

The Decimus Burton Museum



**A business plan presented by the
Royal Tunbridge Wells Civic Society**

March 2023

Contents

1. Executive Summary	2
2. Introduction	11
3. The Team	13
4. Strategy	17
5. Decimus Burton & Tunbridge Wells	20
6. Features of The Decimus Burton Museum	23
7. Target Market	27
8. Location	31
9. Market Research & Community Engagement	33
10. Renovations	41
11. Funding	45
12. Target Operating Model	49
13. Revenue & Costs	52
14. Conclusions	54
15. Appendices	56

[Appendix 1: Glossary of Key Terms](#)

[Appendix 2: TWBC's Parameters](#)

[Appendix 3: Strategic Outcomes](#)

[Appendix 4: Market Research](#)

[Appendix 5: Floor Plans](#)

[Appendix 6: Examples of the Museum's Events & Activities](#)

[Appendix 7: Innovative Technology](#)

[Appendix 8: Precontract Timeline](#)

[Appendix 9: Draft Schedule of Works](#)

[Appendix 10: Statement of Heritage Significance](#)

[Appendix 11: Risk Assessment, Preconstruction and Construction Phases](#)

[Appendix 12: Applications for Planning Approval and Listed Building Consent](#)

[Appendix 13: Indicative Budget](#)

[Appendix 14: Sensory Garden Estimate](#)

[Appendix 15: Indicative Cashflow Assumptions](#)

[Appendix 16: Peer Review](#)

[Appendix 17: Alternative Options](#)

[Appendix 18: Risk Register](#)

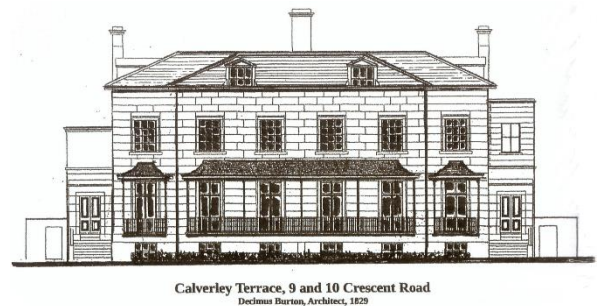
Executive Summary

"I fully support the idea of a Decimus Burton Museum in Tunbridge Wells. A museum that celebrates the architectural contribution of Decimus Burton to the United Kingdom and the world, and which is a centre of scholarship would be a great addition to our town."

Greg Clark, MP for Tunbridge Wells

1.1 Introduction

2029 will see the 200th anniversary of Decimus Burton's ground-breaking plan for the development of the Calverley New Town in Tunbridge Wells. It's timely that we're able to now seize a unique opportunity to create a museum to his achievements, and house it in a building he designed for Tunbridge Wells. The Decimus Burton Museum will encapsulate and preserve Burton's important contributions, not only to Tunbridge Wells' architecture and planning, but also to the social history of the town's development and the people who lived through it.



Places such as Medway have successfully brought their heritage and culture to the fore, to increase tourism and civic pride in the region¹. Evidence indicates that there is an opportunity for RTW to do the same. The Decimus Burton Museum can add to the Amelia and Trinity Tower's heritage offerings, to bring an important collection of historic attractions at the north of the town, while simultaneously creating historical links with Calverley Grounds and the Pantiles further south. In this way, the museum can make a significant contribution to the delivery of features that the public want, driving more community satisfaction and an increasingly vibrant and prosperous town.

Decimus Burton (1800-1881) is an architect of both national and local importance. He studied under Nash, and at the Royal Academy, under Soane. By the time he was eighteen, he had designed The Holme, a mansion in Regent's Park that's currently for sale and will potentially become the most expensive property in the capital. Unusually among major architects of his time, his work is noteworthy, not only in its scope and range of styles, but in the fact that it spans the Georgian, Regency and Victorian periods. His Wellington Arch at Hyde Park Corner, designed as an entrance to Buckingham Palace, is a monumental example of the classical style, while his spectacular Palm House at Kew eschews classical and Gothic styles for the functional purity of design that is still much admired by modern architects today. Decimus Burton is also noteworthy for his landscape work, such as the layout of the Zoological Gardens in Regent's Park, and for his town planning schemes, such as that at Fleetwood in Lancashire.

Calverley New Town in Tunbridge Wells, however, must rightfully claim its place in town planning history, for here, nearly a century before town planning became a recognised profession, Decimus Burton designed a remarkable and complete new town. Learning from his experiences at Regent's Park, the architect not only provided a mix of housing types and styles, but also the all-important infrastructure that is important to such new developments, and which may sometimes be lacking, even in today's developments. Burton's Calverley New Town has had a fundamental and lasting impact on the evolution and identity of Tunbridge Wells ever since. An article on Decimus Burton's Tunbridge Wells, from the Architect's journal in 1927, stated that Burton *"found Tunbridge Wells but little more than a village and he made it a considerable town."*

More recently, articles in the national press, such as The Guardian's assessment, *"Architect Decimus Burton: 'Utter originality and unselfconscious perfection'"*² and The Observer³, have underpinned a common view that Decimus Burton is of national importance. The articles also talk to a frequent perception that he hasn't received the recognition due to him. The Decimus Burton Museum is a fitting opportunity to put this right and, at the same time, contribute to the vibrancy and prosperity of Tunbridge Wells.

