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The EMD (Granada) Cinema, Walthamstow

Options for its restoration as an entertainment venue
August 2010

FINAL



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1. Introduction

The purpose of this report is to advise the London Borough of Waltham Forest whether the EMD Cinema (it is referred to in this report by its original name, the Granada) has a viable future as a cinema.

Its aim is to help the Council decide what its policy should be in regard to the proposed conversion of the building to a church plus events venue.

This is a thoroughly challenging matter that has been assessed repeatedly over almost a decade. It boils down to a question of whether to support a proposition that would restore the building to a state similar to what it was like at opening but take it largely out of the public domain, or whether to try to engineer an alternative that restores the building to use as an entertainment venue.

The report focuses on two possible alternatives to the owner's proposals, neither of which seem to have been seriously considered before.

The first is to restore it as a multi-use events venue with cinema at its heart. It would probably be optimal from the point of view of the heritage of the building and the regeneration of Walthamstow, but difficult - although not especially so - to deliver.

The second is to include cinema alongside the church in the building. This is much easier to deliver, assuming that the owners co-operate, but not as good from a heritage, cultural and regeneration perspective.

This study is limited in scope. It is not a detailed feasibility study, nor is it a business plan. It has been completed quickly, with a limited budget, without the opportunity to rigorously examine the building and the circumstances. It should be taken in that context.

The approach we have taken is to assemble a team of experts to review the situation and formulate advice on the basis of their experience.

The lead members of the team are:

- David Geddes, Locum Consulting - an expert in options appraisal and business planning with a large amount of experience in reuse of historic buildings. He has looked in detail at three currently unused 1930s super cinemas of similar size in the past year - the Odeon in Chester, Dreamland in Margate and the State in Grays.
- John Sullivan, Cinema Next - a cinema operator and consultant with extensive experience both in the mainstream multiplex sector and in the independent sector.
- Graham Haworth, Haworth Tompkins - an architect with a specialism in venues. He has worked with Locum on a detailed feasibility study for the Grade 2* listed State Cinema in Grays.

The team has reviewed the most recent of the consultancy studies that have been done and other documentation relating to the site. We have been shown around the building and discussed the issues with a representative of the owner and members of their



professional support team, and also with individuals that are campaigning for restoration of the building as an entertainment venue and officers of the Council.

The next section discusses the issues that emerged from this and outlines our overall conclusions.

In summary, they are:

- Previous studies that have assessed the possibilities for restoring the building for cinema use have all made the assumption that it would be a standard, 1970s style, “big cinema converted into a multiplex”. That is wrong. It is not even an option. It is certainly not commercially viable and it is certainly not acceptable from a heritage point of view. The starting point must be that the auditorium is restored to a form similar to what it was like on opening i.e. removing partitions rather than adding them.
- Just as it was when it was sub-divided in 1973, the auditorium might be too big just for use as a cinema (although, there are now alternative options, such as luxury seating and serving food, “cabaret” style, during a film, that could change this). It is, however, of an ideal size for many other types of activity like pop concerts, conferences, banquets, weddings and the like. It can be converted to this relatively easily because the rake in the stalls is shallow. Its optimal use is probably as a flexible events venue, showing film in the main auditorium when it is not used for other events. It is relatively easy to create additional cinema screens within the building so that cinema takes place in the complex almost every day of the year. The advent of digital projectors has made this a much more viable option than it was only a few years ago.
- The Granada would, almost certainly, be very popular in such form. It would be a landmark in Walthamstow. It would generate a comfortable profit. The risk of it needing ongoing revenue subsidy is low.
- The profit potential would probably not be enough, however, that a private sector operator would be prepared to take it on as a commercial venture. It would probably need grant funding to cover the cost of acquisition and restoration, which would probably be in the £8 million-£10 million range in total. Achieving grant funding of that scale would probably only be achievable if the building was in the ownership of a non-profit making charitable trust because most sources of grants will only give to non-profit making organisations. It would, therefore, require hard work and probably take a lot of time to achieve. It would be difficult - but not especially so. For perspective, Locum recently helped achieve £13 million grant funding for a new theatre in Liverpool, and is currently working on a new theatre that the local authority in Chester is committed to deliver that will probably cost at least £30 million. Neither is likely to be as well used and loved as a restored Granada would be in Walthamstow. All cultural/heritage projects need hard work, persistence, dedication and time. There are certainly individuals in Walthamstow that are prepared to contribute all of those qualities to the project if given a chance.



This report outlines two options for how the building might be used for cinema. We have not seen anything in previous reports to suggest that they have been examined before.

Section 3 describes what it could be like if it was restored, probably by a Charitable Trust or Community Interest Company, to be a flexible events venue with cinema at its heart.

Section 4 outlines an option for cinema within the development proposed by the current owners, in place of their proposed "Granada Rooms".

Section 5 outlines possible next steps.

There is a summary of the history of the building and its current situation in Appendix 1. Appendix 3 has some very indicative sketches of the two options.



2. Issues and Rationale for Options

- The Granada is Listed Grade 2*¹ and is on English Heritage's schedule of Buildings at Risk. The main advantage of the proposals of the owner, the Universal Church of the Kingdom of God (UCKG), is that they would quickly make the building safe and restore it in a way that is sympathetic, in physical terms, to its heritage. An evangelical church is perhaps the only type of organisation that is in the market, on a "commercial" basis, for a venue of the size of the Granada and can fully utilise an auditorium of that sort of capacity. Ironically, the Church's original proposals were probably optimal if it was simply a matter of the physical form of the building - they would restore the auditorium to much what it was like at opening, removing all internal sub-division and keeping the circulation spaces much as they were.
- The core disadvantage of UCKG's proposals is that they would effectively remove the building, especially the auditorium, which is its feature and reason for being, from the public domain. Although UCKG states that any member of the public could enter the auditorium, only a small proportion of the public are likely to do so and, other than members of the congregation, those that do so will not go into it for purpose of entertainment except possibly on rare occasions when UCKG allows it to be used for that purpose. The Grade 2* listing is not just about the physical state of the building, it requires preference for use that is in keeping with the "values" of the building, which are related to popular entertainment rather than worship.
- This also has implications for regeneration. There is a core difference between the building being used as a church and it being used as an entertainment venue. The former would result in a relatively small number of people using the building frequently. The latter would result in a very much larger number of people - probably more than 100 times more a year - using the building, albeit less frequently. The secondary spend of church users in the local economy on food and drink etc. is also likely to be much lower.
- The Granada is probably the single most valuable asset Walthamstow has in terms of potential to create an entertainment and cultural facility that stands out within the Greater London context, is capable of making a big impact in terms of stimulating an attractive evening economy, is capable of providing a venue where the diverse communities in Walthamstow freely mix, and is capable of attracting people from outside of the Borough. This is because people love buildings of its style and era. Section 3 has a number of examples that proves the point. The Granada is an example of 1930 entertainment architecture of exceptional quality. The spacious layout of the building provides the flexibility to create something special, integrating restaurants and other facilities. Its history is evocative and can be used to create ambience. The first option that we outline in this report describes what it could be like. It would be

¹ i.e. a "particularly important buildings of more than special interest. 5.5% of listed buildings are Grade II*". English Heritage.



exceptionally difficult and expensive - perhaps impossible - for the Borough to create the same level of impact through a new building of any type. Places around the world go to great lengths to create "landmarks" - the Granada would certainly be a landmark after restoration and would lift the whole area.

