



Response to Request for Information

Reference FOI 003388
Date 21 March 2019

Civic Hall Organ

Request:

I am trying to understand who is responsible for the destruction of the Civic Hall organ so I can get to the truth of the matter and not be misled by stories in the media.

My new request is:

- I would like to receive copies of all the correspondence between Wolverhampton City Council and Historic England about the future of the organ in the Civic Hall.
[This information is available in response to FOI 003345.](#)

- I would also like copies of any estimates or reports held by the Council for the maintenance, restoration or removal the Compton organ.
[All information regarding this is outlined within the Q&As attached.](#)

[The Compton organ console remains in storage and we have started a conversation with Cannock Chase Organ Club to take ownership of it.](#)

- I understand that at least two organ builders, Messrs Harrison & Harrison of Durham and Manders of London provided estimates for the work?
[This information is available in response to FOI003345.](#)

Response to Request for Information

Reference FOI 003345
Date 12 February 2019

Organ/Asbestos

Request:

Please provide the full advice given to the council regarding asbestos in the organ formally present in Wolverhampton Civic Hall which formed the basis for the decision to dispose of the organ.

An assessment was carried out by contractors and consultants appointed in relation to the delivery of the refurbishment works, which includes the removal of asbestos contamination within the building.

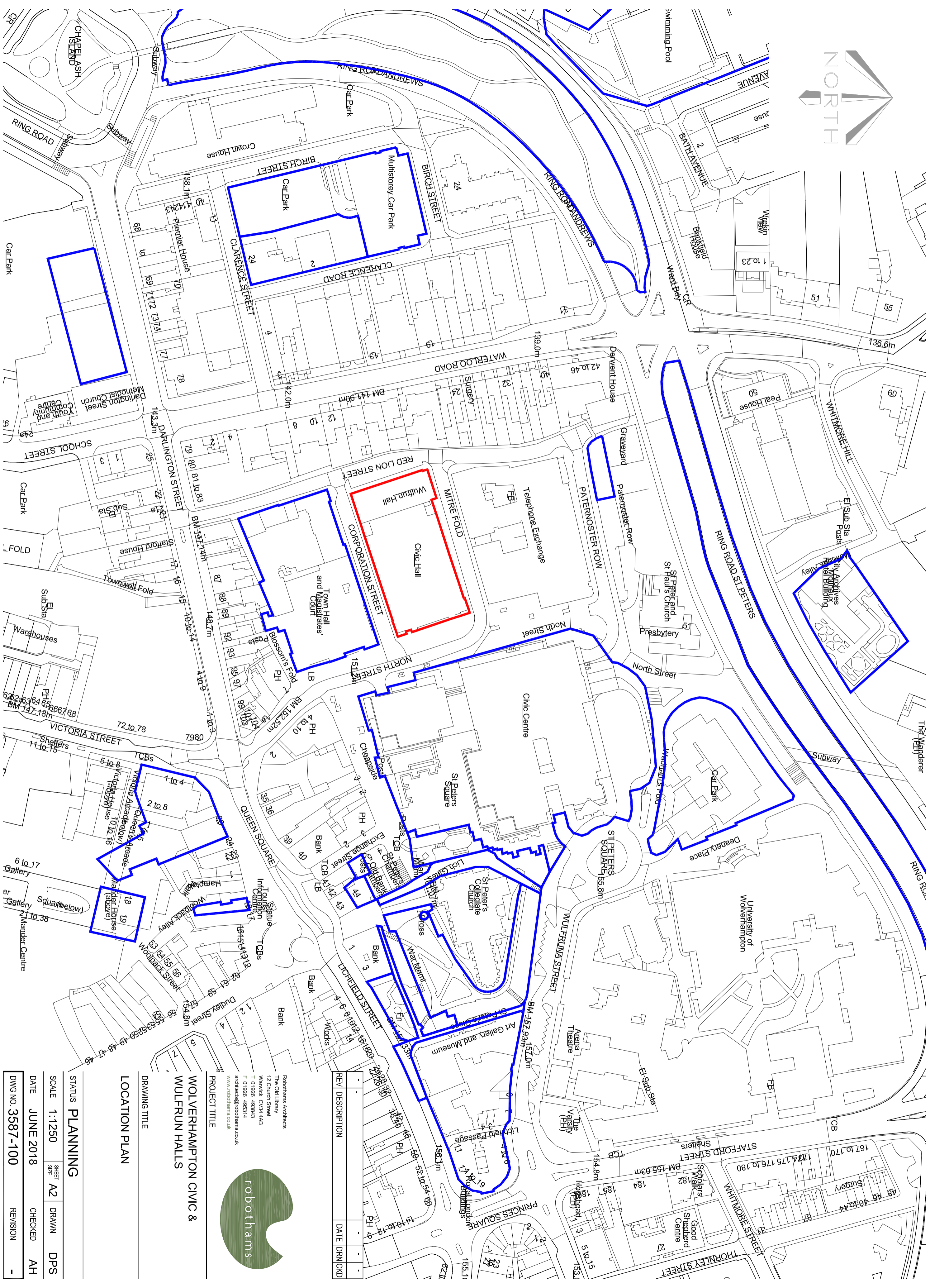
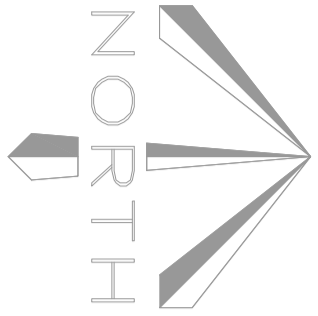
The contamination that was identified within the organ was such that this could not be permitted by the client.

- Regardless of any waiver that is signed by the volunteers, both the council and Contractor are bound by the Health and Safety at Work Act, and as such are responsible for the health and safety of people who are not employees, but are affected by their work – as such, they must ensure that hazards such as asbestos exposure are properly managed;
- Where the control of asbestos regulations 2012 place duties on the employer (both Contractor and the council in this instance) in respect of their employees, the same duties are placed on the employer in respect of people who are not employees (the volunteers in this instance);
- The Control of Asbestos Regulations is criminal law, and cannot be bypassed by a signed waiver;
- The work necessary to carry out the organ removal is likely to be treated as licensed work, therefore the work would need to be carried out under fully controlled conditions, with a notification submitted to the HSE. This can only be done by a licensed contractor (Control of Asbestos Regulations 8 & 9);
- Anybody (including volunteers) would have had to receive full asbestos removal training and demonstrate experience of this type of operation (Control of Asbestos Regulations 10);

[NOT PROTECTIVELY MARKED]

- Anybody (including volunteers) would need to be subject to regular health surveillance (Control Of Asbestos Regulations 2012);
- The council cannot ignore the moral, health and legal obligations placed on the council in respect of potential exposure, it is illegal to supply any article containing asbestos, whether for money, or free of charge (Registration, Evaluation, Authorisation and Restriction of Chemicals Regulations 2006);
- The pipes are considered hazardous waste and therefore anybody removing them needed to be a licensed hazardous waste carrier.

Please also see various documents for your information.



REV	DESCRIPTION	DATE	DRN	CKD

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PROJECT TITLE

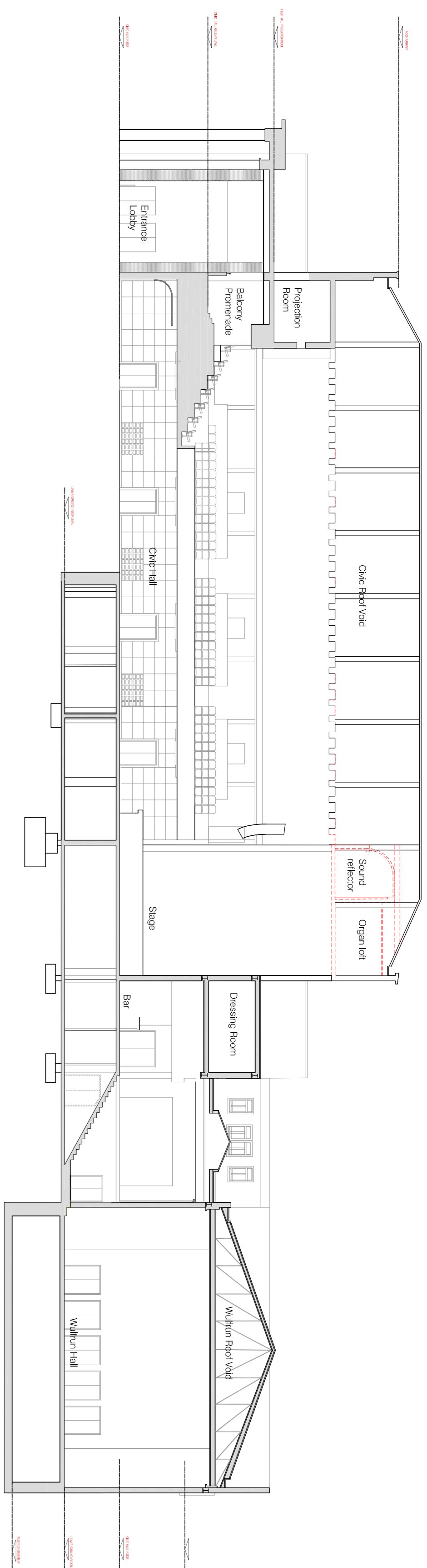
WOLVERHAMPTON CIVIC & WULFRUN HALLS

DRAWING TITLE

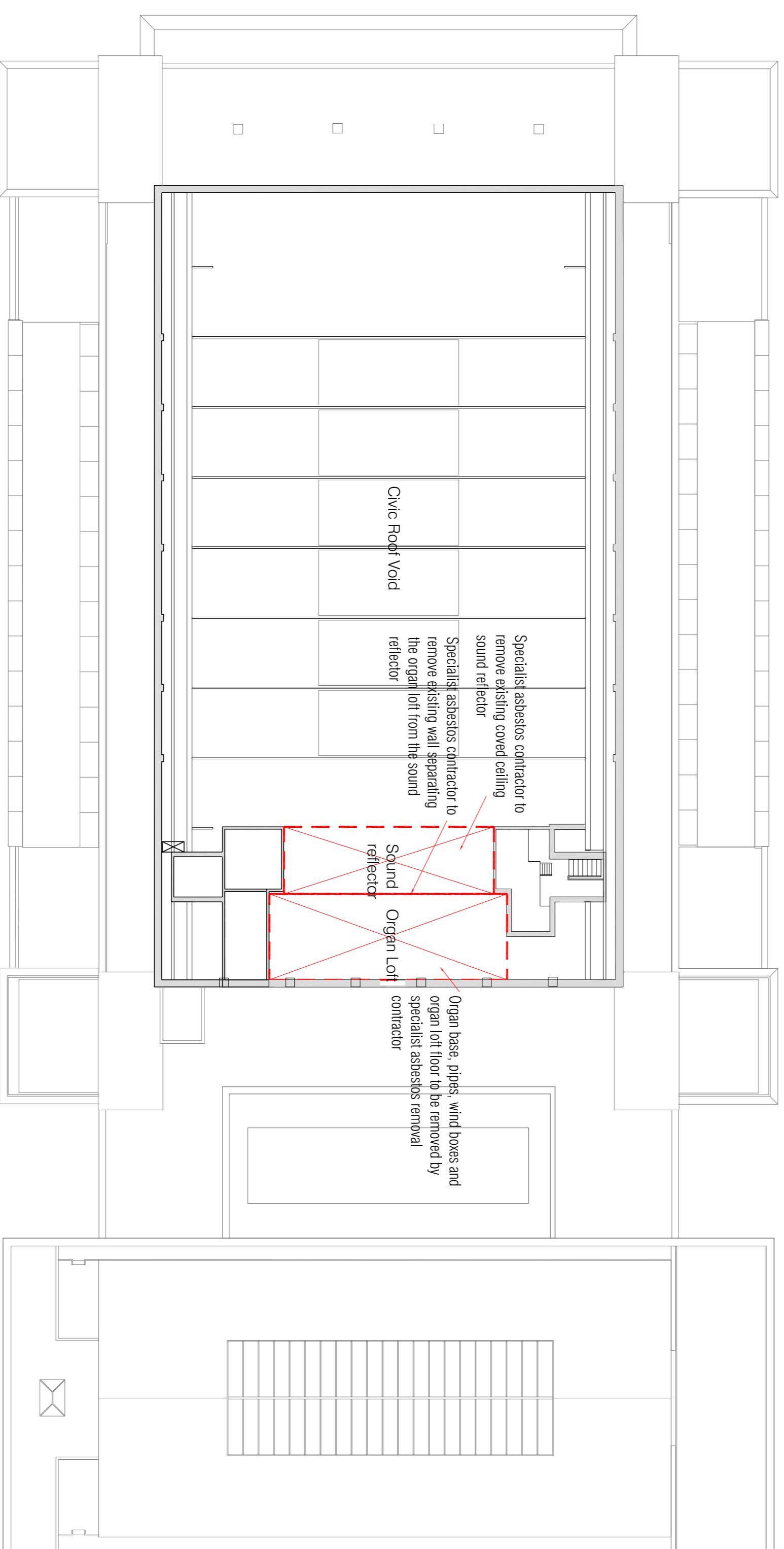
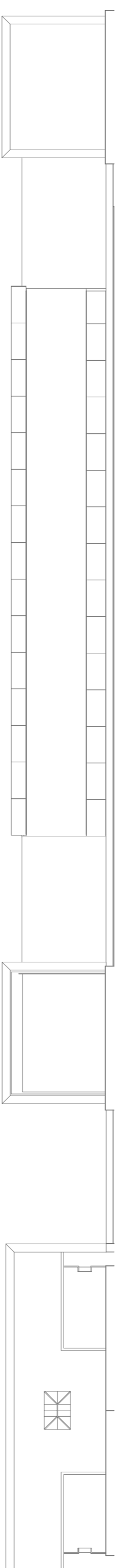
LOCATION PLAN

STATUS PLANNING

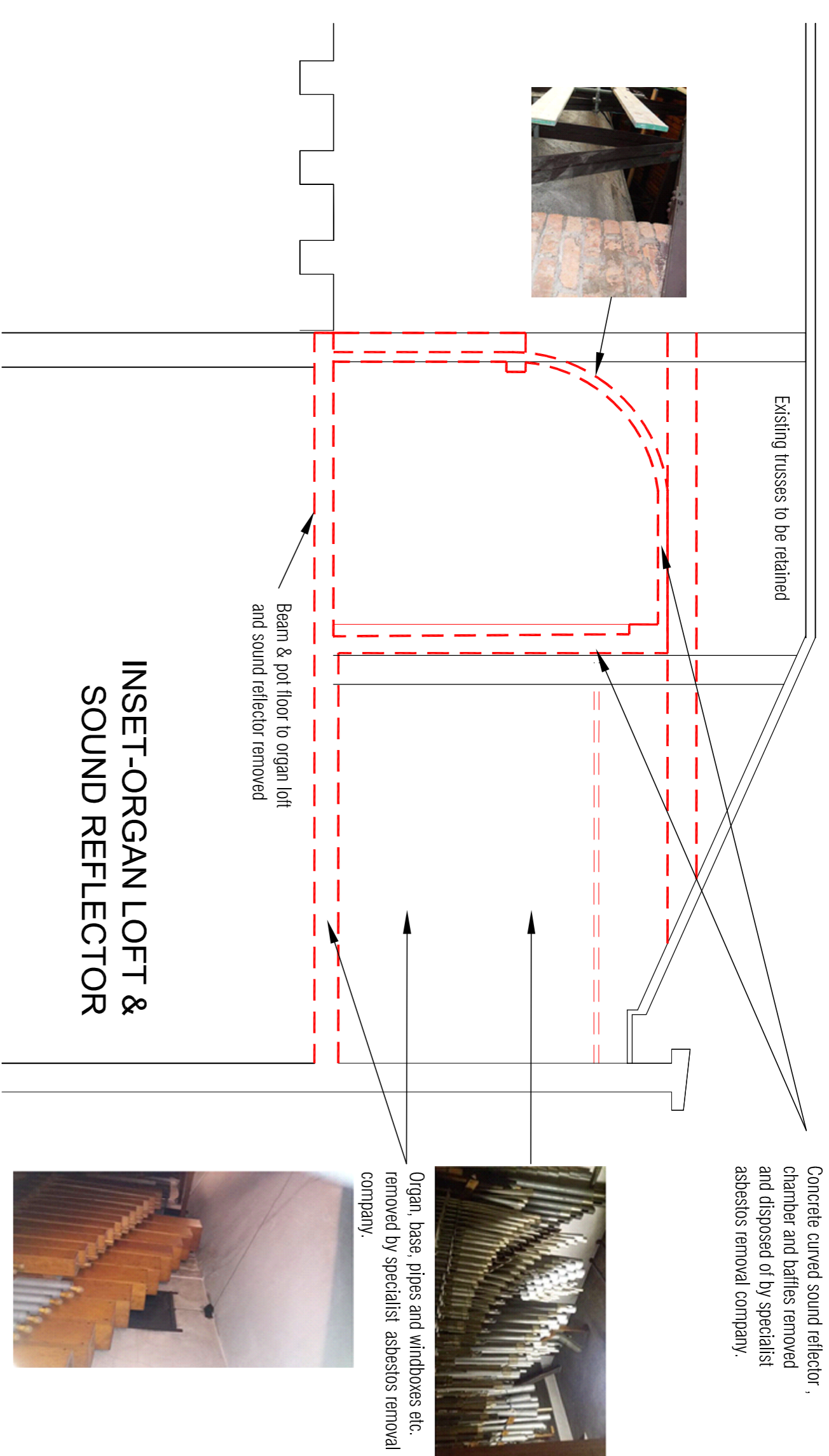
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1:1250	A2	A2	DPS	DPS
DATE	CHECKED	REVISION	DATE	DRN
JUNE 2018	AH	-	-	-
DWG NO. 3587-100				



EXISTING SECTION THROUGH CIVIC & WULFRUN HALL



ORGAN LOFT LEVEL

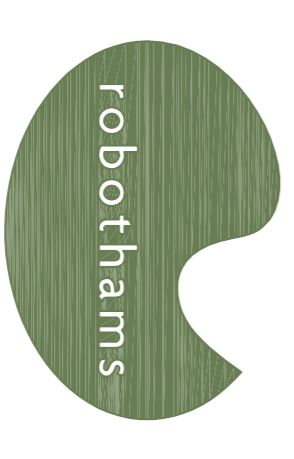


INSET-ORGAN LOFT & SOUND REFLECTOR

INFORMATION IS NOT BASED ON A MEASURED BUILDING SURVEY

B	Plans cover building heights as per Historic Engineers comments.	18.07.18	DPS / AH
A	Amended in accordance with client comments. Updated to Planning Status.	13.07.18	DPS / AH
REV	DESCRIPTION	DATE	BY/CD

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PROJECT TITLE
WOLVERHAMPTON CIVIC & WULFRUN HALLS

DRAWING TITLE

ORGAN AND ORGAN LOFT REMOVAL & DISPOSAL EXISTING PLANS

STATUS PLANNING

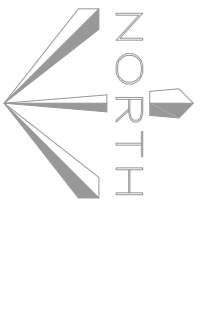
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DATE JULY 2018 CHECKED AH

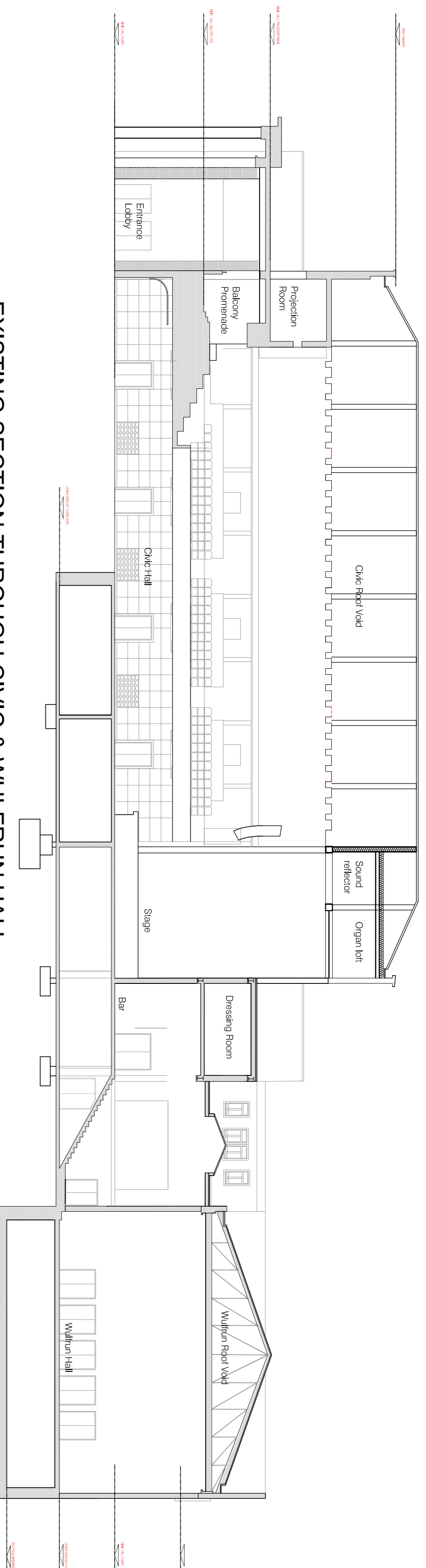
DWG NO. 3587-141 REVISION B

CDM Information

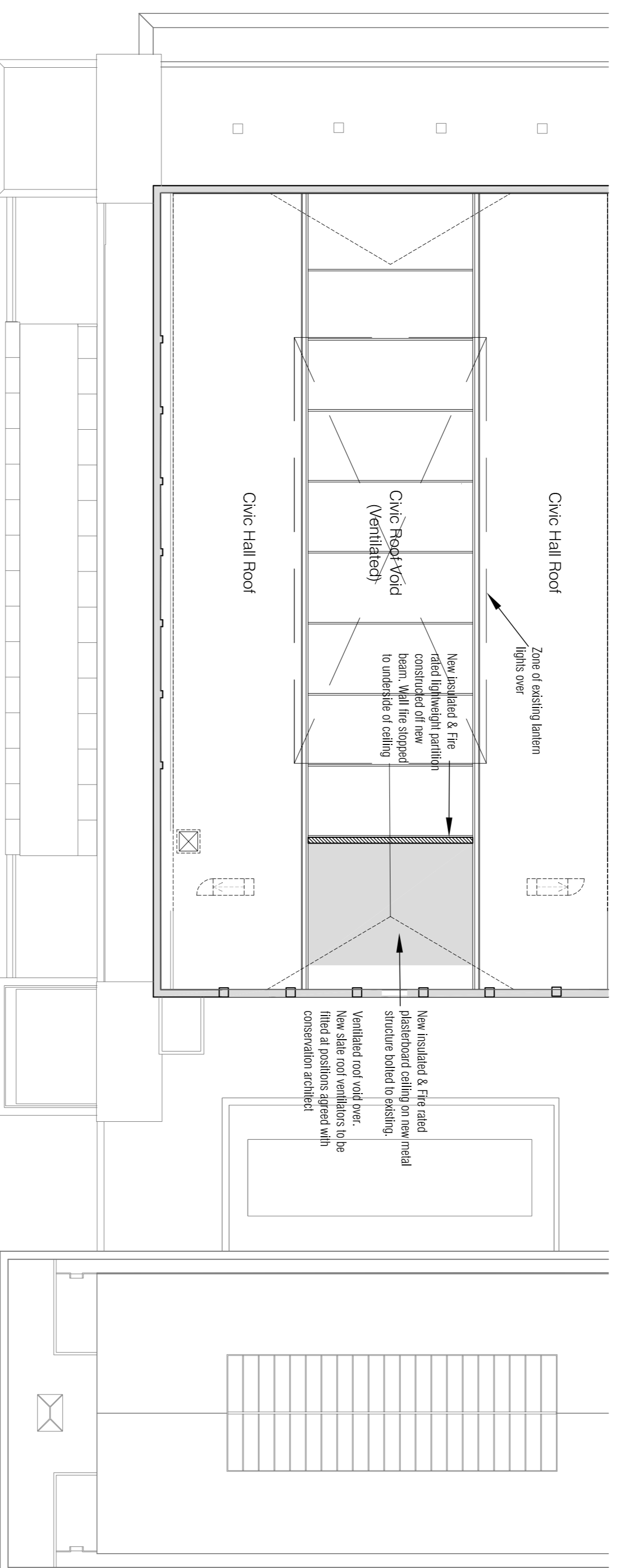
- 11** Possible Asbestos in building refer to register, exercise caution. Works required to remove asbestos.
- 21** Organ is a considerable weight, the supporting structure may have a wider structural purpose. Structural Engineer to investigate.
- 31** Access is restricted, low head heights and the need to climb between trusses is required to access some areas.
- 41** Due to restricted access detailed survey information is not available.
- 51** Potential fragile glass laylight may still be in place in Civic Hall roof void although boarded over. Restricted unguarded crawl board access.
- 61** Existing structure TBC when safe access to roof void and organ loft is available.