¹ Medway Council, *History Matters: How Medway's rich heritage is being used to build dynamic and prosperous future*, viewed 24 March 2023, http://files.localgov.co.uk/Medway_ready.pdf

² The Guardian Architect Decimus Burton: 'Utter originality and unselfconscious perfection', viewed 24 March 2023, <https://www.theguardian.com/artanddesign/2023/feb/25/architect-decimus-burton-utter-originality-and-unselfconscious-perfection>

³ The Observer, *"Victorian architecture's lost giant restored to pantheon"*, 26 February 2023
The Decimus Burton Museum Business Plan

In March 2022, Tunbridge Wells Borough Council (“TWBC”) gave the Civic Society a year to prepare and present a business plan for the repurposing of 9 and 10 Crescent Road into The Decimus Burton Museum, to provide the town and borough with a visitor attraction and valuable cultural asset for the community. The listed building comprises two Regency era villas, designed by Burton and now owned by the Council. The building is predominantly vacant and forms part of the Civic Complex group of buildings.

This business plan sets out the vision for how the museum will look and the services offered; the market research and community engagement undertaken to date; the works required to restore the villas and fit the museum; funding requirements; the museum’s expected operating model; and projected finances. When allowing the Civic Society time to compile this business plan, TWBC set certain parameters for the proposal. These parameters, and an explanation of how each has been adhered to, are in Appendix 2.



1.2 Aims of the project

The Decimus Burton Museum is proposed to be housed in 9 & 10 Crescent Road. The importance of 9 & 10 Crescent Road is already known to the Council. In 2013, TWBC and English Heritage (now Historic England) produced a conservation statement for the group of listed buildings that make up the Civic Complex. This said that:

Nos. 9–10 Crescent Road have considerable evidential value. As residential houses of the 1830s, both the site and the building are likely to have some potential to yield evidence about past human activity, including archaeological evidence.

As 1830s houses whose original plan form is still largely discernible, nos. 9–10 have a considerable historical value. The building is of high associative and illustrative significance as it is the only one remaining of Decimus Burton’s Calverley Terrace, Calverley Mount and Calverley Parade. (There are of course other surviving Burton buildings in Tunbridge Wells.)

Nos. 9–10 Crescent Road are a finely detailed Regency pair of houses, with several original features. Designed by an important architect of the period who worked extensively in Tunbridge Wells, it is of considerable aesthetic value.

While not in communal use, the building dates from a key period in the history of Tunbridge Wells when the town expanded and Burton developed the Calverley Estate. This period and the buildings it produced form part of the identity of Tunbridge Wells and lend this building communal significance in the form of commemorative and symbolic value⁴.

With the above in mind, the Royal Tunbridge Wells Civic Society, together with the Decimus Burton Society, is proposing to transform 9 & 10 Crescent Road into The Decimus Burton Museum. This will protect the buildings and educate the town’s residents and visitors alike about Burton’s architecture; the impact of his seminal work on the development of Tunbridge Wells and the field of town planning more generally; and the social history of Tunbridge Wells further to his creation of the Calverley New Town.

⁴ Maidstone Borough Council, *Conservation Statement, Tunbridge Wells Civic Complex*, Architectural History Practice, viewed 24 March 2023, https://maidstone.gov.uk/data/assets/pdf_file/0016/26080/TUNBRIDGE-WELLS-CIVIC-COMPLEX-lores-.pdf
The Decimus Burton Museum Business Plan

The objectives of the museum will be:

To conserve and restore 9 & 10 Crescent Road, the last surviving pair of Regency houses in Calverley Terrace, designed by Decimus Burton

To involve visitors of all ages in educational opportunities centered around Tunbridge Wells' social, cultural and architectural history, and its conservation

To record and celebrate the work of Decimus Burton as an innovative architect and pioneer of town planning

To establish the national archive of Decimus Burton's life and work within the museum, and recognise his influence within the UK and Ireland

To assist in the promotion of Tunbridge Wells as a tourist destination

To celebrate and promote sustainability and creativity through good design within the built environment

Achieving these objectives will deliver the museum's mission statement:

By learning from the past, and inspired by the work of Decimus Burton, we will offer our visitors rewarding experiences that will encourage generations to change our futures for the better

Details of relevant success measures can be found in Appendix 3.

1.3 The Royal Tunbridge Wells Civic Society and Decimus Burton Society

This business plan is presented by the Royal Tunbridge Wells Civic Society, in collaboration with the Decimus Burton Society.

Dating from 1959, the Civic Society has an admirable history of commenting, campaigning and assisting in projects for the betterment of Tunbridge Wells. Notable successes include the society's pivotal role in preventing Trinity Church from being demolished and the building's preservation as a theatre. Trinity—which was also designed by Decimus Burton—has since become a success story for the town and last year celebrated its 40th anniversary.