- The potential impact is considerably enhanced by its adjacency to the Arcade development site. A restored Granada could be an effective anchor for that development. They could, in combination, create a cultural and entertainment hub of a size and quality that the Borough lacks currently.
- Reports by BPS Chartered Surveyors, on behalf of the London Borough of Waltham Forest in May 2007, and by Humberts Leisure, on behalf of UCKG in July 2009, assess in detail trends in cinema going and the market circumstances in Walthamstow.
- In essence, cinema is doing well. Audiences have been growing and, as in the early 1990s recession, have not been adversely affected by the current recession. Although young people have the greatest propensity to visit the cinema, it is the most egalitarian of art forms, appealing across all ages and socio-economic groups. About two thirds of all UK adults visited the cinema at least once in 2008².
- The main operators are Vue, Odeon and Cineworld. They collectively account for about 60% of screens and 75% of all the multiplexes³. Niche operators like City Screens, Everyman and Curzon have, however, also been growing. They typically operate with 2-5 screen cinemas and provide a more "grown up" environment, normally including on site bar and restaurant. City Screens is the leading such operator with 18 cinemas operating under the Picture House brand. The Everyman chain expanded in March 2008 by acquiring Screen Cinemas, adding 7 new sites to its existing Hampstead operation. Although these companies offer a more mixed programming than mainstream multiplexes, it is not correct to call them "art houses". Mainstream, popular, film is the core of their offer in most of their venues.
- A revolution is currently taking place in cinema that has a big impact on the viability of a building like the Granada for cinema use. It is caused by change from 35mm film to digital projection. Digital projection has big advantages: films can easily be downloaded to cinemas without physical transportation; the programming in an entire multi-screen operation can be controlled from one computer by one person, who can do other things at the same time; it is easy to change the programming in a single screen so that one screen shows a variety of different films over the course of a day so that it is no longer necessary for one screen to show the same film over and over; and the projectors can be used to show any form of digital content, whether it be a PowerPoint presentation or a live football match.

² Cinemas UK, Mintel Market Intelligence May 2008

³ Cinemas UK, Mintel Market Intelligence May 2008



- Both the BPS and Humberts reports concluded that there was demand for multi-screen cinema in Walthamstow. Both concluded that the EMD was not a viable proposition for refurbishment for cinema use, not because it could not make an operating profit but because of the cost of restoring the building and giving it more screens. Humberts prepared outline financial plans for two options - a five screen format with about 1,100 seats in total, and a three screen format with about 810 seats in total. They estimated that the five screen option would make about £220,000 pa EBITDA⁴ and the three screen option £85,000 pa. Assuming, however, that the cost of refurbishing the building would be about £7.5 million, it would have a negative value of c. £5 million. It could not, therefore, be delivered without grant funding. Both BPS and Humberts did not think the chances of getting grant funding were good (although neither explored the issue much) because most grant giving bodies will not give to a profit-making operation and because of lack of available sources of funds.
- Both reports perhaps understate the vitality of the new “grown up” offer with a relatively small number of screens and a strong food and beverage offer, and of the impact of digital projection. BPS suggest that the programming in a restored Granada would inevitably be “Art House” (i.e. not “mainstream”), which is not necessarily the case. Nevertheless, the basic conclusions reached by BPS and Humberts are correct: there is demand for cinema in Walthamstow, but the Granada is unlikely to be developed commercially for the purpose, mainly because of the unsuitability of the building for creating small screens, and the cost and risk associated with restoring a historic structure.
- Lyn Goleby, the chief executive of City Screens, has made it clear, both to us and in the past, that she agrees with this assessment i.e. the building could be a big success as a cinema venue, but not without grant funding to finance the restoration.
- Both the BPS and Humberts reports - and probably also the other studies that have been done - come at the issue from the wrong angle, however. They both start from a certainty that the building should be used only for cinema rather than looking at the potential of the building to be used for entertainment generally. BPS say that it could be used for a variety of different types of entertainment, but do not assess the implications.
- Like other cinema buildings of its ilk, the Granada does not lend itself to simply being carved up into a multiplex. Equally, the main auditorium is far too big to operate as a standard cinema as it did in its prime. Those two basic facts are the reason why it is no longer operating as a cinema. If the sole aim is to create a multiplex, then it is best to do so on a clean site, like the Arcade.
- The sole aim should not be to create a multiplex, however. The Granada needs more imaginative treatment, treatment that makes the most of its beautiful, and actually

⁴ Earnings before interest, tax, depreciation and amortisation.



quite flexible, architectural form. There are enough examples of the effect of taking a more imaginative approach to buildings of its era, some of which are highlighted in Section 3, to have confidence that it could be a great popular success.