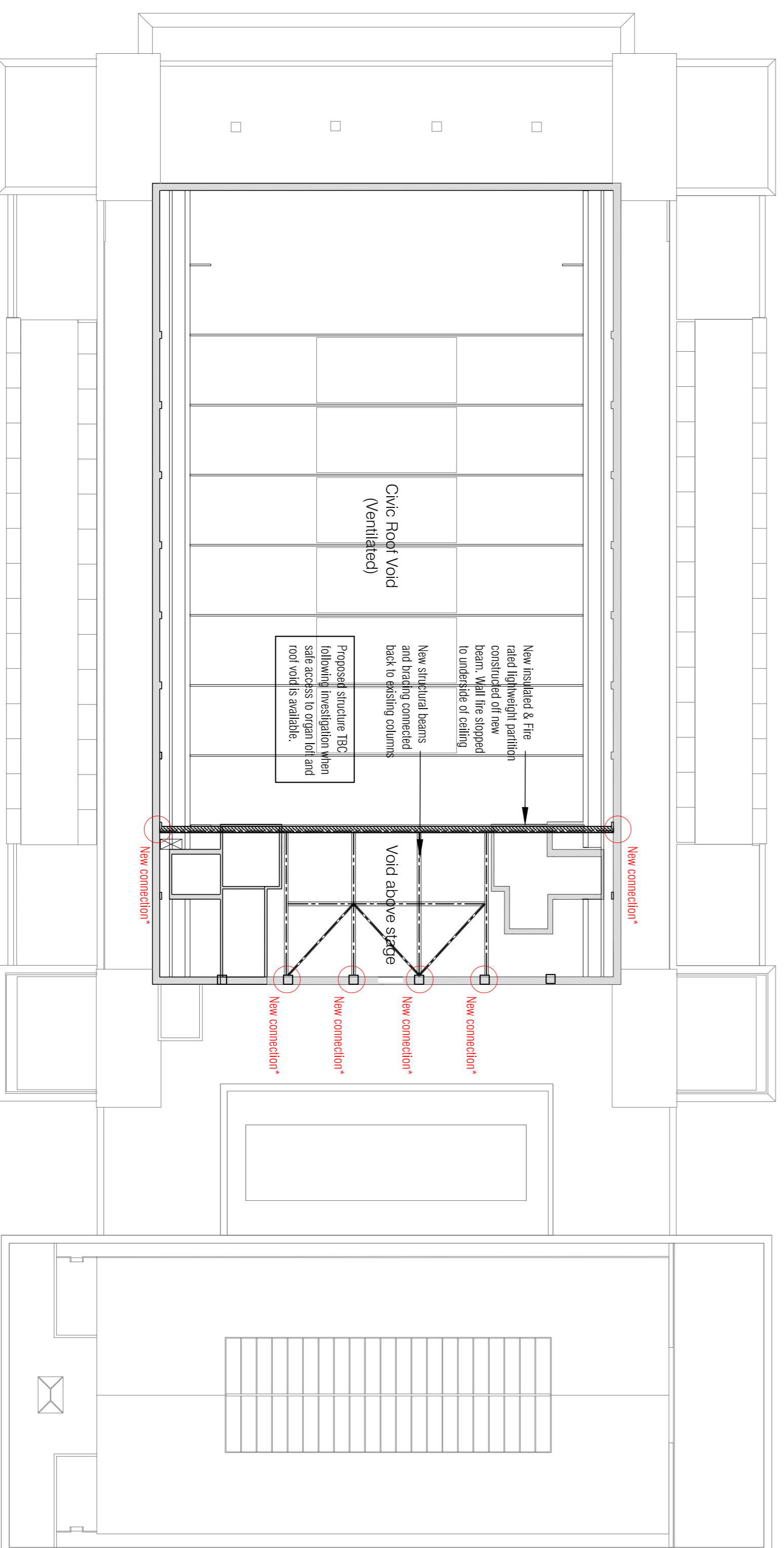
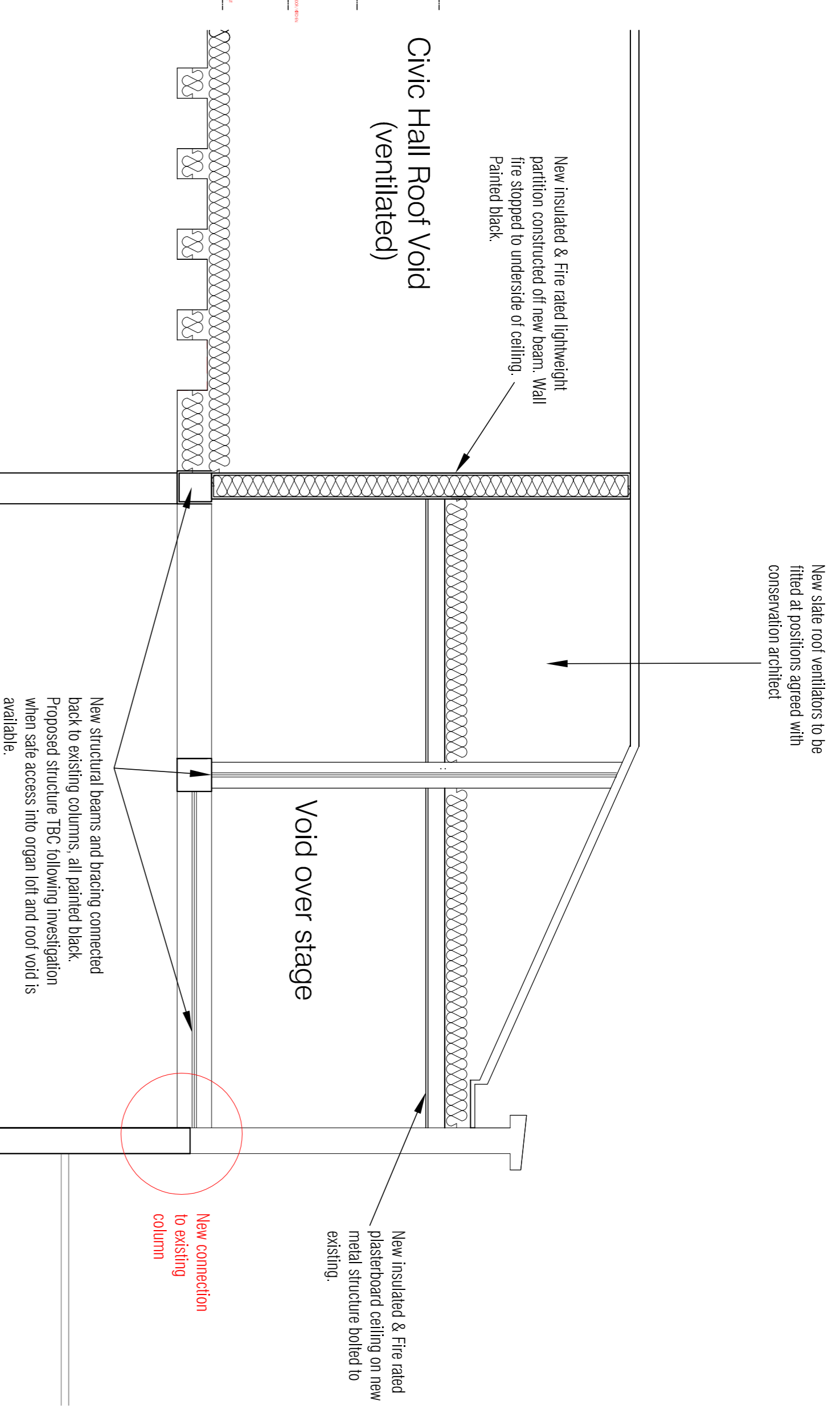
0 1 2 5 10m



EXISTING SECTION THROUGH CIVIC & WULFRUN HALL



ROOF VOID LEVEL-PROPOSED

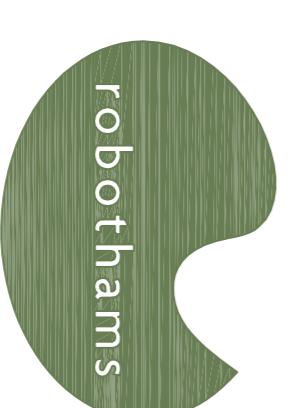


ORGAN LOFT LEVEL-PROPOSED

INFORMATION IS NOT BASED ON A MEASURED BUILDING SURVEY

A	Updated in accordance with client comments. Updated to Planning Status.	13.07.18	PRS / AH
REV	DESCRIPTION	DATE	DRN/CHK

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PROJECT TITLE
WOLVERHAMPTON CIVIC & WULFRUN HALLS

DRAWING TITLE

ORGAN AND ORGAN LOFT REMOVAL & DISPOSAL PROPOSED PLANS

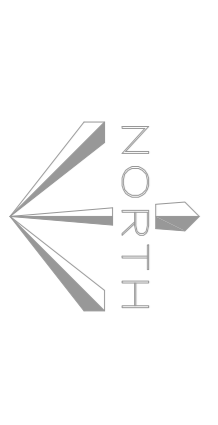
STATUS PLANNING

SCALE 1:200/1:50 SHEET A1 DRAWN DPS

DATE JULY 2018 CHECKED AH

DWG NO. 3587-144 REVISION A

CDM Information
1! Possible Asbestos in building refer to register, exercise caution. Works required to remove asbestos.
2! Temporary bracing may be required to support columns following organ chamber floor removal
3! Access is restricted, low head heights and the need to climb between trusses is required to access some areas.
4! Due to restricted access, detailed survey information is not available.
5! Potential fragile glass (eyelight) may still be in place in Civic Hall roof void although boarded over, restricted unguarded crawl board access.



Wolverhampton Civic and Wulfrun Halls

Heritage Management Plan

Richard Baister

January 2018



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Issue 02 – (09/02/2018)



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1.0 Introduction

Wolverhampton Civic and Wulfrun Halls were originally constructed in 1938 to provide a high quality music venue for the city which at that time was sadly lacking. Over the past 80 years it has been a focal point for music entertainment hosting internationally significant music artists, bands and entertainers. To maintain its position as a significant music venue it urgently needs to be updated to increase the overall capacity, provide improved visitor facilities and provide environmentally controlled auditorium ventilation. However, the building is also a significant heritage asset that has a Grade II Listing with Historic England due to the importance of its architectural design and heritage features.

This Heritage Plan seeks to highlight these particular heritage features, undertake an overall assessment of their significance and provide policies for their retention / treatment during the anticipated project works.

1.1 Authority and Reference

Heritage project management was commissioned by Jacobs Engineering on behalf of Wolverhampton City Council. The report was prepared by Richard Baister and Peter Meehan.

1.2 Limitations

The Heritage Plan covers the Civic and Wulfrun Halls only. All accessible rooms within these buildings were reviewed however there was access limitations to a number of areas including the roof void, roof areas and rooms above the Wulfrun foyer due to the presence of asbestos containing material.

1.3 Location

The Civic and Wulfrun Halls are located in the centre of Wolverhampton immediately adjacent to the old Town Hall and the modern Civic Centre. The building is noted on the Historic England database as being given a Grade II designation with the title “Civic Hall ” (List Ref: 1207355).



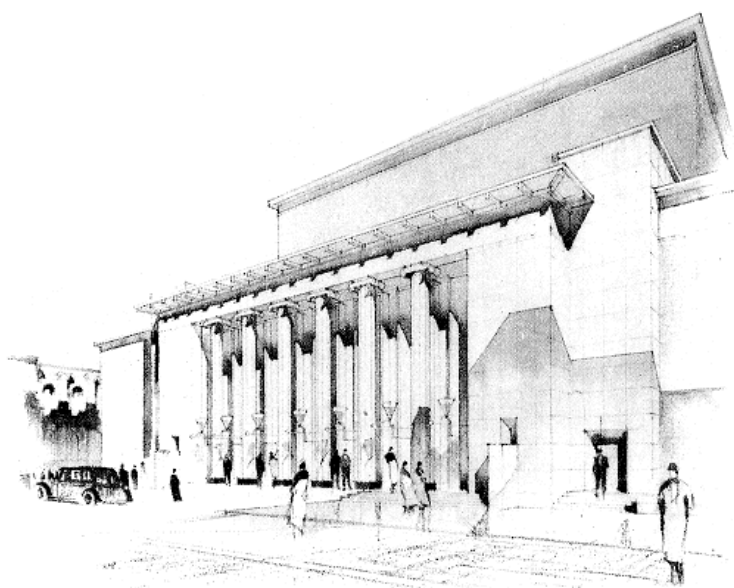
2.0 Historical Development

In 1924, and after much consideration the council agreed to the General Purposes Committee's recommendation to provide a dedicated music venue for the city. However, progress on this issue was slow and it was some 10 years before the site adjacent to the Town Hall was cleared in readiness for the new building.

An architectural competition was held for a building that could be used for banquets, concerts, dances, meetings and receptions. It should cost no more than £100,000 plus an allowance of £10,000 for contingencies and fluctuations. The architectural prizes offered were £350, £250 and £150 and the successful winners of the competitions were E. D. Lyons and L. Israel of Ilford.

The 122 entries were reviewed by the eminent architect Mr Cowles Voysey who said of the winning design -


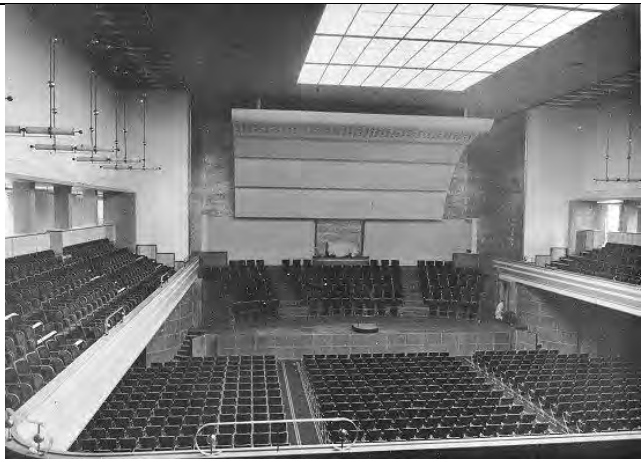

“It is an excellent scheme which I feel sure will produce a very satisfactory building.”



Construction work for the new hall commenced in April 1936 but by this time the estimated costs had risen to £150,000 which required the council to borrow the additional funds necessary. The Main Contractor was Henry Willcock & Company Limited who were a well respected local company based in Wolverhampton who had undertaken various other projects around Wolverhampton including the Town Hall, Art Gallery and the Electric Light Works.

The works were completed in 1938 and the official opening was held on the 12th May with local dignitaries, the mayor, Town Council and the project team in attendance. A short recital was given by the Wolverhampton Musical Society, conducted by Harold Gray and accompanied by G. D. Cunningham on the organ. In the evening a ball was held by all the civic dignitaries to celebrate the opening.

3.0 The completed Building

Photograph	Description
	<p>Main Civic Hall entrance and Corporation Street elevation.</p> <p>The building provided a striking new addition to the Wolverhampton streetscape and had pride of place next to the Town Hall.</p>
	<p>Civic Hall showing the original stage configuration which accommodates a choir of upto 200.</p> <p>The interior space is lavish with extensive use of fine materials include silver leaf decorations to the stage, fine white mahogany panelling and plush brown carpets and seats.</p> <p>The original seating, lighting, stage configuration have all be removed over time. However many original features still remain.</p>
	<p>Civic Hall – main entrance foyer.</p> <p>The foyer had rich terrazzo floors and exposed brickwork. Banquette seating was provided to cover radiator positions and to the LHS you can see the original aluminium internal door configuration.</p> <p>Note no doors are fitted between the foyer and the staircases.</p>



Civic Hall – Gallery Area

Note ventilation ducts set within the ceiling, glazed tiles to column faces, sound reflecting arch to rear wall of the auditorium and the timber panels encasing the radiators.



Refreshment Room (Now Civic Bar)

The original layout of the refreshment room with aluminium framed doors from the lobby, servery bar and sliding door screens which overlooked the Wulfrun auditorium.

Whilst the layout of the room has changed over time many of the original features such as ceiling and wall / window configuration overlooking the Wulfrun still remain.



Wulfrun Hall

With a capacity of 700 the Wulfrun Hall had a much smaller capacity than the Civic Hall. The space however was more intimate with natural light being provided by the full height windows, acoustic panels to the walls to moderate sound and use of high quality finishes.



Wulfrun Stage

The sides of the stage were bounded by a series of timber panels with painted murals painted by local artist Muriel Gilbert who was responsible for many of the paintings on the R.M.S. Queen Mary.

The windows, with curtains, can be seen together with the silver gilded proscenium arch and arch detail.

The majority of these original features remain in place.

4.0 Modification of the Building

1938 to 1960

The building use continued as a music venue for the city however due to dwindling numbers attending functions in 1943 the Civic Hall Committee decided to allow visiting orchestras to hire the hall and take a cut of the profits rather than engaging bands and orchestras themselves.



The above image from the 1950 (although artistically modified) notes a number of changes to the façade including:

- Flagpole added to roof.
- Side entrance door colour now picked out in darker shade.
- Downpipe added to Corporation Street elevation.
- Removal of entrance lighting street lamp post and changes to street furniture.

Internally known modifications included:

- Modifications were made to the entrance of the Wulfrun Hall by incorporating a ticket office within the 3 central door entranceway positions (this configuration remains today).
- Insertion of doors to separate the civic Foyer from its staircases together with additional separation at Gallery level.
- Additional plant and re-configuration of the lower ground floor areas.

Post 1960

From the 1960's the Civic Halls hosted more and more famous names including travelling bands with ever more amplification, lighting and scenery which required changes to the stage areas. The tiered stage area of the Civic was limiting for concert use major modifications were made to the Civic including:

- Removal of the tiered stage seating, silvered stage wall cladding and arched sound board.
- Removal of the organ console
- Removal of the curved stage timber wall panels and panels to the front of the stage.
- Removal of the curved sound board to the rear of the auditorium.

Penoyre and Prasad Changes

In 2000 a major project was undertaken to improve the facilities of the hall by providing new function rooms, bar areas and support facilities to the existing building by the addition of two new frameless glass extensions. The alterations also provided additional access to the venue from Corporation Street and Mitre Fold together with some alterations to the existing façade.

The changes were a major alteration to the configuration of the building however changed little of the original heritage features of the main auditorium halls themselves.

5.0 Architectural Assessment

5.1 The Building

The building comprises two general purpose halls originally intended to be used for assembly purposes, music festivals, public meetings, amateur theatricals etc. The large hall, now known as The Civic Hall comprised seating for 1283 people on the ground floor and 497 in the gallery. A further 80 seats were provided for the orchestra and a choir of 200. The second or small hall, now known as the Wulfrun Hall accommodated 790 seats. The halls were designed to operate either separately or en-suite. The small hall had a stage and was primarily intended for use for amateur theatricals. The floors of both halls however were sprung for dancing. The building was completed in 1938 at a cost of £109,000 excluding furniture, the Compton organ, kitchen fittings and stage equipment, etc.

The massing of the building is designed to conceal the volume of the main hall by the stepping back of surrounding promenade and lobby spaces and the articulation of staircase towers and the recessed refreshment rooms and link block.

The entrance façade was originally designed to face a new grand Civic Square, the site now occupied by the Civic Centre.

5.2 The Architects

The design is the result of a competition held in 1934. The selected architects were E. D. Lyons and L. Israel, based in London. They had met whilst studying at Regent St Polytechnic in the late 1920s and working part time in commercial practice. Lyons later taught design at Regent St Polytechnic.

This is an early work of the practice. In fact only three buildings by this practice were constructed before 1939, and of these, two are located in Wolverhampton. Including Bilston Health Centre was designed in 1937, again as a result of a competition win. The practice later gained some wide recognition during 1950s and 60s in school design and post war housing and health buildings.

5.3 Architectural Context

The context of this building is an interesting one, coming at a time of technological advances in both sound, vision and performance space. The trend was toward the creation of entertainment spaces for multi-purpose use and which would accommodate cinema projection, theatre, dance and orchestra. Both halls incorporated projection facilities.

Stylistically the plan and the form of the building respond to a classical aesthetic with some 'modernist' sympathies. Certainly, the architectural press of this period was supporting the progressive modernism of European architects.

The interiors of this building were comprehensively reported within the Architectural Review, The Architects Journal, The Architect and Building News, and the Builder in June 1938. Notably the interiors and side elevation were more widely discussed than the exterior stripped classical [Ionic] Portland stone portico.

The acoustic consultant on the Civic Halls project was Hope Bagenal who played a pivotal role in establishing the acoustic research agenda in Britain. He authored 'Planning for Good Acoustics' in 1931 and 'Practical Acoustics' in 1942 and introduced advances in the science to the British construction industry. Among his most important acoustics projects were the refurbishment of the Albert Hall and the construction of the Royal Festival Hall.

6.0 Assessing Heritage Significance

6.1 Introduction

This significance appraisal for the Civic Halls has been structured to provide an objective description of the building and an evaluation of the surviving components. This significance appraisal should be used to inform the design development and provide a baseline measure to test the impact of emerging proposals.

6.2 Methodology and Concept

A summary of the buildings' significance is given, according to the statutory criteria set out in the DCMS guidance, "Principles of Selection for Listing Buildings" (2010). A summary significance statement is then included which addresses the general principles of Age and Rarity, Aesthetic

Merits, Selectivity and National interest. The key criteria for listing are essentially the special historic or architectural interest. Therefore, in order to determine the significance of a heritage asset the sum of its architectural, historic, artistic or archaeological values needs to be determined.

Significance is unique to a place and its specific values are vital to identify so that informed decisions may be made regarding the conservation of the heritage asset. The significance of a particular site cannot be simply regarded as intrinsic as the perception and interpretation of heritage assets can be eroded or enhanced, depending on the consequences of change. The key conservation objective is, therefore, to manage change in a manner which secures positive benefits, particularly the sustainable use of the Civic and Wulfrun Hall buildings. Thus, the aims of the development of proposals for the buildings should focus on the need to bring the building back into use consistent with its conservation.

Consequently, the tangible and intangible significance of the Civic Halls building has been assessed, along with a brief indication of the physical condition of their built fabric. This is consistent with the requirements of the NPPF which warns that significance can be “harmed or lost through alteration or destruction” (Para.132), hence the need to disaggregate and evaluate the value of individual components of the heritage asset so that decisions on potential change can be appropriately informed.

The significance appraisal accords with the requirements of the NPPF and uses Historic England’s methodology outlined in its 2008 document, “Conservation Principles, Policies and Guidance”. The Grade II listed status of the buildings is indicative of their heritage value but is an insufficient basis to inform decisions on necessary change to secure their future conservation. Consequently, the exterior and interior components of the buildings have been evaluated to determine those particular factors which contribute to their significance. This has been summarised in relation to the relevant aspects of the following:

- **Evidential Value** – this relates to the potential of the place to yield primary evidence about past human activity;
- **Historical Value** – relevant to ways in which the present can be connected through a place to past people, events and aspects of life;
- **Aesthetic Value** – focusing on the ways in which sensory and intellectual stimulation is derived from the place;
- **Communal Value** – relating to the meaning the buildings have for Wolverhampton and the collective experiences and memories it may hold.

The analysis of the significance and condition of the fabric allows for an assessment of the current integrity and authenticity of the internal spaces of the Civic Halls. The assessment of the significance of the Civic Halls is based on both desktop research and onsite visual survey. Drawings summarising the morphological development and the overall significance of the surviving built fabric are provided as a graphic representations of the evaluation. The Morphology drawings provide a diagrammatic representation of the building as it exists today. In particular, the plans show in which time frame certain principle structural and aesthetic elements (such as walls, partitions, joinery, staircases, etc) were incorporated into the building or altered.

The development sequence has been divided into three phases and colour coded.

Morphology Index	
Date:	Description
Phase 1 – 1938 (Original Construction)	This initial phase focuses on the original construction of the building.
Phase 2 – 1938 – 2000	This phase covers adaption of the buildings from original construction to the major works carried out in 2000.
Phase 2 – 2000	This phase of construction focuses on the works undertaken by P&P to increase the visitor capacity and facilities within the building.

Morphological plans - then inform the production of significance plans which grade the heritage significance of the structural and aesthetic elements (such as walls, partitions, joinery, staircases, fireplaces). Significance plans can then inform subsequent works to a building in order to better reveal elements that are of significance or remove those that are of no significance/ that are having a detrimental impact on the significance of the building. The photographic images and descriptions are intended to supplement the significance plans and record character defining features, the most important of which are intended to be retained, where feasible, in order to avoid erosion of the special interest of the building. The photographs do not provide a comprehensive record of every feature within the buildings and are to be used as a visual guide to assist with understanding the particular significance of the buildings.

Heritage Significance Plans - these drawings are colour coded and contain a summary assessment of significance according to the following criteria: high, considerable, low, none/detrimental, as outlined below.

Significance Index	
Level of significance	Description
High significance.	Relates to those parts or elements of the buildings which are deemed to be of particularly special interest. These components are <i>fundamental</i> to the understanding of the architectural design concept, and play a major role in reflecting their evidential, historic, aesthetic or communal values. The loss of elements deemed to be of high significance (through demolition, removals, or alterations) could potentially cause a highly adverse impact on the special interest of the building and consequently should be largely avoided in the proposed development.
Some significance.	Relates to those components of the complex which are deemed to be of special interest. They are <i>important</i> to the understanding of the architectural design concept and play a considerable role in reflecting the buildings' evidential, historic, aesthetic or communal values. The loss of elements deemed to be of considerable significance (through demolition, removals, and/or alterations) could potentially cause a moderate adverse impact on the special interest of the buildings. Consequently, every effort should be made to avoid such loss in the proposed development, but if this is unavoidable the impact needs to be mitigated and justified as necessary to secure the new use.

Low significance.	Relates to those components within the buildings which are deemed to be of more modest interest. They provide a <i>minor</i> contribution to the understanding of the architectural design concept and a modest role in revealing the buildings' evidential, historic, aesthetic or communal values. The loss of such elements (through demolition, removal, or alteration) may cause a minor adverse or neutral impact on the special interest of the building and should, therefore, be the focus of justified alterations.
No or detrimental significance.	Are those elements that do not contain any special interest, or are alterations. These components and structures actively <i>detract</i> from the overarching architectural expression of the building and maybe evidence of poor craftsmanship or ad-hoc refurbishments and additions. The loss of such elements (through demolition, removal or alteration) could potentially result in a minor, moderate or high beneficial impact on the special interest of the building.

6.3 Key Exterior Heritage Features

The external fabric is constructed using Portland stone, brickwork and terracotta panels. Portland stone is used as the principal building material for the building approach and to highlight architectural details such as the windows and door frames. Brickwork is used for the other building elevations with a terracotta faience at ground level providing additional grounding to the overall architectural design of the building.

Windows were constructed of aluminium and were single glazed – the two windows to the front elevation also have cast aluminium grilles.

The main entrance doors to the Civic were substantial panelled elements with aluminium detailing set within aluminium frames. Lesser doors are panelled.

External rainwater pipes are constructed in a square section cast iron profile.

6.4 Key Interior Heritage Features

Visitors to the Civic enter through the main doors that fit into neatly designed recessed pockets and enter the open and uncluttered space of the foyer which incorporates black and buff coloured terrazzo floors, exposed brickwork clad columns, gilded slate dedication panels and recessed circular detailed ceiling features.

The main Civic auditorium retains much of its original character and atmosphere with its original timber panelling surrounding the ground floor wall areas and the circular feature ventilators incorporated into the ceiling panels. The timber veneer doors and sprung timber floor have been replaced over the years however these new elements match the originals in appearance.

