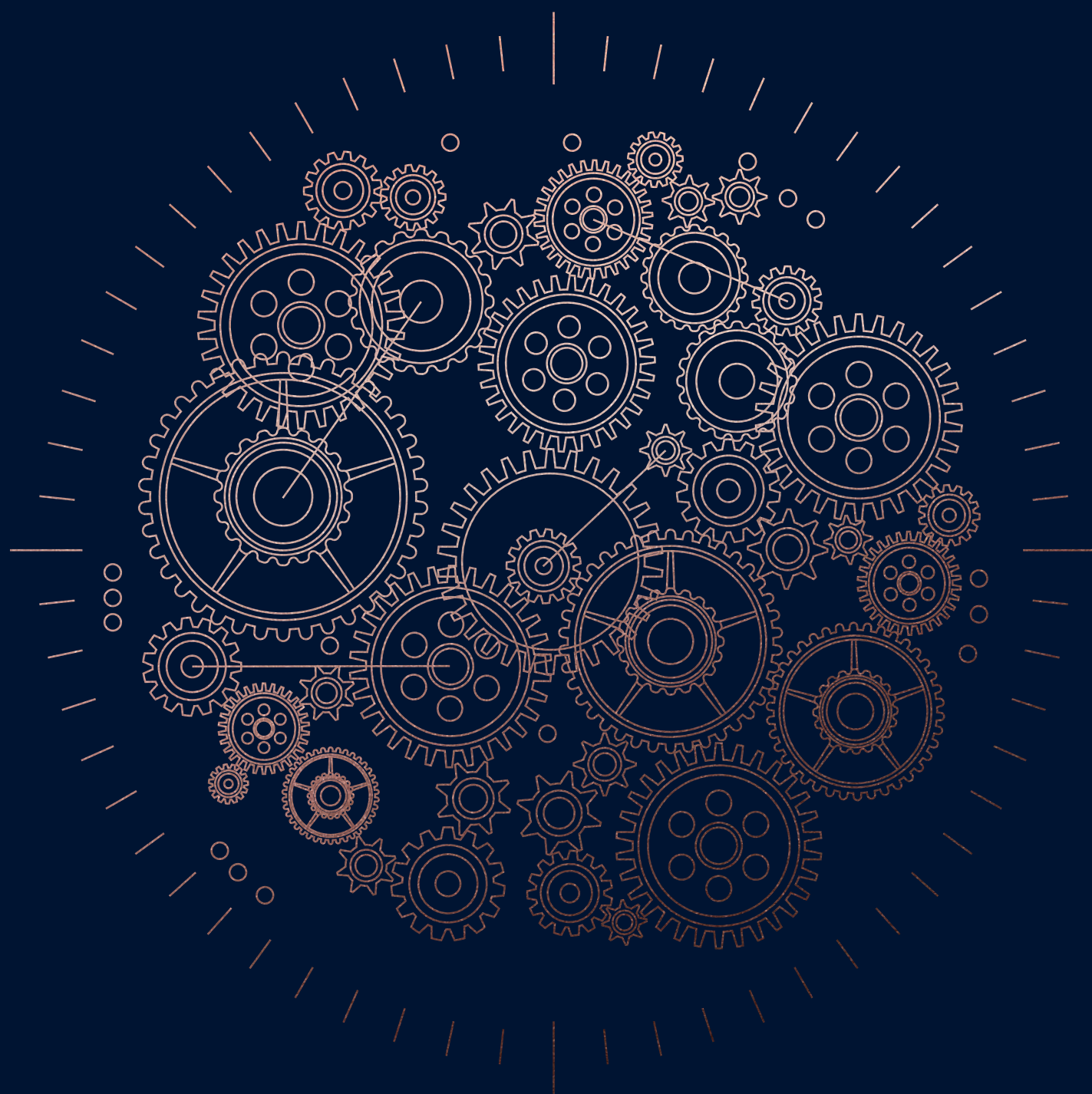


# Review



**The Art of Glass**  
Hands-on at heart

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Watching your investment

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In this issue of Review, you can find out how working in a bar helped inspire Tessa MacKenzie to pursue a career in stained glass. And you can see how the world art market is faring in the face of Covid-19 from Dr James Lindow, our Art & Private Client Underwriting Director and in-house art specialist.

Feast your eyes on the globally acclaimed architecture of the Audain Art Museum in Whistler, Canada from architect John Patkau and hear about the challenges of restoring St Patrick’s Cathedral, the magnificent medieval landmark in Dublin from Cathedral Administrator Gavan Woods. Take time out to read about the world of watches from Sonia Fazlali-Zadeh, Watch Specialist and Valuer at Gurr Johns. And take a peek inside the world of the unintentional collector with Alastair Meiklejon MNAVA FRSA, Senior Valuer at Doerr Dallas Valuation.

You can discover how the heritage sector has turned to technology to tackle the pandemic with our conversation with The Heritage Alliance and find out what the Landmark Trust did during lockdown to lift keyworkers’ spirits. And finally, in an age when social media can swiftly stir up a storm, hear from Tom Tahany, Operations Manager at Blackstone Consultancy, about what’s being done to identify risks to some of our controversial historic assets.

A good spread and a demonstration of just some of our specialist interests, we hope you agree.

Sarah Willoughby  
Business Director, Art & Private Client

Faith Kitchen  
Heritage Director



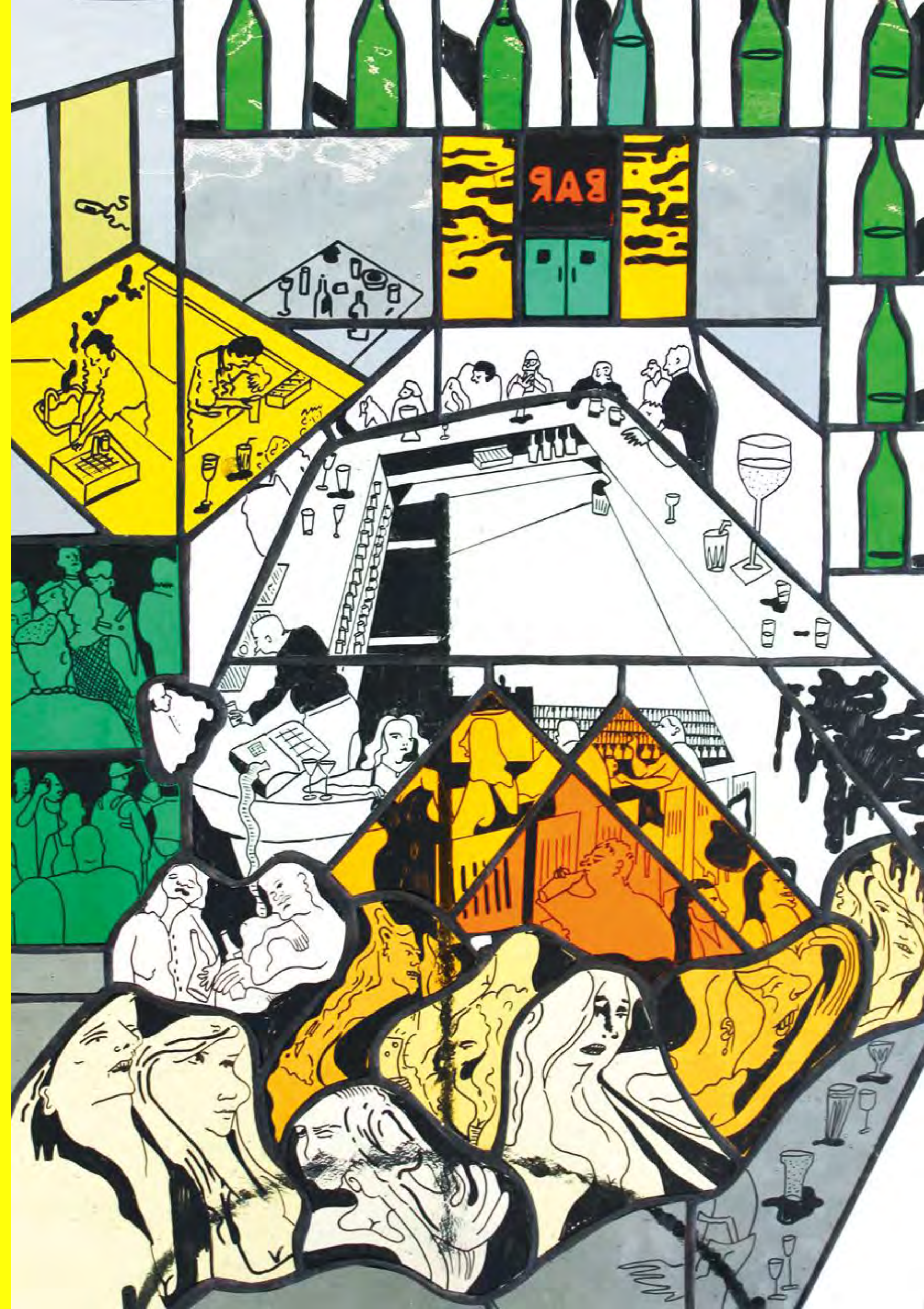
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# *The art of glass*

'IT WAS QUITE HARROWING WORKING ON STAINED GLASS IN THE STUDIO ALL DAY. I'D GO DOWNSTAIRS FOR A BAR SHIFT AND CUTTING LIMES WOULD JUST BE SO PAINFUL,' RECALLS ARTIST TESSA MACKENZIE AS SHE SHARES HER FIRST FORAYS INTO THE MEDIUM. BUT, AS HER WORK ATTESTS, THE CUTS AND SCRATCHES ALONG THE WAY HAVE BEEN WORTH THE PAIN.