- The most viable and attractive alternative use of the building would probably not be as a cinema alone but as a flexible venue that can host many different types of event, with cinema at its heart. It was built as a multi-use venue and hosted iconic performers like the Beatles and the Rolling Stones in its prime. Conversion to a multi-use venue with cinema at its heart would probably be the optimal solution from a heritage perspective because it would entail restoration of the auditorium to a physical form similar to its original state while retaining, largely, its original function. It would also be optimal from a financial point of view because there are many income streams that it could tap into - from concerts to weddings, conferences to banquets.
- Section 3 outlines how the Granada could be made an attractive flexible events venue. It could, in summary, be achieved by removing the two small cinemas under the circle to restore the stalls to their full dimensions, then flattening the stalls - probably with a "step" at halfway. It should be quite easy to do this because the rake is shallow, especially at the front. Three new screens for cinema could be created from the back of the circle, still leaving perhaps 450 raked seats in the main auditorium at the front of the circle. New build in the void area behind the Victoria Pub, as UCKG's current plans show, would provide lift access to upper floors and could allow additional screens to be created. The mezzanine cross lobby area could be a functions space and could also be used for the like of art displays and exhibitions. It may also be possible to create small business units along side the cinema in Hatherley Mews to add to the cluster of creative businesses that are already located there.
- This configuration would allow events of many types to be held in the building in addition to cinema: live music, live broadcast of sport and culture, conferences, weddings, banquets and so on. The Borough is not well served for venues for any of these activities. Eating and drinking would be a major part of the experience and enhance the financial viability. The proximity of the Underground and the potentially attractive nature of the offer that could be created would probably be exceptionally popular and create a destination of considerable impact.
- The configuration would allow the venue to operate as a multi-screen cinema every day of the week, with new release blockbusters shown in the main auditorium and other films shown in the main auditorium when it is not used for other events.
- Live music could be an important part of the offer. As with cinema, the market for live music has been growing. Mintel estimate about 23m people went to a live music concert in 2008, 70% of which went to pop/rock. Although people are increasingly using the internet to access music, this is not seen as a replacement for 'the real thing'. With it being difficult to make money from record sales, bands are now looking to make money from live performance. Meanwhile, a return to the stage of many



classic rock bands has brought an older market back into venues across the country. Live music in the area is currently largely limited to pubs and bars, with the most extensive being The Standard on Blackhorse Lane with a capacity of 300.

- Experience elsewhere suggests that converting the building for use in this way would probably cost in the range of £5 million to £7.5 million. There could also be the cost of acquiring the site or along lease from the owners, either by negotiated sale or by compulsory purchase order.
- The building would probably generate a profit once converted and would probably not need support funding. Locum has recently prepared a detailed business plan for a similar building in a less favourable commercial environment and it showed that there would be a comfortable surplus. John Sullivan, who operates cinemas himself, agrees, as does Lyn Goleby of City Screens. Operations that have similarity, like the Roxy in Brixton, are solidly profitable. The main financial challenge in this case is likely to be securing the capital funding rather than ongoing revenue funding.
- It is unlikely, however, that the surplus would be enough to persuade an entrepreneur simply to buy the building and convert it in the expectation of making a profit. It is likely to need grant funding as a result. The Heritage Lottery Fund (HLF) is the most likely source of a large part of the funding, but it should be possible to obtain funds from other sources⁵.
- A restored Granada, as a cinema-orientated event venue, would be an excellent anchor for the Arcade development and would make the Arcade a more attractive proposition for potential tenants. A cinema operation in the Granada, as part of a multi-use venue, could co-exist alongside a multiplex in the Arcade, but it would be better for redevelopment of the Granada as a cinema-orientated multi-use venue to replace the multiplex in the Arcade. As both the BPS and Humberts reports acknowledge, multiplexes are not of themselves commercially viable. They are built to attract audiences which then enable the developer to attract other tenants, especially restaurants and bars. It is the same as with department stores - the developer has to subsidise them. It would probably be better to ask the developers, via a Section 106 agreement, to make a contribution to restoration of the Granada rather than to subsidise a multiplex on the Arcade. It would also be best to fully integrate the Granada with the Arcade development, which can be done because a new entrance to the building can be created in the void space behind the Victoria Pub. It could best be achieved, however, if the intervening bank building was included in the development. The most cost effective approach, furthermore, would probably be for new cinema screens to be added alongside the Granada rather than inside.

⁵ There is more about this in Section 3.7.



Figure 1: Plan of the EMD building and Arcade sites, Walthamstow



Figure 2: Arcade site with adjoining Granada



- As is always the case with projects of this nature, restoration of the Granada would need a fund raising campaign and would need hard work. It is not the kind of thing where someone comes and offers a neat solution on a plate. It requires a more proactive approach. There can be no certainty of success. Even in the current difficult circumstances, however, the sums required in relation to the attractiveness of the



outcomes suggest that the funding target should be achievable. Because grants are normally only available to non-profit making organisations, the building would probably have to be transferred to a Trust⁶ established for the purpose (assuming that the Council did not want to take responsibility). There seem to be capable people willing to take a lead in a Trust, but it would probably need active assistance from the Council, mainly in the form of officer support, and especially in the early stages.

- It is unquestionable, in summary, that trying to engineer conversion of the building to a cinema based entertainment venue would be much more challenging than simply allowing UCKG to proceed with their scheme. It does not look, however, like a challenge that is insurmountable.
- There is a possible alternative option that would provide a multi-screen cinema operating in the building alongside the church. It would replace the Granada Rooms that they are proposing as "community space" in their latest plans. This alternative is outlined in more detail in Section 4. It could have the advantage of being more deliverable in that it would not require transfer of ownership and a fund raising campaign. It could ideally be delivered by UCKG and the local campaigners working in partnership.
- If this option is to have integrity, however, UCKG would need to allow regular use of the main auditorium for film. There would not be much logic in putting cinema back into the building if the main auditorium is very seldom or never used for film.
- It would also be essential for the cinema to have its own entrance and a clearly demarcated space so that customers do not feel they are in a church premises and so that the operator of the cinema is confident of being able to operate without compromise.

The practicality of Option 2 would, ultimately, depend on whether UCKG would be able to accept these compromises.

⁶ Or possibly a Community Interest Company (CIC), which is an alternative legal form for an operation that is run for community benefit.



3. Option 1: The Granada as a Cinema-Orientated Flexible Events Venue

This section outlines the use for the building that, ignoring issues of deliverability, we believe would be optimal both for the building itself and for the community in Walthamstow.

3.1 Objectives

There are a number of primary objectives which restoration of the building should ideally achieve.

Objective 1: Respect the building's heritage

The Granada is Grade 2* listed because it is one of the finest examples of a 1930s super cinema in the country.

There is evidence from the strength and volume of opinion that has been expressed against proposals to convert it into a church that the building is treasured by many local people and also by people who live further afield.

It is possible that no other building in the borough is regarded with such fondness.

Both the statutory requirements of the listing and the nostalgia for the building imply that any use that is in keeping with the architectural integrity of the building and allows people to enjoy it in a form similar to that it was originally intended to have should have priority over alternatives.

The scheme that we believe to be optimal would restore the auditorium to its former state, with the exception if needed of using the back of the circle to create new screens, and flattening - and not having permanent seats in - the stalls, neither of which would seem to be a major compromise to the integrity of the auditorium. The public would be able to use the stalls and enjoy the glory of the space for the first time in a quarter of a century.

Objective 2: Anchor regeneration of Walthamstow town centre

Walthamstow is an increasingly vibrant and popular place to live.

The retail and leisure is, however, dominated by establishments that compete on price rather than quality, and it's cultural and entertainment offer is weak.