The stage area has been extensively altered with the loss of much historic fabric to allow modern performances to take place. Some elements of original fabric still remain such as doors and accessways to the stage area but little else.

The balcony is substantially original in its construction together with aluminium handrails and timber panels to the rear of the seating. To each side there is a promenade which maintains its original form

although the ceilings, flooring and detailing such as lighting have been changed from their original form.

The circulation corridors to the sides of the Civic Hall have circular clad columns.

The Wulfrun Hall possibly due to its less intensive use retains much more of its original features. The auditorium retains much of its original panels including the hand painted murals, the acoustic lining of the hall, proscenium and sound deflector together with the original ceiling construction. The dressing rooms and cloakrooms are also substantially original features of the building.

6.5 The Significance of Aluminium

The Civic and Wulfrun Halls were constructed from 1936 to 1938 and a number of the original detailing was carried out in aluminium. At that time aluminium was a fairly scarce material and was not typically used for building construction. In context the Empire State Building was constructed in 1932 and was one of the first building to utilise aluminium within its construction. Aluminium would have been seen as a futuristic and modern material that Lyons and Israel chose to incorporate into their design. Each one of these elements would have attracted a price premium and would have posed production challenges over more traditional materials. However, the architects were keen to show that this building warranted these materials within the overall design.

Aluminium is used in the manufacture of the following components:

- Window frames to main elevations (lesser elevations were made in steel).
- Handrails to the main staircases and the civic balcony.
- Door detailing to the main Civic entrance doors including the frames and recessed door pockets.
- Internal partitions including those of the refreshment room
- Entrance doors to Wulfrun Hall.
- Light fittings and entrance grilles.
- Door ironmongery to internal doors.

The extensive use of this material in a building of this age is particularly significant and represent a particular period in time when the innovation in material design was possible before the supply restrictions of the WW2 war effort. A number of these original features have been lost however a significant proportion still remain in use within the building.

6.6 Music Heritage

The Civic and Wulfrun Halls were originally designed to be multi-use spaces providing a high quality venue for choirs, organ recitals, orchestra / band performances whilst still being able to accommodate alternate uses such as banquets, meetings and recitals. Over time audience requirements changed and Wolverhampton was one of the first councils in the 1950's to allow their venues to be used for more progressive music tastes. In the 1960's rock and pop music was rapidly becoming established in its own right and the hall adapted itself to host emerging musicians who would later become more established on the world stage.

The Civic has hosted Bob Marley, Nat King Cole, David Bowie, The Rolling Stones, Diana Dors, Oasis, Chuck Berry, Nirvana, The Who, Radiohead, AC/DC and Lulu.

Many International legends started their careers at the Civic including Elton John who played to a half empty audience in the 1970's – a gig where it is reported that he sung "Candle in the Wind" for the first time. AC/DC played two concerts in the 1970's at the Civic as their popularity was increasing and like many other international groups they saw the Civic as an essential grounding for success.

The Civic hall has worked hard to establish its musical heritage in terms of the significance of the bands and entertainers that have used the stage areas but also to the audiences who in their millions have attended events within the building. For many of the visitors there is a direct link upon hearing a favourite song to recall the atmosphere within the Civic Hall when that song was performed live. The music heritage of the buildings should be carefully considered together with its heritage significance to ensure that this important aspect is not diminished in any future development of the buildings.

7.0 Assessment of Significance

Evidential Value - The buildings have high evidential value as they show the development of cultural requirements and music venue within the city of Wolverhampton. The buildings were created to meet the future requirements of the city by providing a mixed-use venue for banquets, concerts, dances, meetings and receptions. The buildings retain much of their original construction detailing and fittings that was provided to meet those requirements.

Historical Value - The use of the buildings has not altered substantially as they are still retained as an entertainment venue however their current use is more restrictive than was originally envisaged. The building has adapted to changes in use with the loss of some historic fabric however its current configuration still connects directly with its original design intent therefore connecting through use its historical value.

Aesthetic Value - The buildings have high aesthetic value both internally and externally derived from high quality architectural design developed by Lyons and Israel and its use of modern and high quality materials.

Communal Value - The buildings have high communal value derived from their use as music venues for the past 80 years. The buildings have hosted international music celebrities, dance bands and raconteurs who have entertained millions of patrons over the life of the buildings.

8.0 Statement of Significance

The Civic and Wulfrun Halls are significant heritage assets to the city of Wolverhampton but they are also recognised more widely on a national scale as significant music heritage buildings.

The special architectural and historic interest in the Civic and Wulfrun Halls has been recognised by Historic England when they afforded the Grade II listed status to the buildings.

The building was designed by E D Lyons and L Israel who later in their careers became prominent for their work in developing other significant civic buildings and contributors to the brutalist architectural movement. Their design was inspired by Tengbom's Stockholm Concert Hall of 1920-1926 with its portico entrance and grand features.

The design of the building embraces the use of modern and quality materials in particular the use of aluminium as detailing material both internally and externally in elements such as the windows, doors, handrails, internal partitions and light fittings.

The building incorporates many early design features which are now commonplace in buildings today including:

- Acoustic features were incorporated into both halls including sound resonance and absorption materials which were designed by one of the leading experts in the field Mr Hope Bagenal A.R.I.B.A.
- Full air conditioning was incorporated into the ventilation systems for both halls to ensure the comfort of all patrons.
- The building was constructed as a multi-use venue with the ability to host banquets, concerts, dances, meetings and receptions.

The Civic Hall incorporated a four console Crompton organ which in itself has considerable heritage significance. It had over 5500 pipes and an electronic unit that provided many solo tones, carillon and bell effects and was considered as one of the finest in Britain.

The buildings are of high heritage value and as such should be protected during any potential development works to ensure that its heritage significance is not diminished.

9.0 Guiding Policies for the Future Development of the Building

The Civic and Wulfrun Halls are a significant heritage asset for Wolverhampton however they operate as a high capacity music venue where considerable throughput of patrons is required for successful event use. Based on the results of the significance assessment noted in Sections 7 and 8, a number of guiding high level policies have been identified to assist with the development of proposals to adapt or change the buildings in the future. This includes how changes should be undertaken without adversely affecting the special interest of the building, its setting or the wider historic environment.

Any future development or changes to the historic fabric of the building to the Civic Halls should consider the following in order to preserve and or enhance the significance of the building:

- The development of proposals should where possible avoid substantial intervention to the principal external elevations as this would result in adverse impacts on the special interest of the listed building.
- The historic plan form of the building should be retained where possible - later building additions which have little heritage should be utilised and modified where possible over the original plan form or configuration of the building.

- Previous changes to the building that have a detrimental impact on the significance on the building and spatial qualities of rooms should be removed. This would restore elements of the historic plan form and have a beneficial impact.
- The principal staircases, corridors, auditoria, stage areas and foyers are fundamental to understanding the historic plan form of the building and their plan form should be retained. Any modification or changes within these areas should clearly be read as later modification of the original design intent.
- Remaining internal features such as timber panelling, terrazzo floors / details, doors and furniture, aluminium detailing and windows should be retained where possible.
- New openings/ interventions into the historic fabric should be kept to a minimum.
- Consideration should be given to the replacement of missing / damaged areas of original finishes and features.
- Any proposed repair works should be carried out on a like-for-like basis; the same materials and techniques should be employed.
- Original materials should only be replaced when they have failed in their structural purpose and are beyond repair.
- Any works to be carried out in the buildings should follow the Development and Contractor Guides noted in the following section.

11.0 Development Guide

The Civic and Wulfrun Halls are significant heritage buildings owned and managed by Wolverhampton City Council. It is recognised that the building use will invariably change over time however it is important that these changes do not materially affect the character of the listed buildings and that necessary approvals are in place to allow such works to be undertaken.

This Development Guide is provided to give an overview of the development process and where it will be necessary.

11.1 Planning Law

The buildings are Grade II listed with Historic England

Alteration of these buildings will be subject to the Planning (Listed Buildings and Conservation Areas) Act 1990. Section 7 of this act states;

“Subject to the following provisions of this act, no person shall execute or cause to be executed any works for the demolition of a listed building, or for its alteration or extension in any manner which would affect its character as a building of special architectural or historic interest, unless the works are authorised.”

Regardless of its grade, when a building is listed then the entire building, both inside and out, is protected, the Act (Sec 1.5), specifically notes:

In this Act “listed building” means a building which is for the time being included in a list compiled or approved by the Secretary of State under this section; and for the purpose of this Act-

- (a) Any object or structure fixed to the building;

- (b) Any object or structure within the curtilage of the building which although not fixed to the building, forms part of the land and has done so since before 1st July 1948.

The definition of “alteration or extension” is not clearly defined other than through applicable case law therefore the presumption must always be that **any alteration may require authorisation from the local planning authority.**

Failure to secure necessary approvals is a criminal offence under the 1990 Planning Act. The current penalty for conviction in a magistrates’ court is a fine of up to £20,000 and/or a prison sentence of up to six months, and on conviction in the Crown Court, an unlimited fine and/or a prison sentence of up to two years. Consequently, it is essential that when commissioning work deemed to alter the heritage fabric of the building do so to ensure the required approvals have been secured in advance of works.

In addition to Listed Building Consent any proposed alterations to the external fabric of the building may also be subject to additional legislation such as Planning Approval and Advertising Consent. These alterations including where new signage may be visible from the exterior of the building need to be approved by the Local Authority prior to implementation.

11.2 Works not subject to approvals (ie no material change to the historic fabric)

Certain works required to maintain the condition of the historic fabric of the buildings are not subject to an approvals process. These works will not alter the appearance of the buildings and include:

- Repair, replacement of installed plant and equipment.
- Repair of the heritage furniture – where the intention is to retain its original appearance.
- Holding and emergency response repairs to the heritage fabric – where it is necessary to protect adjacent heritage fabric.
- Repair of the historic fabric – where the intention is to retain original material and repairs are carried out in a like for like manner.
- Cleaning of interior and exterior fabric – where this does not significantly alter the appearance of the materials. (External façade cleaning to remove existing dirt layers will require full approvals).
- Temporary exhibitions, changes to interior layouts or temp signage where the heritage fabric of the buildings is not altered.

11.3 Works that are subject to approvals

Where it is unclear if works do / do not require approval with the Planning Authority then the presumption must be that they do until such time as confirmation is made available from the Planning Authority that they do not.

Works that require Listed Building Consent and/or Planning Approval include:

- Alteration of the appearance of doorways and entrances both internally and externally.
- Additional permanent signage and/or lighting fitted to the interior / exterior of the buildings.
- Changes to the materials used internally or externally within the buildings – this includes paint finishes, floor finishes, roofing materials etc.

- Additional antenna, satellite dishes, radar detectors or CCTV systems fitted to the internal / external buildings including the cabling to this equipment.
- Any demolition / removal works where the original heritage fabric is altered.
- Any addition or modification to the building fabric that changes its aesthetic appearance.
- Any clear or protective coatings to be applied to the heritage fabric of the buildings.
- The upgrading or modification of internal furniture where such modification changes the appearance of the original heritage furniture or the aesthetic appearance of the heritage interiors.
- Repairs to the heritage fabric – in response to emergency requirements (but not holding repairs) where the heritage fabric requires modification or alteration.
- Technology upgrades where interface units alter significantly from the existing consented scheme.
- Alterations undertaken for tenants within the buildings that alter the appearance and internal configuration of the floor areas ie café areas.
- Intrusive investigation works where original fabric is removed.

The above list is not exhaustive and clarification should always be sought where requirements for approvals are not clearly established.

11.4 Impact to Heritage Fabric

Any works that are to be carried out within the buildings should have minimum impact on the original heritage fabric. The National Planning Policy Framework (NPPF) policy 132 states that “Substantial harm to or loss of a grade II listed building... should be exceptional” and for grade I and II* listed building “wholly exceptional”. Any works to be carried out to the heritage fabric will require justification and full approval with the Planning Authority.

12.0 Contractors Guide

The Civic and Wulfrun Halls are Grade II listed buildings with Historic England and are important heritage assets for Wolverhampton City Council. They are protected by law against damage with a maximum court fine of up to £20,000 and / or a prison sentence up to a maximum of two years.

Any work of demolition of a listed building or for its alteration or extension in any manner which would affect its character as a building without approval is a criminal offence.

All works carried out on the Civic and Wulfrun Halls must be agreed in advance with Wolverhampton City Council Planning Authority, ensuring that all works are authorised and there is no potential loss of historic fabric.

Contractors undertaking works within the Civic and Wulfrun Halls should follow these guidelines:

1, Works should only be carried out if the necessary permits, consents and approvals are in place. All works should be given the approval to proceed by the council's appointed representative and contractors should not rely on instruction received by any other means.

**If you are unsure if full consents or approval are in place
– do not start work.**

2, The works should be fully reviewed in advance by the contractor and working methodologies developed to clearly describe the works to be undertaken and any risk of damage to the heritage fabric, the property of Wolverhampton City Council / its tenants or sensitive equipment. Where identified these risks should be mitigated and controlled during the works.

3, Appropriate protection should be supplied and fitted to the heritage fabric during the course of the works. This protection should be appropriate to the task being undertaken and the risk of damage to the heritage fabric both in the working area and along transit routes. Where heritage cannot be protected it should be removed from the building for the duration of the works and returned once these are complete. A protection strategy should be developed for all major works being undertaken within the building.

4, Works to the heritage fabric (where agreed) should be fully recorded before commencement and following completion of the works.

5, Re-instatement and repair of the heritage fabric should be undertaken with traditional materials by experienced tradesmen. Where necessary samples will be taken and analysed to identify existing materials and suitable replacement materials.

6, No hot works will be undertaken without prior agreement of WCC and the required Hot Works Permits and insurances being in place.

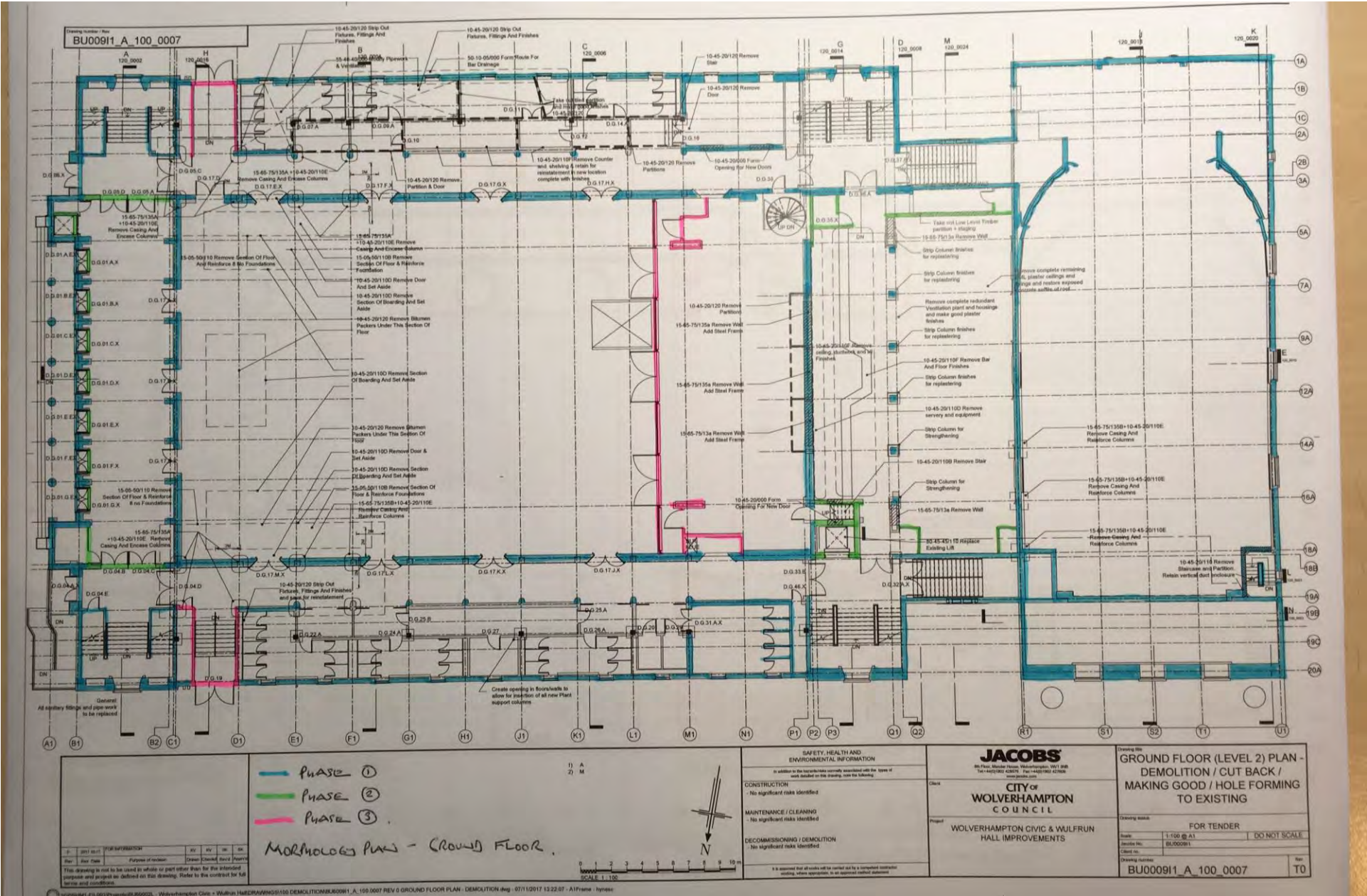
7, Where isolation of fire alarm systems is required then alternative means of detection should be employed for the duration of the works.

Appendix A – Morphology Plans of the Buildings

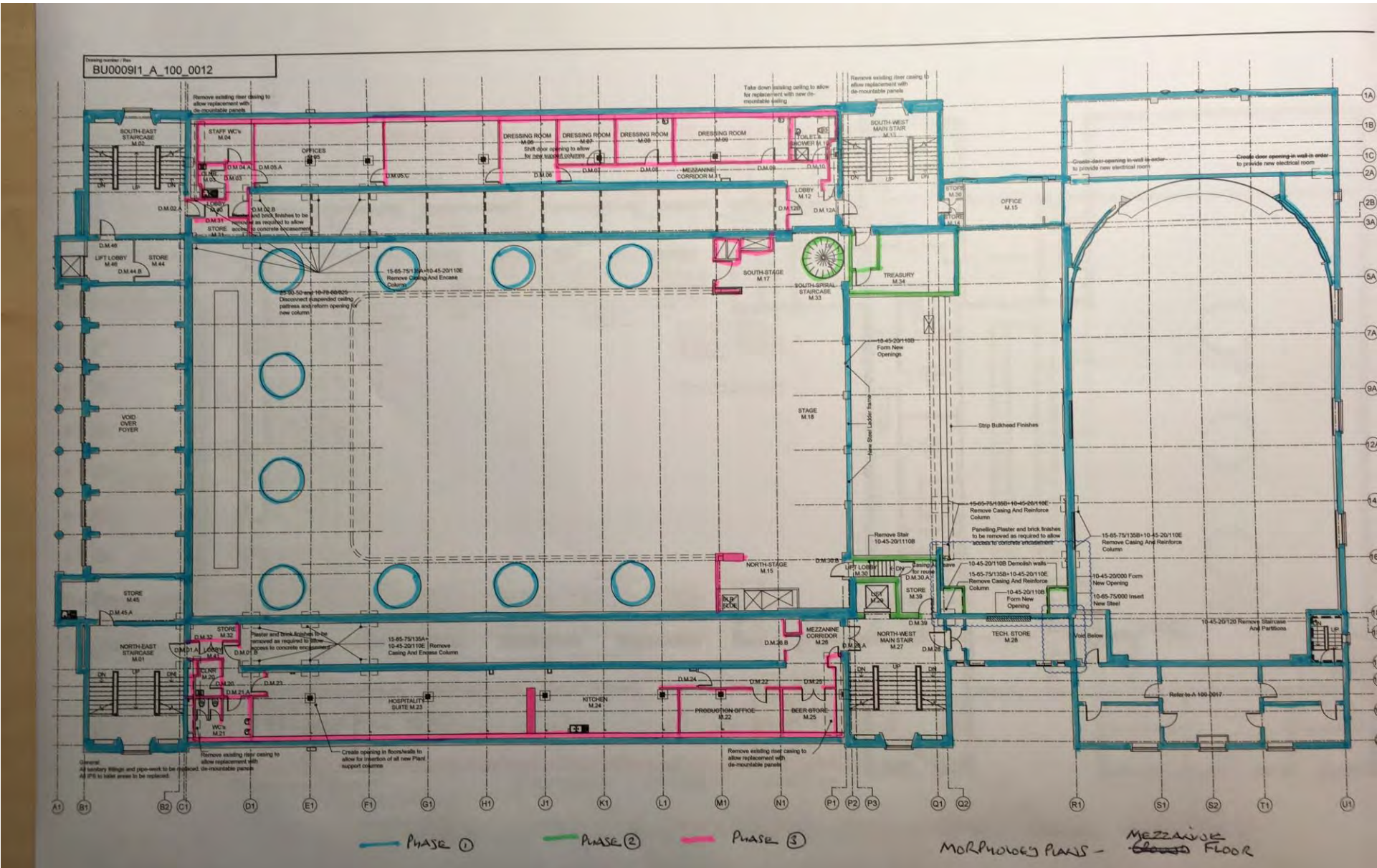
Appendix B – Heritage Significant Plan Areas

Appendix C – Identification of Heritage Features

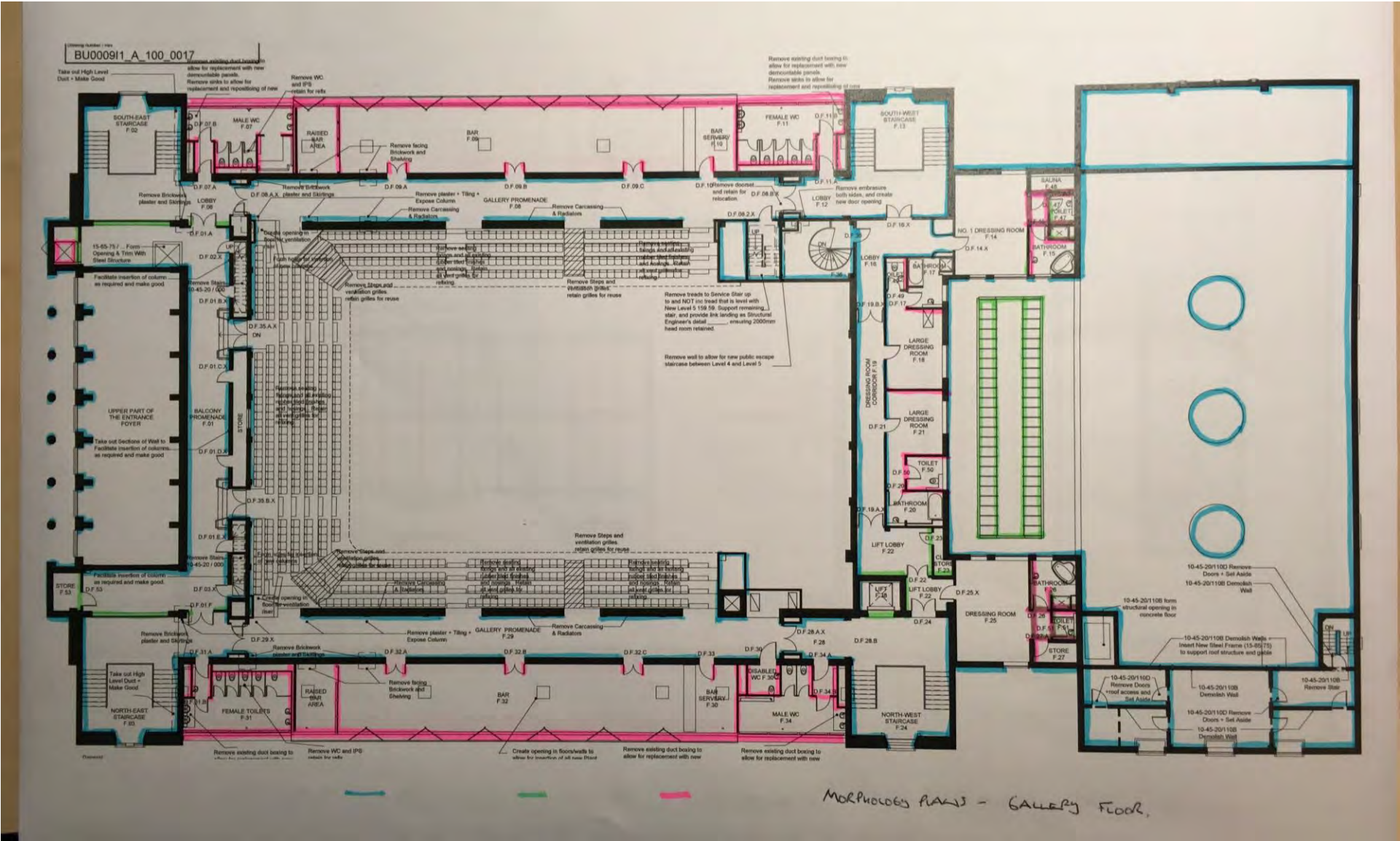
Appendix A – Building Morphology Plans



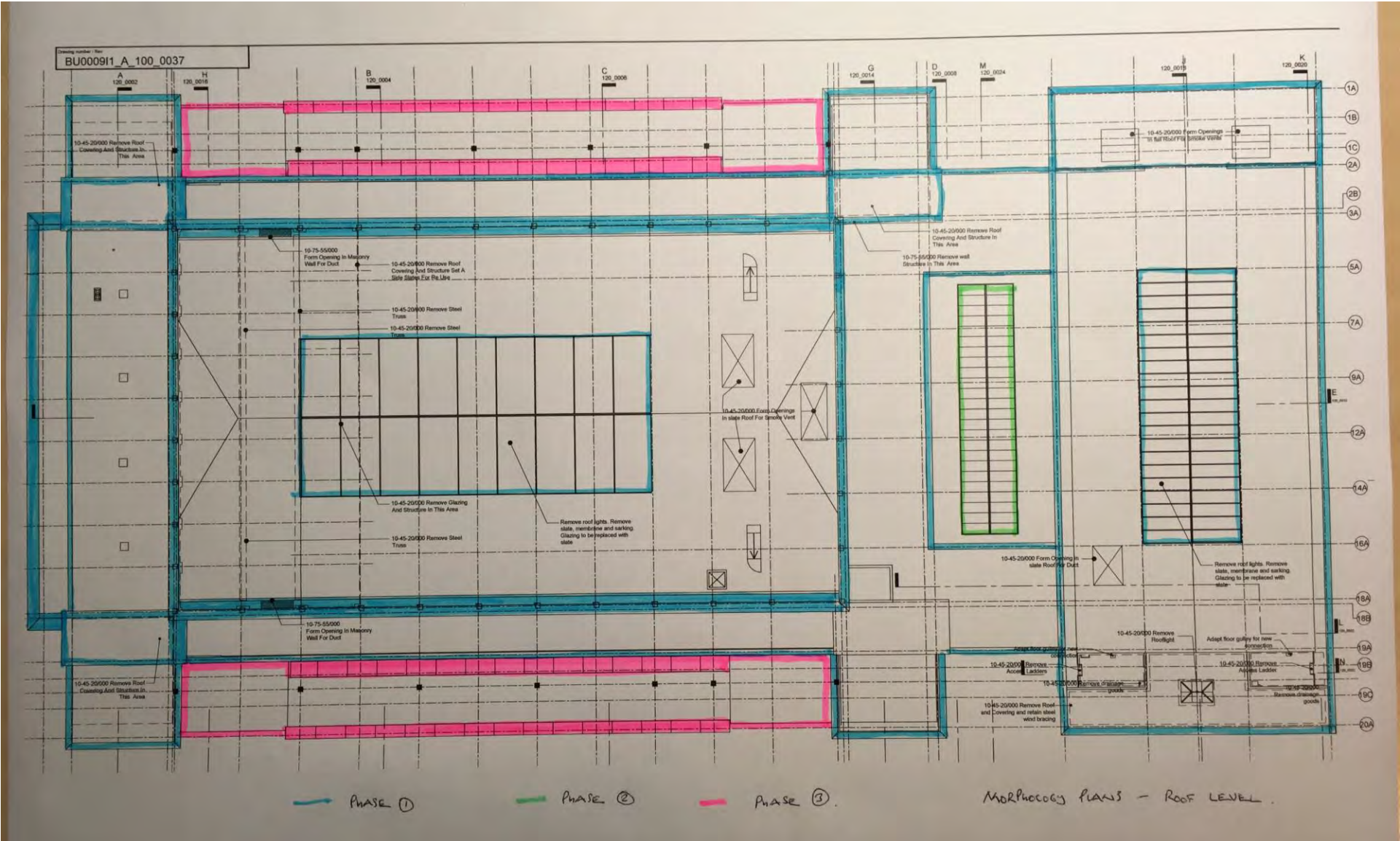
Ground Level – Building Morphology Plans