AN INTERVIEW WITH TESSA MACKENZIE, STAINED GLASS ARTIST







Tessa is just one of the students benefitting from the new Building Arts Programme established by The Prince's Foundation in partnership with Queen Elizabeth Scholarship Trust (QEST), and to which Ecclesiastical UK will donate a gift of £50,000 a year for three years.

As a student, Tessa's artistic endeavours favoured illustration. 'I studied at the Glasgow School of Art, doing Communication Design and specialising in illustration. I was really interested in the graphic facilitation side of it,' she explains. This focus led her into the world of freelance, where digital mediums were more predominant: 'The jobs kept getting bigger, which was great, but a lot of my work was digital because of the fast turnaround projects required.'

#### HANDS-ON AT HEART

Perhaps as a direct response to these digital demands, Tessa felt drawn to working more tangibly again: 'I became a bit disengaged with working with my hands – which is why I got into art and design in the first place. So, I taught myself to work with stained glass through YouTube. Bit by bit I got a little better at it. I didn't expect to enjoy it as much as I did.'

Interestingly, the decision to work with glass was inspired as much by her part-time job – pouring drinks in the bar below her SW3G studio and art space in central Glasgow – as her training. Tessa elaborates: 'I was working in the bar along with freelancing and, when the bar was quiet, I was doing these observation drawings of all the customers and wanted to turn them into something. I was surrounded by the surplus



materials and waste that comes from working in a bar, which is glass, so I decided to teach myself the basics to produce these drawings in stained glass.'

#### AN INTRICATE PROCESS

Explaining the process of producing her pieces, Tessa reveals that sketching still forms an important part of the creative journey. 'It always starts with a sketch. Then I'll get a new sheet of paper over a lightbox and produce a watercolour to get a feel for the light. I'll then break it apart into a cut line and select the glass, and then either fuse it or lead it up together.' Experimentation, and often frustration, are also key components of Tessa's process, especially, she laughs, while trying to produce work during lockdown: 'I bought a microwave kiln, but I was basically using the wrong glass. When the glass breaks it has a really specific sound, like a 'clink', but it doesn't happen until the glass cools down and then you move it. So, I would be working on one piece of glass for an hour and a half and then I could just hear this 'clink' sound. It drove me absolutely crazy.'

#### A HOLISTIC APPROACH

When asked about projects that have significantly informed and shaped her own approach, Tessa is quick to highlight a job for the Scottish Universities Insight Institute: 'They were researching the future of palliative care in Scotland and I was invited to visualise the sessions. I learned so much from speaking to people who are suffering from terminal illness and what can be done to improve their lives. The conclusions were always quite similar, they would talk about holistic types of care and how the palliative structure was segregated into all these different aspects, when really they need to be unified.'





### BUILDING ARTS PROGRAMME

This holistic sensibility is one of the driving factors behind Tessa's decision to join the new Building Arts Programme. The programme is designed to inspire designers, artists, and makers from a broad range of disciplines – architecture, building crafts, decorative and applied arts – and supports them in rediscovering shared learning and practice. Based at Dumfries House Estate in Scotland, those on the programme learn from master craftspeople, exploring the interdisciplinary nature of their work and how it shapes the built world around us.

The programme's appeal to Tessa is one she finds easy to define: 'The Prince's Foundation talks about taking a holistic approach to craft and how, to understand your own practice, it's important to understand the balance of other disciplines that surround it within traditional building. I was able to directly apply what I learned from the palliative care job to the course.'

### LOCKED DOWN AND FIRED UP

The course was only six weeks old when Covid-19 struck. 'We were working on stonemasonry on Woodchester mansion and were then told quite dramatically to down tools,' recalls Tessa. The course immediately had to switch to a period of remote learning. Despite the restrictions and limited access to resources, the group saw it as an opportunity. For Tessa, it meant time to explore pattern design and to experiment with a microwave kiln. 'It changed my attitude to the possibilities of glass design,' she enthuses, 'something I can now apply to future projects.'

Being on the course and in such a collaborative environment has opened up the world again.



The group returned to Dumfries House in late Summer and began working on a group project – a traditional shepherd's hut – for which Tessa was creating three stained glass panels. 'Contributing to a project in all its stages was really eye-opening,' she explains, 'allowing us to visualise the entire project from its conception.'

During the final stages of the programme, the industry placements, Tessa had the opportunity to spend time with Eden Stained Glass, Holy Well Glass and Recclesia Conservation. Reflecting on this time, she says: 'This experience has made me aware that the standard of craftsmanship is so high in the glass world. As such, it's exciting to think that to ensure I have the level of skill required, I will need to never stop learning.'

### FRESH PERSPECTIVE

It's clear from speaking to Tessa that this disruption has not dampened her enthusiasm or passion for the programme and she is already taking its learnings into her own art: 'Before starting the programme I was feeling a little stagnant. I think being a freelancer you become your own echo chamber. So being on the course and in such a collaborative environment has opened up the world again and the possibilities of what projects I can take on.' **R**



# ART MARKET REVIEW

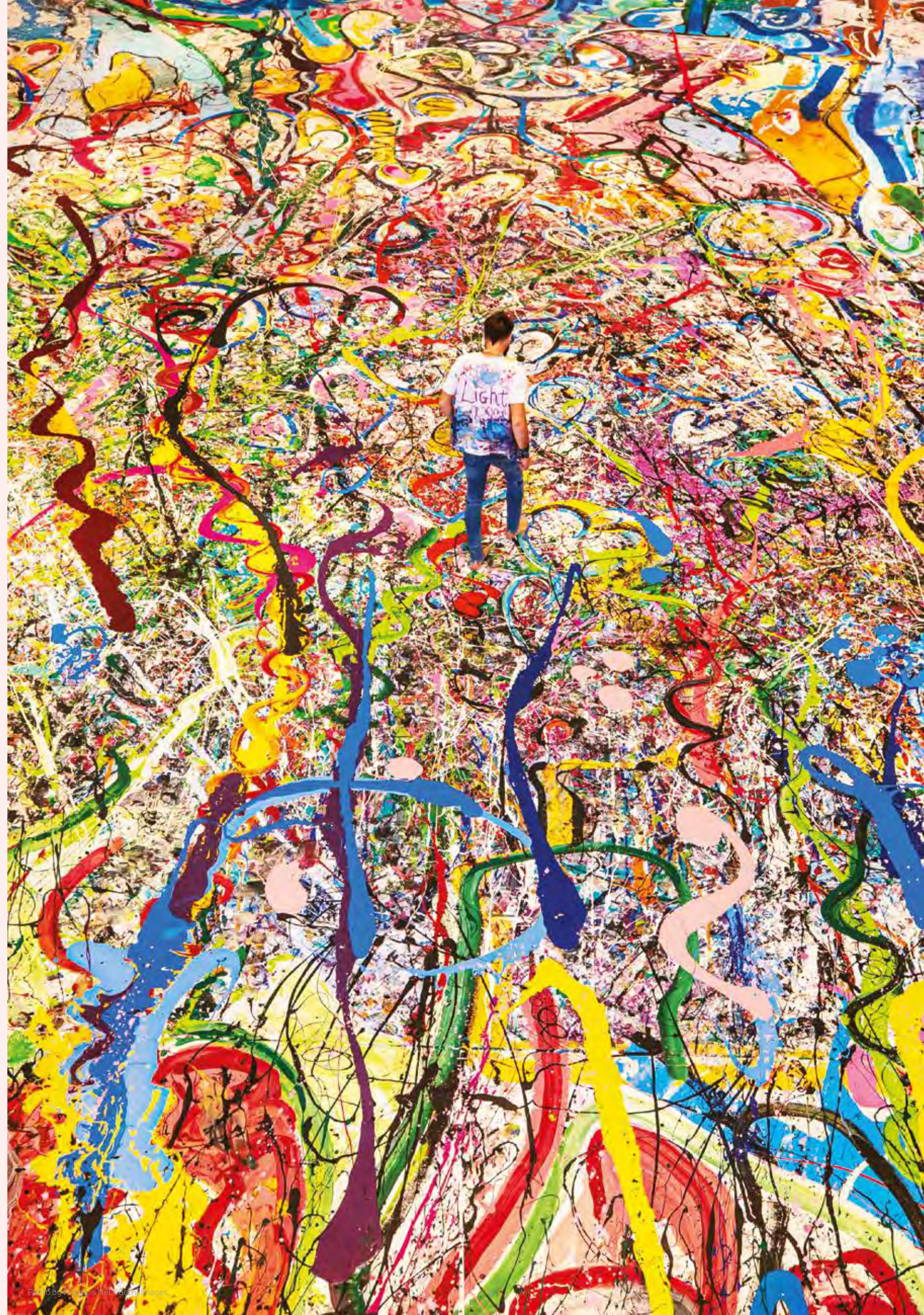
CORONAVIRUS. RARELY HAS ONE WORD ENCAPSULATED A YEAR AS MUCH AS THIS DID IN 2020. AND TRAGICALLY, THIS DREADFUL DISEASE CONTINUES TO DEFINE 2021 GLOBALLY. IN MANY WAYS, IT SEEMS BANAL TO REVIEW THE ART MARKET AND ITS PERFORMANCE AGAINST A BACKDROP OF THE STILL RAW AND ONGOING IMPACT OF THE PANDEMIC. YET AS WE START TO SEE SIGNS OF A RETURN TO A DEGREE OF NORMALITY, CONSIDERING THE IMPACT OF COVID-19 ON THE GLOBAL ECONOMY – AND THE ART MARKET’S PLACE WITHIN IT – IS BOTH IMPORTANT AND RELEVANT.

