

# Middleport Pottery, Stoke-on-Trent



## Invitation to Tender Heritage Interpretation Plan

August 2011

## I The Project

### I.1 The Brief

The United Kingdom Historic Buildings Preservation Trust (UKHBPT) purchased Middleport Pottery in June 2011. The Prince's Regeneration Trust (PRT), one of HRH The Prince of Wales's group of charities, has been appointed by the UKHBPT as the agent responsible to undertake and see through this procurement.

PRT wishes to appoint a consultant to prepare a Heritage Interpretation Plan to RIBA Stage D. This Brief sets out the requirements for heritage interpretation of Middleport Pottery and for a proposed visitors centre.

The principal aim of project is to conserve and restore the listed buildings on the site and so enable the traditional pottery-making processes to continue within. The project is to lease just under half the site to Burgess Dorling and Leigh Ltd (BDL) as an operational pottery and create workshops and small business premises in the remainder, together with a café and other appropriate visitor and educational facilities. In preserving the heritage asset we will be creating opportunities for public access and learning as well as generating employment in an economically depressed area.

We will employ staff on site to oversee the proposed visitor centre, café and day-to-day building management. Volunteers will be used to undertake guided tours of the factory with visitors being able to learn and understand about traditional ceramic manufacturing techniques. The tours will also give the visitors the opportunity to see exhibits of ceramics, moulds, artefacts and archives illustrating 200 years of ceramics history.

*The Prince's Regeneration Trust's Vision for Middleport Pottery is:*

**To conserve and convert Middleport Pottery and its historic contents to retain the existing operational pottery and make it a principal visitor attraction in the area. This vision will sustainably preserve this important heritage asset and make it accessible for the public to come and learn about an important part of the national heritage.**

## 1.2 The History and Setting of Middleport Pottery

Middleport Pottery, built in 1888, lies beside the Trent and Mersey Canal in Burslem, Stoke-on-Trent. It is at the heart of the Potteries yet one of the very few surviving operational pottery businesses in UK. The business, originally Burgess and Leigh Ltd, has operated continuously and still produces the world-renowned “Burleighware”. The remaining intact bottle-kiln is in itself of outstanding industrial archaeology interest and the ensemble of Victorian industrial buildings is of exceptional historic value. The site illustrates the whole pottery-making process, from the arrival of the clay to the packing and distribution of the finished article. The large collection of moulds illustrates the range of products produced at Middleport since it opened and there is an important extensive business archive of ledgers and photographs that add to the interpretation of the site.

In the context of the rapid decline of the Potteries the rescue of Middleport is of great importance to the future interpretation of our industrial heritage and to the economic wellbeing of the locality.

The buildings are listed Grade II\* and are included on the English Heritage Buildings at Risk register. Although regularly altered the buildings and their collections still retain a very evocative historic character which this project seeks to preserve. Middleport lies within a Conservation Area and adjacent to a large area of workers’ terraced housing.



A set of floor plans of the entire site is attached as an appendix.

### 1.3 Project Objectives

The project objectives are to:

1. Repair and restore the Grade II\* listed buildings and site to reinstate Middleport's character as an operational Victorian pottery.
2. Retain the ceramics manufacturing business and traditional pottery-making skills at Middleport Pottery.
3. Refurbish and rationalise the ceramics production activities into a smaller area, c.41,000 sq ft floor space, and lease this to BDL at a full market rent. This will safeguard the existing jobs on site and generate new jobs through expansion of the business.
4. Create *Artisans 21: The Home for Creative Industries in the 21st Century* by providing:
  - 10 new workspace units in
  - 21,725 sq ft new commercial floor space.
5. Create 10,000 sq ft of dedicated heritage interpretation space, including a visitor centre with high quality interpretation in a range of media.
6. Provide visitor facilities, including car parking, cafe/restaurant and retail outlet for the pottery and other crafts produced on-site. We aim to increase visitor numbers to the site (and wider area) from 8,000 per annum to 30,000 per annum over five years
7. Allow public access around the operational pottery through the creation of a visitor route. This will follow a logical sequence of events, starting at the canal where raw materials were delivered and finished products shipped off-site, through the main production areas, to completion and packing of the final products. There will be new viewing areas at key production points, with heritage interpretation provided.
8. Provide learning and participation opportunities for local residents, school children and visitors to the site by giving them the chance to speak to workers, view and understand the processes, and enjoy the heritage interpretation media.
9. Offer skills training through the project, by providing placements for traditional ceramics- making and setting up a programme for training volunteers.
10. Catalogue and conserve the collections of moulds, archives and historic artefacts on the site. Display to the public a representative sample from the collection and make the remainder accessible for those carrying out specific research.