The Decimus Burton Society was founded in 2018. Amongst its aims and objectives are the creation of a central archive containing a collection of material relating to Decimus Burton, with links to material in other places; the publication of research into Burton and his period; and the encouragement of students and others to study and appreciate his work.

The business plan has been produced by a team which include members and non-members of the societies. Combined, this team has expert knowledge of Burton's work and importance, along with extensive experience and expertise in the preservation of historical buildings.

1.4 Market Research & Community Engagement

Chapter 9 sets out full details of the research that's been conducted to determine the potential market size and demand for the museum. To summarise, statistics support the general understanding that, since the coronavirus pandemic, the workforce is on aggregate working from home more and spending less time in town centre offices. Also, consumers conduct a smaller proportion of their shopping in town centres than before the pandemic. These two factors are likely to have contributed to a reduced footfall in RTW town centre.

Research shows that care for heritage assets, cultural events and better attractiveness of town centres, improves the public's opinions towards a town centre and has a positive effect on the number of visits made. It increases peoples' connection with the town and maintains its vibrancy. Tourist and visitor attractions *"create a cultural atmosphere, influence the attractiveness of the*

place, enhance shopping purpose trips, and promote people's engagement and interest to the high street.”⁵ Meanwhile, analysis of the borough's attractiveness to tourists has identified gaps in the market for heritage and cultural offers, with Tunbridge Wells' existing heritage not featuring prominently (or at all) in tourism literature, despite it being something often associated with the town.

Other towns are protecting and promoting their heritage to drive economic prosperity. The recent opening of the Amelia has been a welcome step to encourage culture in Tunbridge Wells' town centre, alongside the Burton-designed Trinity Theatre—with its newly opened tower—and the Assembly Hall. A survey conducted for TWBC into residents' perceptions of the town centre indicates a desire from the public for more to be made of the town's attractiveness, atmosphere, and heritage, alongside more events through which people can be engaged in the local community and businesses⁶. These are subjects that have already been identified as opportunities for the borough to grasp. And they are all opportunities that are offered by The Decimus Burton Museum.



Since the Civic Society was given a year by the Council to develop its business plan, it has, together with the Decimus Burton Society, engaged with the public in a number of ways, for example:

- In-person public exhibitions were held at Trinity Theatre during August and September 2022, and in Royal Victoria Place shopping centre in February 2023. The public were given the opportunity to ask questions and provide their feedback through questionnaires, with a number offering their support to the project, including the loan of exhibits
- Online engagement through multi-platform social media and the Civic Society and Decimus Burton Society websites
- Local and national press, with the project receiving considerable coverage in Times of Tunbridge Wells and the Town Crier, as well as national attention in the Guardian and the Observer
- Illustrated talks have been delivered to various groups, including the general public at Trinity during Heritage Open Days, the Civic Society and the Town Forum.
- 1,000 leaflets were distributed during the RVP exhibition in February 2023.
- Bilateral engagement with museums around the country, institutions, private collections and educational establishments.

These activities have generated significant interest in The Decimus Burton Museum and provided invaluable feedback. They have shown the local and national backing for establishing a museum to Decimus Burton, which has been further demonstrated by the receipt of letters of support from members of both Houses of Parliament, public institutions throughout the country, and local schools.

The opportunity of two original surviving Decimus Burton villas in the centre of town, and within easy walking distance to a mainline rail station with links to four of London's main stations (London Bridge, Waterloo, Charing Cross and Cannon Street), rarely comes up. Not only does the building retain many of its period features, but it provides excellent accommodation potential for a museum, as well as the opportunity for a highly visible and unique community garden. These combined features will make such a museum a substantial and viable visitor attraction.

Services provided by the museum will be diverse and support families, schools, pensioners, tourists and local businesses, amongst other users. Desk-based research has identified a sizable market for the museum, with 125,000 overnight tourists visiting the town on holiday and 4.5m day trips made to the town each year. With TWBC analysis indicating that 34.2% of the borough's 115,300 residents actively visit museums and galleries, this suggests over 39,000 locals may be interested in visiting the museum, in addition to visitors to the area, the 16 primary schools and 6 secondary schools in RTW, or the many other nearby schools, English language educational establishments, children's organisations, and other clubs and organisations.

Decimus Burton is an influential figure to Tunbridge Wells and to the nation. It is fitting to create a museum to his work in villas designed by him as part of one of his most important projects. At the same time, there are significant benefits to Tunbridge Wells town centre and the community at large from being the home of a nationally important museum and archive. We estimate that potentially up to £774,800 annually may be spent in the local economy by visitors to the museum when it's established.