DR JAMES LINDOW, UNDERWRITING DIRECTOR, ART & PRIVATE CLIENT

In the UK, 2020 was a hugely challenging year for many businesses, which were forced to deal with the impact of the pandemic, repeated government lockdowns and the extended closure of offices and premises.

While this was further exacerbated by the economic uncertainty generated by the threat of a no-deal Brexit, such was the dominance of Covid-19 that the late deal struck between the British government and the European Union in December barely created front-page headlines. Against this sobering backdrop, the UK art market experienced a 22% fall in sales to \$9.9 billion, their lowest level in a decade although still 10% above the previous recession in 2009.

Even before Covid-19 began to take hold, the global art market had headed into 2020 showing distinct signs of reaching a plateau. Unsurprisingly, this cooling of the market turned decidedly colder as the year progressed. The Art Basel and UBS Art Market Report 2021 provides sobering statistics. Global sales of art and antiques, while still estimated at an incredible \$50.1 billion in 2020, were down by 22% compared to 2019 and 27% since 2018. Public auction sales of fine and decorative art and antiques fared even worse at \$17.6 billion in 2020, a decline of 30% from 2019 bringing the market to its lowest level in a decade.





### PRIVATE PREFERENCE

Many of the warning indicators of 2019 continued in 2020. A recurring theme was the absence of vendors willing to sell due to the perception of it being an inopportune time to bring art to market. The decline was further impacted due to reduced opportunities to sell as international lockdown rules affected the frequency and format of auctions. The reduction in this route-to-market led to an increase in private sales through the major auction houses. In other recent periods of economic uncertainty, the market has moved to private sales with buyers and sellers seeking privacy and anonymity in their financial transactions. Here, the increase in sales was further driven by the reality of the cancellation, postponement, or reduction of public auctions. Private sales were estimated to have reached \$3.2 billion in 2020 (up 36% on 2019), with notably \$2.8 billion reported by the largest auction houses of Sotheby's and Christie's.

Despite the pandemic, works still sold at auction for multimillion-dollar prices but the headlines created by sales were as muted as the lots themselves. Even against 2019, far from a stellar auction year, sales in the ultra-high-end segment (over \$10m) reduced dramatically. 2019 recorded nine artworks sold at auction in excess of \$50m including one work above the coveted \$100m threshold with Claude Monet's 'Meules' (1891) selling for \$110.7m. In 2020, just two works sold above \$50m: Francis Bacon's 'Triptych Inspired by the Oresteia of Aeschylus' (1981), which sold at Sotheby's New York in June for \$84.5m, and Wu Bin's 'Ten Views of Lingbi Rock' (1610), which sold at Poly Auction in Beijing in October for \$76.6m.

### ONLINE OFFERINGS

The cessation of traditional auctions forced the market to move to online-only events. Some of the major auction houses experimented further with new formats including live-streamed auctions to recreate the immediacy generated from the usual high-profile sales. The success of these online events remains ambivalent, underlining at least for now the need for art at the higher end of the segment to be viewed and purchased in person. Sotheby's and Christie's recorded just 12 lots sold on their online platforms above \$1 million underlining the ceiling for such auctions. The highest recorded sale was Sotheby's Russian pictures auction in

June with the 19th century Romantic painter Ivan Aivazovsky's 'Bay of Naples' (1878) realising \$2.9m against an estimate of \$1m to \$1.5m.

Despite declining results, the three largest auctions markets – the US, China and the UK – continued to dominate sales during 2020, with a combined 81% share of worldwide sales (down from 84% in 2019 and 88% in 2018). Greater China (including Hong Kong and Taiwan) overtook the US to become the largest market with a share of 36% (up from 29% in 2019). The US accounted for 29% (down from 37% in 2019) and the UK 19% (up slightly from 18% in 2019).

The impact of the Covid-19 crisis had a similarly negative effect on aggregate dealer sales, which declined by 20% to an estimated \$29.3 billion in 2020. For a market that has become so reliant on the annual cycle of high-profile international fairs, Covid-19 has been crippling. A market entrenched in tradition and maintaining the status quo had to adapt. Although the majority of fairs were forced to postpone and then cancel as the longer-term impact of Covid-19 became clear, most turned to more radical solutions by launching some form of virtual fair at or around the time of the event.

In particular, online viewing rooms (OVRs) became popular providing clients with options to view detailed images of artwork by gallery, artist, medium, and price range – the latter aiding greater transparency in the market. While the share of art fair sales from live events declined dramatically in 2020, accounting for just 13% of dealers' total sales, an additional 9% was made through art fair OVRs suggesting this format is here to stay. Taken as a collective whole across the market, online sales of art and antiques reached a record high of \$12.4 billion, doubling in value from 2019 and accounting for 25% of the market's total value.

### CHARITY OUT OF CRISIS


The overall contraction in the art market has had an inevitable impact on employment. It is estimated that approximately 305,250 businesses were operating in the global art and antiques market in 2020, directly employing 2.9 million people – a 5% reduction in the number of people employed by galleries and dealers and 2% for those in auction houses from 2019.



Photo by Peter Summers / Getty Images

Job uncertainty is just one of the many unknowns created by the pandemic. In times of turmoil and ongoing uncertainty, the economic value of art with its staggering price tags can at times be thrust into a rather uncomfortable light with its stark contrast between the 'haves' and the 'have nots' inherent in such a luxury-driven market. Yet art also has the power to bring people together. And in this unprecedented period of global anxiety – unique in our modern 21st century world – we're reminded of art's historical importance in providing comfort in times of famine, plague and conflict.

During the pandemic, several charity art events and auctions have been held to raise money for worthy causes both in the UK and overseas. Of the many acts of kindness by artists, collectors and institutions, the sale of one painting in March this year captured the wider hope and spirit of togetherness uniting us at this time. Titled 'The Journey of Humanity', the work was painted by British artist Sacha Jafri and sold at a charity auction in Dubai for \$62m – the fourth most expensive auction sale by a living artist.

At 18,000 square feet, the size of two football pitches, the enormous painting holds the Guinness World Record for the 'largest ever art canvas'. Painted while Jafri was in lockdown with his family at the Atlantis hotel in Dubai, the work took eight months to complete – with the artist painting continuously for up to 20 hours a day – 1,065 paint brushes and an astronomical 6,300 litres of paint. All proceeds from the sale were donated to four charities to fight child poverty. A touching story in a year where the pandemic has immeasurably impacted so many lives around the world and touched us all. 