## **2 Invitation to Tender**

### **2.1 Funding**

The funding package is a mix of private and public sector funding. Specifically PRT is applying to the Heritage Lottery Fund (HLF) for assistance with the heritage aspects of the project. This includes repair of the external and internal historic fabric; internal fit-out to the Trust offices and visitor centre areas; cataloguing of the archive and collections; heritage interpretation for visitors (including a heritage route); and support with revenue costs e.g. staff and training costs.

A first round application was submitted to the HLF in February 2011 and PRT was awarded a Round One pass for £1.1m in May 2011. PRT has been awarded development funding to prepare the Round Two application, and as part of this work, is now recruiting a consultant to produce a Heritage Interpretation Plan for the Middleport Site.

### **2.2 Outline Brief**

The following brief references RIBA work stages. Please note that equivalent work stages may apply to other professions.

The outputs required from this stage of the project cover project development work to submission of the second round HLF application:

- Drawn and written Master Plan both in paper and electronic format for the visitor centre and visitor route to support the second round HLF application and to ensure the educational potential of the site is realised. To RIBA Stage B;
- An attractive, illustrated description of the proposals set out in a bound document accessible to a non-professional readership, to RIBA Stage D or equivalent;
- The folio should include a brief and concise description of the proposals, demonstrating how the design solutions achieved incorporate the key elements of this Brief and the findings of other reports available or currently under preparation – the document should set out clear reasons for the proposals adopted;
- A Learning and Development Plan, which will set out the learning outcomes from the exhibition and displays, which will be used to support the Activity Plan;
- Content development work to generate storylines and themes for interpretation, including both those specific to Middleport Pottery and general contextual themes; for example, the industrial revolution, the Victorian era, oriental art and key designs, canals and waterways etc.)

- To work with the Building Design Team to ensure that the restoration and adaptation of the buildings is in line with the conservation priorities of the site and maximises the potential for interpreting the heritage and retaining its historical integrity while at the same time making it accessible to the widest range of visiting public;
- An outline Cost Plan for the project, to include an elemental breakdown, analysis of the Interpretation and Display, including the phasing of works, cost risk register and an outline recommendation for the containment of cost risks. In producing the Cost Plan, the consultant will have to work closely with the Building Design Team, particularly with regard to developing its interpretation and layout proposals and the overall project budget;
- Information (including power requirements, positioning of equipment or interpretation materials etc.) provided to the Conservation Architect, Structural Engineer and M&E Engineer to enable them to complete their work to RIBA Stage D or equivalent. Advice to enable the outline cost plan to be prepared, including a services strategy document for the site, and safety, environmental control and access to and security of the collections;
- A low-key minimal impact signage and presentation strategy for the site;
- Other material, as agreed, which the client considers will assist in achieving the project objectives.

PRT sign-off will be required at each stage, before further stages of work are instructed.

The Consultant should outline their methodology for carrying out this work, managing the project, and developing a range of options and recommendations.

Provision for all of the above should be included within the inclusive fee basis as described later in this Brief.

### **2.3 Initial Proposals**

It is essential that the consultant appreciates that half the site will remain as an operational pottery and although tours of the factory will be an important part of the visitor experience, the majority of the interpretation should be located in the visitor centre and heritage display areas. It is central to the project that the present ambience of an operational pottery be retained and arrangements to facilitate public access on tours be as unobtrusive as possible. It should be noted that at certain key points in the process the Pottery staff will explain to visitors what they are doing and proposals must provide for visitor stops at such points e.g. mould-making and the hand-transfer processes. It is important that when telling the story of the Pottery that a logical order is used both in terms of historical timeline and ceramics production methods within the factory. The interpretation should set the history of Middleport Pottery within the wider context of the development of the ceramics industry in Stoke and worldwide.

As part of the HLF funding, a Visitor Services Manager will be recruited from summer 2013 onwards. This permanent post will oversee the delivery of volunteer and education strategies and educational activities for visitors.