⁵ High Streets Task Force, *Ravencroft, 2000, as reported in Tourists/visitor attractions*, viewed 24 March 2023, <https://squidex.mkmaps.com/api/assets/ipm/tourist-visitor-attractions-evidence-on-a-page.pdf>

⁶ TWBC, *Tunbridge Wells Retail, Commercial Leisure & Town Centre Uses Study Update*, February 2021, page 78-86, viewed 24 March 2023, https://tunbridgewells.gov.uk/_data/assets/pdf_file/0007/385405/01_RCLTCU_main-report.pdf

Conversely, as set out in Appendix 17, through a combination of location, condition, historical significance, and economic and social trends, there are notable weaknesses in any potential for alternative uses of 9 & 10 Crescent Road.

TWBC has long maintained that one of its main objectives is to establish the town as a tourist destination. However, as explained in Chapter 9, Kent County Council's research shows that, of the major towns in Kent, only Sevenoaks and Tunbridge Wells have seen a reduction in the number of tourism enterprises over recent years. Meanwhile, the other main towns have seen an increase. Here we have an opportunity to improve the town's tourist profile, with all the added benefits to the local economy that increased tourism brings with it. This can be done by preserving the town's heritage assets and through the arrangement of cultural events, both of which are aims of The Decimus Burton Museum.

1.5 The Museum's highlights

"The choice of Tunbridge Wells as a location for a Decimus Burton Museum is a logical one, given the number of surviving Decimus Burton buildings in the town and the surrounding area. It would also be a draw for tourists, residents and school children alike with its proposed variety of programmes, thus benefiting both the local economy and promoting a sense of civic pride and attachment to the town. For students of architecture and architectural professionals the proposed establishment at the museum of a central archive of material relating to Decimus Burton's life and work would be invaluable."

Susan Palmer, Archivist and Head of Library Services, Sir John Soane's Museum

9 & 10 Crescent Road have excellent accommodation that will allow the museum to offer visitors an extensive range of experiences and activities.

No 9 Crescent Road will be presented as an historic house of the Regency period, authentically furnished in its original style of the late 1820s, to give an enlightening impression of life in Decimus Burton's Calverley New Town. The main entrance to the museum on the raised ground floor will lead to a hall, a dining room, drawing room and study. Disabled access to the main entrance will be via a platform lift to the left of the entrance. There will be a lift within the building for access to other floors of the museum, although the second floor may have to incorporate a stair lift, depending on planning restrictions. The first floor of No 9 will accommodate a gentleman's and a lady's bedroom as well as a boudoir, while the second floor will accommodate the nursery, children's bedroom and housekeeper's room. In the basement there will be a period kitchen. The Civic Society has researched the lives of some of the residents of the buildings, as well as those of neighbours, and this social history will become part of the story that the building will have to tell visitors.

No 10 Crescent Road will house exhibitions and events illustrating Decimus Burton's local and national architectural work, and his distinctive approach to town planning that took Tunbridge Wells from a seasonal Stuart and Georgian Spa, to a fine residential town and Borough status in the 19th century. Versatile and agile exhibition, community and educational spaces are planned to include the National Decimus Burton Archive, town planning exhibits and exhibits that focus on local social history.

This will all be complemented by a tearoom located in the light and airy basement, and a shop stocking a range of relevant publications, souvenirs etc. Afternoon tea was made a popular pastime during this period and it is felt that a tearoom in a period setting will be a splendid accompaniment to the museum. The tearoom will be open to the general public so will also support the town by serving local shoppers and anyone seeking an afternoon tea experience in a refined setting. The space in which the tearoom will be located can accommodate 30 covers internally and, in good weather, up to an additional 34 covers outside, in view of the sensory garden.

Outside, it is proposed that the narrow rear garden (inaccessible to the public but visible from the rear rooms of the museum) will be planted and screened off from the adjacent car park by the use of trellis, a feature often employed by Decimus Burton. At the front of the museum, there are provisional plans for a sensory garden to be planted to reflect the character of the architect, as well as local building materials and local social history. This has the potential to become a beautiful space in the centre of town that everyone will be able to enjoy. Augmented by the disabled access and the sensory garden, the museum will offer accessibility to a wide audience and be of tremendous benefit to the town.

The buildings will be supplied with data and digital installations with public access to wi-fi.



The roof will be overhauled with safe access for maintenance. Allowance in the costing of the work has been made for some replacement/repairs of rainwater goods, masonry, balconies and railings. If funding allows, it is proposed to reinstate the canopies over the balconies.

Externally, an allowance has been made for improvements. Parking and repairs to surfaces, although a more extensive landscape design has been produced, based on a sensory garden, subject to funding.

The draft budget for these works, at today's prices, is £2,724,000. Provisionally, an additional £160,875 is required for the creation of the sensory garden. Details of the works schedule and outline costs can be found in Appendices 9, 13 and 14.

1.7 Operations

The RTWCS will set up a charity to oversee the renovations and run the museum ("The Charity"). A Board of approximately 10 Trustees will be convened and robust governance arrangements will be designed and implemented. The Charity will collaborate with TWBC, other members of the Civic Complex, local businesses and strategic partners.

The Charity will be responsible for securing funding to conduct the renovation works. It will also oversee the museum's operations post-launch.