Mezzanine Level – Building Morphology Plans



Gallery Level – Building Morphology Plans



Roof Level – Building Morphology Plans

Appendix B – Heritage Significance Plans

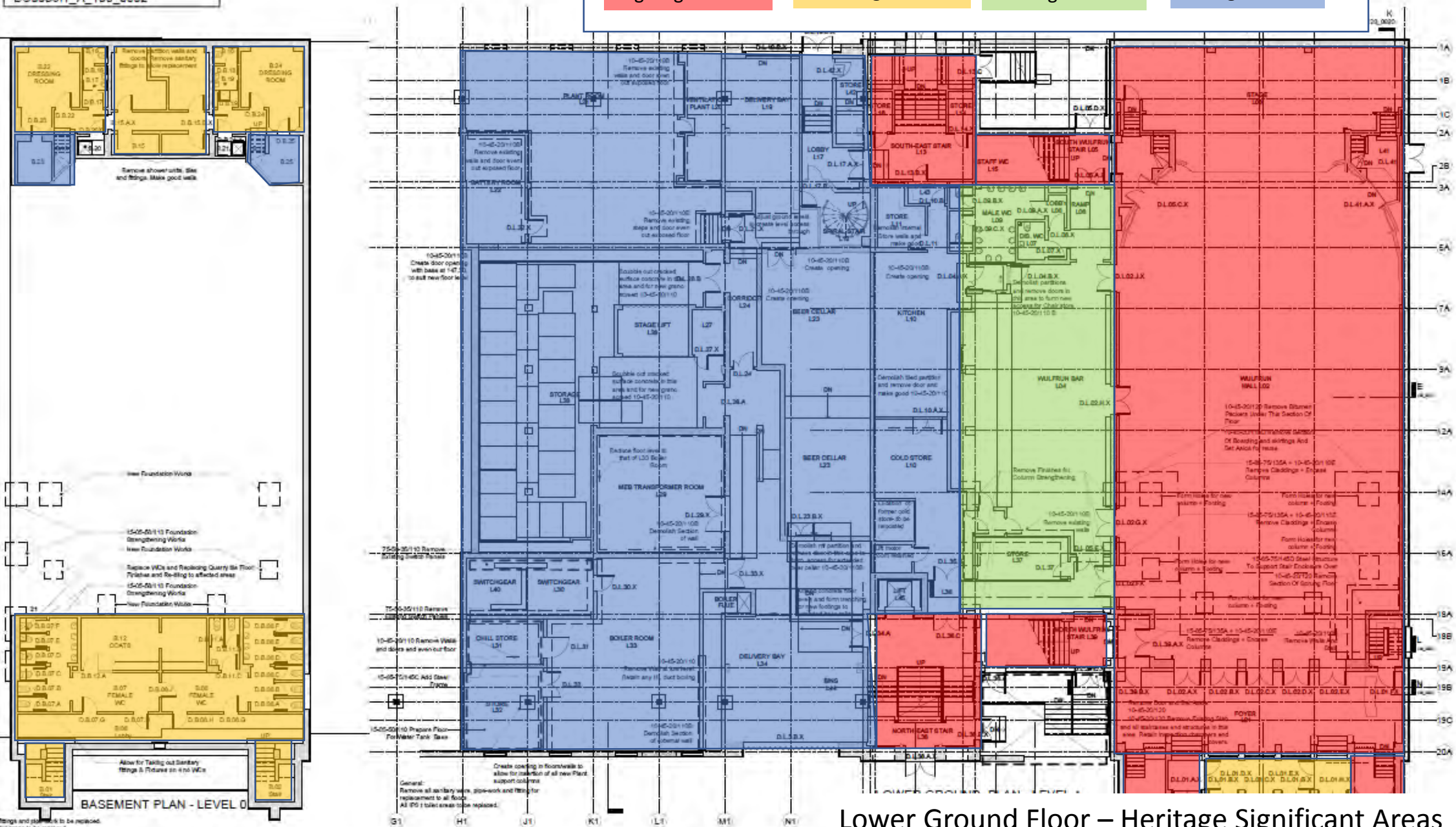
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High Significance

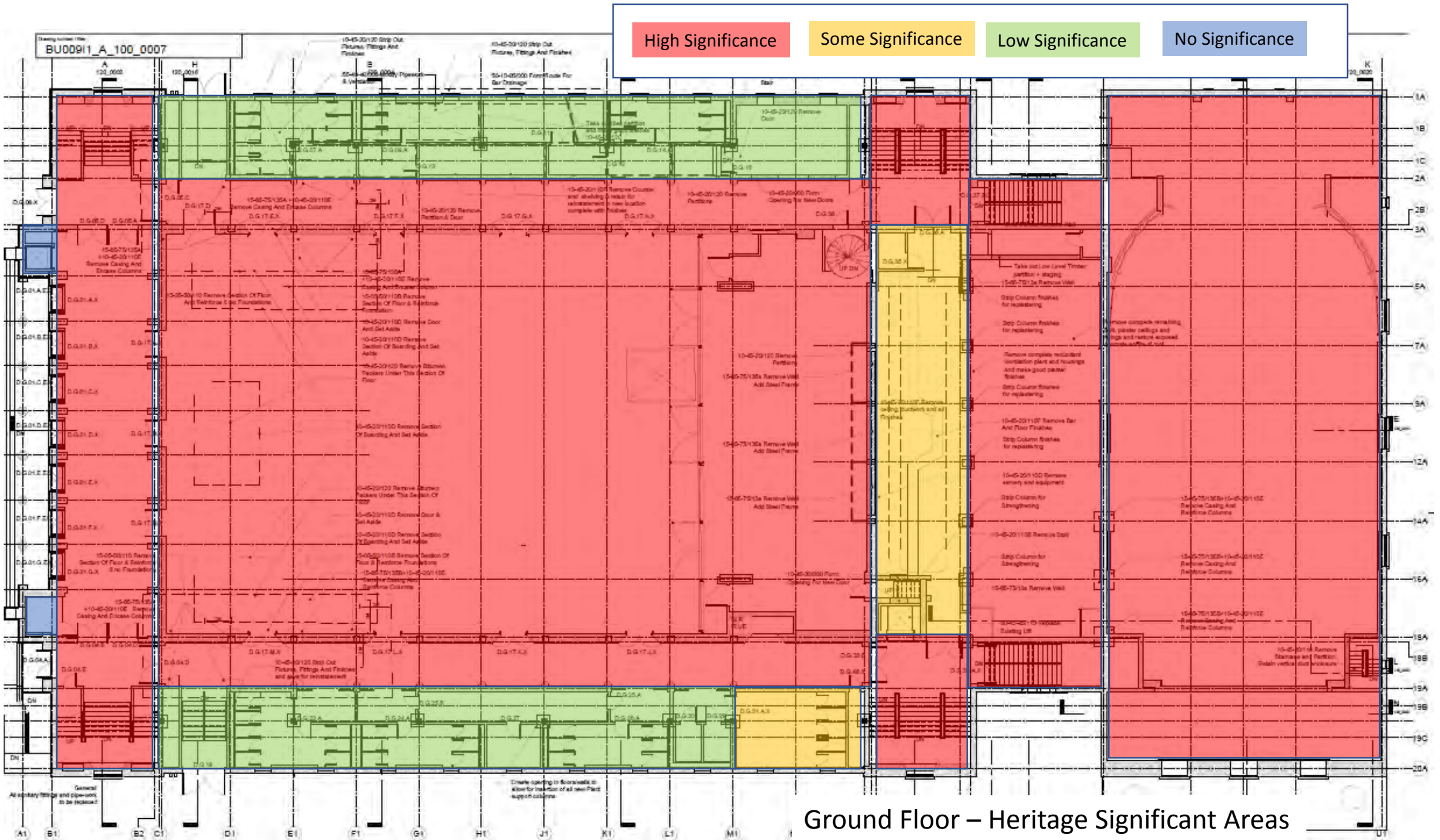
Some Significance

Low Significance

No Significance



Lower Ground Floor – Heritage Significant Areas

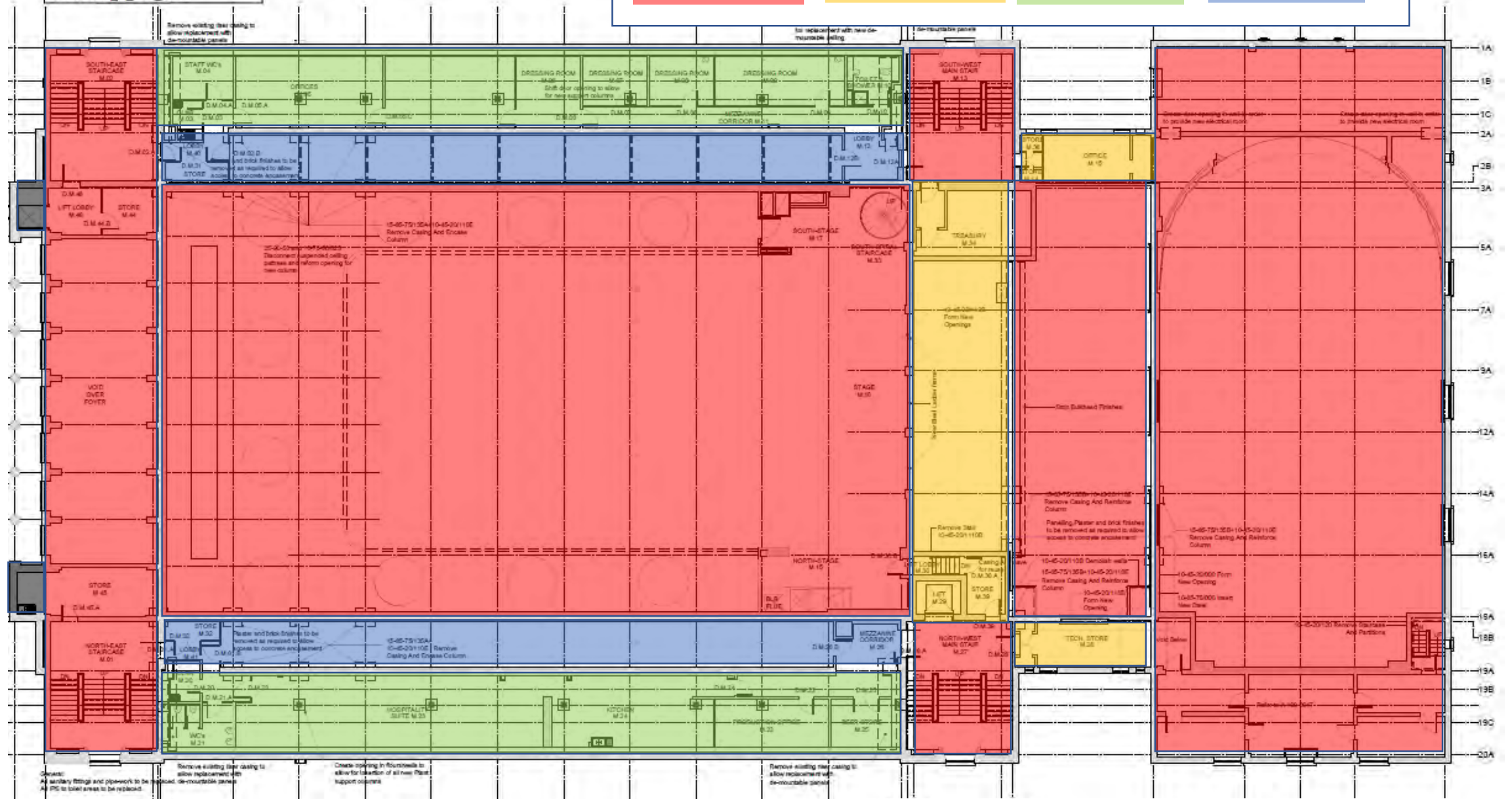


High Significance Some Significance Low Significance No Significance

Ground Floor – Heritage Significant Areas

Client number: BU000911_A_100_0012

High Significance	Some Significance	Low Significance	No Significance
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General:
 All sanitary fittings and pipework to be replaced, de-mountable panels.
 All PS to toilet areas to be replaced.

Remove existing floor casting to allow replacement with de-mountable panels.

Create openings in floorwalls to allow for location of all new plant support columns.

Remove existing floor casting to allow replacement with de-mountable panels.

Mezzanine Floor – Heritage Significant Areas

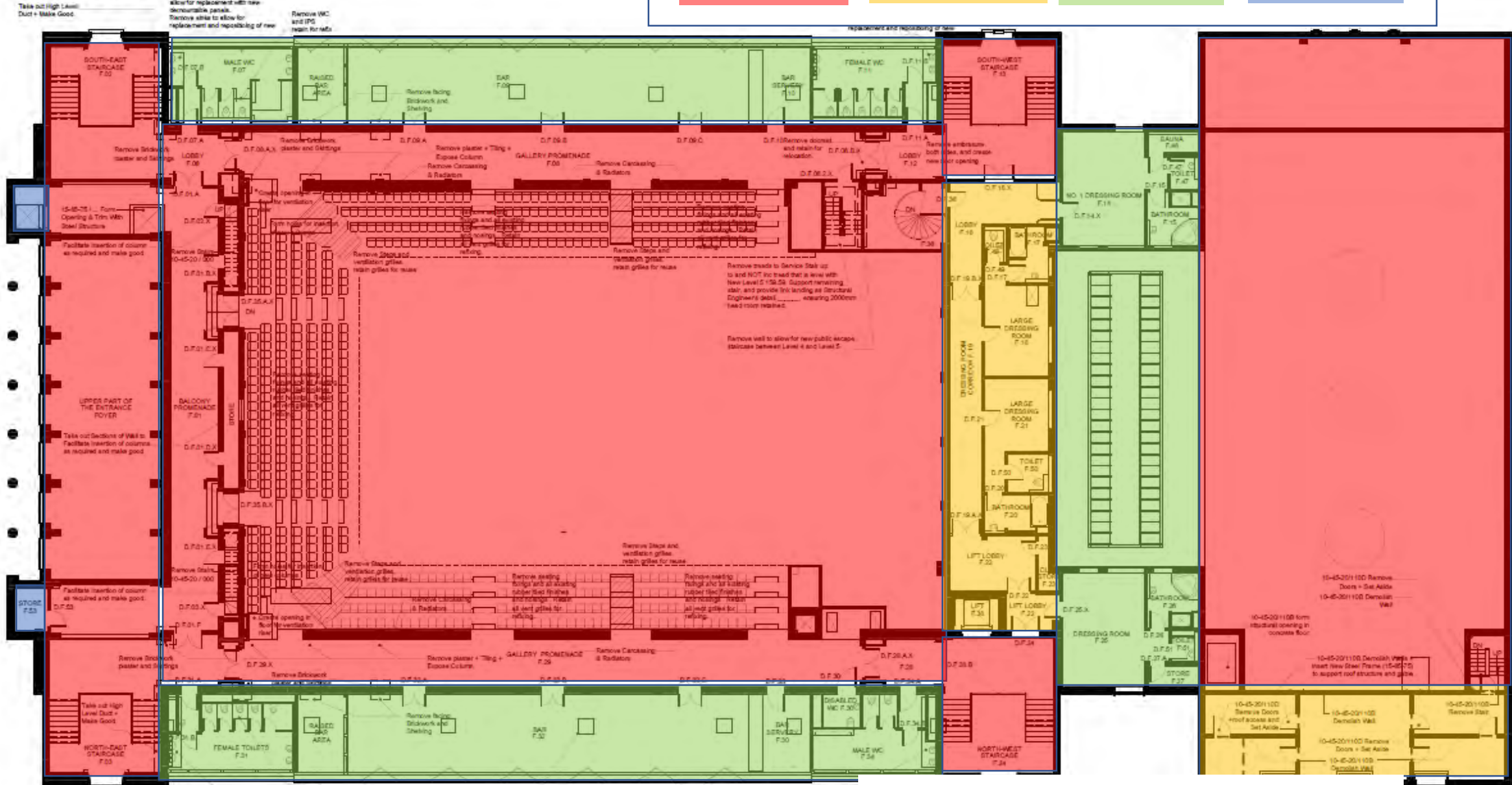
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High Significance

Some Significance

Low Significance

No Significance



Gallery Floor – Heritage Significant Areas

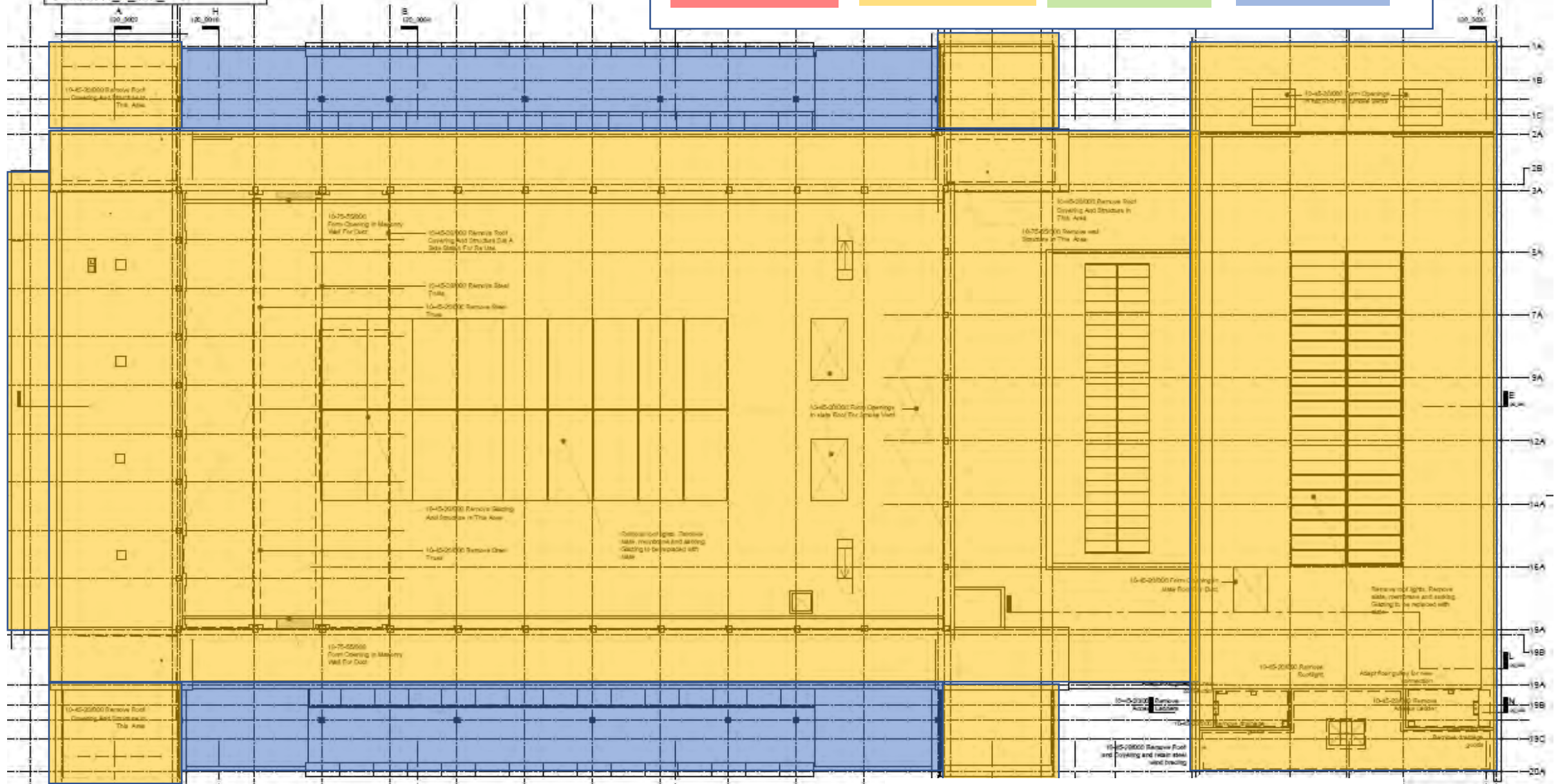
High Significance

Some Significance

Low Significance

No Significance

Drawing number: 100
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Roof Level – Heritage Significant Areas

Appendix C – Heritage Identification

Wolverhampton Civic and Wulfrun Halls - Heritage Identification

The following schedule is provided as a guide to assist project team members to identify particular heritage elements within the Civic and Wulfrun Hall buildings.

Note: The whole of the internal and external of the buildings including fixtures and fittings are covered by the Grade II listed by Historic England.

Description	Photograph
Wall mounted lighting to corridor areas – these are original features and need to be refurbished for re-use in the completed scheme.	
Radiator covers to corridor area – these are original items and need to be refurbished for re-use in the completed scheme.	
Terrazzo skirtings to corridor areas – these are original features.	
Signage and backing “Rimex” stainless steel is modern and of low significance.	

Glazed screens to corridor areas – these are modern features and of low significance.

(Note: the design may have been based on an earlier design within the building. Full dimensions need to be taken for possible re-use / replication elsewhere).



Terrazzo door surrounds – original building features.

Note: To be protected at all times during contract works.



Doors to auditorium – modern replacement fire doors however similar in appearance to original doors. Although of low heritage significance these doors are to be re-used in the final scheme.

Note: To be protected at all times during contract works.

Signage modern and of not heritage significance.

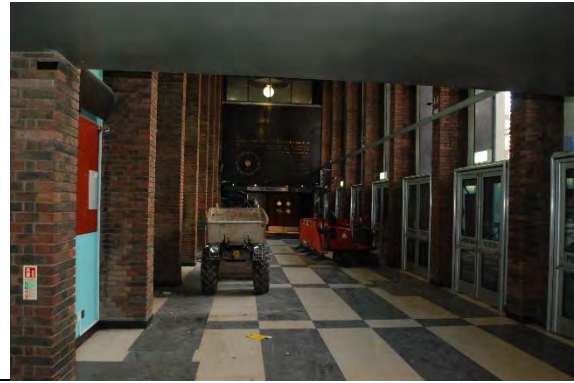


Door handles fitted to auditorium doors – these are original handles however they have lost their original ball finial and have been inverted / swapped to hide fixings.



Civic Foyer – Terrazzo floors are original to the building and of high significance.

Note: To be protected at all times during the contract works.



Civic Foyer – Doors / screen. This is not an original feature of the building. The screen and fire doors have been added at a later date.



Civic Foyer – Secondary doors. These are a later addition to the building (replacing original aluminium doors) and of no heritage significance however will be retained and re-used in the final scheme.

Brick fair faced columns – these are original features of the building. To be protected during site works.



Wulfrun Panel – original feature of the building. To be protected at all times during the contract works.



Dedication / Opening Panel – original feature of the building. To be protected at all times during the contract works.



Wall panels – plasterwork is largely original to the building however stainless steel service shield is a modern addition and of low heritage value.

Doors are modern additions to the building to meet fire regulation approval however matching original design. Handles are original features.

Skirting is terrazzo and original to the building.



Ticket Office – modern addition to the building of low heritage significance.



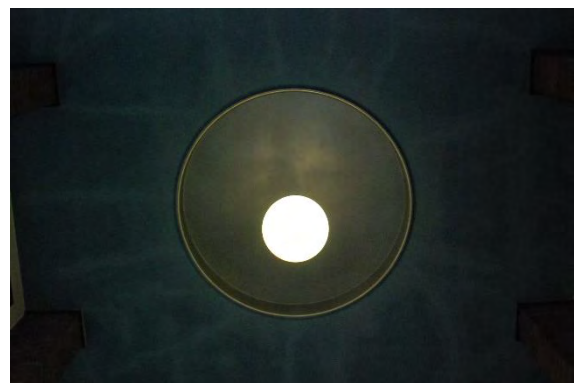
Radiators – considered as original features of the building.

Of some heritage significance and to be retained for re-use in the completed scheme.



Civic Foyer Ceiling with circular features – largely original to the building construction.