Interpretation of the Pottery will need to be in some or all of the following formats:

- Verbal / Guided Tours and Demonstrations;
- Printed short brochure;
- Printed Guidebooks;
- Educational packs;
- Low-intervention display panels at specific points around the site;
- Mobile phone etc downloads;
- Website;
- Audio-visual presentations and DVDs;
- Interactive /tactile exhibits and objects
- Special needs interpretation;
- Living History interpretation; and
- Oral History.

#### *Verbal / Guided Tours and Demonstrations*

Staff and volunteers will be sufficiently familiar with the history and significance of Middleport to be able to explain most aspects of the site to visitors. Training will be provided to factory staff on teaching and communication techniques. Regular Guided Tours will offer, to an agreed standard format, interpretation of the history of Middleport and the whole pottery-making process. Since the tour will take place in an operational pottery, the number of tours per day and the size of tour groups will inevitably be limited. The consultant will need to investigate potential tour capacity in liaison with the pottery operators, BDL.

Specialist Guided Tours could be offered to specific interest groups who may want more detail on the history of the buildings, the pottery-making process, or the context within the wider Potteries region. Demonstrations of pottery-making will enliven these tours.

Visitors may be able to make their own item of pottery (as is possible at Emma Bridgewater's), print their hands or name onto to a plate or mug etc. The interactive nature of a tour combined with demonstrations would provide a high level of interpretation and learning.

### *Audio Guides*

Recommendations on visitor headphones or audio wands. Considering that all tours of the factory will have to be accompanied by a guide, audio guides would not replace guided tours. However, audio guides should be considered as a potential tool for providing additional information in advance of, during or after the tour, particularly for foreign visitors who would not be able to understand a tour conducted in English.

### *Printed Short Brochure*

All visitors should be given a short brochure with their ticket that will give them a brief history of the site, the pottery production process, and a directional plan. This should be in a format suitable for most ages and educational needs, and will need to be provided in several languages (including English, German, Spanish, French and Japanese).

### *Printed Guidebooks*

This is an informative, well illustrated and more academic-based guidebook about the history of Middleport. Whereas the short guide brochures would be issued with the tickets this more detailed guide would be for sale. Before embarking on the development and design of this guidebook, the consultant will need to identify whether there is a market for such a guidebook (given the existing material both published and online) or whether it would be a loss-making endeavour.

### *Educational Packs*

Packs for schools would aim to fit and work in conjunction with the National Curriculum. These could be in the form of easily changeable folders to allow for repeat visits by schools. Information and activity packs could also be provided online – for example on the Middleport Pottery website, thereby making them more widely available through the UK and internationally.

### *Display Panels at specific points around the site*

At a few key locations there will need to be high-quality outdoor display panels, for example in the open area by the Packing House where people will tend to gather, and others by the canal and at the Bottle Kiln. These should be illustrated, concise and informative.

### *Mobile phone downloads/Smart phone applications*

One possible method of interpretation would be to have phone numbers given on a display board which would allow visitors to dial a number and receive further detail about something that particularly interests them or old photos that they could download to their phone and saved. Each time the number is called the commissioner receives a small income. Alternatively an app could be developed for smart phones which would assist with interpretation during the visit and also serve as a follow up to access and learn further information after the visit.



#### *Websites*

A new Middleport Pottery website will be created. This should match the style and branding of the interpretation. It will include information on opening hours, ticket prices and also a section on History and Interpretation. There could be items from the collection shown on the website – perhaps even a changing item each month to encourage people to log on regularly. The website should also be linked to other relevant sites, including PRT, BDL and other heritage visitor attractions in Stoke-on-Trent. Social networking sites will be used to support the site and increase traffic

#### *Audio-visual presentations*

There should be short audiovisual presentations about the Potteries and Middleport which is available for visitors to see on arrival, especially if they either are not physically able to walk round on the tour or they want to watch as a prelude to the tour to set the context of the area and the historic industry. The audio visual presentations should be clearly audible in every part of the presentation room, easy to follow, informative to all and ideally with a strong voice-over by a well known person. For this there needs to be a designated space, with seating, to show the audio-visual interpretation.

The project will be documented in video format from an early stage to assist future interpretation and to ensure that as full an archive as possible is created.

#### *Special needs interpretation*

The architect will be briefed for provision of disabled access and other access requirements on site. The heritage interpretation consultant should provide recommendations with respect to facilitating visitor access for all, including a hearing loop, large print texts, screen readers and Braille interpretation, if required. Proposals are also needed on enabling visitors to handle robust moulds and artefacts or ceramics during productions, including provision for visitors with special needs.