Providing a better balance in both respects is important to Walthamstow developing into a truly desirable place to live and visit.

Cities in the United States, in particular, have shown that the most effective regeneration in such circumstances puts leisure, particularly the night economy, at the forefront. Traditional town centres, especially those, like Walthamstow, which have many residents



nearby and are easily accessible by public transport, can suit the evening economy because they have more atmosphere than modern malls.

Although a new multiplex would assist in giving Walthamstow a night offer, restoration of the Granada is perhaps the only venture that could seriously put Walthamstow on the map as an evening destination.

It would probably not just become a successful venue in its own right, but would motivate others to invest in restaurants in the vicinity, not least in the Arcade development. It would anchor the creation of an attractive night time cluster.

Objective 3: Community hub

The popular appeal and the flexibility of the building gives it the potential to be extensively used and valued by all parts of the community and to make a step change improvement to its cultural and leisure offer. It would almost certainly, for example, become an important venue for Asian weddings. It would also be a good fit with the local creative businesses in Hatherley Mews.

Objective 4: Deliverable and Sustainable

All of this needs substantial funding to acquire and restore the building, and to operate a venture that will be able to financially sustain itself in the long term.

While it is certainly not easy to raise the sorts of sums needed to restore the building, neither is it an insuperable challenge - many others have done it. The Heritage Lottery Fund is, in particular, a stronger prospect for a core part of the funding package than has been portrayed in other reports.

3.2 Concept

The vision for the Granada is for a cinema orientated multi-use venue.

It would be a leisure hub for the centre of Walthamstow for 18 hours a day and, in particular, a major focus of activity in the evening.

The core activities would be cinema (some first run, second run and classic movies), live popular music and comedy, weddings and functions, and eating and drinking.

The façade would be restored, including the neon lighting. It would be especially striking and distinctive at night.

The shop/pub units on the front of the building would be converted into a substantial restaurant, bar and coffee shop that would be the most attractive place to eat and drink in the area. They would spill into the lobbies and be attractive for different uses - it would be the best place around to have a coffee, a light lunch or family meal in the evening.

The restaurant and coffee shop would be a destination by day and by night. Young mothers would take coffee there in the morning, retired people would go there for lunch, families



would have celebratory meals there at weekends, and people would eat there before and after seeing films.

A new infill structure in the void behind the Victoria pub would be built to connect the front building with the auditorium and to provide a lift to the upper floors. This would also provide an entrance direct into the Arcade scheme.

The building would show cinema every day in up to five luxury auditoria on the second floor, three of which would be created from the back of the circle with additional screens created in the new build area. People would be able to access them without going through the mezzanine lobby area if that space is being used for functions.

Alternatively, if the venue could be properly merged into the Arcade development, the smaller screens could be new build boxes adjoining the existing property, which might be a cheaper option.

The 1970s insertions in the stalls would be removed. The stalls would be levelled; probably in two sections (the front part of the stalls currently has a slight rake, with a slightly greater rake at the back).

The front section of the stalls would be set up in different ways according to the performance. It would be standing space without seating for a pop concert, "cabaret style" with tables and comfortable chairs either for watching a cinema or live act, with rows of seats for a conference, or with large round tables for a banquet or wedding reception.

The default layout could be in cabaret style with small tables at which people can have a meal while watching a film, in the manner of the Rex in Berkhamsted.



Figure 3: Case Study - "Cabaret Style" seating at the Rex in Berkhamsted



The Rex is a 1930's art-deco cinema in Berkhamsted, Hertfordshire, which re-opened as an operational cinema in 2004. Berkhamsted is a town of about 16,000 population 40 miles north west of central London, close to Hemel Hempstead. The balcony was divided in the 1970's into a 2 screen cinema, with the ground floor used as a bingo hall. It closed in 1988 and was derelict until local enthusiasts formed a campaign to reopen it. The new operation shows 30 films per month of second run, late releases and classics movies priced around £8 per normal seat. The new cinema has 350 seats, as opposed to the original 1,100. Each film is introduced by an announcer who comes on stage. The front stalls area is flattened to provide table seating and a bar. Table service for wine and beers is available throughout the screenings. Table seats are £10. The building also includes the Gatsby restaurant, an upmarket dining experience with cocktail piano bar and a French/European menu. Main courses range from £15-25. The cinema is an extraordinary success - most performances are sold out.

The rear section of the stalls could have a bar against the back wall. There could be standing room for watching a performance at the front of this section, and it could also be set up with tables for a function.



Figure 4: Case Study - Banquet layout at the Troxy, Limehouse



The Troxy is a 1930's art-deco Grade II listed building that has been redeveloped as a conferencing and events venue. It opened in 1933 with 3,520 seats, one of England's largest cinemas. It closed in 1960 as a result of war time damage and the general decline of the area, and was the London Opera Centre, a school for the training of opera singers between 1963 and 1977. It has been restored to provide a capacity of 2,600 for conferencing, functions, banquets, exhibitions and live events. The main space is a flat floor and raised stage area. The first floor circle provides fixed theatre style seating. A separate space, the White Room can hold 250 people. The food and drink provision includes four bar areas and a catering kitchen.

The front part of the circle would retain tiered seats. They could be luxury style.

It is probable that this configuration would provide a capacity for c.900-1,000 people to stand in the stalls, with an additional c.250- 450 (depending on seat style) to sit in the circle i.e. it would probably be possible to accommodate an audience of c.1, 100-1,400 for a concert.

It could probably accommodate a banquet of about 400 in the stalls, or about 800 to watch a first run block buster movie.

The auditorium would have a mixed programme. This would be facilitated by the flexibility of its three spaces: the flat area in the front half of the stalls, the flat area to the back of the stalls and the raked seating in the circle.

Audiences would be able to watch cinema sitting at a restaurant type seat at the back of the stalls, in a sofa in the front part of the stalls, or in a traditional cinema seat in the circle.



They would be able to stand and watch a live act in the front part of the stalls, watch it cabaret style from the back of the stalls or watch it in theatre style from the circle.

It would be possible to serve banquets in either or both of the flat spaces in the stalls, and in the foyer area of the circle.

The large cross lobby at mezzanine level would also be used for functions, making it possible, for example, for a wedding to have a reception dinner there and dance in the auditorium.

Back of house facilities would be added so that the stage can again be used for live performance (probably mainly music and comedy).