Of high significance and to be retained in the final scheme.



<p>Civic Auditorium – Flooring not original to building construction.</p>	
<p>Sound deflector and ventilation ducts – original to building construction and to be retained in the final scheme.</p> <p>Note: Needs to be fully protected during adjacent stripping activities.</p>	
<p>Timber wall panels – original panels shown on RHS with later (2000) panels shown on LHS).</p> <p>Modern panels of low significance and to be replaced.</p> <p>Original panels of high significance and to be refitted in the completed scheme.</p>	
<p>Panels edging and skirting – original details of the building. To be refitted in the completed scheme.</p> <p>Note: All panels and trim to be removed during contract works.</p>	
<p>Radiator Guards – original features of the building. To be removed for the duration of the contract works.</p>	

<p>Civic Balcony – original feature of the building however covered with modern covering. Wooden trims – original feature. Handrail – original feature.</p>	
<p>Civic Ceiling – original to the building construction.</p>	
<p>Civic Stage – not original to the building construction but of high significance. Note: to be protected at all times during the contract works.</p>	
<p>Civic Gallery – tiled columns are original features of the building and of high significance. Timber panelling and rad guards are original features of the building.</p>	
<p>Staff seating – not an original feature of the building and of low significance.</p>	

Timber panels – original to the building construction and of high significance. To be removed and re-used within the scheme.



Civic Foyer Balcony – glass screens and modern lift are a later addition to the building.



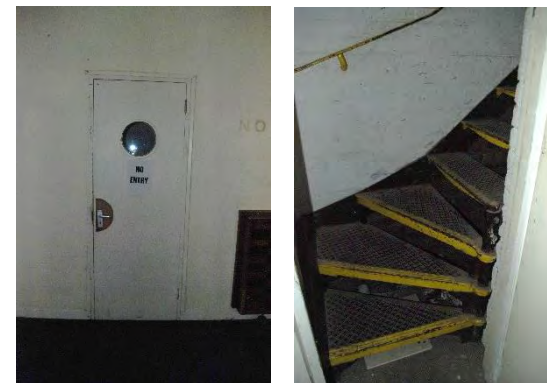
Civic Foyer Ceiling – Circular ceiling features are original features.

Light drops considered to be original however shades are modern.



Foyer Balcony – doors are original features together with cast iron stairs to projection room.

Skirtings and possibly floor is terrazzo and original to building construction.



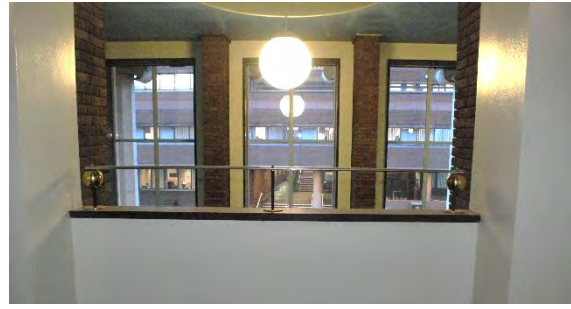
Radiator guards are original and to be refitted upon complete of contract works.



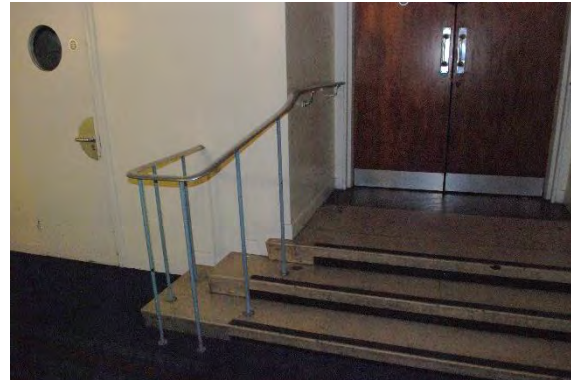
Foyer Balcony – handrails are largely original although some are replacement items.

Terrazzo capping to walls is original.

Windows are later replacement items.



Foyer Balcony – handrails to gallery and terrazzo steps are original features of the building.



Wulfrun Hall

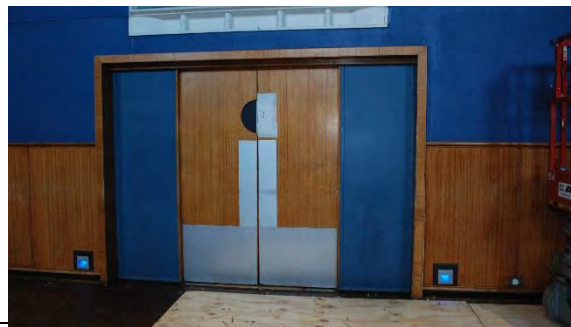
Stage panels, proscenium, sound deflector, rounded panels and ceiling are all original features of the building.

All have high significance to the building.

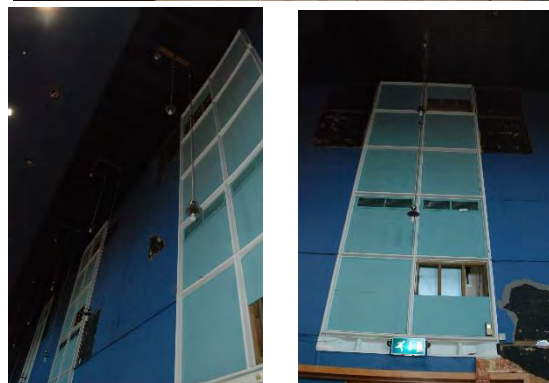


Doors are modern replacements to meet fire regulations. To be retained in the final scheme.

Wall panels are original together with the remains of the window frame above.



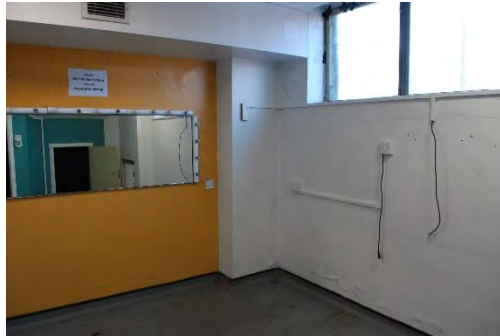
Former windows to Civic Bar area – original features of the building.



Stairs to rear of stage – original timber features.



Dressing rooms under Wulfrun Stage area – walls and windows are original features. Partitions and finishes are modern.



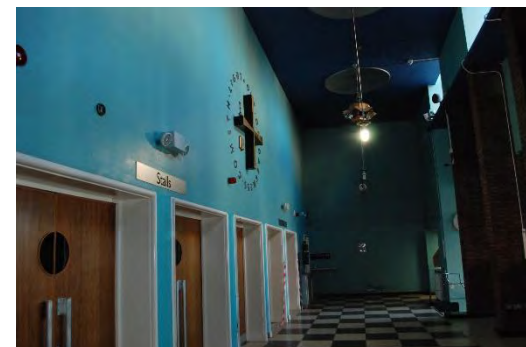
Ladies Toilets under stage area – all tiling is original with later fitted sinks and fittings.



Male toilets under stage area – all tiling is original with later sinks, WC's and fittings.



Wulfrun Foyer – Terrazzo floors, wall / ceiling layout all original to the building.



<p>Wulfrun Foyer – Wolverhampton City Motto</p> <p>Original to building construction.</p>	
<p>Wulfrun Foyer – early strobe lighting.</p> <p>Not original to building construction but considered to be of some historic significance.</p>	
<p>Wulfrun Entrance - Glazed screens to Ticket Office or later additions to the building but still of high heritage value.</p> <p>Blue doors to entrances are modern additions.</p>	
<p>Wulfrun – steps to cloakrooms.</p> <p>Aluminium handrails, terrazzo floors and cappings are original features of the building.</p>	
<p>Wulfrun – Cloaks Corridor. Terrazzo floors and wall configuration original.</p>	

Female Toilets – tiling and doors are original features – WC/sinks are later additions.



Grey Tiled areas – are a later addition to the toilet areas in a matching tile detail. Not original to the building construction.



Wulfrun Cloaks – wall, counter, signage and ventilators all original to building construction.

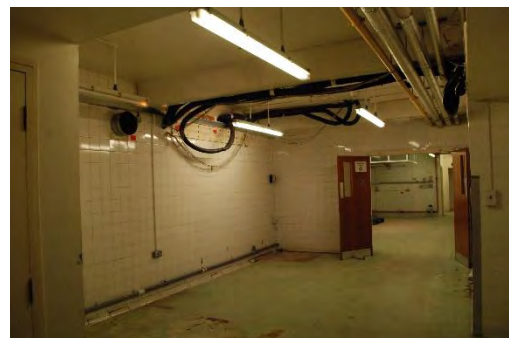





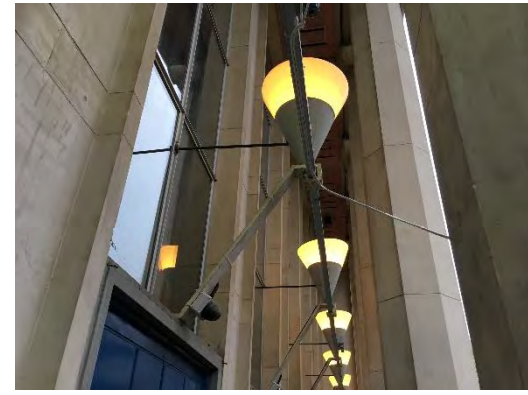
Wulfrun Cloaks – original hat stands are a significant heritage feature and need to be retained.



Civic Kitchen Area

Terrazzo Tiles, drainage channel may be original to building construction(TBC).



<p>Civic Dressing Rooms</p> <p>Windows or original to building construction. Ceiling, internal partitions and finishes all modern.</p>	
<p>Civic to Wulfrun Link Stairs</p> <p>Terrazzo steps, skirtings, wall configuration all original. Modern handrail introduced into centre of steps.</p>	
<p>Civic to Wulfrun Link Stairs</p> <p>Circular window, lights and globe shades all original to building construction.</p>	
<p>Civic Entrance – doors, stonework, door surrounds are all original to the building. Windows and lighting are modern additions.</p>	



Historic England

CIVIC HALL

List Entry Summary

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.

Name: CIVIC HALL

List entry Number: 1207355

Location

CIVIC HALL, NORTH STREET

The building may lie within the boundary of more than one authority.

County:

District: City of Wolverhampton

District Type: Metropolitan Authority

Parish:

National Park: Not applicable to this List entry.

Grade: II

Date first listed: 31-Mar-1992

Date of most recent amendment: Not applicable to this List entry.

Legacy System Information

The contents of this record have been generated from a legacy data system.

Legacy System: LBS

UID: 378503

Asset Groupings

This list entry does not comprise part of an Asset Grouping. Asset Groupings are not part of the official record but are added later for information.

List entry Description

Summary of Building

Legacy Record - This information may be included in the List Entry Details.

Reasons for Designation

Legacy Record - This information may be included in the List Entry Details.

History

Legacy Record - This information may be included in the List Entry Details.

Details

WOLVERHAMPTON

SO9198NW NORTH STREET 895-1/11/275 (West side) Civic Hall

GV II

Civic Hall. 1936-8. By Lyons and Israel. Brick, English bond, with ashlar facade, dressings and faience plinth; parapeted roof. Concert hall has full-height entrance hall to front flanking corridors; Wulfrun Hall at right angle to rear. Modernistic Classical style. Hexastyle-in-antis portico in simplified Ionic style with wide modillioned cornice set in ashlar block with brick wings with deep

friezes, and cornices; recessed brick attic storey is blind. 7 entrances to portico have tall windows over, and original doors; flanking entrances with paired doors. Left return has projecting ground floor over plinth which increases in height toward rear due to slope of ground; plain windows with ashlar surrounds, those to 1st floor with bowed iron balconies; tall window to wing to right end has niche over; left end has entrance in recess with wheel window over; left end forms end of Wulfrun Hall, 3 tall narrow niches. Right return similar, with entrance to Wulfrun Hall to right end: 3 tall windows above 5 entrances between brick piers; wide entrance to left. Rear has 5 tall windows with ashlar surrounds, those to ends narrow. INTERIOR: entrance hall with entrances to concert hall between brick piers; end marble panels with inscription to right, incised figure of Wulfrun to left; concert hall has simple details and gallery to 3 sides; Wulfrun Hall has bowed end flanked by panelling of bowed square panels painted with figures relating to drama and dance pierced by entrances. Inspired by Tengbom's Stockholm Concert Hall of 1920-26. (The Buildings of England: Pevsner N: Staffordshire: London: 1974-: P.317).

Listing NGR: SO9123698768

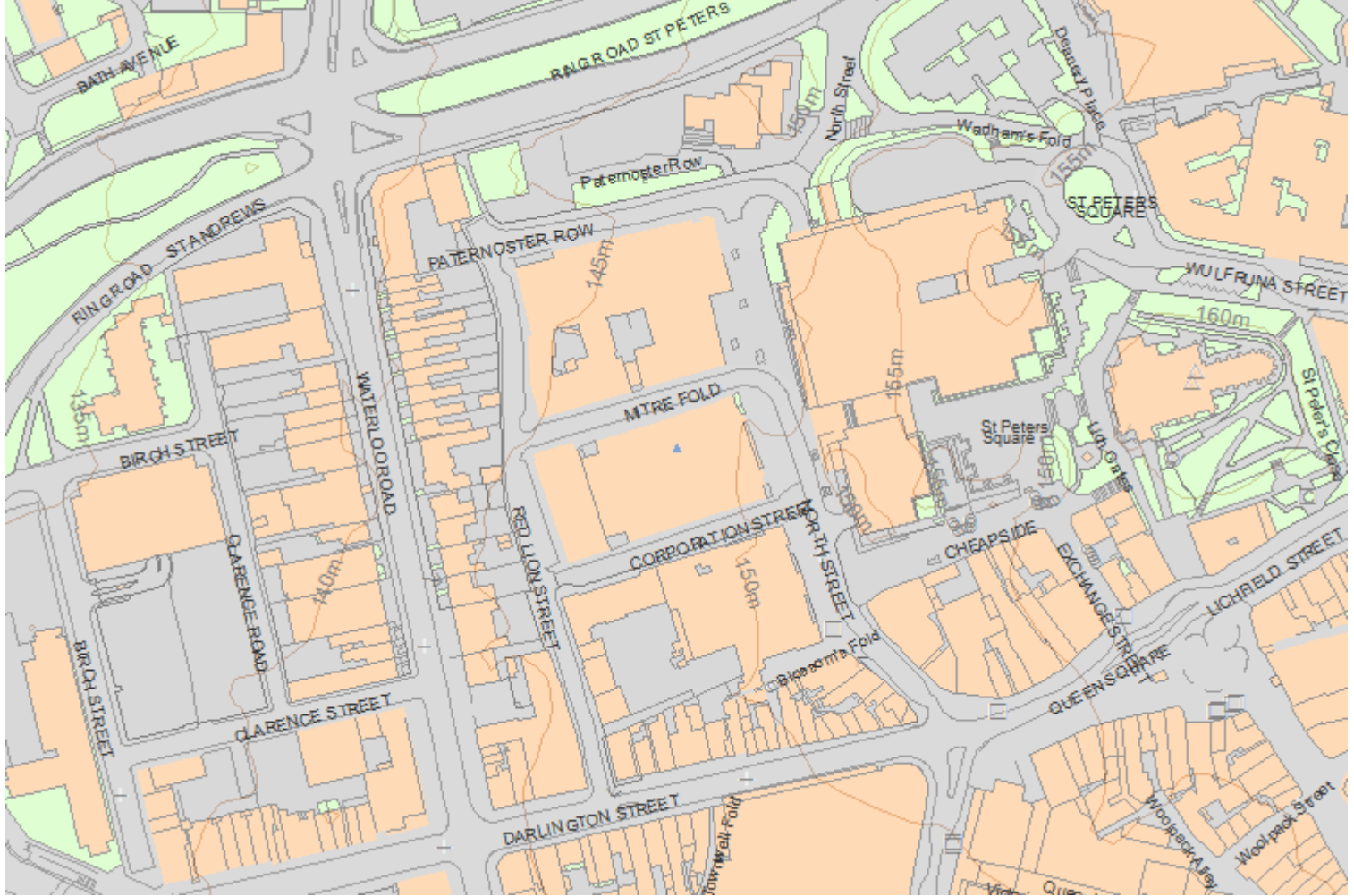
Selected Sources

Books and journals

Pevsner, N, The Buildings of England: Staffordshire, (1974), 317

National Grid Reference: SO 91236 98768

Map



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End of official listing

CITY OF WOLVERHAMPTON COUNCIL
Town and Country Planning Act 1990
Town and Country Planning (Development Management Procedure) (England) Order
2010 (as amended)

Agent

Mr Stephen Keightley
Jacobs
7th Floor, 2 Colmore Square
38 Colmore Circus
Birmingham
B4 6BN

Applicant

Mr Mark Blackstock
City Of Wolverhampton Council
Civic Hall
North Street
Wolverhampton
WV1 1RQ

Our Ref:	16/00529/LBC
Site:	Civic Hall, North Street, Wolverhampton, WV1 1RQ
Proposal:	Remove organ, organ loft and coved sound reflector from above stage area.

City of Wolverhampton Council as the Local Planning Authority hereby **Grant Listed Building Consent** for the development proposed in this application and in accordance with the approved plans and drawings, subject to the following conditions.

1. The development hereby permitted shall be begun before the expiration of three years from the date of this permission.

Reason: - To comply with section 18 of the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended.

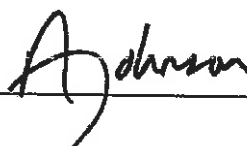
2. The development hereby permitted shall accord with the following drawings: -

Plan Type	Reference	Version No.
Location Plan	BU60002L_A_020_0013	B
Block Plan	BU60002L_A_020_0001	B
Heritage Statement Addendum (Rev. C dated 12 July 2016)	BU60002L A 010 0005	C

Reason: - For the avoidance of doubt.

Civic Centre
St Peter's Square
Wolverhampton
WV1 1RP
Telephone 01902 551123

Authorised Officer: _____
Date.: 7 September 2016



Mr Andrew Johnson

Notes for Information

Any policies referred to on this decision notice are the policies of the Black Country Core Strategy (BCCS), adopted 3rd February 2011 and the saved policies of the Wolverhampton Unitary Development Plan (UDP), adopted in June 2006, unless otherwise stated. The BCCS and UDP can be viewed at the Planning and Building Control Reception on the second floor of the Civic Centre or alternatively on the Council's Website, at www.wolverhampton.gov.uk

Please note that conditions attached to this consent may require details to be submitted to and approved by the Council. Submissions will need to be made with the appropriate fee using the form from www.planningportal.gov.uk. Also, please note that some conditions must have been discharged in writing, **before** any work on site can commence.

In dealing with the application, the local planning authority has worked with the applicant in a positive and proactive manner based on seeking solutions to problems arising in relation to dealing with the planning application, in accordance with paragraphs 186 and 187 of the National Planning Policy Framework (March 2012).

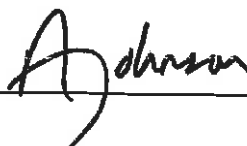
If your proposed project requires **Building Regulations Approval** or you are unsure whether it does please contact us on **01902 555595**, email: building.control@wolverhampton.gov.uk or visit our website www.wolverhampton.gov.uk for pre-application advice.

Appeals to the Secretary of State

- If you are aggrieved by the decision of your local planning authority to grant subject to conditions, then you can appeal to the Secretary of State under section 78 of the Town and Country Planning Act 1990. You must do so within 6 months of the date of this notice on a form which you can get from the Secretary of State at Temple Quay House, 2 The Square, Temple Quay, Bristol BS1 6PN (Tel: 0303 444 0000) or online at: <https://www.gov.uk/appeal-planning-decision>.
- The Secretary of State can allow a longer period for giving notice of an appeal but will not normally be prepared to use this power unless there are special circumstances which excuse the delay in giving notice of appeal.
- The Secretary of State need not consider an appeal if it seems to the Secretary of State that the local planning authority could not have granted planning permission for the proposed development or could not have granted it without the conditions they imposed, having regard to the statutory requirements, to the provisions of any development order and to any directions given under a development order.

Civic Centre
St Peter's Square
Wolverhampton
WV1 1RP
Telephone 01902 551123

Authorised Officer: _____
Date.: 7 September 2016



Mr Andrew Johnson



CIVIC & WULFRUN HALLS

CITY OF WOLVERHAMPTON COUNCIL

REMOVAL OF COMPTON ORGAN

LISTED BUILDING CONSENT APPLICATION

HERITAGE STATEMENT

19 July 2016

BU60002L A 010 0005

Revision C



CIVIC & WULFRUN HALLS

Project No: BU60002L
 Document Title: REMOVAL OF COMPTON ORGAN
 Document No.: LISTED BUILDING CONSENT APPLICATION
 Revision: HERITAGE STATEMENT0
 Date: 20 May 2016
 Client Name: CITY OF WOLVERHAMPTON COUNCIL
 Client No: Client Reference
 Project Manager: TC
 Author: stephen keightley
 File Name: Document2

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Document history and status

Revision	Date	Description	By	Review	Approved
0	23 May	FOR ISSUE TO PLANNING	SK	CH	NH
A	16 June	Additional Information Issue to client only			
B	12 July	Following receipt of client amendments	SK		
C	19 July 2016	Client amendment	Sk		

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Appendix A. FLOOR PLANS

Appendix B. EXISTING SECTION THROUGH STAGE AREA

Appendix C. PROPOSED SECTION THROUGH ORGAN LOFT

Appendix D. Schedule Of Existing Organs

Appendix E. Abstracts from Fire Model

Executive Summary

The existing Civic Hall Compton organ is no longer in a playable state due to the need for extensive repairs and defective internal wiring which would be costly to replace.

No grant aid is available to support such work.

The existing organ loft space is difficult to access, and prevents the provision of an adequate smoke reservoir and required smoke extract ventilators above the stage.

Effective smoke extract is required to support the fire strategy for timely evacuation of the increased visitor numbers proposed for this venue.

Options have been considered which retain the organ and extract smoke through the existing ceiling and through the back of the stage. These options, when modelled are not proven to be effective, and present additional operational problems

Removal of the existing organ chamber and safe storage of the pipes and equipment is considered to be the only viable option which satisfies both the fire strategy for the building and has the additional benefit of more flexible use of the stage area for performance.

It is considered that the benefit to the hall of removing this organ loft and sound reflector vastly outweighs the loss of the organ.

1. Introduction

- The City of Wolverhampton wish to undertake extensive works to improve this grade 2 listed building in order to increase the capacity in support of the viability of both halls to operate as a city and national event venue.
- The proposed works are in receipt of a planning consent dated 23 May 2016 (ref: 16/00427/FUL) and Listed Building Consent (16/00431/LBC)
- The current works include the provision of a new seating gallery for 500 persons to be located at an upper level within the existing Civic Hall auditorium.
- The proposal to remove the organ is required to support the proposed fire strategy for the building which will require smoke extract ventilation, and a reservoir for smoke build up above the stage area. Presently there is no void above the stage area.
- The requirement to provide smoke extract above the stage is impeded by the organ chamber and sound baffle which are located under the half hipped gable end of the roof above the stage.
- Fire engineering smoke modelling has shown that without a clear void space above the stage smoke would travel across the existing ceiling and severely impact fire escape times.
- Alternative options to retain the organ whilst providing smoke extraction by other means have been considered and are discounted as not viable
- It is possible to faithfully replicate the sound and timbre of this organ without the need for retention and costly repairs

1.1 Acknowledgement

Steve Tovey [ST] the former Wolverhampton Borough Organist has provided much of the source documentation for this report. He is acknowledged as the leading authority on this organ

Further information has been taken from the Cinema Organ Society documentation on this and other instruments.

It should be noted that Steve Tovey is the only authority on this type of organ. We have made approaches to other specialists in this area and these approaches have been referred back to Steve Tovey.

2. The Organ and its Historical Context

Location

North Street
Wolverhampton
West Midlands
WV1 1RQ

The Civic organ was installed in 1938 and had 40 ranks of pipework and 81 stops. This was designed as a mixed use organ and regarded as one of the best of this type in the Midlands. The console and its context within the choir stalls was designed by the building's architects, Edward Lyons and L. Israel

The choir stalls and surrounds including the sound reflector were removed some years ago and the console made mobile and refinished. The location of the organ was regarded as problematic at the time of installation. And it is understood that the pipework may have been scaled up to compensate.

Half of the support base is made of oak and ST estimates the total weight to be in the region 30 tonnes. The concrete sound baffle also adds considerable weight to the roof structure.[The baffle is not unique, one being provided at the Apollo Hammersmith [1932] restored 2007,]

2.1 Compton organs

What set Compton apart from other organ builders was that the emphasis was given to building organs using the 'extension' principal with electric action and all pipework totally enclosed. This gave the advantage of less space been required, less pipework and less cost to the customer.

During the 1920s and 1930s the company became famous for their cinema organs and in total over 250 instruments were produced . Competitors included Wurlitzer and Christie. The cinema organs, like the church organs, made use of the latest Compton patents including the extension principal as well as total enclosure of the pipes. Several instruments were also produced for civic halls - often installed in very tight spaces which other organ builders would not even attempt. For a list of organs refer to Appendix

Compton's first electronic instrument was the Melotone in 1935 (a solo voice added to theatre organs). Next came the Theatrone in 1938 with the church model being called the 'Electrone'. Demand for pipe organs decreased and from 1964 Comptons focused solely on producing electrone organs. The successor company was liquidated in 1971.

2.2 The Civic Hall Compton

The John Compton Organ Company Ltd was invited to tender for the “supply and delivery of a suitable organ for the Civic Hall”. The Contract was signed on the 4th January 1937 for the total sum of £6000. This was guaranteed for 25 years, subject to a tuning contract being placed with Compton .