#### *Living History*

There may be the opportunity to organise Living History interpretation where at special events living history practitioners dress up and play out particular roles, for example a Victorian potter talking to visitors about their work and their living conditions and what they think of the management and how much they are paid etc.

#### *Oral History*

As part of the archiving and historic investigations of the heritage of the site, interesting oral histories from those who currently work or have previously worked at the Pottery should be recorded. If relevant, the oral histories may be included in the heritage interpretation of the site in an appropriate format.

## **2.4 The Requirement**

The following professional disciplines are sought in Tenders submitted in response to this Invitation to Tender:

- Lead Consultant, who must assume the lead role in producing the Heritage Interpretation Plan and who may or may not also act in one of the following capacities:
- Historical researcher;
- Story-board writer;
- Inclusive access consultant to ensure wide audience access;
- Cost Adviser (for the interior only); and
- Audio-visual and multi-media specialists.

The lead consultant will lead the study and preparation of the scheme and co-ordinate the inputs of the above. The lead consultant will also co-ordinate the input to the Building Design Team and will be expected to meet regularly with their Lead Consultant, the conservation architect.

Bids from multi-disciplinary practices and from independent practices working together are equally welcome.

Demonstrable experience of work on significant Listed Buildings and comparable heritage sites is desirable.

## **2.5 Extent of Work**

Fee quotations against this tender should be provided for in two parts:

1. For the work required to produce the Heritage Interpretation Plan (equivalent up to RIBA Stage D)
2. For the work required to implement and deliver the Plan (equivalent up to RIBA Stage L).

Initially, an appointment will be made to the equivalent of RIBA Work Stage D. The client may at its sole discretion choose to negotiate an extension of the contract made under this tender appointment for the work to implement the Heritage Interpretation Plan through to practical completion (equivalent of RIBA Work Stages E to L inclusive). In this event, the quotation supplied in response to this tender will be material. This decision whether or not to extend the contract will be subject to:

- Standard of performance;
- Funding availability;
- Its developing Requirement; and
- Fee quotation.

The Client reserves the option to re-tender the next stages of work if necessary.

## **2.6 Consultants Retained by The Prince's Regeneration Trust**

Close liaison will be required between the Heritage Interpretation Consultant and the Architect and Design Team, which incorporates the following disciplines:

- Measured Building Surveying;
- Landscape Design;
- Biodiversity Consulting;
- Civil and Structural Engineering;
- Mechanical and Electrical Engineering;
- Industrial Archaeology/Historic Machinery specialist;
- Inclusive Access Audit and Design;
- CDM Consultancy;
- Party Wall Surveyor;
- Cost Consultancy and Quantity Surveying; and
- Contract Procurement.

The architect's design team is currently being recruited through the OJEU process and we expect an appointment to be made at the end of August. The anticipated programme is as follows:

Finalise design brief in consultation with client and other stakeholders.	12 <sup>th</sup> September 2011 (2 weeks)
Completion of outline proposal drawings (to RIBA Stage C)	27 <sup>th</sup> December 2011 (3.5 months)
Detailed planning drawings (to RIBA Stage D) with supporting documentation for client comments.	24 <sup>th</sup> January 2012 (4 weeks)
Revision of planning designs and submission of formal planning application.	21 <sup>st</sup> February 2012 (4 weeks)

Please note that dates in this programme are for guidance only. These dates are subject to revision.

In addition, the Trust is recruiting the following other consultants separately:

- HLF Project Monitor
- Specialist Curatorial Adviser(s) responsible for:
  - Moulds and Ceramic Artefacts
  - Archives and other Historic Collections
- Project Manager
- Conservation Management Planning
- Activity Planning
- Audience Development Planning
- Maintenance and Management Plan.

The Heritage Interpretation Team will be expected to work closely with the Activity Planning and Audience Development Planning consultants when developing the details of the Heritage Interpretation Plan.

### **Design and Branding**

The Heritage Interpretation Team will be expected to work together with PRT to appoint a freelance design professional to develop a consistent branding and presentational suite (logo, colour palette, font and formatting) for the Middleport site and project. The Heritage Interpretation Team will need to apply the branding guidelines consistently throughout their work.