Previous: The Journey of Humanity (2020/21),  
paint on canvas, Sacha Jafri

Above: Triptych Inspired by the Oresteia of Aeschylus  
(1981), oil on canvas, Francis Bacon



# THE NATURE OF ART

OPENED IN MARCH 2016, THE AUDAIN ART MUSEUM SITS SERENELY WITHIN THE 100-YEAR FLOOD PLAIN OF FITZSIMMONS CREEK, WHISTLER, BRITISH COLUMBIA. DESIGNED BY JOHN AND PATRICIA PATKAU, THE BUILDING'S PITCHED ROOFS, WOODEN SLATS AND FULL-STOREY ELEVATION SPEAK OF THE ANNUAL FIVE-METRE SNOW DELUGE THE AREA RECEIVES. BUT RATHER THAN BATTLING THE ELEMENTS, THE AUDAIN EMBRACES THEM; MAKING THE MOST OF ITS TRANQUIL SURROUNDINGS.

AN INTERVIEW WITH JOHN PATKAU, ARCHITECT

He-yay meymuy (Big Flood) (2014-2015),  
aluminium with LED lights, Xwalactun  
Audain Art Museum Collection,  
purchased with funds from the Audain Foundation



The mountain resort community of Whistler is accustomed to the spectacular. Every winter, thousands descend upon its snow-covered slopes and alpine bowls to indulge in their chosen sport. But tucked neatly away in a nearby forest clearing, seemingly oblivious to the adrenalin-charged activities going on elsewhere, the Audain Art Museum serves up a far more restrained interpretation of spectacular. Both in its architecture and the art it houses. Ecclesiastical Canada is proud to protect this natural home for some of Canada's most significant art.

#### A SERENE SCENE

John and Patricia Patkau, founders and namesakes of Patkau Architects, are globally renowned for their innovative approach to design. Noted for exploring how the properties of material influence architecture, they designed the 56,000 square foot structure to reflect its environment – its dark metal and wood facade help it to blend into the surrounding trees, while its interior seeks to recreate the dappled light effect you experience walking through a forest canopy.

As John Patkau explains in an interview following the building's completion: 'We deliberately chose to make the building a very dark colour. We didn't want it to stand out in the forest. It's a technique we have used on other sites in natural contexts where we make the building the colour of the shadows of trees.'

With the building sited on a flood plain, it required elevating on six concrete piers and cores; while the construction of the steel framework incorporated a number of projecting cantilevers. These practical necessities informed the bridge-like nature of the gallery, providing parity with its surrounding tree line and making full use of the forest clearing it occupies so gently. Wonderfully, only a single tree had to be removed to accommodate the design.

#### MAKING AN ENTRANCE

Approaching the uniquely L-shaped building, you are greeted by the museum's front entrance, rising up from the Blackcomb Way dike. Crossing the bridge to enter the building's sky lit porch and glazed walkways is an experience in itself; both grand yet understated. A set of auditorium-style stairs that tether the centre of the museum to the ground provide alternate access to the space.



This project is the happy confluence of accessibility as well as a rich concept.

#### THE ART INSIDE

The museum is named after Michael Audain, a Vancouver-based real estate developer and philanthropist. Along with his wife Yoshiko Karasawa, he gifted the building, valued at upwards of \$43.5 million, to British Columbia, and also donated his personal collection of over 200 works of art from British Columbia.

Audain's collection demonstrates a close affinity for traditional and contemporary paintings and sculptures from his native British Columbia, ranging from the late 18th century to the present day.

Through this entrance arcade, visitors can decide whether to enter the museum or continue outdoors, going back down to the forest and meadow as they continue their walk across the site. These links to existing routes and pathways in the town were important to the architects, a chance to connect with the local community and make the museum a fixture on established walks.

Inside the gallery, the lower level is dedicated solely to showcasing the museum's art, including both its permanent collections and temporary exhibitions. Within 20,000 square feet of exhibition space, dark metal is overlaid by a luminous wood casing to provide a warm but minimalist backdrop that allows the art to rightfully take centre stage.

Above:  
The Dance Screen (The Scream Too) (detail)  
(2010-2013), red cedar panel with abalone, mica,  
acrylic, wire and yew wood, James Hart,  
Audain Art Museum Collection,  
gift of Michael Audain and Yoshiko Karasawa

Left:  
The Audain Art Museum exterior



One of the most celebrated contributions is a collection of Northwest Coast First Nations masks. These historical pieces are complemented by other classic works such as over 24 Emily Carr paintings and art by such important figures as E.J. Hughes, Gordon Smith and Jack Shadbolt. Providing pieces of a more contemporary nature are such highly regarded artists as Jeff Wall, Rodney Graham and Stan Douglas.

RECOGNISING BEAUTY

With such creative pedigree both inside and out, it's no surprise that the Audain has been recognised and celebrated around the world. Its list of accolades is long and impressive, from winning a Governor General's Medal in Architecture in 2018 to a RIBA (Royal Institute of British Architects) Award for International Excellence.

Though perhaps the museum's greatest accolade is being one of the recipients of the 2018 Institute Honor Awards for Architecture from the AIA (American Institute of Architects). Considered one of the profession's highest recognitions, the museum was the only Canadian project to be included.

Reflecting on this achievement John Patkau said: 'It's interesting to me. Some projects which we really think have quality and density are not as accessible and so don't tend to be awarded this way. This project is the



happy confluence of accessibility as well as a rich concept. So, it's been wildly appreciated which is wonderful. We love it.'

A NEW ICON

As word spreads about this singular museum and the remarkable art it houses, more and more visitors are making the trip north of Vancouver to immerse themselves in its subtle pleasures. The significance of which is perhaps best summed up by the AIA 2018 jury:

'A beautiful, dynamic project that literally wraps users around nature, blurring the boundaries between man-made and natural. It creates a cultural magnet to help educate not only art, but eco-friendly design. The typology of the building is a stepping stone for Canada, a new icon, and a monument for British Colombia.'



Above:  
Eagle Totem (c. 1930), oil on canvas, Emily Carr  
  
Left:  
Untitled (porcupine hunter mask) (2010),  
red cedar, pigment, porcupine quills, Philip Gray  
  
Right:  
Northern Eagles Transformation Mask (2011),  
yellow cedar and acrylic, Dempsey Bob  
  
All Audain Art Museum Collection,  
gift of Michael Audain and Yoshiko Karasawa





# PROTECTION FROM ON HIGH

FOUNDED IN 1191, ST PATRICK'S CATHEDRAL IN DUBLIN IS ALMOST AS OLD AS NOTRE DAME. 'TO STROLL THROUGH IT IS REALLY TO TAKE A STROLL THROUGH IRISH HISTORY,' SMILED THE CATHEDRAL'S DEAN, DR WILLIAM MORTON. YET TIME AND THE ELEMENTS HAVE TAKEN THEIR TOLL ON THIS MAGNIFICENT MEDIEVAL BUILDING, WHICH HOLDS A SPECIAL PLACE IN THE HEARTS OF MANY, NOT JUST THROUGHOUT IRELAND BUT AROUND THE WORLD.

GAVAN WOODS, CATHEDRAL ADMINISTRATOR, ST PATRICK'S CATHEDRAL







It was a storm in 2016, which left two gaping holes in the roof that was the catalyst for a massive restoration project. 'You could have driven a Mini through the holes caused by the gale,' the Dean recalls. Luckily, it happened over part of the building where there was a stone vault ceiling. 'If it had happened where there is lath and plaster ceiling we would have been in major trouble,' he adds. 'The whole lot would have caved in around us.'

Following an appeal by the Dean for donations to fund roof repairs, and three years of intensive planning, the project began in the summer of 2019. Ecclesiastical's charitable owner Allchurches Trust has supported this vital work with a donation of €100,000. Projected to last 24 months and estimated to cost €9.5 million, it's one of the biggest conservation projects ever undertaken in Ireland and the most significant conservation project undertaken by the Cathedral since the full-scale Guinness-funded restoration 150 years ago.

#### PLANNING ON A GRAND SCALE

A project of this complexity and scale on such an important medieval building required detailed planning by a range of professionals to ensure success while conforming to the

highest standards of conservation best practice,' explains Gavan Woods, the Cathedral Administrator. Their first challenge was to put together a design and technical team and to select the best contractor and sub-contractors. The Cathedral chose construction specialists Clancy Construction to carry out the work supervised by the Cathedral architect John Beauchamp of B2 Architects.

The project hadn't come a moment too soon as Beauchamp puts it: 'The previous policy of patch and repair was no longer viable, and there was a need to replace the slates and renew the guttering to the entire upper area; works that will safeguard the Cathedral fabric for many years to come.' One of the first things the team had to discuss was whether or not there should be a temporary roof. After much debate, it was decided to install one to protect the building during the works and to enable operations to carry on throughout the winter months. It also meant the Cathedral could remain open for worship and visitors throughout the project.

While the temporary roof had significant cost implications, the single most costly element of the project was the scaffolding – an engineering marvel, which was a year in the planning and which, along with the temporary roof installation, took four months to complete.

