So much has happened during the eighteen months I have been at the Trust and there is much to celebrate - first and foremost the first anniversary of The Canterbury Journey works in November 2017.

I’m very pleased to be able to say that over the 2017-2018 financial year, £6 million has passed to the Dean and Chapter, £4.4 million of which is for The Canterbury Journey. We really couldn’t do this without all our supporters, so a huge thank you to everyone who has donated to the cause this past twelve months.

While all the conservation work being undertaken does impact on the aesthetics of the Cathedral and its surrounding area, it has also been a catalyst for creativity, and many initiatives have been undertaken to complement the works. Artworks and installations have been created, including in the last year Arabella Dorman’s Suspended and Philip Baldwin and Monica Guggisberg’s Under an Equal Sky (below), both of which used the temporary Nave ceiling to powerful effect.

A key component of the ongoing work is to ‘open up’ the collections, and with this in mind, a conservation hub has been created in the Archives and Library. Here, wonderful artefacts and manuscripts are conserved before being digitally recorded. This has been made possible thanks to the Heritage Lottery Fund and kind benefactors supporting The Canterbury Journey, with funds used to buy much-needed digital cameras and studio equipment. Digitising and making our archive collection more accessible ensures we leave a legacy to last beyond the five years of The Canterbury Journey project.

Long-term sustainability is also important to The Canterbury Voice, our campaign to fund music in its many expressions at the Cathedral. A central element of this is the creation of an endowment fund for choristers, to ensure that regardless of means, young people with exceptional talent can become Canterbury Cathedral choristers. The performance of choral music remains central to the Cathedral’s mission, and these endowments will enable this to continue.

Anyone who hears the choir will appreciate the incredibly high standard to which the boys are trained to perform by the indefatigable Dr David Flood. We have set an initial target of just under £5 million to create endowments in support of the choristers; this will in turn release an annual amount of almost £200,000 for chorister scholarships.

These funds are an investment in a talented individual’s life. Enabling a gifted child to receive such a high quality of music tuition benefits all those who enjoy music at the Cathedral and allows the child to have a unique start in life.

As ever, thank you for your support, and do contact either me or my team if you would like to discuss ways of supporting music, conservation and education at the Cathedral.

Sarah Frankland, Chief Executive
Thank you to all our benefactors in 2017/18

We extend our thanks to everyone who has supported Canterbury Cathedral throughout this financial year, including those shown below who have donated £1,000 or more:

Artelia
The Atlas Fund
Mr David Barham
Mrs David Barham
Mr & Mrs Rex Boucher
Frank Brake Charitable Trust
T B H Brunner Charitable Trust
Buxton Building Contractors Limited
Colyer-Fergusson Charitable Trust
The Ronald Cruickshanks Foundation
The Peter Cundill Foundation
East Kent Freemasons
The Friends of Canterbury Cathedral
The Godinton Charitable Trust
Sarah, Lady Gough
Mr Richard Guy Harris
Sir Michael and Lady Hintze
Miss Phyllis Horn
Sir Charles Jessel Charitable Trust
Dr David & Dr Angeline Kanagasooriam
Mr Danny Katz
Lanier Theological Library Foundation
Masonic Charitable Foundation
The Brian Mitchell Charitable Settlement
Guy & Rose Monson Charitable Trust
Sir Graeme Odgors DL
Ian and Juliet Ogdgers
Richard & Amicia Oldfield
The Paragon Trust
Dr Margaret Sparks
Nicolas Stacey Society Ltd
Mr Peter Stormonth Darling
Bernard Sunley Charitable Foundation
Mrs Fiona Sunley
Miss June Taylor
Mr & Mrs A Thistleton
Mr J T Thomason
Mrs A Trotter
Sir Michael Uren
Mr Anthony Weber
Mrs J H Wood
The Worshipful Company of Masons
Professor Michael Wright CBE DL
William Allen Young Charitable Trust
Legacies
Miss Sheila Child
Mr Michael Knill
The Rev’d Clare Nicholson
Miss Joyce Matthews
Miss Patricia Askew
Mr Percy Norris
And to those who have asked to remain anonymous, thank you.

“ It is heartening to begin to see the work of so many dedicated people bearing fruit, as the quality and beauty of the restoration work is gradually revealed. None of this could happen without all those who have supported the Trust, and I thank you for all you have done to enable so many to enjoy this beautiful space.”

The Dean of Canterbury, Dr Robert Willis DL

Thank you from the Chairman of the Development Board

One of the great pleasures of being part of the Canterbury Cathedral family is the privilege of enjoying this great, and magical, building and watching the skill and love devoted to its ongoing restoration. As The Canterbury Journey progresses, I can see the care and attention going into the restoration of the stonework, the stained glass and the timberwork and take great comfort from the work that we are all doing to safeguard this wonderful asset for the next generation. In human terms too, The Canterbury Journey is helping us reach out into the local community to bring the physical and spiritual wonders of Canterbury to an ever-wider audience of families and young people.