### **2.7 Statutory Designation & Planning Authority**

Planning and listed building consent applications will be submitted as part of the project development phase. This is expected to be in be January/February 2012 with determination by April 2012. List descriptions are available at [www.heritagegateway.org.uk](http://www.heritagegateway.org.uk)

The local planning authority is Stoke-on-Trent City Council.

There may be a number of restrictions arising from the listed status of the buildings; in particular there may be restraints on relocating some of the existing pottery operations and moving the fixtures and fittings. This should be taken into account when developing the heritage tours and heritage interpretation within the area leased to BDL.

### **2.8 Interim Arrangements on Site During Construction Work**

Middleport Pottery is an operational ceramics factory, and production will continue in the design development phase and throughout the period of major works, scheduled to take place in 2012 and 2013. It is also possible that some of the space around the site will be let on a short-term basis and access to these areas must be by arrangement with the occupiers.

Fully operational visitor facilities and interpretation centre will not open until early 2014 once construction on site is completed.

Heritage interpretation design and fit-out must be undertaken to comply with funding and construction timescales.

In the interim period, limited heritage interpretation facilities will need to be provided including:

- Visitor reception facilities
- Simple video introduction to the site (with existing audio-visual material)
- Potentially, a very restricted visitor route to see inside one of the historic production buildings and visit the Factory shop
- Story Boards to explain the regeneration project underway for the site
- A short guide on the history of Middleport Pottery, The Prince's Regeneration Trust, BDL and the future of the site.

Although the Trust intends to commission and deliver these materials directly, the appointed consultant may be requested to provide advice and guidance for the interim heritage interpretation scheme.

## **2.9 Archive and Artefacts**

Work to clean, conserve, record and understand the archive and moulds collections will be undertaken as part of the HLF funded works. As noted in 2.6, a specialist consultant to undertake this work is being recruited separately. The Heritage Interpretation Team will be required to co-ordinate with this specialist and advise on the long-term display and interpretation of the archive and artefacts, including moulds and ceramics as part of the visitor centre display.

## **2.10 Site Access**

Access to visit the Middleport Pottery site in connection with responding to this brief and throughout the design process is available Monday to Friday 9am – 4pm, by prior appointment only.

A minimum of at least two working days notice must be given.

All consultants should ensure that for the purposes of carrying out work on site that they have appropriate levels of professional indemnity and public liability in place. It is the consultants' own responsibility to take due care and attention and to comply with Health and Safety requirements. Some parts of the site require particular care until repair works have been completed.

### **3 Other Relevant Information**

#### **3.1 Consultation**

It is required that the Consultant involves representatives of all stakeholders in the preparation of the Heritage and Interpretation Plan to ensure that the full breadth of Middleport's significance is understood and that a full picture is gathered of how people value it and how it should be interpreted and displayed.

The following people should be involved in preparing the plan:

- principal tenant – BDL;
- those directly involved with the use and upkeep of the building (eg pottery staff);
- other users of the building;
- appointed Building Conservation Team (led by architect);
- PRT staff and Trustees and Advisers;
- wider interest groups;
- statutory organisations (including English Heritage);
- local authority; and
- local residents.
- Access groups

#### **3.2 Submission of the completed Heritage Interpretation Plan**

A plan to RIBA stage D will be produced which should be available as 10 hard copies of both the main text and the appendices. This should be bound in A4 format with larger scale drawings folded accordingly. An electronic copy on CD is also required which should be in PDF and Word formats and include images.

#### **3.3 Copyright**

The copyright of the plan and material quoted in it will be assigned to and remain with PRT, which will retain rights to reproduce and distribute the reports as necessary to support the project and its work generally.

#### **3.4 Confidentiality**

The Plan may contain sensitive material. The material may not be disclosed to third parties without the prior approval of the Client. In contacting stakeholders in connection with the work, the terms of approach should be cleared in advance with the Client.

### 3.5 Budget

The budget for the Heritage Interpretation Work is as follows:

Heritage Interpretation Fit Out/Delivery - est. £150,000  
Heritage Interpretation Professional Fees - est. £25,000 RIBA A-D  
est. £40,000 RIBA E-L

### 3.6 Timetable

The timetable is set out below and is a condition of the appointment.

- Tenders invited **Thursday 4 August** and returned by **Friday 2 September** by **5pm**.
- Wednesday 14 September:** shortlisted Candidates informed if they have been called to interview
- Interview to be provisionally held on **Monday 19<sup>th</sup> September**
- Preferred Consultant appointed **Tuesday 20<sup>th</sup> September**
- Strategy to RIBA Stage B to be submitted to Client by **mid November**.
- Plan to RIBA Stage D to be submitted to Client by **end of January**.