Figure 5: Case Study - McMenamins Bagdad, Hawthorne, Portland, Oregon





The Bagdad is an inspiring model for what the Granada could be like. It is owned by McMenamins, a group of pubs, microbreweries and hotels located across the North West USA. They specialise in converting old buildings, ranging from schools to poor farms, and do so with exceptional flair and imagination. The Bagdad is a landmark 1929 cinema. McMenamins bought it in the early 1990's, converted it in their trademark style, and introduced a more varied programme with comedy, music, lectures, documentaries as well as new and classic movies. The core revenue of the business comes from the pub, which serves food, drink and own brewed ales. The menu is a mid range family offer with burgers, sandwiches, salads, pizza and pasta. Main courses range from £5-7. Bright art and colours are used to create a genuinely fun and informal atmosphere that makes for a family and community orientated operation.



Being able to eat and drink while watching performances would, as at the Bagdad and the “grown up” cinemas in London, be a feature of the venue that would distinguish it from most of the competition.

A high proportion of the audience for different types of show would eat and drink on the premises and the ability to do so would be one of the main attractions of going there.

The whole building would be strongly themed. It would have lots of photographs of movie and rock stars and other memorabilia, and photographs of the building in its heyday.

It would have digital projection equipment that would allow digital media of all types to be projected onto the screens. This would add extra value to functions and events.

3.3 Programme

It would probably take some time to ascertain the best mix of programming - the balance between live performance and cinema, the type of cinema that the local market most responds to, the extent to which people want to eat while watching cinema, the extent to which functions are allowed to take precedence over performances etc.

It may be that the idea of enjoying a special cinema experience is so attractive that there is no need to show first run films (especially if there is a multiplex on the Arcade site, and as is the case with the Rex in Berkhamsted), or that first runs at the Granada are popular and profitable.

It might be that watching cinema in cabaret style, with food served, is so popular - as it is at the Rex - that cinema is the predominate activity and there is little or no live performance.

Alternatively, The Granada might become a “cult” venue for live performance, requiring the live element to be prioritised rather than the cinema element.

Experience would confirm how attractive the venue is for functions, especially for weddings. Our experience of venues that are unusual and have a certain “magic” is that they are very popular and the Granada could potentially be booked with weddings almost every weekend if it so wished.

The optimal manner of managing the cinema programme is likely to be via an organisation such as City Screens, either with them taking a lease, or simply managing the programming. They own/operate about 20 art-house orientated cinemas around the country and manage the programming for many others. Their annual charge for managing the programme is about £10-£15,000 per annum. They can also provide other services such as on-line ticket reservations, telephone booking and promotional leaflets.

There are other options.

There would be a sense of theatre in seeing movies at the Granada, certainly in the main auditorium. The organ would be played, the curtains drawn, with people able to eat and



drink whilst watching the film and, of course, it would offer a much bigger screen than most alternatives.

The smaller auditoria would have luxury seating and it would also be possible to have a drink there, offering a more “grown up” experience than going to a multiplex, although it would also be very attractive to families.

The screen programme would probably consist of a combination of:

- First run movies, some of which would show in the main auditorium before moving to one of the smaller auditoria;
- Second run movies - i.e. popular films that have been around for a few weeks, aimed at people who are more interested in seeing a good movie in an attractive and distinctive environment than when it first appears in the cinemas;
- Themed cinema nights and mini-festivals - e.g. Bollywood, African, French, Star Wars, Rocky Horror Picture Show. There would be matinees aimed particularly at older people and at young families during school holidays. The building would become, in effect, a daytime club for senior members of the community.
- Big screen live sports and music events - the ability to serve food and drink would make it an extraordinary venue for World Cup and Olympics 2012 parties and the like, including art events like pop concerts, opera and theatre.

3.4 Revenue Funding

There would be a variety of different income streams: box office revenue, food and beverage revenue from people just using the restaurant(s), food and beverage revenue from people attending functions, and venue hire.

This is likely to generate a good operating surplus provided that there is no, or limited, cost of capital.

This is the experience of other cinemas that have been restored. The chief executive of City Screens has said that she would expect it to be the case and would be prepared to invest in the facility in the expectation that it would be.

3.5 Capital Cost

There is always uncertainty with a historic building, but the cost of conversion would probably be in the order of £5-£8 million. The cost of restorations such as the Plaza in Stockport and the Tyneside in Newcastle has been in that sort of ballpark. We have just done a detailed cost assessment for refurbishment of a similar sized/era cinema in Grays in Essex, which is more complicated because it involves a substantial new wing and internal reconfiguration. The cost consultants have estimated it to be about £7.5 million.



Figure 6: Case Study: Stockport Plaza



The Plaza opened in Stockport, Greater Manchester, as a cinema and live performance venue in 1932. It operated successfully until 1965 when it was sold to Mecca for conversion into a bingo hall. It was sold in 2000 to the Stockport Plaza Trust, a registered charity, and given Grade II listing status by English Heritage. Stockport Metropolitan Council provided £450,000 towards the purchase of the building as well as £50,000 for urgent repair works. An extensive renovation project started in 2005, staged over two phases. The building reopened fully in December 2009 having received £3.2m in investment from the Heritage Lottery Fund, Northwest Regional Development Agency, Stockport Metropolitan Council and public donations. The programme in the newly refurbished building is still a mixed line up of live acts, music, theatre, comedy and film. It also has a modern café and bar. The auditorium is the main space which is used for all shows, films and event hire with a total capacity of 1,171.*

There would also likely be substantial extra cost of acquiring the property, either through a negotiated sale or a Compulsory Purchase Order. If the latter, the price would be acquired at market value, which is probably substantially lower than the price which UCKG acquired the building for.

There might be other alternatives, especially if UCKG can be persuaded to be flexible. They might, for example, allow the Trust to take a lease on the building with an option to purchase at a future date - this could include provision for the church to use the building at certain times. Or, they could work in partnership with the Trust so that there is a greater element of shared use.



3.6 Governance and Management

Although the operation would probably be profitable, it would be high risk for any private sector investor having to finance through a combination of own funds and bank loan. It is unlikely that someone would acquire it and convert it as a commercial proposition.

Nevertheless, it would probably be worth trying a targeted marketing campaign aimed at those who might be interested in developing it as a multi-use venue.

A more likely alternative, however, would be to transfer it into the ownership of a non-profit making Charitable Trust or Community Interest Company (CIC).

Figure 7: Community Interest Companies (CICs)

CIC's are a type of limited company designed specifically for those wishing to operate for the benefit of the community rather than for the benefit of the owners of the company. A CIC cannot be formed or used solely for the personal gain of a particular person or group of people.

They were introduced under the Companies Act 2004. They are intended to be easy to set up, with all the flexibility and certainty of the normal company form, but with some special features to ensure they are working for the benefit of the community. There are 3,550 existing registered CICs in the UK.