Work continues apace on the next stage of the Cathedral project - The Canterbury Voice. The immediate priority is the restoration of the Great Organ in time for the Lambeth Conference in 2020. However, we also want to build up the chorister endowments so that Dr David Flood can select the very best talent from around the country, regardless of financial circumstance, to continue to deliver the outstanding music for which Canterbury is renowned.

I am sure that you would all want to join me in thanking Sarah and the Trust team, and everyone involved in the Cathedral’s fundraising, for all their hard work in making this happen. Please continue to support us in the weeks and months ahead.

Rt Hon Sir Hugh Robertson
KCMG DL
Development Board Chairman

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Patron: His Royal Highness The Duke of Kent
Patron: (United States of America) President George H W Bush

All details correct at time of printing, November 2018
Creating gargoyles for the next century

Stonemasonry is a very labour-intensive process, with each stone in the North and South Clerestory level of the Nave taking around nine hours to install, following weeks of carving.

In order to preserve the integrity of the Cathedral’s architecture, exact copies are made of the hundreds of existing structurally failing stones that need to be replaced. However some creative licence has been allowed in designing replacement gargoyles!

The skilled team of stonemasons have taken inspiration from other animalistic designs within the Cathedral, and in spring 2018 the first of eight gargoyle heads was fitted into place.

Young people have been encouraged to engage with these new designs through education activities, with inspiration provided by ‘Gregory Gargoyle’, a newly created cartoon character by urban artist Greg Stobbs of Squirlart.

Over the last year, thanks to donations from our supporters, £4.4 million has been granted to The Canterbury Journey. Such generous support enables this specialist stonemasonry work to be carried out, so that many more people can enjoy their skilled craftsmanship for years to come.

New ways of engaging with young visitors

Throughout last year’s school holidays, a series of free activities were created to encourage more people, especially families, to engage with the Cathedral in new ways.

Each activity was themed around something Cathedral-related (for example, ‘Stone Week’), or linked to a national campaign, such as ‘The Big Draw’ or ‘Archaeology Week’.

The Big Draw was ‘the biggest drawing festival in the world’, run in partnership with the Animation and Digital Media team from Canterbury Christ Church University. Participants created their own stop-motion animation, and all of this creative work went towards points for their Arts Award.

For the Festival of Archaeology in July, a ‘mini-dig’ was created for younger people; graffiti around the Cathedral was examined within a contemporary context; and a ‘Tomb Raiders’-themed talk was given.

These activities proved very popular, with over 1,800 participants. Volunteers supported these activities by providing a total of 315 hours of their time.

The impact of these initiatives is already being seen, with family visits to the Cathedral increasing by 14.5% in 2017/18.

A roof over our heads

Recent visitors to the Cathedral cannot fail to have noticed the scaffolding wrapped around much of the building.

This huge temporary structure not only allows access to otherwise unreachable parts of the building, but also gives protection to sensitive areas exposed to the elements while conservation work takes place.

In June 2017, a temporary roof was installed over the Nave. Once in place, the conservation team began to remove the roof’s materials. With sustainability in mind, all of the lead that was suitable was recycled, melted down and reused for the new roof covering.

The full weight of the removed lead was sixty tonnes, and of that, approximately fifty-six tonnes was recycled.

In November, the scaffold on the West Towers had reached the top, enabling Cathedral stonemasons to replace any stone in desperate need of repair. They cleaned, shelter-coated and repointed the Pinnacles, which were then revealed in all their beauty (as can be seen on this report’s cover).

To continue with centuries-old traditions, they also included Whitstable oyster shells in the mortar - a practice dating back to early medieval times as a way of increasing consistency and strength.

Volunteering makes the difference

A significant objective of The Canterbury Journey is to increase the number of people getting work experience with the Cathedral through volunteering, and to diversify the range of people recruited.

Although the Cathedral already has a large number of volunteers, whether as ‘Holy Dusters’ or members of the Flower Group, funding for The Canterbury Journey has enabled the Cathedral to teach skills to its new recruits in the areas of heritage, learning and community engagement.

With specialist training and supervision, work is now undertaken by volunteers in Interpretation Research and Collections Care, and new roles have been created for Activity Hosts, Outreach Ambassadors, and a Volunteer Coordinator.

This element of the project has been so successful that the project’s target for volunteers has been exceeded in the first year, with a total of 470 volunteers involved to date!

Volunteer management takes a huge amount of time and resourcing, and it’s heartening to see that The Canterbury Journey’s funding has made such a difference to so many people’s lives.
Over the past twelve months we have continued to move The Canterbury Journey forward, with developments in all the key areas of the project.