### 3.7 Finance/Payment Terms

The Client will make stage payments as follows:

25% on sign off of Stage B (the Master Plan)  
25% on sign off of Stage C  
50% on completion and sign off of the final Stage D documents.

### 3.8 Required format of tender

Consultants are invited to submit a quotation to undertake this brief providing:

- A description of approach and methodology. Please include lead-in time and a timetable of the work and that of any sub-contractors;
- Evidence of experience in undertaking this kind of work;



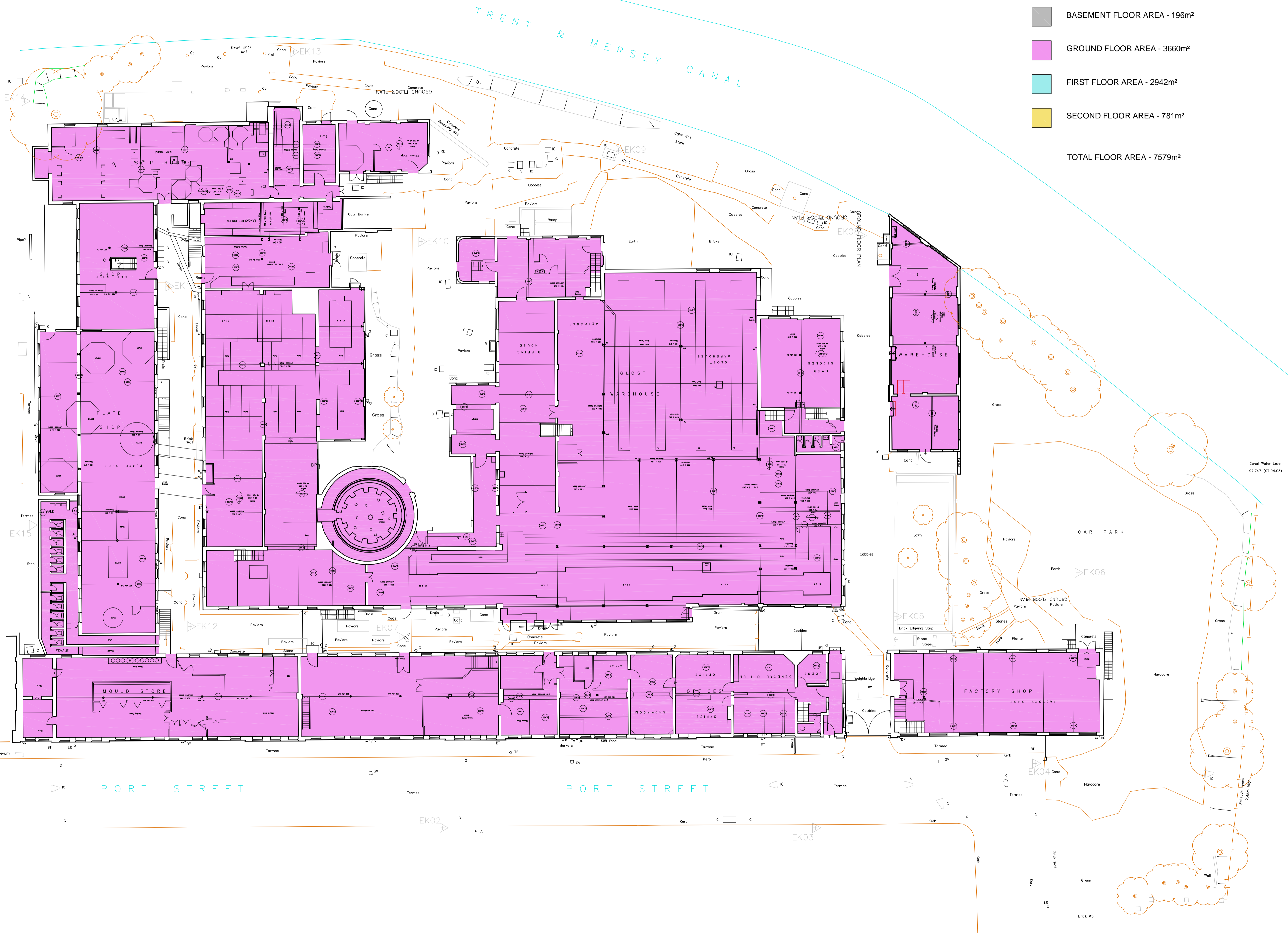
## THE PRINCE'S REGENERATION TRUST

- Curriculum vitae of the individuals who will be undertaking the research, preparing the designs and writing up the plan, company profile and track record;
- Names and contact details of two clients for which the consultant has prepared heritage interpretation plans in the recent past. Please include date of contract, brief details of the project and the requirements undertaken, and note whether the project is completed or still being delivered; and
- Fee proposal broken down into days and day rate, including all sub-contractors.