The Decimus Burton Museum will be open for 50 weeks of the year, being closed for two weeks in January so essential maintenance can be conducted. In its weeks of operation, the museum will be open 6 days a week, closing on a weekday since our research shows that weekend opening is likely to be popular amongst the public. The museum will be open during the day but will have capacity to open in the evenings to accommodate private hires or ad hoc events. Consideration will also be given to limited evening open hours in summer months, if there's demand for this.

The museum will be operated by a mix of salaried and volunteer staff, with volunteers likely to be a significant help in the day-to-day running of the museum.

1.8 Funding & Operating Revenues

The renovation works would need to be funded by way of a grant. We have consulted with strategic partners and conducted our own research to identify a number of potential funders. We have initially opened engagement with the National Lottery Heritage Fund ("NLHF"), having identified it as the likely primary funder. In order for the project to apply for grant funding, however, The Charity would need to enter into an agreement with the Council that would provide the necessary structure to enable funding by NLHF to be granted. This is elaborated on in Chapter 11. The NLHF has provisionally indicated that the project would attract its higher level of funding, of between £250K - £5m.

Whilst the NLHF is likely to be the museum's main source of funding, a sizeable number of smaller foundations and grant-givers have been identified which may have an appetite to fund the museum and which have given grants for similar projects. Some initial enquiries have been made and positive responses received. In many cases, the funding bodies would be looking for substantially the same structure to be in place with the Council that the NLHF would require.

In addition to funding bodies, engagement activities by the RTWSC and DBS have garnered numerous offers of support, from the loan of artefacts to the design of immersive displays. Other opportunities include corporate and private sponsorship, collaborations with local businesses and fundraising. The project team, which has provided services to the project in excess of £80,000 in value, has already received pledges of exhibits and donations for the museum, as well as offers of ongoing support from individuals with the necessary experience to bring the project to reality.

Once the museum opens, revenue streams will consist of entry fees, the shop, the tearoom/café, school trips, special exhibitions, walks & lectures, and venue hire. Of these, the greatest income will be received from admission fees, through which £126,000 will be received in year 4. This is based on the museum welcoming an estimated 20,000 visitors annually by year 4. The tearoom will

provide the second-best earning potential, with projected receipts of £45,000 in year 4. This is calculated based on the café serving museum patrons but it will also be open to members of the public who have not visited the museum. This may therefore enhance its earning potential. Additionally, these estimates do not account for any revenue derived from fundraising so any such revenue would be additional to the sums shown here.

Projections shown in Chapter 13 and Appendix 15 indicate a loss in years 1-3, achieving breakeven and a £935 profit in year 4.

1.9 Strategic Plan & Milestones

We will deliver our objectives over a 5-year horizon from the time TWBC grants permission to go ahead with the project. This will be achieved in the following phases:

Planning Phase

Year 1

- Create legal entity which will deliver the museum
- Appoint a Board of Trustees / Directors
- Contract with the Council for the lease of 9 & 10 Crescent Road (TWBC continues to cover costs, e.g. insurance, necessary maintenance etc, until funding is secured)
- Engage with potential funders and submit applications for funding
- Applications for Planning Permission and Listed Building Consent
- Develop marketing and community engagement strategies
- Receive interim funding

Year 2

- Granting of statutory permissions
- Commence community engagement (initial focus on immediate vicinity and strategic partners)
- Receive main funding
- Procure and appoint professional advisers and consultants, as necessary
- Confirm museum designs

Year 3

- Tender for contractors
- Appoint Principal Contractor

Construction Phase

- Commence renovation of 9 & 10 Crescent Road
- Finalise design of the museum's operating model
- Recruit museum manager
- Engage stakeholders to source and secure exhibits and displays
- Commence marketing

Year 4

- Continue renovation of 9 & 10 Crescent Road
- Complete recruitment of museum staff/volunteers

Year 5

- Complete renovation of 9 & 10 Crescent Road
- Select and install fixtures and fittings
- Open museum
- Launch museum's inaugural calendar of events and activities
- Seek feedback from customers, the community and strategic partners
- Assess progress against objectives
- Develop and agree new 5-year strategy

1.10 Next Steps

To undertake this project now would be to secure and preserve the two remaining Regency villas from Decimus Burton's Calverley Terrace (9 & 10 Crescent Road). Not doing so risks the building being sold off for inappropriate development that would likely be of materially less benefit to the town, borough and nation, compared to the potentially once-in-a-lifetime opportunity to create a museum that will bring many economic and social benefits.

We have commenced provisional engagement with potential funders to ascertain their criteria for accepting funding applications. The National Lottery Heritage Fund ("NLHF") has been identified as a priority source of funding for this endeavour. However, the NLHF are unable to enter into substantive engagement until such time as a legal entity is established to deliver and operate the museum.

We have reviewed NLHF's parameters⁷ for considering funding applications. The need to satisfy these parameters has been incorporated into the decisions we are asking TWBC to make, as set out below. It's likely that other funders will also need to be sought but we consider it likely that, subject to specific requirements about the types of activities funded and geographical scope etc, if the legal/ownership requirements of the NLHF are met, it's likely to satisfy the requirements of other lenders.