#### MODERN CHALLENGES POSED BY MEDIEVAL BUILDINGS

As with so many other aspects of the project, standard techniques had to be adapted. 'You can't bolt on any scaffolding to the medieval structure,' explains Woods. Instead, a bespoke support structure was designed, which involved clusters of beams that were braced to the walls, then fixed to external support scaffolds to provide a base for further structural elements that supported the temporary roof.

There were other challenges too as Ian Morrissey, Contracts Manager for Clancy Construction explains. 'No hot work can be done on site. That means there is no welding or flames permitted on the building. While common practice, the fire which broke out at Notre-Dame in Paris in 2019 brought to light the importance of keeping this risk away from historic buildings.'

#### FUNDING A VISION

Finding the funds for such an ambitious restoration project has been the single biggest challenge by far, yet one which has been tackled with tremendous enthusiasm. In 2019, three years after the Dean first launched the roof repair appeal, €5 million had been raised.

In early 2019, the Dean appealed to the public to take part in the Sponsor a Slate programme. And so far, this fundraising initiative has raised nearly €30,000. Commenting, Woods said: 'We've been humbled by the number of people, including those connected to the Cathedral but also many who are not, who have responded to this appeal, with significant donations coming in on an almost daily basis.'




Not surprisingly, Covid-19 has had a considerable impact on funding. In normal times the Cathedral is one of the most popular heritage attractions in the country, with over 600,000 visitors every year. 'We're easily going to lose about a million and a half euro that we would have hoped to gather for the roof, so we have to plug that gap somehow,' said Woods.

The distinctive blue-grey slates used in the restoration – some 12,000 in total – have been sourced from the same quarry in Wales as the original slates.

In December 2020, the Department of Housing, Local Government and Heritage announced that they would allocate €1 million to ensure completion of repair of the main roof. And to date, approximately two-thirds of the €9.5 million project cost has been successfully fundraised by the Cathedral.

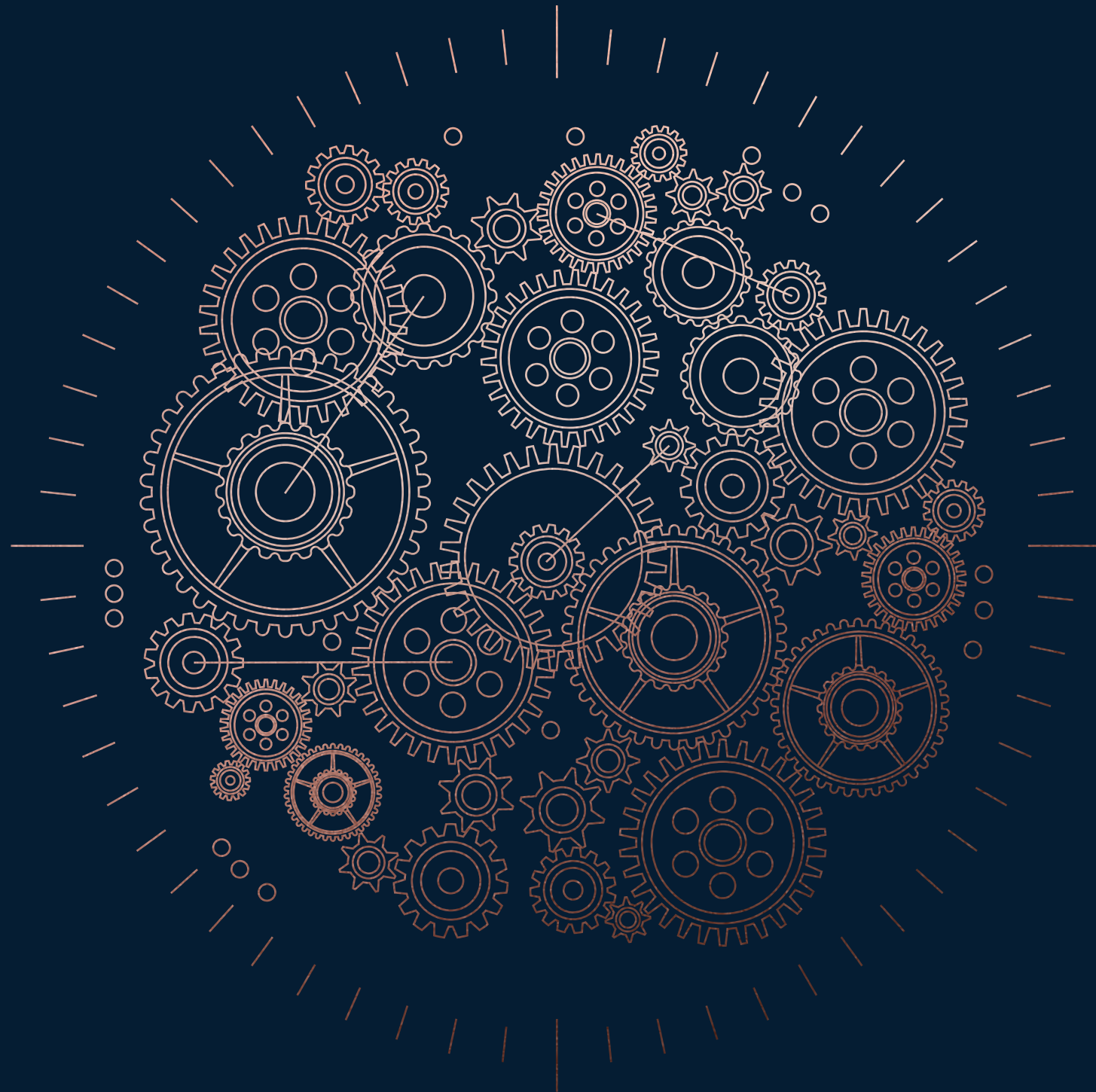
#### A FAITHFUL RESTORATION

A key part of the project has been replacing the worn and damaged slates. And the distinctive blue-grey slates used in the restoration – some 12,000 in total – have been sourced from the same quarry in Wales as the original slates used in the Guinness restoration. The first new slate was laid by the Dean on the nave roof in June 2020 and by April 2021, the roof of the Cathedral's nave had brand new slates in place. Other essential ongoing work includes the cleaning and repair of the Clerestory windows – which have been removed – and the installation of new timber walkways in the attic spaces.

Despite the interruptions caused by Covid-19, the project is still planned to be completed over the summer, which impressively is the original deadline. Summing up the project, Woods said: 'Our view is that we are just the stewards of these buildings and we hold them in trust for those that come after us. It is incumbent upon us to conserve and protect them to ensure they can delight and enthral generations still to come. It is a privilege to have a small part to play in safeguarding a building still serving the purpose for which it was built more than eight centuries ago.' 



# PRECIOUS TIME



IF EVERYTHING RUNS LIKE CLOCKWORK, THE LARGEST PUBLIC WATCH SHOW, HOURUNIVERSE, WILL BE HELD FOR THE FIRST TIME THIS SUMMER AT THE STUNNING MESSE BASEL EXHIBITION CENTRE, PANDEMIC PERMITTING. THE NEW SHOW – THE SUCCESSOR TO BASELWORLD – WILL OFFER ALL THINGS WATCH-RELATED FROM ON-SITE INSURANCE VALUATIONS, ACCESSORIES, NETWORKING AND SEMINARS TO THE OPPORTUNITY TO SOURCE AND BUY EXQUISITE AND RARE WATCHES, ALL IN AN EXCITING NEW WAY, AS AN INNOVATIVE ‘DIGITAL UNIVERSE’ AND HYBRID PLATFORM. FOR ANY WATCH ENTHUSIAST, IT’S AN OPPORTUNITY TO GAIN AN INSIGHT INTO SHIFTING TRENDS AND NEW PRODUCTS AS WELL AS REFLECT ON THE PAST YEAR IN THE MARKET – AND WHAT AN UNUSUAL 12 MONTHS IT’S BEEN.

SONIA FAZLALI-ZADEH, WATCH SPECIALIST & VALUER AT GURR JOHNS

**L**ike most industries, Covid-19 has wreaked havoc. Not only have key trade fairs been cancelled, but the normal release schedule for new watches has been abandoned almost altogether. But when the watches did arrive, they were worth the wait.

## LATE LAUNCH

The first half of 2020 was notable for its eerie silence, with some of the most revered names in the industry, Rolex and Patek Philippe, hunkering down. Indeed, it wasn’t until June that the latter emerged to announce the new Patek Philippe Ref: 6007A-001.

Limited to just 1,000 pieces, this fascinating watch celebrates the brand’s innovative new centralised manufacturing premises, a huge break from the Swiss tradition of multiple specialised locations, with its coupling of the new – a polished steel case – and the past – the stylised carbon fibre design at the centre of the dial and the piece’s luminescent hands and numerals.