The Companies Act 2004 also introduced a Regulator as an independent public officer. Registration of a company as a CIC has to be approved by the Regulator who also has a continuing monitoring and enforcement role.

CICs can be limited by shares, or by guarantee, and have a statutory "Asset Lock" to prevent the assets and profits being distributed, except as permitted by legislation. This ensures the assets and profits are retained within the CIC for community purposes, or transferred to another asset-locked organisation, such as another CIC or charity.

A charity may apply to register a CIC as a subsidiary company. Previously, companies that did not have charitable status found it difficult to ensure that their assets were dedicated to public benefit. There was no simple, clear way of locking assets to a public benefit purpose other than applying for charitable status. The Community Interest Company meets the need for a transparent, flexible model, clearly defined and easily recognised.

An organisation needs to pass the 'Community Interest Test' to become a CIC. It needs to satisfy the regulator that its purposes could be regarded by a reasonable person as being in the community or wider public interest.

The main difference between a CIC and a charity is that a charity must be established exclusively for charitable purposes. CICs can be established for any lawful purpose, as long as their activities are carried on for the benefit of the community.

Charities have tax advantages, but are more heavily regulated. The CIC legal form was specifically designed to provide a purpose-built legal framework and a "brand" identity for social enterprises that want to adopt the limited company form.

CICs are free to operate more "commercially" than charities. They can, for example, pay dividends to individual shareholders, subject to a cap. Stakeholders in CICs still have the assurance of community benefit provided by the asset lock, and transparency about the activities of the CIC provided through a community interest report that must be produced annually.

A charity can have a subsidiary that is a CIC, with the CIC covenanting its surpluses to the charity. This enables, for example, a CIC to run a charity shop and pass all the profits to the charity that owns it.

Source: www.cicregulator.gov.uk



The Trust/CIC could either manage the whole building itself, or contract part of the operation to specialists under a management contract.

A Trust/CIC would be able to access grant funding, as has been the case with restored cinemas like the Stockport Plaza and the Tyneside.

Figure 8: Tyneside Cinema, Newcastle-upon-Tyne



The Tyneside dates from 1937. It had a £7m refurbishment from 2006-2008. It now has 4 screens, a café, bar and production facilities. The venue has state of the art digital projection facilities alongside traditional film projection. Alongside its regular core program of cultural and independent cinema, the Tyneside has daily free screenings of archive newsreel footage and guided tours. The cinema also allows young producers and digital artists to network and present their work, and has an extensive educational outreach programme. The restoration and renovation project started in 2006 with core funding from One North East and the Northern Rock Foundation. Heritage Lottery Fund provided £6.5 m. There were also donations from the Tyne and Wear Partnership, the European Regional Development Fund and from over 700 individual members of the public. The cinema is operated as a charitable trust and is supported by a number of public bodies and funding streams including the National Lottery, Newcastle City Council, Northern Film + Media, UK Film Council, Europa Cinemas and Procter & Gamble. The Tyneside runs a membership campaign with about 1800 registered Friends. Membership costs £25 per year allowing discounted tickets and café/bars items. Spaces are also available for hire for private and corporate events including World Cup 2010 and children's parties. A Digital Lounge can be hired at a cost of £15 per person plus £80 licensing at a capacity of 30 people.



It is, naturally, not easy to raise funds of this magnitude. It requires commitment from the people in the Trust and all of the agencies that are in a position to help. It is normally quite a long process.

The consultations have suggested that there is a nucleus of individuals that could, and would be prepared, to take the lead in establishing a Trust/CIC, and that they could count on a high level of community support.

3.7 Funding

The following are possible sources of funding if a Trust took charge of the project (most donors will not make grants to profit making organisations).

3.7.1 Heritage Lottery Fund

Heritage Lottery Fund (HLF) is the most likely candidate to provide the core of the funding. A project like this is likely to have considerable appeal to HLF because it is about “populist” heritage, one that would benefit a large number of people on a day to day basis, in a community that has a diverse ethnic mix and which has probably benefited less from HLF funding than others. HLF puts large emphasis on funding projects that have high levels of access and it is a requirement that projects “help people to learn about their own and other people’s heritage”. There would have to be a strong element in the offer at the Granada explaining the heritage of the building and the community, and there should probably be a formal educational programme.

HLF gives priority to not-for-profit organisations. It is possible for private owners to be involved, but HLF “expect the public benefit to be greater than any private gain”.

Figure 9: Heritage Lottery Fund Heritage Grants Fund

This is the HLF’s main funding scheme and the one to which the Granada would apply. It provides grants of more than £50,000.

Projects seeking less than £1 million must provide matching funding of at least 10% of project costs, and projects seeking £1 million or more must provide matching funding of at least 25%. In either case, at least 5% must come from the resources of the organisation making the application.

Applications of more than £5 million go into an annual national competition. It is likely to be best for the Granada to apply for less than £5 million.

Applications are in 2 stages.

The first phase requires the scheme to be worked up to RIBA Stage B.

It is possible to apply at that stage for a project grant for detailed work in preparing the second phase application, which requires the scheme to be worked up to RIBA Stages C and D.

Decisions are made six times per year on first-stage applications of over £1m & under £5m.

HLF has less funding than it did in its heyday and it is more difficult to get large grants, but they still do make them and this project could be the one opportunity that the Borough has for getting a multi-million pound grant from them.



3.7.2 English Heritage

Repair Grants

English Heritage provides grants for urgent work for Grade I or II* listed buildings, scheduled monuments, designed landscapes on the EH Register of Parks or Grade I or II* listed gardens. Grants can be for £200,000 or more.

Serving Repairs Notice

English Heritage has a scheme for helping local authorities to underwrite the cost of serving a Repairs Notice under sections 47, 48 and 52 of the Planning (Listed Buildings and Conservation Areas) Act 1990 on historic buildings which have fallen into a serious and dangerous state of decay.

They can also, in extreme cases, help with the subsequent acquisition of a building if such action, as a last resort, is deemed necessary. This can include Compulsory Purchase.

Eligible expenditure can include the cost of professional services brought in by an authority to enable it to serve Repairs Notices, as well as the acquisition price.