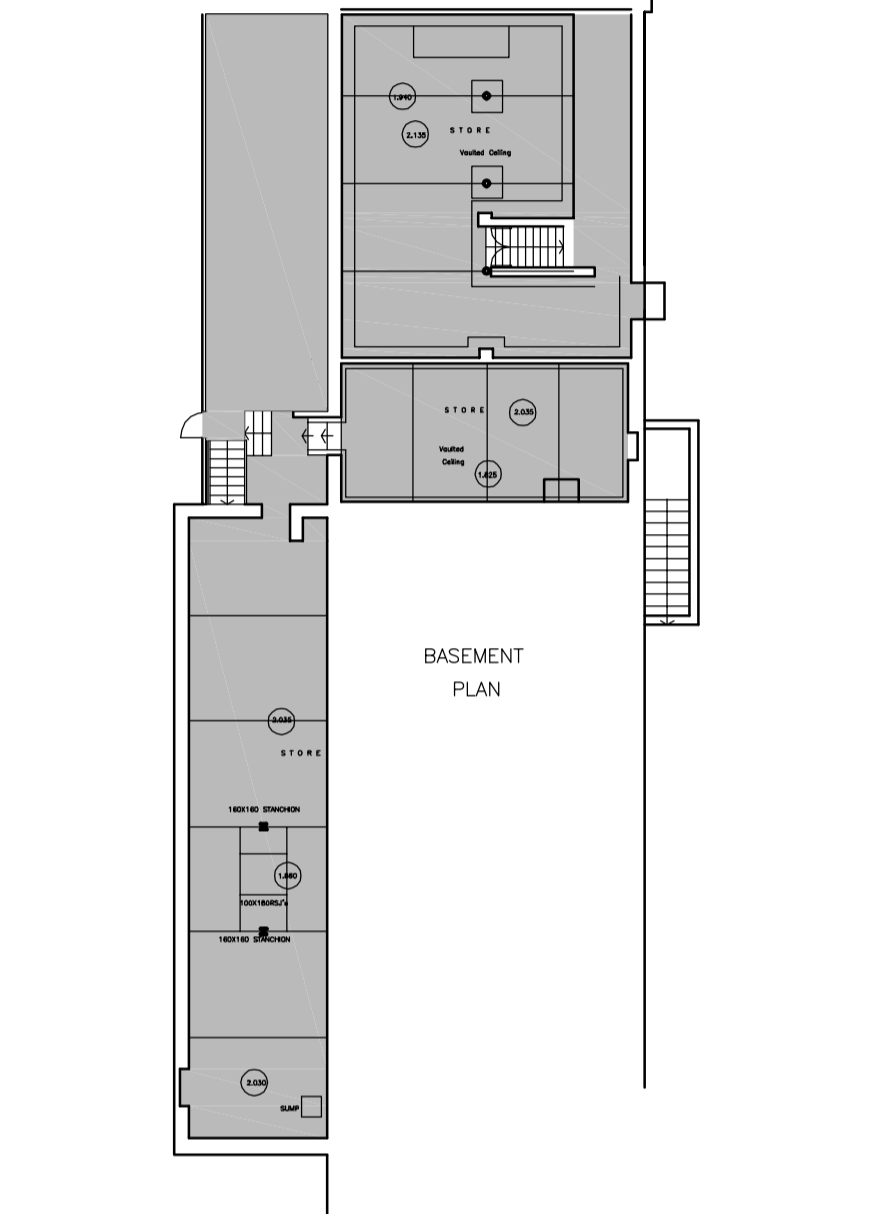
Tenders will be considered on a best value basis against the following criteria:

- Evidence of demonstrable understanding of the brief;
- Track record of the consultants in handling similar commissions;
- Robustness of proposed methodology for undertaking the commission; and
- Experience and suitability of project team.