Accordingly, we ask the Council to agree the following points so that we can progress this proposal:

- 1. TWBC allows the RTWSC a period of 24 months to: create a legal entity ("The Charity"), contract with TWBC, apply for, and secure funding.**
- 2. TWBC enters into a formal lease with The Charity for 9 & 10 Crescent Road and the carpark to the front of the building, of not less than 25 years, complying with all reasonable requirements of the NLHF's funding criteria, and providing for a peppercorn rent.**
- 3. If TWBC is unwilling to enter into the lease agreement described in (2), that it allows the RTWCS and/or The Charity not less than 12 months, and reasonable access to TWBC resource, as required, to explore the possibility of TWBC and The Charity submitting a joint application for funding to the NLHF.**

⁷ Heritage Fund, *National Lottery Grants for Heritage - £250,000 to £5million*, viewed 24 March 2023, <https://www.heritagefund.org.uk/funding/national-lottery-grants-heritage-250k-5m>

Introduction

2.1 Overview

This Business Plan sets out why, nearly 200 years since he designed and delivered a major plan for the town, it is important that the opportunity is now taken to create a museum that documents the influence Decimus Burton has had on Tunbridge Wells and the country.

His architectural work and seminal contribution to the emerging discipline of town planning make Decimus Burton a figure whose work should be preserved. 9 & 10 Crescent Road are the last surviving pair of Grade II listed Regency villas, designed by Burton and originally forming part of his influential Calverley New Town.

This proposal is to restore the building to its original grandeur, with the addition of a sensory garden that will provide an elegance to the centre of town that everyone can admire. Inside, we propose that The Decimus Burton Museum will be a museum dedicated to:

Decimus Burton's contributions to architecture and town planning

The social, cultural and architectural history of Tunbridge Wells

This will be a museum of national interest due to Burton's prolific work throughout the country and the current absence of any museum in the UK with a focus on town planning. Closer to home, the museum will educate visitors about how Tunbridge Wells came to be the town it is today and how the people of the town lived their lives. This will tie together the stories of the town's other cultural assets and help explain Tunbridge Wells' identity.

This resource to better understand the genius of Decimus Burton, the vivid history of Tunbridge Wells and its people, and the importance of town planning to modern day living, will increase the number of visitors to the town and provide a valuable contribution to the local economy. It will benefit local schools and children's organisations, families and social groups, academics and shoppers wishing to finish their trip with an afternoon tea in beautiful surroundings.

This business plan is presented by the Royal Tunbridge Wells Civic Society ("RTWCS"), the organisation responsible for saving Trinity Theatre for the town 40 years ago, and which has become a much-loved part of the town. The plan demonstrates that our proposal is feasible and sustainable and shows how The Decimus Burton Museum will augment the town's existing cultural offers, such as the Amelia and Trinity Theatre's tower attraction, to the benefit of the community.

When allowing us time to compile this business plan, Tunbridge Wells Borough Council ("TWBC") set certain parameters for the proposal. These parameters, and an explanation of how each has been adhered to, can be found at Appendix 2.

2.2 Requests for TWBC

We have commenced provisional engagement with potential funders to ascertain their criteria for accepting funding applications. The National Lottery Heritage Fund ("NLHF") has been identified as a priority source of funding for this endeavour. However, the NLHF are unable to enter into substantive engagement until such time as a legal entity is established to deliver and operate the museum.

We have reviewed NLHF's parameters⁸ for considering funding applications. The need to satisfy these parameters has been incorporated into the decisions we are asking TBC to make, as set out below. It's likely that other funders will also need to be sought but we consider it likely that, subject to specific requirements about the types of activities funded and geographical scope etc, if the legal/ownership requirements of the NLHF are met, it's likely to satisfy the requirements of other lenders.

⁸ Heritage Fund, *National Lottery Grants for Heritage - £250,000 to £5million*, viewed 24 March 2023,

<https://www.heritagefund.org.uk/funding/national-lottery-grants-heritage-250k-5m>



Accordingly, we ask the Council to agree the following points so that we can progress this proposal:

- 1. TWBC allows the RTWSC a period of 24 months to: create a legal entity ("The Charity"), contract with TWBC, apply for, and secure funding.**
- 2. TWBC enters into a formal lease with The Charity for 9 & 10 Crescent Road and the carpark to the front of the building, of not less than 25 years, complying with all reasonable requirements of the NLHF's funding criteria, and providing for a peppercorn rent.**
- 3. If TWBC is unwilling to enter into the lease agreement described in (2), that it allows the RTWCS and/or The Charity not less than 12 months, and reasonable access to TWBC resource, as required, to explore the possibility of TWBC and The Charity submitting a joint application for funding to the NLHF.**

The Team

The project is being proposed by the Tunbridge Wells Civic Society, with support from the Decimus Burton Society.