3.7.3 Grant Providing Trusts

Various trusts provide grants for projects of this nature. Most of them provide small amounts, but there are some that make relatively large sums available:

- **The Sainsbury Family Trusts.** Three generations of the Sainsbury family have created 18 different trusts, all of which are administered through one office. Most identify their own priorities rather than accepting applications. One with potential for the Granada, however, is the Monument Trust. It makes large grants to “arts, architectural and environmental projects of national or regional importance, including galleries, museums, and historic houses and gardens. Proposals are particularly welcome for cultural projects which will make a major contribution to improving economically depressed areas”. Their accounts show that they approved £49 million of grants to Arts and Heritage projects in the 2008/9 financial year, large amounts in some cases (e.g. £4 million to Friends of Pallant House in Chichester for establishing an endowment fund).
- **Clore Duffield Foundation.** Provides grants of £5,000-£1million. Support is concentrated on education, the arts, gallery education, cultural leadership training, health and social care, supporting children, and other related fields. Applications for the Main Grants programme are welcomed from projects in the museums, galleries and heritage fields (one of 4 fields supported).
- **Esmée Fairbairn Foundation.** The Foundation provides revenue grants (as opposed to grants for capital projects), usually for around £50,000, but can be up to £100,000. It could be useful in helping to fund the Trust in its project planning work. They like to



support work which is hard to fund because of risky situations such as groundbreaking work, core funding or more unusual situations.

- **Paul Hamlyn Foundation.** They particularly focus on providing access for young and underprivileged people to the arts. It provides grants, through its Open Grants scheme, ranging from £10,000 to £450,000. Rolling application process with no deadlines.
- **The Foyle Foundation.** Grants of £10,000 to £50,000.
- **Wolfson Foundation.** Makes fairly substantial grants (i.e. can be 6 figures) for restoration of historic buildings that are open to the public.

3.7.4 Regional Development Agency (London Development Agency) /Homes and Communities Agency

These agencies have the lead in regeneration and economic development. Since refurbishment of the Granada is central to regeneration and economic activity in Walthamstow, a case can be made for funding assistance from them.

3.7.5 Corporate and individual donations

Given the level of support in the community and the outside world for restoration of the Granada, it should be possible to raise large sums from general fund raising. There are many possible things that the Trust could do: selling membership rights in advance, persuading celebrities to put on a fund raising concert in support, etc.

3.7.6 Operator Contribution

An operator will often make a significant contribution, perhaps in the form of fit out (although this would be at the cost of a lower annual rent).

3.7.7 Borrowing

Given that the venue is likely to generate a fairly substantial surplus, it should be possible to borrow a certain amount to cover a gap in the grant funding.

3.7.8 Contribution from Arcade Development

As discussed above, the developer will be subsidising the multiplex. It would seem to be more optimal for them to make a contribution to the Granada project, which would both create a better offer and release other funding.

3.7.9 Architectural Heritage Fund Loan

The Architectural Heritage Fund provides low interest loans of up to £500,000 to provide working capital for projects undertaken by building preservation trust (BPTs) and other



charities. They only support projects that involve a change either in the ownership of a property or in its use. AHF loans are available as working capital to allow charities to purchase and/or finance the cost of the capital works. The recipient must have, or acquire, title or a long lease for the historic building to be repaired. Interest on loans is charged at 4% simple (6% on loans for acquisition), payable at the end of the loan period. The normal loan period is two years. Security is required. It can be offered in the form of a repayment guarantee from a bank, local authority or other acceptable institution, or as a first charge over any property (including that for which the loan is required) to which the borrower has a free and marketable title.

3.8 Time Frame/Next Steps

This is not an option that could take place quickly.

Much would depend on whether it takes place with the co-operation or opposition of the owners.

The first tasks would be to establish an embryo Trust and to prepare a business plan for what the operation would be like.

The Trust would immediately start a fund raising programme, preferably with the support of Council officers, which would start with preparing an application to the Heritage Lottery Fund and other possible primary sources of funds.

It is likely that it would take at least two years - probably longer - to assemble the funding package and to arrange either a transfer of ownership or lease.

It would probably take at least an additional two years to complete the work.



4. Option 2: A Cinema alongside the Church

An alternative to trying to engineer transfer of the building so that it can be converted into a cinema-orientated events venue would be for UCKG to incorporate a cinema into the existing building alongside their church.

4.1 Objectives

The objectives would be similar to Option 1, but on a more limited scale.

A specific aim would be to enable the owners to achieve most of their objectives while, at the same time, ensuring that the building continues to be accessible to the public in a form sympathetic to what it was like on opening.

4.2 Concept

A multi-screen cinema would use the space which has been allocated in UCKG's plans as the Granada Rooms and also the area currently occupied by the Carpet shop and/or Victoria Pub. This would create a self contained cinema operation.

The cinema screens would be as outlined in Option 1 - the three spaces that are to be provided at the back of the circle in the UCKG plans would be used for cinema screens. Ideally, also, additional screens would be created in the new build insertion or, better still, alongside in the Arcade development. Ideally one of the screens would seat about 250.

A separate entrance would be created where the shop/pub are and also, potentially, direct from the Arcade development.

This is important because many potential customers of the cinema are likely to feel uncomfortable about sharing the lobby area with the church congregation. The two activities - worship and entertainment - are not a natural complement. Even if, as UCKG says would be the case, the presence of the church is low key, there is a good chance that the conjunction will feel uncomfortable if users are sharing the same space.

It would be a more attractive and viable proposition if a separate entrance to the cinema is created using the shop/pub and the new build insertion between them and the auditorium. That could form a bistro/bar on the street frontage or possibly at first floor level. It would form a clear self-contained area that could be leased to an operator⁷.

There could also be entrance to the cinema via the main lobby, where UCKG plan a café, so that people can enjoy the experience of going into the cinema via the original entrance if they wish to do so.

⁷ The same consideration is true if the Granada Rooms space is used as commercial events/function space as proposed by UCKG. It would probably also be more likely to be used by a broad cross-section of the community if it has a separate entrance, and it is more likely that it will be possible to operate it commercially on that basis.



In addition to creating a multi-screen cinema, it would be best if the UCKG committed to make the auditorium available to the community on a routine basis. This should be written into any approval as a planning condition, possibly via a Section 106 commitment. There would, without that, be limited integrity in putting cinema into the building and the cinema operation would be less viable.

This would, of course, compromise UCKG's desire to have four services a day every day of the year, but would be a way of ensuring that the building can be enjoyed by the community in the way that it was intended. It would be a considerably more satisfactory option than simply allowing film organisations to hire the auditorium occasionally, as is currently proposed.

Figure 10: The side wing of the cinema provides the opportunity to create a discrete entrance with a strong street presence. A void space behind provides the opportunity to provide access to screens at a higher level and also possibly to create additional screens over the lobby area.



Figure 11: The Victoria Pub extends across the first floor of the entrance. It would seem possible to use that for a cinema, making a feature of the windows.