## BREAKING WITH TRADITION

Patek Philippe were not the only ones to break with tradition. Instead of officially announcing all their new models through the industry press, Audemars Piguet has started posting

them directly to their website. While their reason for this unprecedented approach is unclear, one thing is certain: their watches are as stunning as ever.

The new Royal Oak Jumbo Extra-Thin with Diamond Indexes, released in the first half of the year, was limited to only 70 pieces and retailed only in Tokyo. It is the first Jumbo to be offered in a rose gold option, and the use of diamonds as the indexes adds just the right level of luxury in a discreet way. Its extra-thin design is a nod to classic vintage dress watches.

## BIG ON BLUE

One of the more significant themes to emerge in 2020 releases was the use of blue dials – not only in the Patek mentioned above, but the new IWC Pilot’s Watch Timezoner Edition ‘Le Petit Prince’, the Audemars Piguet Royal Oak Concept Frosted Gold Flying Tourbillon and the Carl F. Bucherer Manero Flyback Chronograph Blue Horizons.

The Patek 5370 Split-Seconds Chronograph also includes a beautiful rich blue Grand Feu enamel dial, fitted to a matching blue alligator strap. While the new Panerai Luminor Marina PAM01313 includes a blue satiné soleil dial on a blue alligator strap. It seems a blue dial is a must have for your watch collection and we wait to see if this trend will continue into 2021.





**SMARTER AND SMARTER**

Staying within the new watch market, a quick word on smartwatches, of which Hublot’s Big Bang e is probably the highest profile new product in the arena. With a much smaller diameter size than the previous Hublot Big Bang Referee, it again features the one-click strap attachment system, which makes customising the colour of your strap a quick tool-free task. With a Qualcomm Snapdragon Wear 3100 processor, the watch is compatible with both Android and iOS operating systems.

The first edition was launched with a series of eight dials created in collaboration with artist Marc Ferrero. Each hour is punctuated by a five second animation from the artist, while the dial changes colour every three hours. This is a watch that will certainly get people’s attention and reaffirms Hublot’s commitment to appealing to the younger generation with a more ‘edgy’ design aesthetic.

**SECONDHAND MARKET REVIEW**

The vintage watch market remains strong with three new world records set for vintage Rolex watches in last year’s main auctions: a 1955 rose-gold Oyster Chronograph 6034 (\$660,400), a 1979 COMEX Submariner 1680 (CHF\$524,000) and a 1969 Mark II Red Submariner 1680 with a tropical dial, all sold by Antiquorum. But we don’t need to look at such vintage watches to see incredible prices being achieved.

Recently we have seen the Patek Nautilus 5711 blue dial make a huge return for owners, albeit with a slight price adjustment in 2020. However in January, after a month of internet speculation, Patek Philippe HQ confirmed that the model would now be discontinued so we will wait and see what the market for it will be this year but without a doubt it will make this already collectible and sought-after watch reach new heights.

Left:  
Audemars Piguet Royal Oak Concept  
Frosted Gold Flying Tourbillon

Below:  
1940 Longines Weems very rare  
Sidereal stainless steel watch,  
reference 4356

**THE COMPLEXITY OF CONDITION**

Vintage watches can provide a strong investment platform, but invariably one needs more information and education on what can be an investment piece, as well as the ability to spot fakes and ‘assembled’ watches (watches that are made of genuine parts but which are not genuine per se).

Moreover, an important factor to consider is the condition of the watch. However, excellent condition is not as straightforward as it sounds as originality is paramount – if the watch is in excellent condition because it has recently been polished or had any part of it restored, that would in fact make it less valuable than the same watch with original parts in worse condition: honest patina (the natural changing colour of the dial), scratches, nicks and fading that have resulted from the age of the watch can actually enhance its desirability.

**A MOMENT IN TIME**

Military watches continue to do well, often because collectors are drawn to their unique history and provenance. At Gurr Jonhs, we had the privilege of exhibiting such a watch for our inaugural ‘By Appointment: Art and Jewellery’ exhibition – a 1940 Longines Weems very rare Sidereal stainless steel watch, reference 4356, ordered for the US Navy with a certificate of authenticity from Longines.

There are very few of these watches remaining, with many having been destroyed during the McCarthy period due to the red enamel stars that were on the dials being regarded as too evocative of the socialist Red Star symbol. The watch we exhibited had the stars removed and, upon close inspection, you can see where they would have been next to the numerals 3 and 9 – an imperfection that makes the watch more valuable as it places it in a historical moment.

**REGULAR SERVICING AND VALUATIONS**

Regardless of whether your watch is vintage or new, it needs looking after if it’s to remain dependable and pleasurable – both for you and for future generations. Regular servicing is vital to the smooth running of your timepiece and will help protect your investment. The fact that your watch keeps good time is not necessarily a guarantee of its good health. The constant movement of parts can cause components to wear and lubricants to degrade, which in turn can lead to a deterioration in the watch’s performance. A regular watch service will help ensure your watch stands the test of time.

Hand in hand with regular servicing goes regular valuations. The cost of watches and their associated precious metals and gemstones are subject to considerable date valuation. That way, should the worst happen, you won’t find yourself in the undesirable position of being underinsured. Valuations also show that you are in possession of the watch at that given time – something you are required to prove, should you need to make a claim. A recent valuation will also speed up the process of having a watch replaced or receiving a cash settlement in the event of a claim. How frequently you should have your watch or collection valued is something your valuer can advise you on.

**ALL ABOUT THE STORY**

As all the watches I’ve mentioned above prove, value in watches is not about material, size or diamond weight – rarity, condition, provenance and its complications are the truly compelling factors. Indeed, the most expensive watch in the world was of recent manufacture and made of stainless steel not platinum, and featured no diamonds. It auctioned for CHF\$31,000,000 in November 2019 – the Patek Philippe Grandmaster Chime ref. 6300A. Taking over 100,000 man hours and seven years to create, and with twenty complications, it is undeniably the most sophisticated and complicated wristwatch in the world.

For most of us, many of these beautiful timepieces fall well out of our price range, but take a few zeros off and there are still plenty of watches to titillate and tempt at HourUniverse in June. **R**





# BIRKIN BAGGERS TO MACALLAN MAGPIES

THINK OF A COLLECTOR, AND WHAT SPRINGS TO MIND? SOMEONE POSSIBLY WITH A PASSION FOR FINE ART. FOR ANTIQUE FURNITURE, RARE STAMPS OR COINS – PRECIOUS ARTEFACTS AND ARTICLES KEPT SAFELY GUARDED OR PROUDLY ON DISPLAY. YET THERE'S A NEW AND GROWING BRAND OF COLLECTOR WHO ACCUMULATES THINGS, OFTEN QUITE UNCONSCIOUSLY: THE UNINTENTIONAL COLLECTOR.

ALASTAIR MEIKLEJON MNAVA FRSA, SENIOR VALUER, DOERR DALLAS VALUATIONS



As a general valuer, I count these collectors among my clients. And many of their collections can be found in the same, slightly unexpected place: the wardrobe. It still amazes me that the humble closet, located in the most private room of the house, is often a treasure trove – a secret hideaway on whose shelves and hangers lurk lucky finds, costly mistakes, one-off wonders – and ultimately, some of the most valuable items in the property.

So why is the wardrobe often overlooked? Accumulation probably has a lot to do with it. If, say, a client spends £2,000 on a coat, would they contact their broker? Probably not, but after five years of a new winter warmer every year, that figure starts to rise rapidly.

## A FLEETING APPEARANCE

We all have items in the closet that rarely see the light of day. For me, it's a pair of trainers, used exclusively from January 1st to 7th each year, and a rather ill-advised pale blue suit bought for a garden party in the mid-noughties. Yet there are clients of mine that seasonally will spend over £100,000 on clothing that will only be worn once, maybe twice. And this isn't unusual. In fact strangely it's becoming more common.

Take handbags. Long seen as an indicator of status – a conspicuous symbol of fashion and style in the same way as a Cartier watch or a Bentley cabriolet – they frequently fall victim to 'occasional occasion' syndrome. I have clients that purchase £25,000 bags for Royal Ascot, which will get an outing for maybe 12 hours at most before they get relegated to the also-ran shelf at the back of the wardrobe.

## BIRKIN FEVER

It's hard to talk handbags without referring to the legendary Birkin. Designed by the classic French fashion house, Hermès, this elegant piece of arm candy encapsulates the phenomenon of collecting what many might consider an everyday item.