**Learning and participation**

One of our objectives is to widen access to the Cathedral, and we’re doing this through our outreach and community engagement work with children, young people and hard-to-reach groups. This takes place both off-site in areas of social deprivation, including Canterbury, Thanet, Shepway and Swale, as well as on-site here at the Cathedral.

The world famous tomb of The Black Prince has been a focus of the last year, as it undergoes major investigative work, including X-Ray Fluorescence (XRF) analysis and endoscopy in situ. Soon the shield, part of The Black Prince’s ‘achievements’, will undergo a computerised tomography (CT) scan. In November 2017, the Cathedral held its first Conservation and Collections Conference titled The Black Prince: Man, Mortality and Myth, attended by world-renowned experts.

We have taken advantage of the scaffolding and erected hoardings around the site illustrated with photos and text of worship, community, skilled craftspeople and volunteers to highlight some of the life of the Cathedral and the detailed, specialist work that goes on here, often hidden from view.

**Conservation**

On projects of this scale, there are often unforeseen delays. With both the new Visitor Centre and the Precinct landscaping, extreme weather held up work, remains of previous buildings were discovered and additional time was required to unearth and document archaeological finds. However, in spite of these delays, works have been re-phased and re-programmed and we are still within our overall programme delivery dates.

Conservation of the fabric of the Cathedral continues, with works often revealing unexpected treasures, including a discovery that some of the Nave roof timber was from the 14th century. Whereas previously, on days of heavy rainfall, water ingress through the roof of the Nave was taking place, with the new roofing progressing well in delivery terms, we are safeguarding this magnificent building for now and the future.

**An update on The Canterbury Journey**

Mark Hosea, Project Director

In April this year we launched our campaign to secure both the tradition of music at Canterbury Cathedral and to promote our bold musical ambitions. Christened The Canterbury Voice, it comprises a five-year programme of concurrent mini-campaigns with a fundraising target of £10 million.

One component of The Canterbury Voice, the programme of vital repairs to the Quire organ, is already well underway and this year’s Christmas Appeal will focus on securing the outstanding £1 million of the total £4.2 million cost of this programme of works.

After the console was removed in May, a temporary, digital organ was installed in the Quire. The existing pipework was dismantled in June, thus enabling essential work to be carried out in the usually unreachaable areas of the Quire and Triforium spaces. The conservation work to the fabric of the 12th century Quire (which has a claim to be the oldest Gothic structure in Britain) is an essential component to the organ appeal. Although it ultimately adds considerably to the cost of the overall project, we cannot afford to allow this precious fabric to degrade any further, not least because it could lead to damage of the new pipework.

Organ builders Harrison & Harrison began installing the first of the new and restored pipes, featuring new solo stops, flutes and oboe, plus 32ft bass pipes, laid horizontally on the floor, into the North Triforium in August.

One of the first people to see the new organ pipes in situ was ex-chorister and world-renowned conductor and composer Stephen Barlow: “It was truly thrilling to see the ambition, vision, design, skill, precision and commitment going towards rebuilding the organ. I simply can’t wait to hear the new instrument in all its glory.”

With an unmovable deadline of the Lambeth Conference in July 2020, when the organ must be fully installed and voiced, we have a limited time to raise the remaining £1 million.

We are hugely grateful to all our supporters for any ways in which they can contribute to the repair and renovation of this magnificent instrument and its historic surroundings.

For more information, and for ways of supporting us, please visit www.thecanterburyvoice.org
Total 2018 (£)

Incoming Resources
Donations and legacies 1,023,786
Investments 366,932
Total 1,390,718

Resources Expended
Charitable activities (grants) 6,714,666
Raising funds 299,815
Total 7,014,481

Net Income -5,623,763
Recognised gains/(losses) -132,067
Net movement in funds -5,755,830

Balance brought forward 13,954,718
Balance carried forward 8,198,888
Of which are held for
Restricted/Designated purposes 7,910,838
Pledges held at year end 1,025,000

In 2017/2018 the Trust received £1.02m in donations and a further £0.37m in investment income and interest. At the year-end there was a further £1.03m pledged by donors in support of future projects.

The Trust spent £0.3m in the year on raising funds, representing a return on investment of 80%.

During the year the Trustees approved grants to the value of £6.715 million which have been recognised as Charitable Activities in the accounts. The grants are mostly in support of The Canterbury Journey and the Cathedral Organ Project.

At year-end, the Trust held total funds of £8.2 million including around 8 months’ running costs in general reserves. Other funds held are restricted for specific purposes or have been designated by the Trustees for specific projects.

Grants approved for passing to the Dean & Chapter
Total £6 million

Apprentices, exhibitions and educational purposes £30,638 <1%
Music £320,988 5%
Quire Organ £1,733,925 26%
Chorister bursaries £30,120 <1%
North West Transept £64,682 1%
Other £50,045 1%
Canterbury Journey £4,484,268 67%