The whole of the organ is installed in two chambers suspended from the roof, totally enclosed behind five sets of shutters. Originally 40 ranks, there are now 44 ranks ~plus tonal and non-tonal percussions housed in the chambers. An electronic grand piano is also provided. Originally, a Melotone unit was installed and controlled from the Solo manual. This, however, was disconnected in about 1939. Compton said, “as a recital instrument,

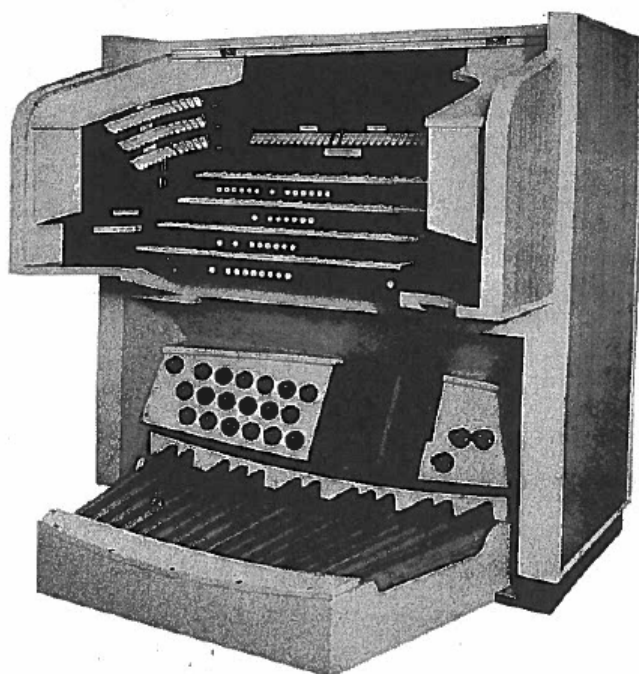


it is second to none in the Midlands and every part was made in our own factory. It is also suitable for light music”.

Nearly every organist appeared at the console throughout the next four decades, including Reginald Dixon, Sidney Torch and Reginald Foort not forgetting many ‘Classical Giants’ including Thalben-Ball and Gillian Weir. The Organ was also broadcast regularly. This continued until the mid 1970s.

After the retirement of Arnold Richardson in 1972, and the change of public tastes, the organ was not used so often. It gradually became more unreliable, more things went wrong and it became quite difficult to play. This situation continued until the early 1990s, when Steve Tovey was approached by the management to see what could be done. At this point, he joined the Civic team as Borough Organist, his brief being to popularise the organ.

COMPTON ORGANS



Console of the Organ at Wolverhampton Civic Hall, as described by Mr. Herbert Snow in an article on another page of this issue. The Console Case was designed by Messrs. Lyons & Israel.

Enquiries welcomed and Demonstrations given by Appointment

THE JOHN COMPTON ORGAN CO., LIMITED
CHASE ROAD :: NORTH ACTON :: N.W. 10

Telephone & Telegrams: Willesden 6666 (4 lines).

3. The importance of this organ

The Civic Organ is not a unique instrument, but it is basically original, although added to and refurbished at various times up to 2003.

An organ of similar style, size and importance was installed in Southampton Guildhall in 1935. The Southampton organ has the advantage in that it has been restored and original. That organ has 40 units of pipes and 2 consoles , one for classical and one for 'variety', and has since 2007 been refurbished to a high standard.

The setting of the Wolverhampton organ and console as designed by the buildings architects is no longer apparent. The staging, sound reflector and white oak cubic console as designed by the architects are no longer visible , having been removed in 1993.

The organ loft and coved concrete sound reflector remain above the stage area. The shutters which connect the sound reflector to the organ lofts are nailed shut.

A schedule of organs by date and location is included in Appendix D.

4. Amendments to the Organ post 1990

- Steve Tovey as City organist effected some additions including Tibia Clausa, Glockenspiel and Xylophone and corrected faults with a view to increasing its reliability which had gradually declined
- .Regular theatre organ concerts were staged but the reliability of the organ became practically nil by 1999. It was therefore decided that the organ would be re-furbished as part of the total re-furbishment of the Civic and Wulfrun Halls in 2001.
- A Krummet, Kinura and English Horn were added as well as a Conacher Wooden Tibia to replace the metal Compton one added in 1993. The Krummet was more recently replaced by a Vox Humana, which the organ was lacking. A new electronic relay and capture system was provided and the console was removed from the top of the orchestral stage onto a movable platform. A new specification was drawn up, bringing the best of the theatrical and classical sides of the Compton together in a theatre organ layout, suitable for visiting theatre organists.
- Although the original console's specification was altered to accommodate the new ranks and was partially successful, it was still difficult for guest organists to find their way around the instrument and get the sounds they wanted. A new console formerly from the Empress Ballroom in Blackpool was purchased in late 2004 to control all 44 ranks of the Compton .
- The Compton was re-opened at a dance in May 2001 by the City organist, Steve Tovey. Until November 2015 the organ has been featured by leading theatre and classical organists in regular concerts as well as being featured as part of larger shows in the Civic auditorium.

5. Existing Condition

Ladderwork and wiring have disintegrated. The 18 volt Internal wiring of the organ is cotton and shellac coated copper and regarded as unsafe. The organ has therefore been disconnected.

Reports received from organ builders Harrisons, and Manders indicate the requirements for repair. The estimated cost of repair is £1.29m. The City of Wolverhampton is not able to justify such expenditure in the foreseeable future. A recent application for financial support to dismantle and restore this organ was recently turned down. It is assumed that the organ is not therefore regarded as of being sufficient importance to merit financial contribution.

Meanwhile the organ and its housing continue to deteriorate. The existing cracked and spalling plasterwork surrounding the organ chamber may cause issues with blockage to pipes. The leather in the flaps is likely to perish through continued lack of use.

Access to the organ chamber is not good, with limited headroom and the requirement to climb through existing roof trusses. This presents a health and safety hazard for those intending to access for the maintenance and repair of the surrounding fabric.



Fig 1



Fig 2

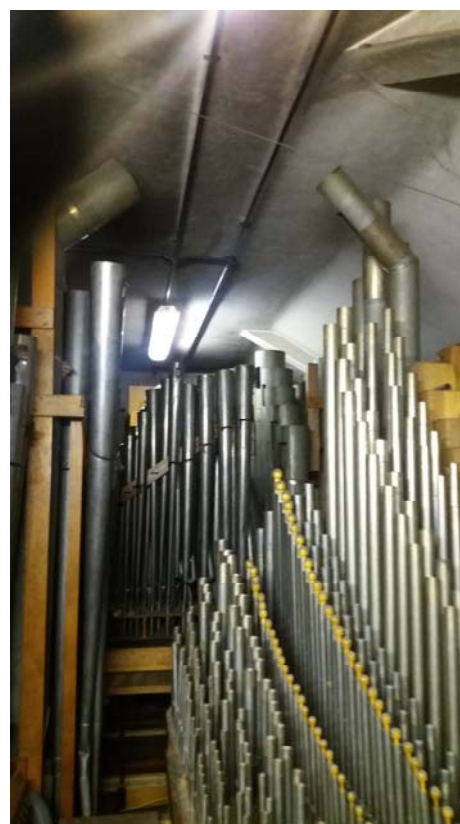


Fig 3



Fig 4



Fig 5



Fig 6

6. Audience Figures and Sustainability

6.1 Performance schedule and Audience Figures

Organ recitals have taken place in the past on a monthly basis with the last performance having taken place in November 2015.

Figures have been made available to showing total takings in recent times . The Performances are repeatedly shown to run at a loss.

Attendance figures prior to disconnection were reported by Steve Tovey as running at around 60 for free concerts and 100-150 for paid recitals. Average attendance figures are reported as 100 persons.

6.2 Conclusions.

The provision of organ recitals in this venue is considered to be financially unsustainable at current attendance ratings.

This is believed to be because of the lack of popularity of this instrument to the younger generation. The popularity of this instrument continues to decline to the extent that the cost of upkeep and maintenance of this instrument are considered by the building managers to be financially unsustainable.

It is considered that the building should be used more effectively for the benefit of a wider audience by removal of this instrument and reuse of the released loft space for enhancing stage effects in musical performance events.

7. Options for Retention

City of Wolverhampton Council have undertaken a review of options which could allow for either retention or partial removal of the organ.

7.1 OVERVIEW

7.1.1 Overview

These options look at the viability of retaining the Organ Loft and the complexity and costs associated with enabling smoke extraction to take place in order to allow safe evacuation of the building to take place.

7.1.2 Smoke Extract

The highest risk of fire is deemed to be on the stage and smoke rising from the stage area needs to be removed from the building so that it does not enter the auditorium.

The introduction of a higher level tier of seating means that rising smoke has a significant impact upon the occupants of seating at high level within this space.

The chief impact is the reduction in time that is allowed for the safe escape of the building occupants.

Ideally, a smoke reservoir would be incorporated above the stage to provide a high level void or passageway which would allow the smoke to collect and then be extracted from the building.

Because the floor of the organ loft sits at the same level as the head of the stage it is not possible to design a smoke reservoir and the smoke will have a tendency to collect and billow out into the auditorium. The build up of smoke gravitates to the tiered ceiling above the proposed new seating gallery with a reduction in escape time for those seated in the upper gallery.

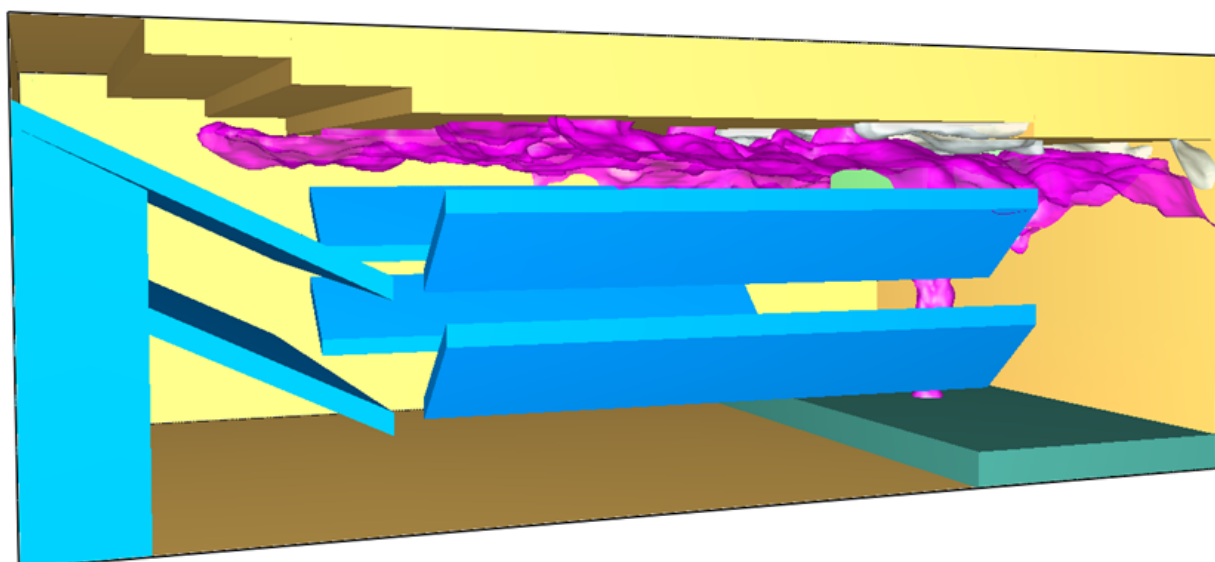


Fig 7.1 Model shows how smoke would billow across the auditorium in the case of fire

7.2 OPTION 1a

This option looks at retaining the organ and loft and adapting the existing auditorium ceiling in the Civic Hall in conjunction with a new roof mounted extract system.

This is the option proposed and detailed at the Stage 2 tender submission. This projected work formed part of the Listed building consent and planning approval 15/00785/FUL and 15/00786/LBC dated 13th January 2016

The proposed new ventilation supply and extract system to serve the Hall would have a separate fire rated branch to serve fire extract shutters made operational when the fire alarm is triggered

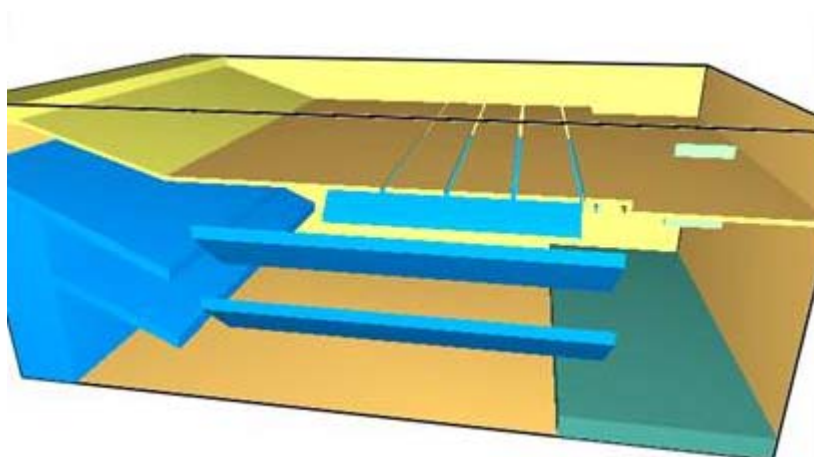
This would require the installation of voids around the existing lay-lights within the ceiling.

This was deemed the most practical solution to the problem of inserting ventilation openings because the existing ceiling lay-lights have to be removed. This is both because the glazing system contains asbestos seals and because of the risks to health and safety of the sheet glazed ceiling in relation to potential terrorist incidents.

The lay-lights are to be replaced by acoustic [perforated] plasterboard panels. The perimeter of these suspended plasterboard panels would have a 200mm wide opening allowing for free air flow and the panels would effectively act as floating rafts.

Smoke extract studies have been undertaken to explore the impact of the introduction of a ceiling extract system.

Fig 7.2.1 Showing model of ceiling plenum with perimeter voids created in the existing ceiling



7.2.1 Structure and fabric issues

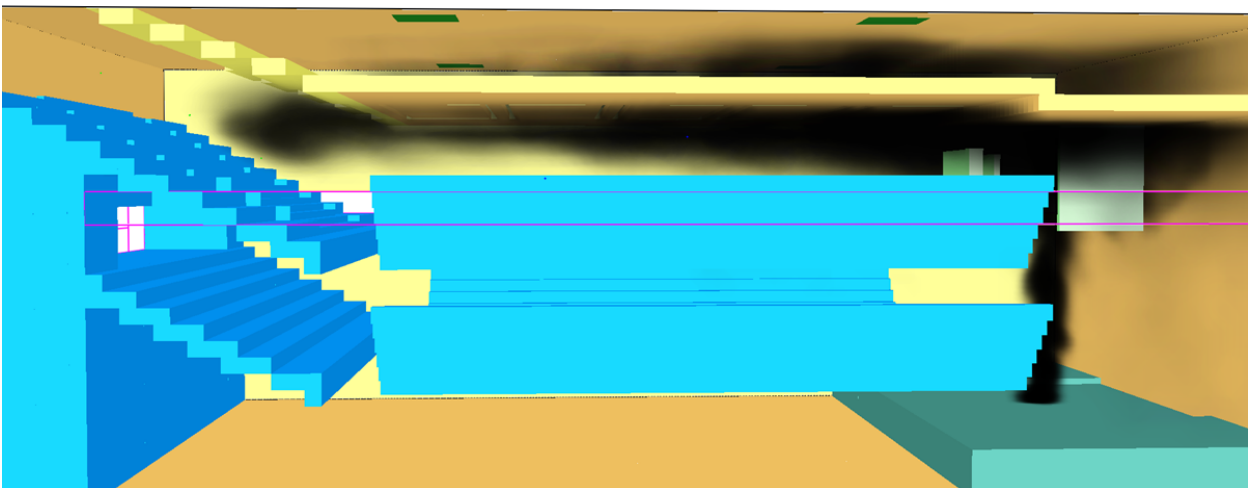
- The significant issue is the weight and cost of the ventilation system proposed.
- This would have required the strengthening of a significant number of columns to the extent that the character and integrity of the auditorium would have been at risk.

- The proposed ventilation system would entail the opening up of the existing ceiling void into the auditorium, effectively using the roof void as an air plenum. This would by-pass the thermal insulation value of the existing ceiling, and require the roof structure to be insulated.
- Insulation of the roof would entail significant works in removing the slate roof and installing a roof ventilation system and thermal insulation.
- The decision to omit this extensive ventilation system on both cost, sustainability and structural grounds formed part of the value engineering process undertaken in March and April 2016 and lead to a re-submission of Listed building application and plans amendments for which approvals 16/00427/RC and 16/00431LBC were granted on 23rd May 2016.

7.2.2 Operational Issues

- Fire modelling of the auditorium has brought to the fore a significant risk in that the speed of extract of smoke prevented safe evacuation of the building would not enable safe evacuation within the required timescales

Fig 7.2.2 Showing build up of smoke in upper gallery after 160 seconds with extract through ceiling plenum.



7.2.3 Conclusion

This option was not found to be viable following fire modelling and structural review.

7.3 OPTION 1b

This option looks at the retention of the organ sound shell and loft and extract through the rear of the stage.

The problem of smoke build up as discussed in overview 7.1 remains.

To prevent this, 5 No 2m x 2m mechanically driven extract fans would be required to be located on the rear wall of the stage to extract the smoke.

Air would then be drawn across the face of the Stage from the Auditorium, and this would discourage the smoke from entering the auditorium.

There would still be a requirement to prevent smoke build up at high level above the stage and to reduce this a downstand baffle would be required at high level above the stage.

In conjunction with these extract fans, there would be a need to incorporate a series of low level air inlets to provide the make-up air for extraction. This would be achieved by the addition of automatic door openers.

These would be installed on 3No double doors at the rear of the Auditorium and 3No double entrance doors in the Foyer.

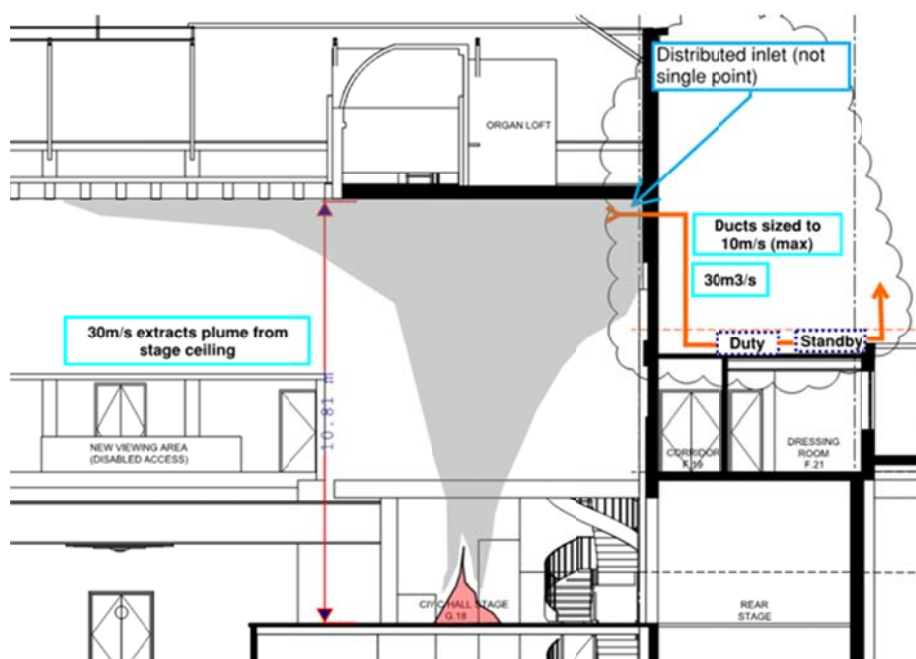


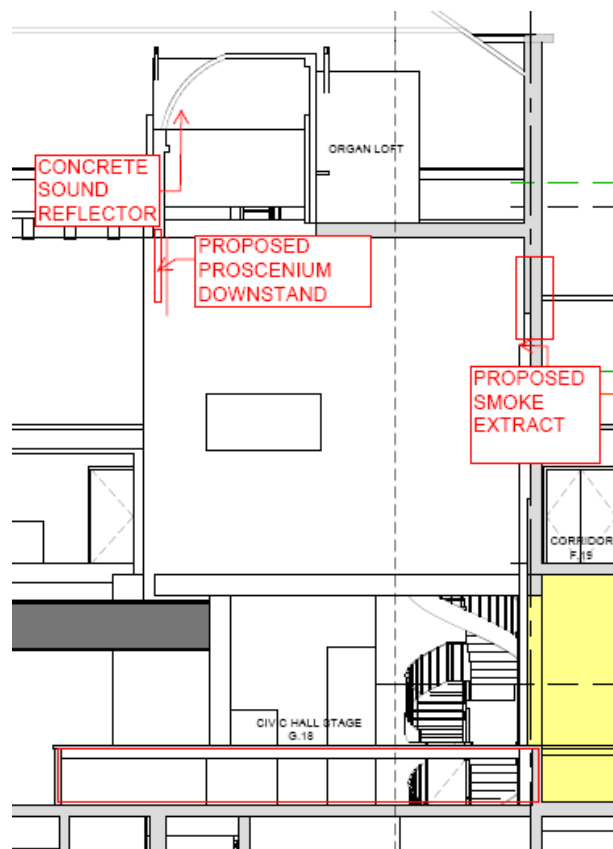
Fig . 7.3.1 Showing Rear extract option in conjunction and requirement for a Proscenium downstand

7.3.1 Structure and Fabric issues

- The requirement to introduce 6 No 2x2m vents at high level within the rear wall of the stage has a knock-on effect to the structural design in this area.
- The rear wall of the stage takes significant wind loads for the building and the creation of the openings requires further strengthening of the structure and possibly sub-structure.
- Each opening in the rear wall will require a structural box frame to support brickwork, form the opening and maintain the integrity of the rear wall as part of the wind load restraint.

- In addition, adding in the smoke baffle downstand will require the existing roof truss to be strengthened or new structure introduced to support the baffle

Fig 7.3.2 Showing potential location of proscenium downstand to prevent smoke leakage



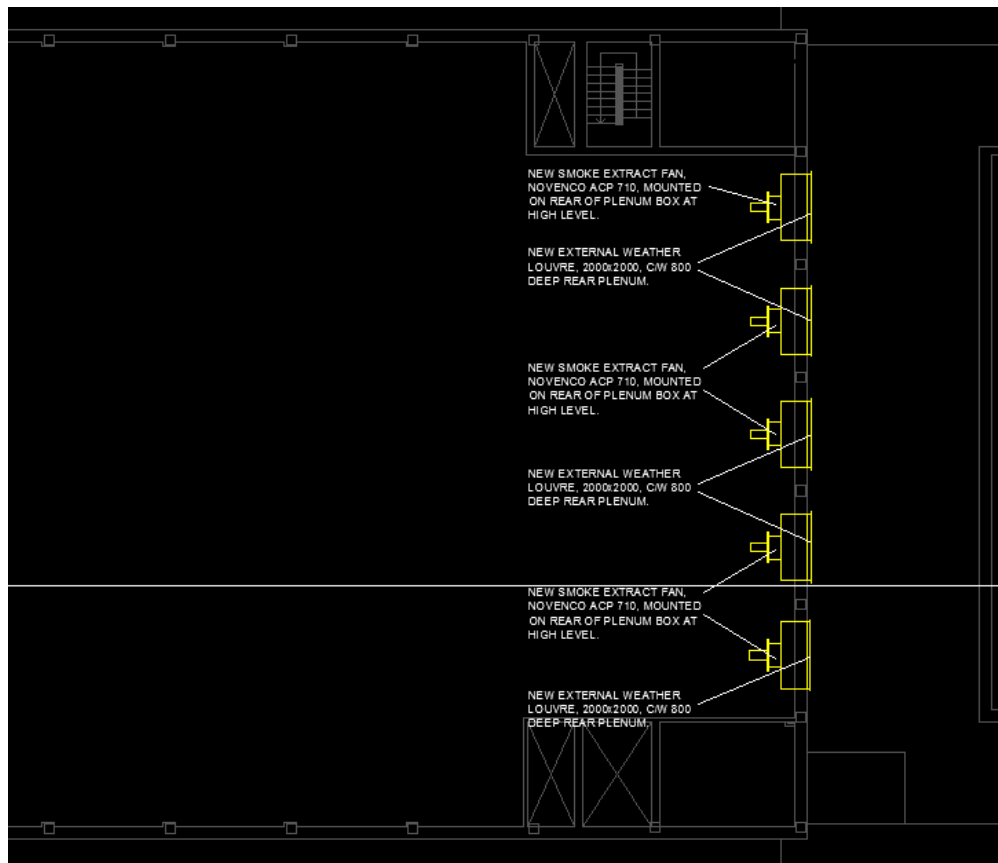
- This a high risk solution. This is because structural columns where already investigated are at the limit of structural loading.
- The formation of significant openings at the rear of the stage will require a transfer of loads to columns at the rear of the stage . These loads are transferred through the basement beer cellar and kitchen. Any further strengthening of these columns would require significant ground works to form new foundations and the tearing apart of columns at this level, and within the stage area.
- The formation of such significant openings will have a further effect on the structural integrity of the 'box like' brick enclosure of the auditorium and its ability to withstand loading..
- The existing roof trusses have previously been strengthened to support lighting rigs etc. So the risk will be either re strengthening again or more likely introducing an independent frame to support the downstand baffle.

7.3.2 Planning and Heritage Issues

The organ loft and associated sound reflector feature are retained, therefore broadly in accordance with the approved scheme.

- The ventilation fan housings would need to project 800mm into the stage area, plus a connected horizontal plenum 500 deep.

Fig 7.3.3 plan view of stage wall extract fans.



- The most significant problem here is the requirement for sound attenuation to reduce the incidence of direct sound leakage from within the auditorium to the exterior [and to an extent incoming sound]of the Hall
- The required depth of the attenuation required within this ductwork would be 1800mm.
- Ventilators and associated plenum boxes and housings where fixed directly to the auditorium west flank wall would be highly visible from a distance, and from surrounding buildings. However these are unlikely to have significant impact from the street scene.

7.3.3 Operational Issues

- The provision of large scale ventilation fans behind the stage area will provide significant operational risks.
 - This is because there is a requirement for a back drop curtain at the rear of the stage.
 - This will have the effect of reducing usable stage area at high level. This risk could be mitigated by electrical linkages to raise or otherwise open this curtain in case of fire.
 - However any requirement to extract air would be required to bypass stage scenery or other fixed structures on stage.

- Scenery could not viably be removed without significant handling and time implications, and the omission of such equipment would compromise the ability of this venue to host productions, and or the design intent of such productions.
- The provision of a proscenium down-stand presents further operational problems
 - The downstand would affect the use of the auditorium as a concert venue by altering the acoustic of the stage and auditorium
 - The downstand would interfere with the provision and installation of lighting gantries
 - The downstand would interfere with angle of view of the stage from the new seating gallery

7.3.4 Conclusion

This option was found not to be viable as a result of operational and structural issues outlined above

7.4 OPTION 1c

This alternative to the Stage 3 tender design explores the possibility of removal of the curved concrete sound reflector adjacent to the organ loft, but retention of the organ chamber and pipework.