4.3 Programme

The cinema programming would be similar to that outlined in Option 1. There would not be a significant live performance or functions business, but the bistro might be an important element of the offer.

4.4 Management/Revenue Funding

It would probably be operated by a commercial operator on a lease arrangement, although it might also be operated by a Trust in the same way as for Option 2. A commercial arrangement is more likely for this option, although it would only work if there is very clear separation from the church and no possibility of compromises to the operation of the cinema.

4.5 Capital Cost/Funding

UCKG would pay for the development and would get a return from the rental paid by the cinema operator.



4.6 Time Frame/Next Steps

This option could take place relatively quickly, but could only happen if UCKG are willing to co-operate.

The next stage would be to develop a detailed architectural and business plan and, on the basis of that, to secure the interest of an operator. This should ideally be done with the participation of those who would like to see the building used for entertainment.

This would form the basis of a new planning application.



5. Next Steps

The following are steps to move forward:

1. Discuss the options outlined in this report with stakeholders, including the owners and those who have been campaigning for converting the building back to entertainment use, and the developers of the Arcade site. This should include facilitated discussion between the opposing parties to see how much common ground can be achieved.
2. If there is strong stakeholder preference for Option 1 (restoration of the Granada as a flexible events venue with cinema at its core), facilitate the creation of an embryo Trust (or Community Interest Company) that can take the lead in developing this, and commission a more detailed business plan.
3. If Option 2 emerges as the preference with stakeholders, encourage UCKG to come forward with detailed architectural plans and a business plan, in partnership with the campaign groups, for cinema use alongside church.
4. If discussions with UCKG do not provide a satisfactory way forward, the Council should consider issuing a Repairs Order. It might seek funding from English Heritage for this.
5. Once a clear way forward has been identified, the Council could consider dropping its *requirement* that the Arcade scheme has a multiplex, instead preferring that either, under Option 1, a capital contribution be made from the scheme to the restoration of the Granada to match grants from HLF and others, or that, under Option 2, space is allowed for construction of new screens alongside the building. In either case, the Granada should ideally be a focal point in the Arcade scheme and the developers should be engaged in development of the plans.



Appendices



1. Summary History of the Building

- 1887 - The original Victoria Hall opened as a live performance venue for dances, concerts and plays.
- 1907 - The Victoria Hall was converted into the area's first full time cinema.
- 1930 - Victoria Hall was purchased by Sidney and Cecil Bernstein of Granada Theatres. The architect Cecil Massey redesigned it to create 2,697 seat super-cinema in one large auditorium. The original Christie theatre organ remains in situ.
- 1973 - Converted into a triple screen cinema with two new screens being created under the circle and the main part of the stalls no longer used.
- 2000 - Upgraded to Grade II* listing following a strategic review of cinema buildings by English Heritage.
- 2000 - Odeon Cinemas sell the building to Mohan Sharma with a restrictive covenant limiting its future use for cinema to foreign language films. We understand from Waltham Forest Council⁸ that this covenant has been lifted and that the paper work confirming this is available from Mr Sharma's estate. The BPS report states, however, that the covenant is still in place.
- 2001 - The McGuffin Film Society (MFS) is formed to lead the campaign to restore the cinema and lift the restrictive covenant. They show films in the building between 2001 and 2003. The society continues to campaign for cinema use in the building.
- 2002 - The Universal Church of the Kingdom of God (UCKG) submits a planning application for change of use from cinema use (D2) to a place of worship with conference space (D3) including an advice centre, crèche and library. UCKG is one of the fastest growing evangelical movements in the world, operating hundreds of churches worldwide. It is a registered charity in the UK. Its UK assets are over £22m and it received more than £10m in donations in 2008. The planning application was non-determined and an appeal made. The appeal was turned down.
- 2003 - UCKG completes the purchase for £2.8m.
- 2004 - The property is valued on an open market basis by Bower Bryce Chartered Surveyors as c.£1.5 million if the restrictive covenant can be proved to be no longer valid, and around £1 million if the covenant is in place⁹.
- 2004/05 - UCKG invited offers for purchase of the building. They had about 12 bids, but determined that none of them were backed by sufficient resource or had sufficient credibility to complete.

⁸ Email from Guy Davis to Waltham forest Council dated 03/03/10

⁹ Quoted in the Potential for the Delivery of a Cinema in Walthamstow, BPS Chartered Surveyors, May 2007.



- 2009 - Placed on English Heritage “at risk” register as Category A (“immediate risk of further rapid deterioration or loss of fabric”).
- August 2009 - UCKG submit a further planning application for alterations to the building which would, in addition to core church use, include using the building for community, retail and café use (A1/A2/D1/D2). The community facilities take the form of “the Granada Rooms” which are created from the rear of the circle and would be managed on a commercial basis as a centre for functions and events.



2. References

2.1 Bibliography

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- EMD Cinema Planning Inspectorate report - Oct 2003
- EMD Cinema Development Proposal, Guy Davis (Hilton Grove) - 2005
- Options Appraisal for EMD Cinema, Walthamstow, Capita Symonds - June 2005
- Potential for a cinema in Walthamstow, BPS - May 2007
- Former Granada Cinema Appraisal, Humberts Leisure - June 2009
- Potential for a cinema in the EMD building, BPS - Oct 2009
- Saving Waltham Forest's Cinema, McGuffin Society - 2009

2.2 Consultees

<i>Name</i>	<i>Position</i>	<i>Organisation</i>
Shifa Mustafa	Acting Executive Director of Environment & Regeneration	Waltham Forest Borough Council
Anne Byrne	Head of Physical Regeneration	Waltham Forest Borough Council
Jonathan Buckingham	Development Consultant	Waltham Forest Borough Council
Guy Osbourne	Conservation Officer	Waltham Forest Borough Council
Jon Price	Planning Officer	Waltham Forest Borough Council
Stella Creasy	MP	Labour and Co-operative
Paul Hill	Property Acquisitions manager	UCKG (Owner)
Pippa Danby-Barker	Planning Consultant	DP9
Gavin Brent	Property Consultant	Humberts Leisure
Nick Rule	Architect	Nick Rule Architects
Bill Hodgson	Leader	McGuffin Society
Robert Byrne	Member	McGuffin Society
Gary Pleasants	Director	QUATRO Public Relations
Guy Davis	Managing Director	Hilton Grove (Local Developer)
Lyn Goleby	Managing Director	City Screens (Cinema Operator)
Lezley Picton	General Manager	Old Market Hall Cinema
	Head of Arts & Culture	Shropshire Council



3. Indicative Plans for the Options