Since its launch in 1984, the Birkin has become the near definition of a Veblen item – a luxury item for which demand increases as the price increases – with demand far outstripping availability. It was an instant investment from day one and many collectors now long for those early bags that represented the ethos of the Birkin, in maybe its purest form.



Over the years, bags that have long since been discontinued have gained almost mythical status, with some exotic skin models reaching astronomical figures, well into the £100,000s bracket. What's strange, is that there are still some bags out there in private collections that are used every day, whose owners have no idea of their potential value.

## HIGH SPIRITS

High fashion aside, something else that's become popular among private collectors is Scotch Whisky. As Colin Fraser, Whisky expert at Doerr Dallas Valuations, recently explained: 'Whisky has become a boom market, with records being set and broken more often than we can keep track. There have been various reports in the press of the £1,000,000 plus paid for bottles of the legendary Macallan 1926 (the record currently £1,452,000 set in October 2019 by Sotheby's London) and other stand-out prices. While the million-pound bottles are not likely to be found in the back of cupboards it does show the trend in values and it has caught many owners unaware. Seemingly simple standard bottles are often worth considerably more than one would expect. Also, it is not just Scottish whisky seeing this boom but world whisky as well, particularly Japanese.'

So, the collectors are still there, and the collections certainly are – albeit they may have moved from the display cabinet to the wardrobe and the cellar. And the increasing value of these modern collectibles means that we're all far more aware of their presence within the market. The big question is: are you? 





# REVIVAL OF THE FITTEST

HOW HERITAGE  
IS FIGHTING BACK

MOST PEOPLE IN THE HERITAGE SECTOR ACKNOWLEDGE, THAT IN THESE TURBULENT TIMES, SIMPLY PULLING UP THE DRAWBRIDGE – HUNKERING DOWN AND HOPING THINGS WILL PASS BY – ISN'T AN OPTION. AT LEAST, NOT IF YOU WANT TO SURVIVE OR BETTER STILL, FLOURISH.

IN CONVERSATION WITH THE HERITAGE ALLIANCE: LIZZIE GLITHERO-WEST, CEO, DELPHINE JASMIN-BELISLE, DEVELOPMENT AND MEMBERSHIP MANAGER AND HANNAH SHIMKO, HEAD OF POLICY AND COMMUNICATIONS



Being not only willing, but hungry, to adapt is the only way to address the challenges thrown up by the Covid-19 pandemic. And the heritage sector has had its fair share of challenges as Lizzie Glithero-West, CEO, The Heritage Alliance – England's biggest coalition of heritage interests – explains: 'The pandemic has really hit the sector hard and in a range of ways. The tourism and visitor attraction side of things have obviously been affected by closures but there are other areas of the sector that people don't often think about. There's a whole supply chain that sits behind the public face of heritage – for example, the people who help put on the creative events that support and are underpinned by many sites, and the crucial construction, conservation, and archaeological supply chains, which enable the historic environment to not only be protected but utilised, participated in and shared in positive ways.'

#### SUPPORT WHERE IT'S NEEDED

Passionate about the protection of heritage, Ecclesiastical has been supporting The Heritage Alliance since 2010, gaining valuable insight into the risks and challenges customers face. Fortunately, all is not doom and gloom. There are some excellent support programmes available, which are specifically aimed at the heritage sector, many of which are free. Among these are the Heritage Alliance's own programmes, which are not only free but have been put together in partnership with industry experts – from within and outside the heritage sector – who have come together to pool their knowledge and experience.

Heritage Digital is a digital skills training programme, supported by the National Lottery Heritage Fund, and delivered by The Heritage Alliance who are leading a unique consortium supported by Media Trust, Charity Digital, and Naomi Korn Associates. It's an ambitious initiative, running until July 2021 designed to raise digital skills and confidence across the whole UK heritage sector.

With almost eerie prescience it was created in February 2020, before the pandemic, so it was perfectly poised to provide help when Covid-19 hit. The programme offers webinars, digital guides, in-depth masterclasses and digital conferences based around the themes of digital communications, digital marketing strategy, digital rights and digital technology. Since its launch, the programme has already supported over 600 heritage organisations and counts over 3,000 subscribers.

#### RESPOND AND ADAPT

One programme that's been created in direct response to the pandemic, and was launched in September 2020, is Rebuilding Heritage. Coordinated by The Heritage Alliance and funded by the National Lottery Heritage Fund, it's a free support programme that helps individuals and organisations within the heritage sector, respond and adapt to the challenges of Covid-19. Of course, alongside the challenges, there are opportunities too. And by bringing organisations together to share best practice and find solutions to problems, Rebuilding Heritage can help organisations – both large and small – turn adversity to advantage.

The programme is delivered through a partnership with Clore Leadership, Creative United, the Chartered Institute of Fundraising, and Media Trust and provides: training, advice, and support, through one-to-one and group coaching and training sessions; opportunities for knowledge sharing; open-access webinars and online guides and case studies. Different themes are covered, based on feedback, and change over the year.

'Ways Out of Crisis' was its first theme launched in autumn 2020, followed by 'Finding Time' focusing on staff wellbeing and its benefits to the workplace and 'Inclusion' outlining practical steps towards inclusive workplace practice. Resources for these topics and details of the free webinars and support sessions are still available on the Rebuilding Heritage website.

We're able to engage with  
a much wider audience now.  
And there's a collaborative spirit  
that wasn't always there before.

Talking about their leadership of the programme, Delphine Jasmin-Belisle, Development and Membership Manager at The Heritage Alliance said: 'We developed a programme that would follow the journey through the pandemic, identifying what was needed when, receiving a lot of support from the Heritage Fund to provide a bespoke response to help the heritage sector.'

#### POSITIVE ACTIONS

So, can The Heritage Alliance suggest any actions that heritage organisations can take to get themselves through the pandemic. 'There's plenty of support out there – not just from us but from lots of other organisations,' says Delphine. 'Sign up for heritage updates and newsletters, use the free programmes. The 30 minutes you'll spend watching that webinar, that hour you'll spend attending a masterclass will pay off. And just taking that deep breath and reminding ourselves that we're not alone in this, feels really good.'

Lizzie adds: 'We need to be understood as part of the solution for society, part of recovery. We're already delivering great


community, economic and wellbeing benefits, what we need to do now is articulate them and keep building on good practice. The health of the nation has become ever more important. We have so much to give in this area, so be part of those conversations, think about what you're doing and how it can be reshaped and reframed for society's and government priorities.' As for fundraising, she explains: 'Heritage is in a crowded market, so we need to be shouting about our value. We need to demonstrate that what we're doing has a positive impact on lives and on things that those who hold the purse strings, and make the decisions, care about.'

Building on partnerships is something else that's vital explains Delphine. 'Strength is in numbers, so build on those unusual partnerships to create positive collaborations showcasing all the diversity of heritage and the benefits it brings. By engaging bigger audiences we'll ultimately make the message for heritage stronger.'

#### IN WITH THE NEW

While Covid-19 has thrown up considerable challenges for the heritage sector, it has created some real opportunities. And if these are confidently seized and tamed they can be used to tremendous advantage.

'I think what the sector has lost in human contact, we've gained in accessibility,' reflects Delphine. 'We're able to engage with a much wider audience now. And there's a collaborative spirit that wasn't always there before, people are less nervous about technology. Innovation is breaking down the old mindsets that were anchoring us – making us feel things weren't possible and I think that is going to be really positive going forward.'

It's a sentiment echoed by Hannah Shimko, The Heritage Alliance's Head of Policy and Communications. 'Covid has made the entire sector reflect on itself, to look at which working practices weren't working and what's working now. It's a chance to completely reassess who we are and how we work. We need to be a new sector after Covid, we need to address things differently, to show our value.' For anyone in heritage, it's a rallying cry worth heeding. 

#### USEFUL LINKS

**The Heritage Alliance**

[www.theheritagealliance.org.uk](http://www.theheritagealliance.org.uk)

**Heritage Digital**

[www.charitydigital.org.uk/heritage-digital](http://www.charitydigital.org.uk/heritage-digital)

**Rebuilding Heritage**

[www.rebuildingheritage.org.uk](http://www.rebuildingheritage.org.uk)



© Alexandra Palace



SINCE ITS FORMATION IN 1965, THE LANDMARK TRUST HAS RESCUED AND RESTORED OVER 200 BUILDINGS OF ARCHITECTURAL AND HISTORIC IMPORTANCE. ACROSS THE DECADES, THIS SMALL CHARITY HAS OVERCOME NUMEROUS CHALLENGES AS THE WORLD AROUND THEM CHANGED. YET, LIKE THE REST OF THE POPULATION, LITTLE COULD HAVE PREPARED THEM FOR THE ONSET OF COVID-19.