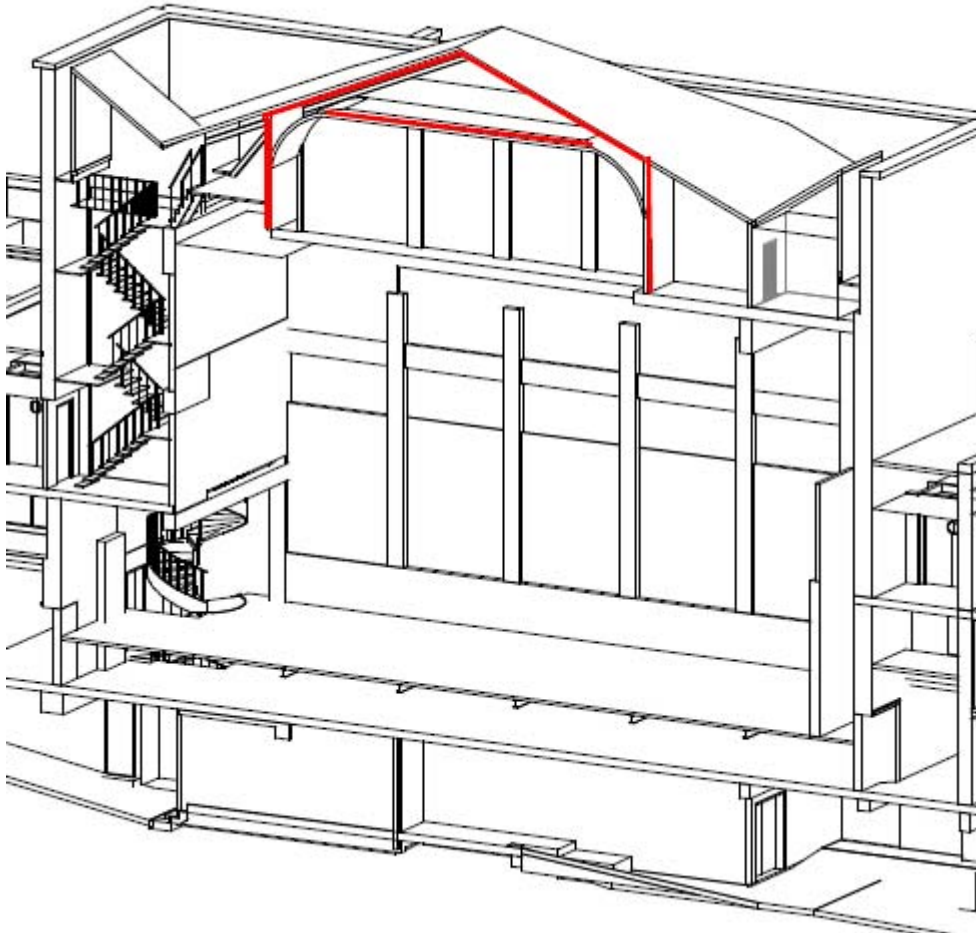


Fig 7.4 Showing space released over concrete sound reflector+

Removing the concrete provides a clear route through to roof level for the passage of smoke where naturally ventilated openings would be accommodated.

The smoke would then be naturally ventilated through 2No 3600mm x 2000mm automatic smoke ventilators incorporated in the roof

7.4.1 Structure and fabric issues

This option has significant advantages over Option 1b in its capacity for smoke retention

Removal of the concrete 'sound reflector' creates space for a smoke reservoir at high level and therefore the depth of smoke baffle required to the front of the stage can be reduced

- A downstand smoke baffle would still be required with this option, the depth being less than option 1b and between 1.5 and 2 metres deep
- removal of the curved concrete 'sound reflector' reduces the structural loads on the building and enables the associated works to be undertaken without strengthening the existing structure and

foundations, this will allow the new openings within the roof area to be incorporated in lieu of the removal of the load associated with the curved wall.

- The removal of the vents to the end wall reduces the structural interventions in this area, problems with wind loading and reduces the impact of 'unknowns' by removal of works to sub-structure and structure
- Works will be required to re-arrange the fire alarm system, some small power changes and a few minor changes to the lighting layouts will be required
- Structural Work will be required to the existing roof fabric, timber planking and purlins to accommodate the openings.

7.4.2 Planning and Heritage Issues

The requirement to demolish the sound reflector compromises the effectiveness of the organ chamber and its connection with the auditorium

The removal of the concrete sound shell would present a heritage issue whilst still requiring adaptation to the auditorium in requiring a proscenium down-stand

7.4.3 Operational Issues

- The provision of a proscenium down-stand presents operational problems, albeit to a lesser extent than Option 1b.
 - The downstand would affect the use of the auditorium as a concert venue by altering the acoustic of the stage and auditorium. It is considered that the effect would be deleterious.
 - The downstand would interfere with the provision and installation of lighting gantries
 - The downstand would interfere with angle of view of the stage from the new seating gallery

7.4.4 Conclusion

This option was found not to be viable in relation to the operational issues listed above

8. Viability and Benefits of Removal

Complete removal of the organ chamber and sounder brings great advantages to the flexibility and use of the Civic Hall auditorium.

8.1 Smoke Extract

- The removal of the organ loft and provision of suitable smoke extract and reservoir over the stage would be a requirement for the continued safe occupancy and evacuation of the increased visitor capacity within building.
- Evacuation times are extended to 213 seconds
- By accommodating opening vents within the roof plane the smoke rises and leaves the building naturally, reducing reliance on mechanical systems, and enabling the extract fans, included under Option 1a and 1b, to be omitted.
- This will reduce the capital cost and ongoing maintenance of equipment.
- This will not require the installation of a down-stand proscenium smoke baffle

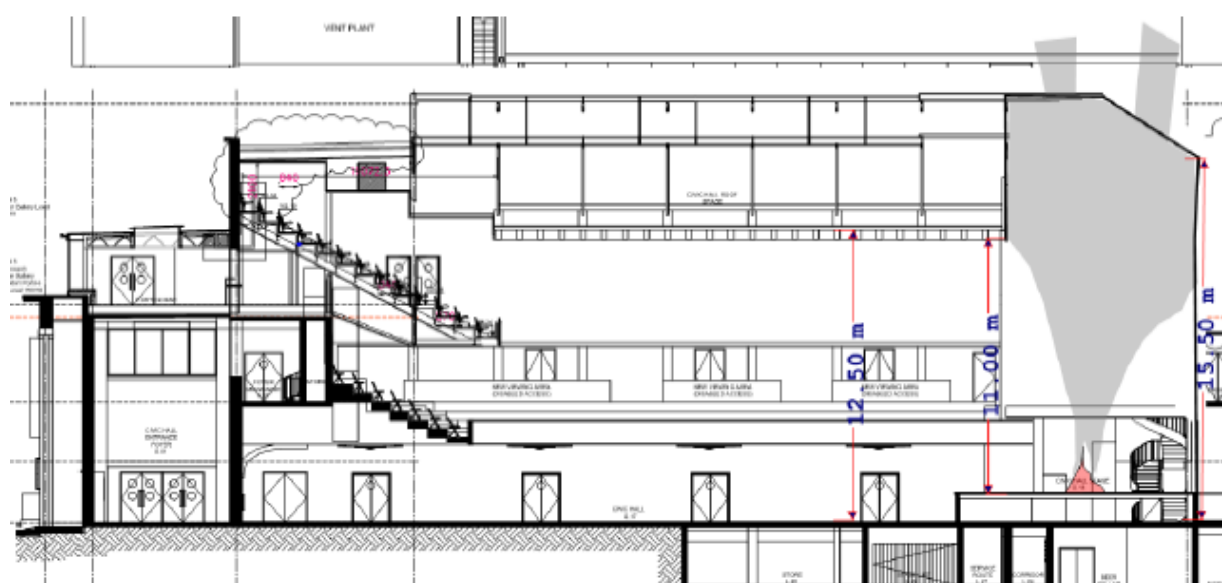


Fig 8.1 Section through auditorium showing Proposed smoke well and extract

8.2 Improvement in capacity

- The key benefit of a cost effective low maintenance smoke extract system will be the enablement of the main Civic Hall auditorium to provide additional seating for larger groups and the hosting of performers who play to larger audiences.
- This would allow the Hall to provide greater benefit to both the local and regional community in meeting the demand for such performances
- The venue has aspirations to compete with the Apollo circuit which runs through the spine of Britain – Hammersmith, Manchester, Glasgow and Edinburgh. The closer the venue can match this offer, the more chance of securing business and the choice of more popular acts

8.3 Improvement in flexibility

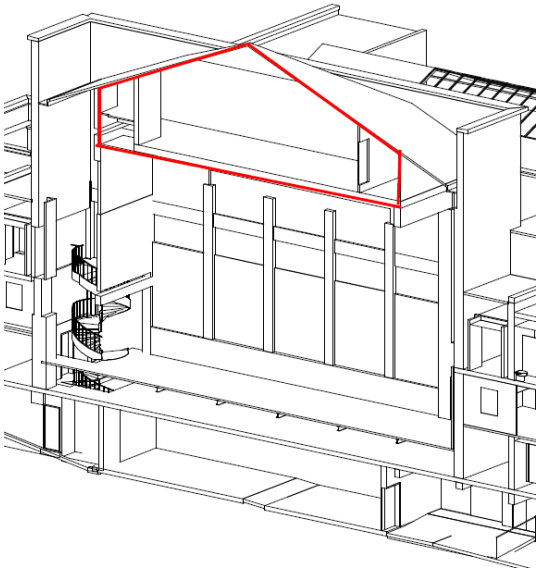


Fig 8.3 showing the volume of space to be released above the stage

- The removal of the organ loft would bring the benefit of more flexible staging by creating both increased volume of space above the stage for higher lifts and increased capacity for theatrical effects.
- It is an aspiration to produce more theatrical style shows at this venue and the flexibility of increased headroom above the stage will support this.
- There is continued and increasing demand for enhanced stage effects in the performance arts and the flexibility to provide for these would be of increased benefit to local and regional visitors.
- Removal of the organ loft would therefore benefit the building by increasing its viability and sustainability in the long term.

8.4 Improvement in Health and Safety

The existing access to the organ chamber is inadequate and unsafe requiring the visitor to climb over a truss and down a ladder within a constricted space.

- The removal of the organ chamber and the consequential need to access for the purpose of maintenance or repair would present a health and safety benefit.

9. Alternative options

Steve Tovey as the City Organist is the acknowledged expert on this instrument and its history and condition. He is broadly supportive of the removal of this organ loft, and is of the view that the benefits brought by its removal would outweigh the present benefit to the public.

The City of Wolverhampton Council managers who run this venue are also supportive of the benefits to be brought by removal of this organ.

9.1 Removal and Relocation

In its present location and condition and without the benefit of funds for its restoration the organ will continue to deteriorate

It is considered that the safe removal and storage of this instrument would increase the viability of relocation for re-use.

It is understood that there may be suitable alternative existing venues to which the organ can be located, and the local Organ Society are to take soundings among enthusiasts.

One viable option is to relocate some pipework to the existing organ in Bilston Town Hall.

The proposal is that the existing organ pipework will be dismantled by hand and individually boxed for safe storage until a suitable venue is found

The alternative of relocation of the organ to the Wulfrun Hall has been considered and rejected by the building managers. It is considered that the proscenium stage and hall acoustic would materially alter the sound quality.

9.2 Removal and Replication

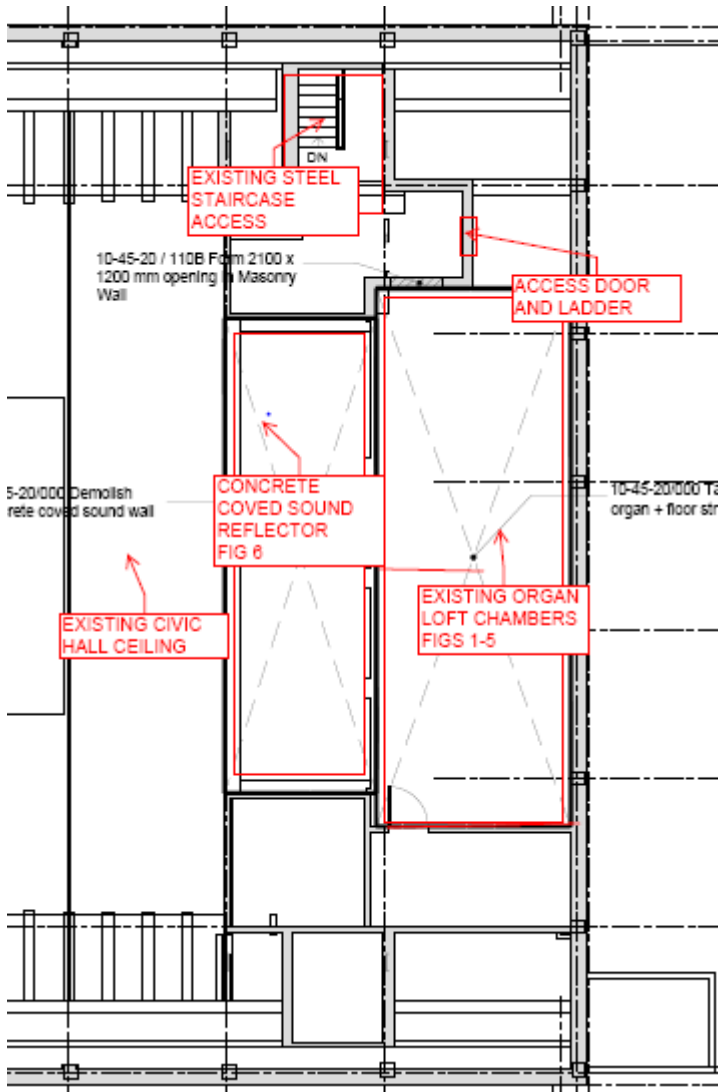
The most important part of the organ is the acoustic created by the body of the hall. It is the hall which carries the acoustic and provides volume to the sound. The pipework and controls being remote and out of sight are not the important feature of this installation in terms of audibility.

The existing console is currently mobile and kept in a boxed container. This could be kept and programmed to play digitally through speakers as a 'Virtual Theatre Organ'.

To computerise the organ console would cost around £50k which would allow recorded sound from this organ to be reproduced through stage speakers. The speakers would provide the sound, and the existing hall will provide the volume.

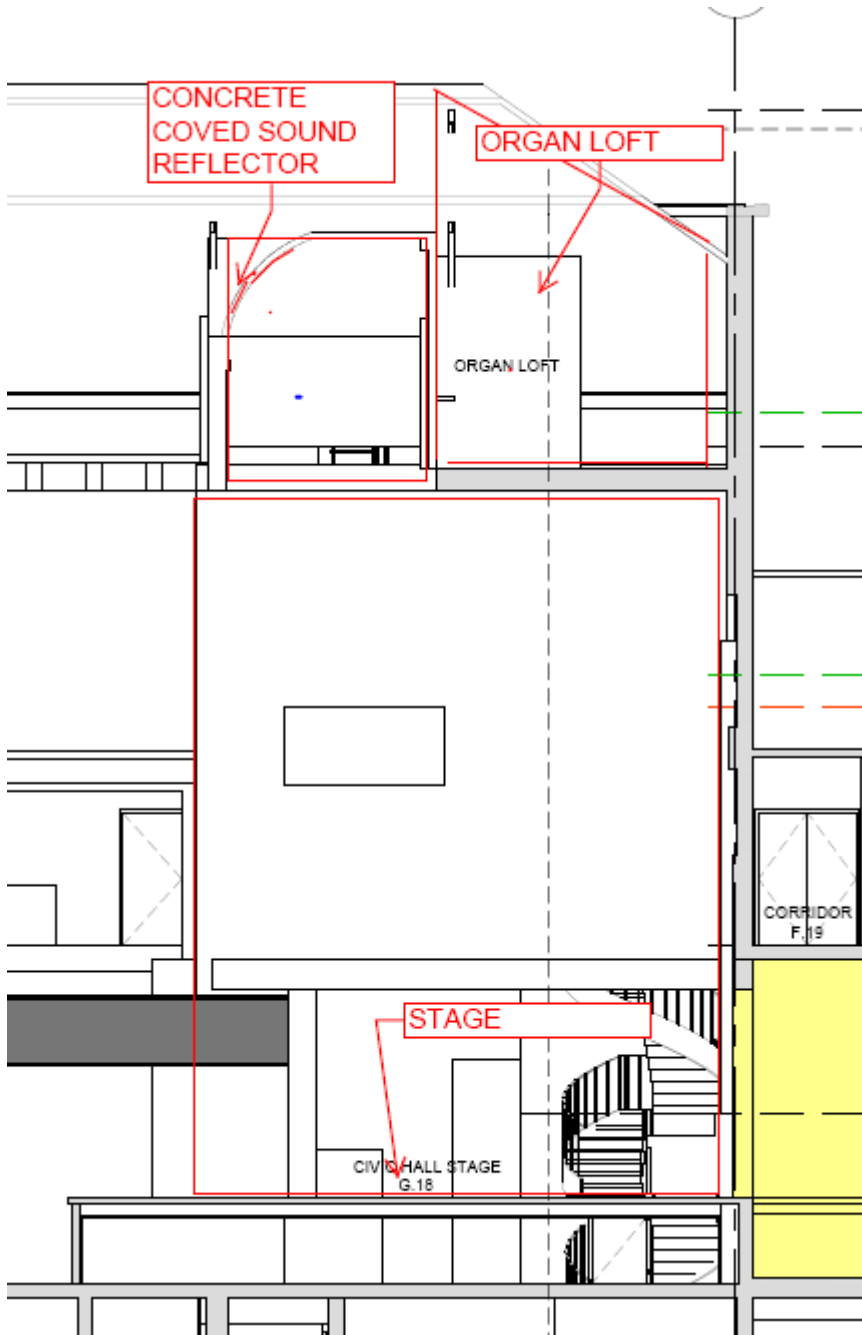
We are told that this form of adaptation is able to produce a good digital sound and to enable organ music to continue to be performed within the Civic Hall venue. The reproduction should be exact.

Appendix A. FLOOR PLANS

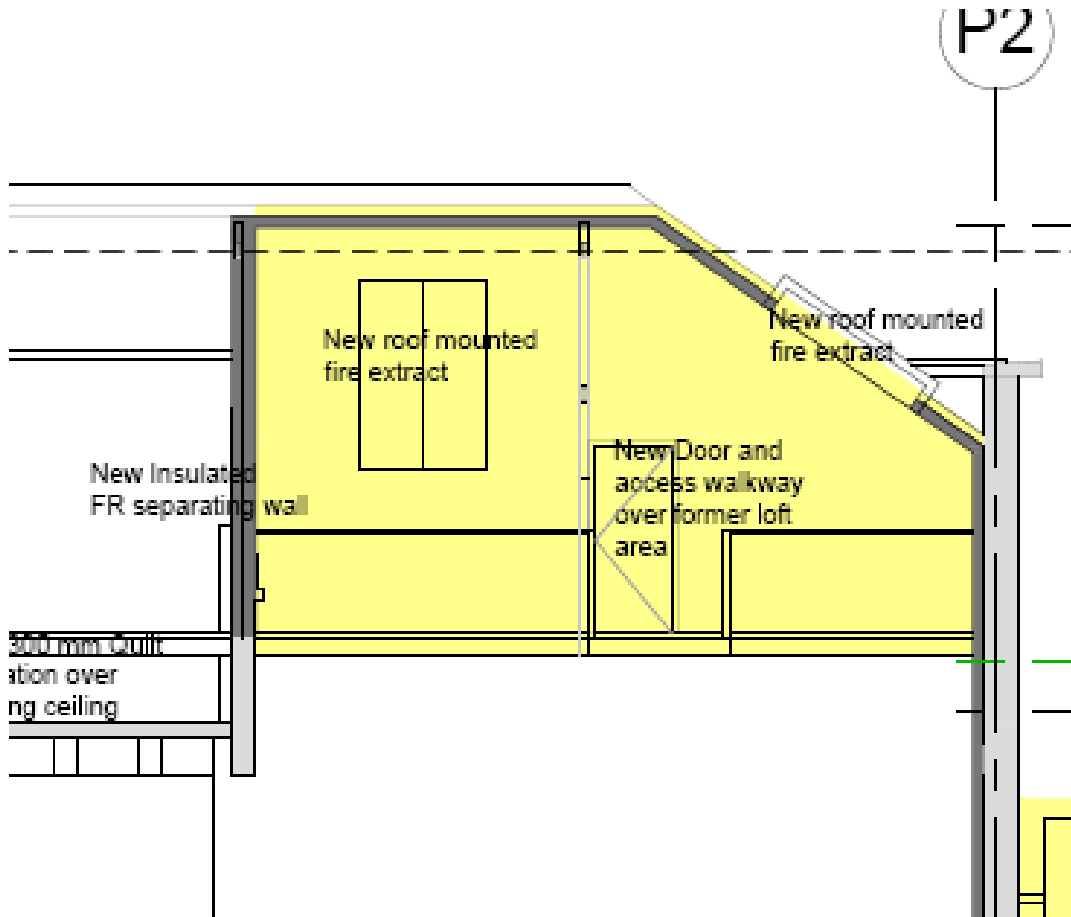


Plan at ceiling level- Civic Hall

Appendix B. EXISTING SECTION THROUGH STAGE AREA



Appendix C. PROPOSED SECTION THROUGH ORGAN LOFT



Section showing the proposal for a new void area within the existing roof space above the Civic Hall stage.

Automated smoke extract shutters would open in the case of a fire.

This area of roof is hidden from street level by the building parapet

Appendix D. Schedule Of Existing Organs

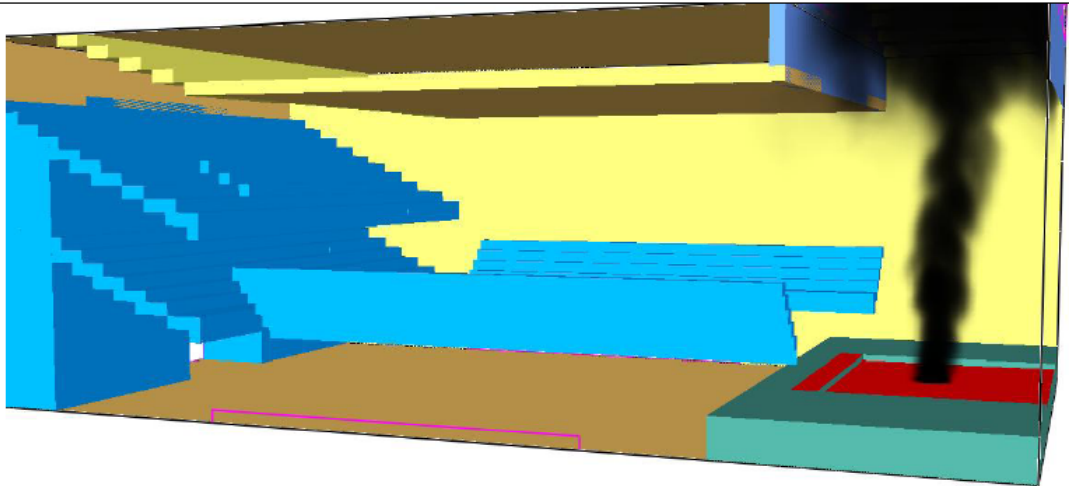
TOWN	VENUE	MAKE/SIZE	ORIGINAL LOCATION
Abingdon	Abbey Hall	Compton 4/10	Gaumont, Birmingham +
Albourne, Brighton	Singing Hills Golf Club	Wurlitzer 2/5 & 3/23	Regal, Colchester & Los Angeles
Aylesbury	Civic Hall	Compton Standaard 4/22	Astoria, Finsbury Park Commodore, Hammersmith
Aylesbury	Quarrendon School	Compton 2/5	Majestic, High Wycombe
Bangor (NI)	Bangor Academy	Compton 3/8	Tonic, Bangor
Barry	Memorial Hall	Christie 4/15	Regal Edmonton
Berkhamsted	Ashlyns School	Compton 3/10	Theatre Royal, Manchester
Blackpool	Tower Ballroom	Wurlitzer 3/14	OL 1935
Bolton	Paramount Organ Studio	Compton 4/16	Odeon, Bolton Odeon, Liverpool
Bolton	Paramount Organ Studio	Compton 3/7	Odeon, Gateshead
Bournemouth	Pavilion Theatre	Compton 4/24	OL 1929
Brentford	Musical Museum	Wurlitzer 3/12	Regal, Kingston
Brighouse	Ritz Ballroom	Wurlitzer 3/10	Gaumont, Oldham
Brighton	Dome Theatre	Christie 4/40	OL 1936
Bristol	Eden Grove Methodist Hall	Compton 3/11	Rialto, Leytonstone
Burton on Trent	Town Hall	Wurlitzer 3/8	Forum, Wythenshaw
Chorley	Town Hall	Compton 3/10	Grand, Stockport +
Clydebank	Town Hall	Wurlitzer 3/10	Ritz, Stockport +
Coatbridge	Summerlee Heritage Museum	Compton 3/7m	Mayfair, Aigburth Rd, Liverpool
Cotton	Music Museum	Wurlitzer 2/8	Leicester Sq. Theatre
Douglas (IOM)	Leisure Centre	Wurlitzer 3/10	City, Leicester +
Eston	James Finnegan Hall	Wurlitzer 3/8	Granada, Bedford
Fleggburgh	The Village	Compton, Christie, Wurlitzer 5/30m	Savoy, Leicester Empire, Aldershot Adelphi, Slough +
Gosport	Thorngate Hall	Compton 3/13	Gaumont, Wood Green
Ex- Great Munden	Ex- Plough Inn, IN STORAGE	Compton 3/11m	Gaumont, Finchley +
Greenlaw	New Palace Centre	Hilsdon + 4/24	Palace & Playhouse Edinburgh
Gunton Hall	Holiday Centre	Compton 3/7	State, Dartford