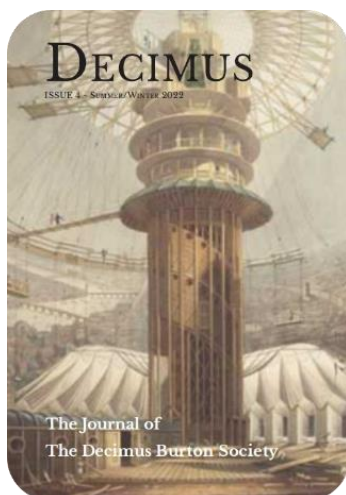
3.1 Royal Tunbridge Wells Civic Society

Founded in 1959, the Royal Tunbridge Wells Civic Society ("RTWSC") has charitable status and is an independent, non-political organisation. It's dedicated to the conservation and improvement of the nationally important historic town of Tunbridge Wells, and its quality of life. Past presidents have been, the Marquess of Abergavenny, the author and architectural historian Terrence Davis, and Civic Medallion holders Kenneth Pengelly and Dr Philip Whitbourn OBE. The first Chair of the society was Cllr Howard Simmonds J.P. and a later Chair was Kay Clemetson, then Editor of the Kent and Sussex Courier.

Some milestones in the society's sixty year history include its key role in the rejuvenation of Monson Road in the 1960s, when the society coordinated the restoration and re-decoration of the double curved decorative iron balcony and original Victorian shop fronts; the landmark "Ring Road" Public Inquiry in the 1970s; the Corn Exchange project on The Pantiles in the 1980s, when the society co-operated with the architects and developers over a comprehensive refurbishment; input on the Royal Victoria Place project in the 1990s; and, more recently, spearheading Heritage Open Days. The RTWSC's involvement in individual cases and planning issues is too much and too complex to describe in detail here, but examples include such well known features as the Opera House; Great Hall; the Hotel du Vin; Nos.1-3 The Pantiles; the Canon Hoare Memorial—which was saved from demolition following the society's intervention—the setting of Dunorlan Park, which was seriously threatened by unsympathetic road works and development; and General Montgomery's WWII Headquarters in Broadwater Down, where the society supported the Council in successfully resisting unsuitable redevelopment.

One case of particular relevance, however, is the society's key part in saving from demolition Decimus Burton's Trinity Church, which had been declared pastorally redundant. The RTWSC was key to securing this piece of the town's heritage so it could be repurposed as a successful theatre and arts centre which has afforded so much pleasure and enjoyment to the local community over the last 40 years.

3.2 Decimus Burton Society



The Decimus Burton Society was set up in 2018 to promote the life and work of Decimus Burton, a unique architect whose work covered the Georgian, Regency and Victorian periods.

Amongst its aims and objectives are the creation of a central archive containing a collection of material relating to Decimus Burton with links to material in other places; the publication of research into Burton and his period; and the encouragement of students and others to study and appreciate his work. The Society's membership includes some of the leading academic authorities on Decimus Burton, as well as descendants of Burton, Burton homeowners, members of both Houses of Parliament, and architects actively involved in the restoration and preservation of his buildings, including the recently restored Temperate House at Kew Gardens.

The Society has excellent working relationships with other notable museums and institutions, including the RIBA, V&A, Sir John Soane Museum, Fleetwood Museum and Kew Gardens, and has helped to save important Burton archive material for the nation, as well as supporting students and individuals in their educational and personal research.

Charity theatre takes centre stage as it marks 40 years in the town...

By Sarah Bond

TRINITY Theatre in Tunbridge Wells is marking its 40 years in the town this bank holiday weekend with community events and a big party to celebrate its longevity.

Over its four decades as the Trinity Theatre, which is a registered charity, has staged over 2,000 shows, with plays, musicals, film screenings, comedy nights, live music, dance, children's theatre and youth workshops filling its programme.

Indeed, Trinity is a much-loved arts asset in Tunbridge Wells, but the town really doesn't have it at all.

Events

After it closed in 1979 as a place of worship, the former Holy Trinity Church – part of architect Decimus Burton's famed Cathedral development in the town – was bought by the Trinity Theatre.

When Church Commissioners and the Diocese were presented with plans to sell the land to residential developers, the building was saved from demolition through the determination of the Royal Tunbridge Wells Civic Society to save it for the good of the town.

They mounted a campaign with other community groups, including the Tunbridge Wells Drama Club, and fought hard to keep the listed building as an asset for the community.

Association – was formed to take the project to the next level, and through it took several years of work, energy and creative thinking, the first shows were staged in 1978. The rest, as they say, is history.

To celebrate its 40th Anniversary, Trinity is hosting a range of free and ticketed events running from August 26-28 including a variety show, a summer film, a cabaret and 'The Great Trinity Mask It', where they want everyone to join in and volunteer to help to 'tune-proof' the building for all.

Artistic Director Sean Turner said: "Becoming a parent for the first time in the last few months has made me appreciate the power of community even more, and I am proud to provide over a venue that so truly holds the people it serves at its heart."