AN INTERVIEW WITH ALASTAIR DICK-CLELAND,  
PROJECT DEVELOPMENT MANAGER, THE LANDMARK TRUST

# *landmark moments*





The Landmark's business model is remarkably simple. The income it generates from letting its beautifully restored buildings pays for the running costs of the organisation and for the regular maintenance of the property portfolio. Almost all new restoration projects have to be funded from external grants and donations from the likes of the National Lottery Heritage Fund, national statutory bodies like Historic England, and from other sources such as businesses, charitable grant giving trusts and members of the public. Supporting The Landmark Trust is a perfect fit for Ecclesiastical, we share a joint commitment to preserving not only buildings, but also the crafts and skills required to bring them back to their original glory.

NO LET UP FROM THE LOCKDOWN

While this approach has served the charity well over the years, when the Government announced a nationwide lockdown to try and arrest the rapid spread of Covid-19, they found themselves in an unprecedented and deeply troubling position. Alastair Dick-Cleland, the Landmark's Project Development Manager, details the grim scenario: 'Our income from holiday lettings vanished almost overnight. We have no Government grants or any endowment, and so this loss of income was both substantial and critical.'



Overleaf: Semaphore Tower, Surrey

To ensure the Landmark's ongoing stability, quick and incisive decisions were needed. The first was to place many of the staff, including almost all the housekeepers, on furlough. As the date when properties might be able to reopen was pushed discouragingly back, the Booking Enquiries team had the daunting task of contacting guests with bookings. Alastair elaborates on the Landmark's policy: 'We tried to offer our guests options. They could either re-book for a future date, have their money used as a deposit against any future booking, or they could have a full refund.'

NO ONE HOME

As you would expect, the lockdown left many Landmark properties without the high levels of occupancy they usually enjoy. To maintain their standards, all the Landmarks were inspected on a weekly basis as long as it adhered to the Government's lockdown guidelines. With the locally based housekeepers largely furloughed, Landmark's team of surveyors had to add a new string to their bow and make these weekly visits themselves. At each inspection, the buildings were checked over inside and out; the rooms aired; and the water services run and temperatures tested to ensure there was no risk of legionella developing in stagnant water.

Above: Lengthsman's Cottage, Warwickshire

Although these are dark days,  
the hardest of my career,  
this stay at Lengthsman's  
Cottage has given me  
peace and solace.



'These regular inspections ensured our buildings remained in good condition,' explains Alastair. 'Some limited maintenance works were possible, but of course most contractors had stopped work. Frustratingly, we were mostly unable to take advantage of this rare opportunity to do work in so many unoccupied Landmarks.'

A PROJECT PROGRESSES

With the lockdown came the cessation of work on any new Landmark projects; except, somewhat miraculously, for one: the Semaphore Tower on Chatley Heath in Surrey. The only purpose-built free-standing semaphore tower that remains in the UK, it once formed part of the line from the Admiralty in London to the docks at Portsmouth. In the mid-19th century, by relaying signals up and down the line, messages could travel from one end to the other in as little as seven minutes.

Adopting appropriate distancing measures, the Tower's main contractor, Thames Valley Builders, and their subcontractors managed to continue working on site. And by the end of 2020 the Tower was finished and furnished ready to welcome its first guests. Except of course the lockdown restrictions had been re-imposed. But by the time you are reading this, the hope is that self-catering properties will be up and running once again, and Landmarkers will at last be enjoying the Semaphore Tower.

PUT TO GOOD USE

The many unoccupied Landmarks were the cause of much sadness within the Landmark's workforce. But, as Alastair explains, one idea changed everything: 'It was painful for us as an organisation to have so many of our buildings sitting empty, but this was solved, for at least some buildings, when a colleague had the excellent idea of offering our Landmarks, free of charge, to key workers.'

It wasn't long before doctors, nurses and other key workers were taking up residence in such storied Landmarks as Princelet Street and Cloth Fair in Central London, Wilmington Priory in East Sussex and Lengthsman's Cottage in Warwickshire. Despite the Landmarks not having such usual home comforts as televisions, those who stayed in them were grateful for having a secure base. Here is what an NHS doctor wrote in the Lengthsman's Cottage logbook:

'I stayed here through the generosity of the Landmark Trust who provided it to me free of charge as emergency keyworker accommodation. Although these are dark days, the hardest of my career, this stay at Lengthsman's Cottage has given me peace and solace. Being surrounded by nature and seeing new life springing forth has reminded me of the beauty that exists in the world. Lengthsman's Cottage and the Landmark Trust will always hold a special place in my heart'.

HOPING FOR GOOD NEWS

Like so many other businesses, The Landmark Trust remained glued to each Government announcement, awaiting any clues as to when they might be able to reopen. As it became apparent that a date for self-catering holiday accommodation would soon be forthcoming, the huge operation of opening up all 200 Landmarks began. Property managers and their assistants contacted every housekeeper to understand their own personal circumstances and check whether they were able to safely return from furlough; equipment and cleaning products were sourced and distributed. Finally, the date arrived when Landmarks could re-open.

JOY AT LAST

The relief and joy that came with customers once more enjoying the delights of the Landmarks was palpable. A glance at the many lovely comments posted on social media is testament to just how much people value the opportunity to call a Landmark home for a few days. Of course, as things turned out, the re-opening last summer was relatively short-lived and lockdown was re-imposed across the country. Although each lockdown resulted in a loss of income for the charity, ongoing demand for their properties is proving high. And with 'staycations' becoming the holiday of choice for the foreseeable future, the opportunity to stay in a beautiful, restored heritage property has never been more inviting.



# THE COST OF HISTORY

THE TOPPLING OF THE COLSTON STATUE IN BRISTOL LAST YEAR, AND THE RECENT CREATION OF THE COMMISSION FOR DIVERSITY IN THE PUBLIC REALM BY MAYOR OF LONDON, SADIQ KHAN, TO REVIEW ALL HISTORIC MONUMENTS IN THE CAPITAL, HIGHLIGHTS HOW RISK CAN EMERGE WITH LITTLE NOTICE AND HOW HISTORIC LANDMARKS AND STATUES ARE NOW FIRMLY IN THE SPOTLIGHT

TOM TAHANY, OPERATIONS MANAGER, BLACKSTONE CONSULTANCY

It's clear that people of all ages are concerned about Britain's colonial past and feel passionately about figures in our history whose antecedents may reveal connections to slavery. There are currently vibrant debates about the removal of statues and artefacts in locations across the country.

## THE WEIGHT OF HISTORY

While some figures may be particularly egregious, such as Colston, and some the victim of pranks that have become folklore, such as the traffic cone upon the Duke of Wellington in Glasgow, others will be less obvious. Take, for example, the campaign to rename Gladstone's Library in Hawarden, North Wales after some objections were raised regarding the liberal prime minister's family links to the slave trade.

It's tempting to view the latest campaigns for statue removal to be bound up in the current trend for cancel culture, but this would be a mistake. The removal of Confederate monuments and memorials has been an ongoing process in the United States since the 1960s, though many of these monuments have been re-sited rather than destroyed. So, what can be done to protect historical assets?

## IDENTIFY THE THREAT

Recently, items and figures connected with slavery have been in focus, but this can change quickly. It's very difficult to protect against a threat that, stoked by social media campaigns, is fluid. In identifying the threat, it's critical that a varied assessment panel contribute to understanding it; a mix of ages and a diverse cultural cross-section will ensure a range of insights and challenges. It's also important to consider incidents that have occurred in the past, and make sure that the analysis incorporates all the 'what if' scenarios.

## ASSESS PRECIOUS POSSESSIONS

The next step is to consider what assets, artefacts, statues, building names, names of roads might be threatened. Consider adding a scale of threat or a 'weighting' to that assessment. Can the item be dragged into a harbour? Does the artefact have an iconic backdrop? Has there been a history of incidents? Have similar locations been used in the past? How would it look for the organisation if a statue were covered in paint?

## PRIORITISE PROTECTION

Not everything can be protected at the same time, prioritisation is essential. In response to understanding the threat, works of art and artefacts that can be moved, should be moved – or at least plans drawn up to understand how this can be done if the situation escalates. Prevention measures can be adjusted, increased intelligence sharing with the police can be introduced and, ultimately, additional security can be engaged.

## ENGAGE SENSIBLY WITH SOCIAL MEDIA

There's always a risk that, caught up in the social media frenzy, organisations might jump the gun and overreact when there's no objective clamour for change. Referring back to Gladstone's Library, while the family did not object to the removal of his statue, petitions to retain the statue rapidly eclipsed demands to the contrary. Social media messaging should be used to support any decision making, but with caution.

Whether it's the return of the Elgin Marbles or the Benin Bronzes, repatriation of cultural heritage is here to stay. 



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