee, or agent of The Client concerning this contract or who directly or indirectly obtains or attempts to obtain information from any such trustee, officer, member, employee or agent or concerning any other Tenderer, Tender or proposed Tender will be disqualified.
- 9.14. This Invitation to Tender is issued on the basis that nothing contained in it shall constitute an inducement or incentive nor shall have in any other way persuaded a Tenderer to submit a Tender or enter into the contract.
- 9.15. The Client shall not be committed to any course of action as a result of:
- issuing this Invitation to Tender or any invitation to participate in this procurement;
 - an invitation to submit any response in respect of this procurement;
 - communicating with a Tenderer or a Tenderer's representatives or agents in respect of this procurement; or
 - any other communication between The Client (whether directly or by its agents or representatives) and any other party.
- 9.16. Tenderers shall accept and acknowledge that by issuing this Invitation to Tender, The Client shall not be bound to accept any Tender, and reserves the right not to conclude a contract for some or all of the services for which Tenders are invited.
- 9.17. The Client reserves the right to amend, add to or withdraw all, or any part of this Invitation to Tender at any time during the procurement.

Confidentiality

- 9.18. The contents of this Invitation to Tender are being made available by The Client on condition that:
- Tenderers shall at all times treat the contents of the Invitation to Tender and any related documents (together called the "Information") as confidential, save in so far as they are already in the public domain;
 - Tenderers shall not disclose, copy, reproduce, distribute or pass any of the Information to any other person at any time or allow any of these things to happen;
 - Tenderers shall not use any of the Information for any purpose other than for the purposes of submitting (or deciding whether to submit) a Tender; and

- Tenderers shall not undertake any publicity activity within any section of the media.
- Tenderers may disclose, distribute or pass any of the Information to the Tenderer's advisers, sub-contractors or to another person provided that either:
 - This is done for the sole purpose of enabling a Tender to be submitted and the person receiving the Information undertakes in writing to keep the Information confidential on the same terms as if that person were the Tenderer; or
 - The Tenderer obtains the prior written consent of The Client in relation to such disclosure, distribution or passing of Information; or
 - The disclosure is made for the sole purpose of obtaining legal advice from external lawyers in relation to the procurement or to any contract arising from it; or
 - The Tenderer is legally required to make such a disclosure.

9.19. In the above paragraphs the definition of 'person' includes but is not limited to any person, firm, body or association, corporate or incorporate.

9.20. The Client may disclose detailed information relating to Tenders to its trustees, officers, employees, agents or advisers and The Client may make any of the contract documents available for private inspection by its trustees, officers, employees, agents or advisers. The Client also reserves the right to disseminate information that is materially relevant to the procurement to all Tenderers, even if the information has only been requested by one Tenderer, subject to the duty to protect each Tenderer's commercial confidentiality in relation to its Tender.

[Ends]