Hampton-in-Arden	Fentham Hall	Compton 3/11	Tower, West Bromwich
Harworth	Social Welfare Hall	Christie 3/9	Regal, Durham
Holton Heath, Poole	Sandford Park	Christie 3/17	Regent, Poole +
Howden-le-Wear	New Victoria Centre	Wurlitzer 3/12	New Victoria, Bradford
Jersey	Fort Regent	Compton 3/6	Forum, Jersey
Jersey	Pallots Museum	Compton 3/8	Regal, Guernsey
Liskeard	Corin's Organ Museum	Wurlitzer 2/9	Regent, Brighton
London	Lewisham Theatre	Compton 3/13	OL 1932
London- IN STORAGE	Ex- South Bank University	Wurlitzer 4/24	Trocadero, Elephant & Castle
Loughborough	Stanford Hall	Wurlitzer 2/5	Madeleine, Paris
Louth	Town Hall	Compton 3/7	Queen's Hall, Grimsby
Manchester	In Storage	Wurlitzer 4/14	Gaumont, Manchester
Northampton	Boy's School	Conacher 3/8	Forum, Coventry
Oldham	Blue Coat School	Christie 3/7	Pyramid, Sale
Old Windsor	Memorial Hall	Compton 3/12	Regal, Old Kent Road
Ossett	Town Hall	Compton/ Christie 3/13	Rialto, Bebington Lido, Bolton Picadilly, Sparkbrook +
Peterborough	Regional College	Wurlitzer 2/9	Regent, Dudley +
Portslade	Town Hall	Christie/ Compton 3/18	Castle, Merthyr Queen's, Cricklewood Regal, Ilford +
Regent Street	New Gallery	Wurlitzer 2/8	OL 1925
Regent Street	Polytechnic	Compton 2/6	OL 1937
Rye	Thomas Peacocke College	Wurlitzer 2/6	Palace, Tottenham
Scarborough	Flower Of May	Wurlitzer 3/11	Granada, Greenford +
Sheffield	City School	Compton 3/14	Astoria, Purley +
Shrewsbury	Buttermarket	Wurlitzer 3/10	Ritz, Chatham
Solihull	School	Compton 3/6	Curzon, Liverpool
Solihull	Motor Cycle Museum	Robert Morton/ Wurlitzer 3/27	Buddy Cole Studio, US
Solihull	St Martin's School	Compton 3/11m	Tower, W. Bromwich
Southampton	Guildhall	Compton 4/31m	OL 1937
St Albans	Organ Museum	Rutt 3/6	Regal, Highams Park
St Albans	Organ Museum	Wurlitzer 3/10	Empire, Edmonton
St. Keyne	Organ Museum	Wurlitzer 2/9	Regent, Brighton
Stevenage	Gordon Craig	Christie 3/13	Carlton, Tuebrook +

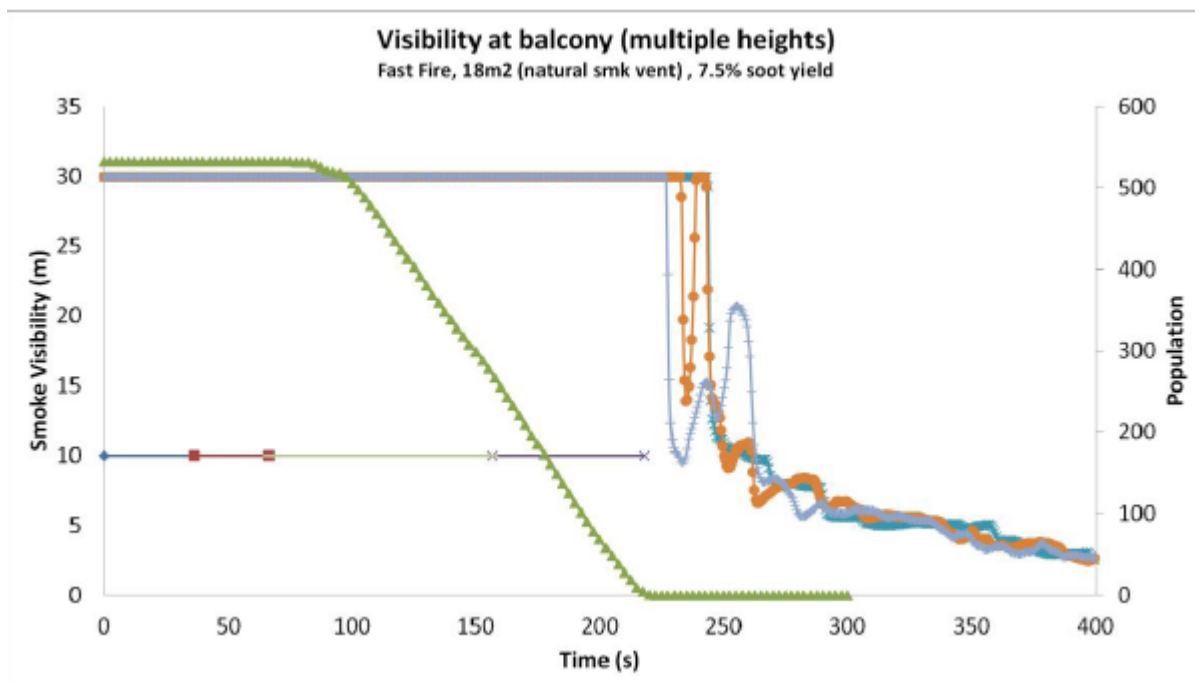
	Theatre		
Stockport	Town Hall	Wurlitzer 4/20	Paramount Manchester
Strumpshaw (Norwich)	Old Hall Steam museum	Christie 3/7	Majestic, Reigate
Sunderland	Ryehope Comm. Centre	Compton 3/9	Regal, Sunderland
Thursford	Collection	Wurlitzer 3/19	Paramount, Leeds
Tywyn	Neuadd Pendre	Wurlitzer, 3/8	Granada, Woolwich
Ex- Warwick	Ex- Ashorne Hall	Compton 3/12m	Regal, Hammersmith +
Ex- Warwick	Ex- Ashorne Hall	Wurlitzer 3/15	Plaza Piccadilly
Watford	Town Hall (Disconnected)	Compton 3/13	Gaumont, Chelsea +
Wellingborough	Weavers School	Compton 2/6	Lyric, Wellingborough
West Hallam	Social Club	Wurlitzer, 3/9	Savoy, Enfield
Woking	Leisure Centre	Wurlitzer 3/17	Granada, Welling +
Wolverhampton	Civic Hall	Compton 4/44	O/L 1937 +
Worthing	Assembly Hall	Wurlitzer 3/23	Metropole Victoria & Empress Ballroom, Blackpool
York	Mech. Music Museum (closed)	Compton 3/9	Astoria, Hull

Appendix E. Abstracts from Fire Model

These sections show how the provision of a smoke reservoir above the stage allows for safe evacuation of the new balcony.



Smoke build up after 120 seconds with smoke vents and reservoir provided above stage



This graph shows how the smoke reservoir and smoke vents allow for safe evacuation of the building within the estimated maximum 213 second evacuation time.

Application for listed building consent for alterations, extension or demolition of a listed building.

Planning (Listed Building and Conservation Areas) Act 1990

Publication of applications on planning authority websites.

Please note that the information provided on this application form and in supporting documents may be published on the Authority's website. If you require any further clarification, please contact the Authority's planning department.

1. Site Address

Number

Suffix

Property name

Address line 1

Address line 2

Address line 3

Town/city

Postcode

Description of site location must be completed if postcode is not known:

Easting (x)

Northing (y)

Description

2. Applicant Details

Title

First name

Surname

Company name

Address line 1

Address line 2

Address line 3

Town/city

2. Applicant Details

Country	<input type="text"/>
Postcode	<input type="text" value="WV1 1SH"/>
Primary number	<input type="text"/>
Secondary number	<input type="text"/>
Fax number	<input type="text"/>
Email address	<input type="text"/>

Are you an agent acting on behalf of the applicant?

Yes No

3. Agent Details

Title	<input type="text"/>
First name	<input type="text"/>
Surname	<input type="text" value="Spicer"/>
Company name	<input type="text" value="Robothams Architects"/>
Address line 1	<input type="text" value="The Old Library"/>
Address line 2	<input type="text" value="12 Church Street"/>
Address line 3	<input type="text"/>
Town/city	<input type="text" value="Warwick"/>
Country	<input type="text"/>
Postcode	<input type="text" value="CV34 4AB"/>
Primary number	<input type="text" value="01926493843"/>
Secondary number	<input type="text"/>
Fax number	<input type="text"/>
Email	<input type="text" value="architects@robothams.co.uk"/>

4. Description of Proposed Works

Please describe details of the proposed development or works including details of proposals to alter, extend or demolish the listed building(s):

Has the development or work already been started without planning permission?

Yes No

5. Listed Building Grading

What is the grading of the listed building (as stated in the list of Buildings of Special Architectural or Historical Interest)?

- Don't know
 Grade I
 Grade II*
 Grade II

5. Listed Building Grading

Is it an ecclesiastical building?

Don't know Yes No

6. Demolition of Listed Building

Does the proposal include the partial or total demolition of a listed building?

Yes No

If Yes, which of the following does the proposal involve?

a) Total demolition of the listed building

Yes No

b) Demolition of a building within the curtilage of the listed building

Yes No

c) Demolition of a part of the listed building

Yes No

If the answer to c) is Yes

What is the total volume of the listed building?

41360

Cubic metres

What is the volume of the part to be demolished?

408

Cubic metres

What was the date (approximately) of the erection of the part to be removed?

Month

5

Year

1938

(Date must be pre-application submission)

Please provide a brief description of the building or part of the building you are proposing to demolish

The organ loft and organ

Why is it necessary to demolish or extend (as applicable) all or part of the building(s) and or structure(s)?

The presence of ACMs in the building and the future works as approved by previous LBC consent.

7. Related Proposals

Are there any current applications, previous proposals or demolitions for the site?

Yes No

If Yes, please describe and include the planning application reference number(s), if known:

15/00785/FUL Extensions to increase capacity
15/00786/LBC Extensions to increase capacity
16/00427/RC Amendment to 00785
16/00431/LBC Extensions to increase capacity
16/00529/LBC Organ Loft Removal

8. Immunity from Listing

Has a Certificate of Immunity from Listing been sought in respect of this building?

Yes No

9. Listed Building Alterations

Do the proposed works include alterations to a listed building?

Yes No

If Yes, do the proposed works include

a) works to the interior of the building?

Yes No

b) works to the exterior of the building?

Yes No

c) works to any structure or object fixed to the property (or buildings within its curtilage) internally or externally?

Yes No

9. Listed Building Alterations

d) stripping out of any internal wall, ceiling or floor finishes (e.g. plaster, floorboards)? Yes No

If the answer to any of these questions is Yes, please provide plans, drawings and photographs sufficient to identify the location, extent and character of the items to be removed. Also include the proposal for their replacement, including any new means of structural support, and state references for the plan(s)/drawing(s).

3587-141 Organ Removal Plans existing, 3587-144 Organ Removal Plans Proposed

10. Materials

Does the proposed development require any materials to be used in the build? Yes No

Please provide a description of existing and proposed materials and finishes to be used in the build (including type, colour and name for each material) demolition excluded

Please add materials by using the dropdown, clicking 'add' and filling in all the entries in the popup box

Ceilings	
Please provide a description of existing materials and finishes:	Beam and pot organ loft floor painted black
Please provide a description of proposed materials and finishes:	Plasterboard ceiling painted black

Internal Walls	
Please provide a description of existing materials and finishes:	Wall not present (part of ceiling at present)
Please provide a description of proposed materials and finishes:	Plasterboard painted black

Are you supplying additional information on submitted plan(s)/design and access statement: Yes No

If Yes, please state references for the plans, drawings and/or design and access statement

Design and Access Statement, 3587-141 Organ Removal Plans existing, 3587-144 Organ Removal Plans Proposed

11. Neighbour and Community Consultation

Have you consulted your neighbours or the local community about the proposal? Yes No

12. Site Visit

Can the site be seen from a public road, public footpath, bridleway or other public land? Yes No

If the planning authority needs to make an appointment to carry out a site visit, whom should they contact? (Please select only one)

- The agent
 The applicant
 Other person

13. Pre-application Advice

Has assistance or prior advice been sought from the local authority about this application? Yes No

If Yes, please complete the following information about the advice you were given (this will help the authority to deal with this application more efficiently):

Officer name:

Title

First name

13. Pre-application Advice

Surname

Reference

Date (Must be pre-application submission)

Details of the pre-application advice received

14. Authority Employee/Member

With respect to the Authority, is the applicant or agent one of the following:

- (a) a member of staff
- (b) an elected member
- (c) related to a member of staff
- (d) related to an elected member

Do any of these statements apply to you?

Yes No

15. Certificates

CERTIFICATE OF OWNERSHIP - CERTIFICATE A - Certificate under Regulation 6 of the Planning (Listed Buildings and Conservation Areas) Regulations 1990

I certify/The applicant certifies that on the day 21 days before the date of this application nobody except myself/the applicant was the owner (owner is a person with a freehold interest or leasehold interest with at least 7 years left to run) of any part of the land or building to which the application relates.

Person role

- The applicant
 The agent

Title

First name

Surname

Declaration date (DD/MM/YYYY)

Declaration made

16. Declaration

I/we hereby apply for planning permission/consent as described in this form and the accompanying plans/drawings and additional information. I/we confirm that, to the best of my/our knowledge, any facts stated are true and accurate and any opinions given are the genuine opinions of the person(s) giving them.

Date (cannot be pre-application)

CITY OF WOLVERHAMPTON COUNCIL
Planning (Listed Buildings and Conservation Areas) Act 1990
The Planning (Listed Buildings and Conservation Areas) Regulations 1990

Agent

Mr Spicer
Robothams Architects
The Old Library
12 Church Street
Warwick
CV34 4AB

Applicant

Mrs Julie Bell-Barker
City Of Wolverhampton Council
Civic Centre
Wolverhampton
WV1 1RP

Our Ref:	18/00912/LBC
Site:	Civic & Wulfrun Halls, North Street, Wolverhampton, WV1 1RQ
Proposal:	Removal and disposal of the organ loft and organ pipework, wind chests and other associated organ fittings.

City of Wolverhampton Council as the Local Planning Authority hereby **Grant Listed Building Consent** for the development proposed in this application and in accordance with the approved plans and drawings, subject to the following conditions.

1. The development hereby permitted shall be begun before the expiration of three years from the date of this permission.

Reason: - To comply with section 18 of the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended.

2. The development hereby permitted shall accord with the following drawings: -

Plan Type	Reference	Version No.
Location Plan	3587-100	-
Elevation & Section Plan	3587-144	A

Reason: - For the avoidance of doubt.

Summary of Reasons for Listed Building Consent

In accordance with the statutory requirement, the application has been referred to Historic England (acting on behalf of the Secretary of State). Historic England have not objected to the application.

Civic Centre
St Peter's Square
Wolverhampton
WV1 1RP
Telephone 01902 551123

Authorised Officer: _____
Date.: 3 September 2018



Mr Andrew Johnson

The alteration of this premises would enable this facility to continue to operate as one of the region's most successful entertainment venues. The proposals would likely extend the usable life of this important heritage asset, removing harmful material from the fabric of the building.

On balance, the proposals would not harm the special character of this listed building. The proposals are appropriate and accord with the development plan.

Notes for Information

Any policies referred to on this decision notice are the policies of the Black Country Core Strategy (BCCS), adopted 3rd February 2011 and the saved policies of the Wolverhampton Unitary Development Plan (UDP), adopted in June 2006, unless otherwise stated. The BCCS and UDP can be viewed at the Planning and Building Control Reception on the second floor of the Civic Centre or alternatively on the Council's Website, at www.wolverhampton.gov.uk

Please note that conditions attached to this consent may require details to be submitted to and approved by the Council. Submissions will need to be made with the appropriate fee using the form from www.planningportal.gov.uk. Also, please note that some conditions must have been discharged in writing, **before** any work on site can commence.

In dealing with the application, the local planning authority has worked with the applicant in a positive and proactive manner based on seeking solutions to problems arising in relation to dealing with the planning application, in accordance with paragraphs 186 and 187 of the National Planning Policy Framework (March 2012).

Appeals to the Secretary of State

If you are aggrieved by the decision of your local planning authority to grant subject to conditions, then you can appeal to the Secretary of State under section 78 of the Town and Country Planning Act 1990. You must do so within 6 months of the date of this notice on a form which you can get from the Secretary of State at Temple Quay House, 2 The Square, Temple Quay, Bristol BS1 6PN (Tel: 0303 444 0000) or online at <https://www.gov.uk/appeal-planning-decision>.

The Secretary of State can allow a longer period for giving notice of an appeal but will not normally be prepared to use this power unless there are special circumstances which excuse the delay in giving notice of appeal.

The Secretary of State need not consider an appeal if it seems to the Secretary of State that the local planning authority could not have granted planning permission for the proposed development or could not have granted it without the conditions they imposed, having regard to the statutory requirements, to the provisions of any development order and to any directions given under a development order.

Civic Centre
St Peter's Square
Wolverhampton
WV1 1RP
Telephone 01902 551123

Authorised Officer:
Date.: 3 September 2018



Mr Andrew Johnson



Wolverhampton Civic & Wulfrun Halls
Listed Building Application

Design Access & Heritage Statement
Removal and Disposal of Organ Loft and Organ
components

19th July 2018 | Project 3587: Rev-C



CONTENTS

1.0 Introduction and Context

2.0 Statement of Significance

3.0 Impact of Works

4.0 Justification and Mitigation

Appendices

A - Heritage Management Plan & Listing Description

B - Jacobs Heritage Statement for Removal of Compton Organ

C - Asbestos Reports & Specialist Recommendations

1.0 Introduction

1.1 Context of application

In July 2015 a planning and Listed Building Application was submitted by Jacobs on behalf of Wolverhampton City Council for extension and refurbishment works to the increase in the capacity of the both the Civic and Wulfrun Halls. These works were required to ensure the venues remained viable as a centre of performance.

Listed Building Consent (Appendix B) was granted for the removal of the organ and its safe storage together with removal of the organ chamber in September 2016 to facilitate future works.

An enabling contract was let in 2017 to prepare the venue for the main works, during this contract an asbestos refurbishment survey was commissioned by the contractor Shaylor Group Ltd. The results and their recommendations can be found in the EDP survey in Appendix C.

Due to presumed contamination by asbestos containing materials (ACM's), Robothams were commissioned by Shaylor Group in July 2018 to submit this application relating to the removal and disposal of the organ loft, organ pipework, wind chests and other associated fittings.



2.0 Statement of Significance

Constructed between 1936 and 1938 to plans by Messrs Lyons and Israel the Civic Hall is Grade II Listed and is therefore of national significance. This is conferred by virtue of its architectural interest and through historical and cultural significance by its use as a performance venue. The Listing Description is contained in Appendix A.

Heritage Project Management were commissioned by Jacobs on behalf of The City of Wolverhampton Council in February 2018 to produce a Heritage Management Plan (HMP) for the Building, this is also included in Appendix A. The Plan highlights particular heritage features, undertakes an assessment of their significance and provides policies for retention and treatment. Section 8 of the document notes the Compton organ was once considered one of the finest in Britain and has considerable heritage significance, although this is not further defined.

A Heritage Statement in support of the Listed Building Consent Application for the organ removal was produced by Jacobs and is included in Appendix B (BU60002L A 010.0005 Rev C). Section 3 of the statement discusses the importance of the organ. The statement suggests that while largely original the organ has been modified, it is not unique with other operational organs elsewhere most notably in Southampton Guildhall.

According to the statement the condition of the organ had deteriorated and required £1.29million pounds of works at 2016 prices, this was not affordable and no grants were available. Maintenance access is also problematic and potentially dangerous due to contamination with ACM's. The evidential value of the organ therefore continues to deteriorate with the passage of time. Any potential invasive asbestos investigation or removal is likely to cause further damage.

Given the pipes are located within the original space the historical association of the organ with the venue remains unbroken and therefore the value of 'place' is retained. However, the pipes are hidden from view and the only visible element (the modified console) was removed in 2004. With the declining popularity of organ recitals the importance of the organ in performance and aesthetic terms has therefore diminished. In terms of the Heritage Asset the collective memory of the organist at the console and the evocative sound are lost with the removal of the original stage, console case, console, sound reflector and wider hall acoustic.

Given the Jacobs Heritage Statement, while once undoubtedly highly significant, when considered in the context of the Heritage Asset, the removal of the organs publicly visible and audible elements has diminished its significance. Little significance remains in the unseen evidential and historical value of the physical organ chamber and organ.

3.0 Impact of Works

Removal and disposal of the organ will have no impact on the aesthetic significance of the heritage asset as it is unseen and unheard. There will be moderate impact to any remaining evidential value of the organ, although other working organs of the same type and similar size exist. There will be an impact on historical value and possibly communal value as the remaining element of the organ and chamber is removed from its historical context and disposed of, relinquishing future potential for resurrection or reuse.

4.0 Justification and Mitigation

The Heritage Statement produced by Jacobs describes the reasons for removing the organ pipes and its chamber to create a smoke plenum for future audience expansion and thus ensuring the long term viability of the venue. The loss of remaining historical value is balanced and justified against the long term viability of the wider Heritage Asset. In mitigation it was proposed to carefully dismantle and store the organ for future reuse with the console playing digitally in the Civic Hall through speakers as a 'Virtual Theatre Organ'.

Further to the above, this application is for the removal and disposal of the organ pipes, chamber and components. The asbestos reports in Appendix C highlight contamination of surrounding areas. This combined with the difficulty in accessing the inside of the organ and organ chamber has led the specialist asbestos contractor to assign a 'presumed asbestos' status to these areas. The specialist's recommendations for disposal are provided in Appendix C. It is technically uncertain how the components might be made safe. The process itself is likely to be destructive and financially prohibitive. The theoretical cost (should a suitably trained person be available) to disassemble, clean, certify and store over 6000 pipes and associated equipment could be as much as £2,500,000.00

Mitigation measures for the physical materials are limited given the requirement for disposal, however, the potential for the 'Virtual Theatre Organ' remains.

APPENDIX A

Heritage Management Plan & Listing Description

APPENDIX B

Jacobs Heritage Statement for Removal of Compton Organ

APPENDIX C

Asbestos Specialist Recommendations



Robothams Architects

The Old Library

12 Church Street

Warwick

CV34 4AB

t. 01926 493843

architects@robothams.co.uk

www.robothams.co.uk

Q: Who has assessed the pipes and declared them to be damaged or in poor condition?

A: The assessment was carried out by contractors and consultants appointed in relation to the delivery of the refurbishment works, which includes the removal of asbestos contamination within the building.

Q: Which company quoted £250 per pipe for asbestos testing, and how many other quotes were obtained for this work?

A: The £250 figure is an estimate from our contractor following testing of a selection of the pipes and obtaining a selection of prices from different companies.

Q: If volunteers can provide evidence of experience of working with asbestos can the Council consider talks on saving the pipes?

A: The contamination that was identified within the organ was such that this could not be permitted by the client.

- Regardless of any waiver that is signed by the volunteers, both the council and Contractor are bound by the Health and Safety at Work Act, and as such are responsible for the health and safety of people who are not employees, but are affected by their work – as such, they must ensure that hazards such as asbestos exposure are properly managed;
- Where the control of asbestos regulations 2012 place duties on the employer (both Contractor and the council in this instance) in respect of their employees, the same duties are placed on the employer in respect of people who are not employees (the volunteers in this instance);
- The Control of Asbestos Regulations is criminal law, and cannot be bypassed by a signed waiver;
- The work necessary to carry out the organ removal is likely to be treated as licensed work, therefore the work would need to be carried out under fully controlled conditions, with a notification submitted to the HSE. This can only be done by a licensed contractor (Control of Asbestos Regulations 8 & 9);
- Anybody (including volunteers) would have had to receive full asbestos removal training and demonstrate experience of this type of operation (Control of Asbestos Regulations 10);
- Anybody (including volunteers) would need to be subject to regular health surveillance (Control Of Asbestos Regulations 22);
- The council cannot ignore the moral, health and legal obligations placed on the council in respect of potential exposure, it is illegal to supply any article containing asbestos, whether for money, or free of charge (Registration, Evaluation, Authorisation and Restriction of Chemicals Regulations 2006);
- The pipes are considered hazardous waste and therefore anybody removing them needed to be a licensed hazardous waste carrier.

Q: What were the options regarding grant funding and what was Historic England's feedback?

A: Heritage Lottery Fund Application -

- Informal discussions during the late part of 2015 early 2016 before the bid was submitted to guide the first stage application.
- It was at that stage that the Heritage Lottery Fund had advised that the bid would not be successful. The main reason was the sheer cost – it would cost a £1m for this organ, due to it being situated in a closed location, whereas the only organ projects previously funded cost £300k, as they sat in locations open to the public.
- They advised that the bid would not be successful during the expression of interest stage and recommended not submitting the stage 1 application.

Historic England (timeline):

1. 2nd August 18 - Listed Building Application;
2. HE Letter giving their consent (approval) for the application;
3. 3rd September 18 - Decision Notice - Issue of Approval of Planning Permission.

http://planningonline.wolverhampton.gov.uk/online-applications/files/09CC29B22AC2C64C5D09BDB7A1E5A41A/pdf/18_00912_LBC-DECISION_NOTICE-2653436.pdf

Q: I would also like to know the cost quoted to the council for the removal and safe destruction of the organ pipes?

A. Licenced scaffold 10m long, 3m wide and 8 lifts high up through stage including buttress support scaffold and weekly inspections for duration of entire roof works - £9000.00 + VAT

3 people 2 days to set up scaffold platform £350 x 6 £2100.00

4 people 3 weeks to strip out organ room, louvres and floor, wrap/bag waste and remove from enclosure at high level bag lock £350 x 60 £21,000.00

1 person to carry waste from civic hall roof space, down flights of haki stairs, through building to skip whilst removing organ, louvres and flooring. 15 x £350.00 £5250.00

4 people 1 week to clean and wire brush room 20 x £350.00 £7000.00

Materials £600.00 Waste £3000.00 (2 x 35 RoRo Skips) as this is contaminated waste.

£47,950.00 + VAT

This cost excludes the temporary works, attendances by the contractor and scaffolding to facilitate the works

The removal of the organ loft and pipes will enable better ventilation for fire safety reasons and enable adjustments to the stage area to help attract bigger shows to the venue.

- ▣ All of the organ pipes have now been removed and taken to a contamination landfill facility that has a specific permit to accept asbestos waste.

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