- BASEMENT FLOOR AREA - 196m<sup>2</sup>
- GROUND FLOOR AREA - 3660m<sup>2</sup>
- FIRST FLOOR AREA - 2942m<sup>2</sup>
- SECOND FLOOR AREA - 781m<sup>2</sup>
- TOTAL FLOOR AREA - 7579m<sup>2</sup>



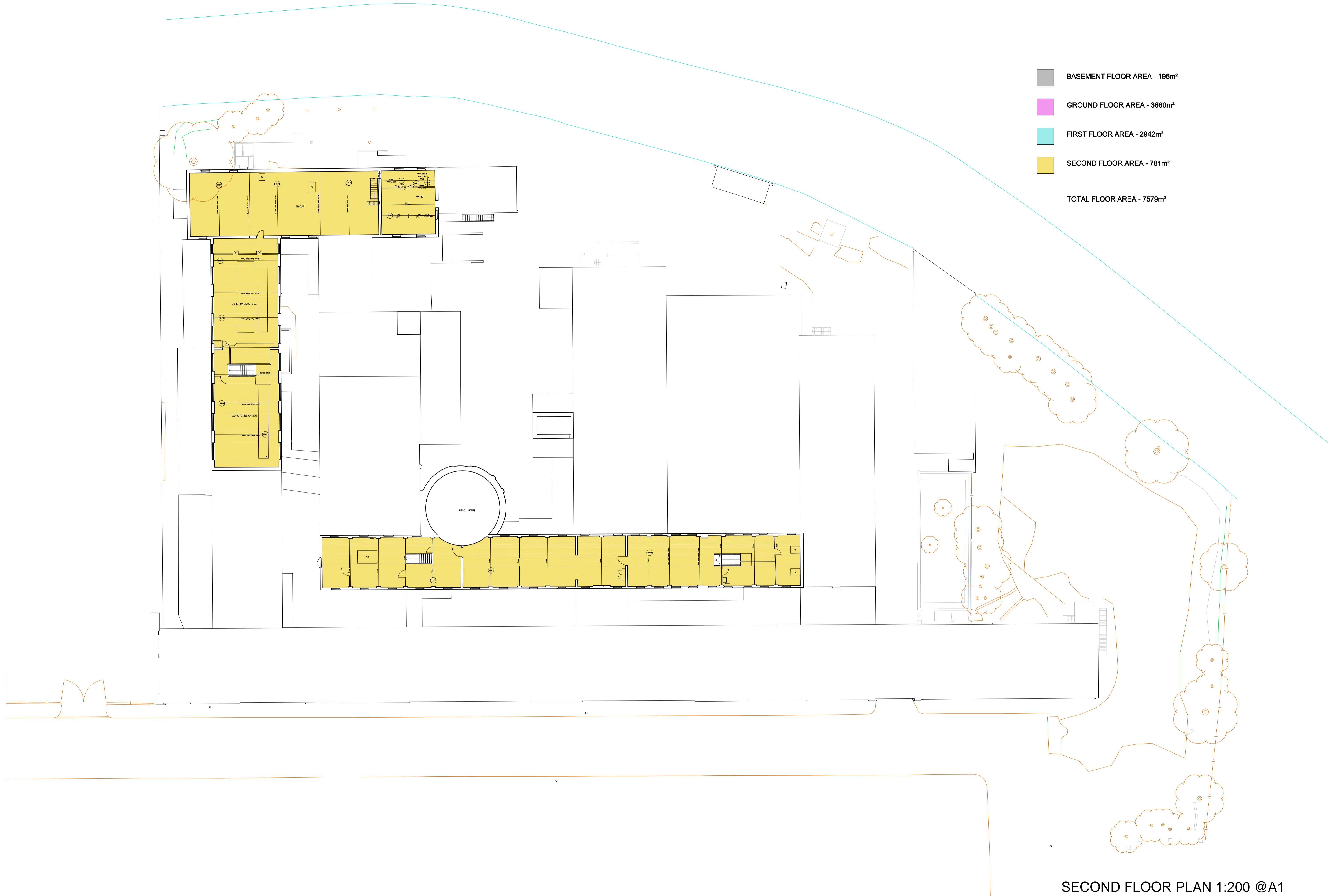
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GROUND FLOOR PLAN 1:200 @A1



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SECOND FLOOR PLAN 1:200 @A1