"We intend to provide entertainment to the town in better and more interesting ways every single day, but for some we are so much more than that," he added.

"Our building is a centre for community – a place to meet friends and learn. A place to talk about the issues that matter over a good cup of coffee. A place to bring the children to play at our beautiful garden or indoor toy stage. It's a place for the vulnerable to feel secure and for the disadvantaged to feel fulfilled. The work we do is more than that seen on our stages."

As the town marks Trinity Theatre's big milestone, the current conversion of the clock tower into a public viewing platform, will prove the icing on the birthday cake.

THE WEEKEND CELEBRATIONS

Trinity Variety Show
Friday August 26, 7.30pm. Tickets £12
The Variety Show showcases the people that make the venue special, including the youth theatre and senior choir. Expect magic, music, dance, drama and laughs.

The Summer Fête
Saturday August 27, 11am-4pm. Free
An old-fashioned English country fête for the whole family to enjoy. Taking over the Trinity Gardens will be bouncy castles, face painting, a corned beef, a hotdog, a lemon stall, hunk-a-dunk, cornhole and cake.

The Catfish
Saturday August 27, 6.30-10pm. Tickets £15
Dance to Celtic band Lincise to Catfish, who have been seen on TV many times. Whether you're a beginner or a seasoned barn dancer, join in for summer drinks, BBQ food and a highland fling.

The Great Trinity Mask It
Sunday August 28, 11am-8pm. Free
The Trinity team want to tune-proof the building for a healthy start to the next 40 years and they are asking the whole community to help. If you can give your time, they hope they can offer you some new skills in return, as well as tea and cake.

3.3 Team Members

Paul Avis



Paul was born in Tunbridge Wells and attended The Skinners' School before studying architecture at Oxford School of Architecture. His career of close to 40 years in this field, includes 13 in the US, where his glass house project for Harvard University went on to win an industry award. Many of his projects in England have involved historic buildings, including in his university days, a measured drawing of Calverley Crescent, one of Decimus Burton's main buildings within the Calverley Estate project.

Outside of his architectural work, Paul has designed many objects d'art for some of the world's top goldsmith's houses. Closer to home, he has been a member of his local church PCC for many years, during which time he served as a school governor and a Deanery Synod Representative. He is currently Chairman of the Tunbridge Wells Civic Society and The Decimus Burton Society.

Dr Philip Whitbourn



Dr Philip Whitbourn, OBE, PhD, FSA, FRIBA, FRTPI (Rtd), was educated at Sevenoaks School and University College London, and his PhD is in Town Planning. In the course of his professional career he has worked in architectural practices, including Sir Edwin Cooper, RA, and Partners; the Fitzroy Robinson Partnership; and the Historic Buildings Division of the former Greater London Council, before ending up with a Chief Architect role at English Heritage; and then Secretaryship of the UK limb of the International Council on Monuments and Sites (ICOMOS-UK), concerned with giving Government advice on the management and inscription of World Heritage Sites ("WHS").

These WHSs included that at Kew Gardens, where Decimus Burton's iconic Palm House is a central feature. He is the author or a monograph on the Architect Decimus Burton, and of several publications relating to aspects of local history in Tunbridge Wells. He was a founder member of the Royal Tunbridge Wells Civic Society, of which he is a former Chairman and President, and he was awarded a Civic Medallion by Tunbridge Wells Borough Council in recognition of his contribution to the conservation and enhancement of Royal Tunbridge Wells. He has also served as Chairman of the Planning Committee of the Town Forum; as Chairman of the Tunbridge Wells Branch of the RIBA; is an Honorary Life Member of the Friends of Dunorlan Park; and a Vice President of Tunbridge Wells Cricket Club.

Brian Lippard



Brian worked in Tunbridge Wells from 1971 – 1999 and has live there since 1981. After being a systems analyst, he held many middle management roles at the National Provident Institution and was also the project manager for the company's largest project. Since retiring, he has been chairman of the Bridge Club, the Civic Society and has just become the chairman of the Friends at the Amelia. He is currently writing a book on the town's post-war history up until 1980 and an occasional paper on how Holy Trinity was saved from demolition.

Peter Clymer



Peter is a Chartered Builder, a Quantity Surveyor, and has worked in the construction industry since joining Trollope & Colls as an indentured student. They were a major London building contractor, established in the 1700s, who constructed many projects in the City of London. After completing his studies, Peter continued his career by joining various building contractors, eventually becoming Chief Surveyor at a large private construction company in Kent.

In 1984 Peter started his own Quantity Surveying practice, assisting and advising all chapters of the industry including developers, building contractors, specialist contractors, private clients and other professionals. Commissions received have included offices, banks, schools, hotels, speculative developments and private houses. He is a member the Academy of

Experts as well as a qualified Adjudicator, deciding disputes. He subsequently became a Registered Mediator assisting the resolution of disputes, including appointments by the Central London Court.

Peter has worked on numerous projects, some prestigious, including the Bank of England, Thames House, the BBC, and Chelsea Football Club. In 2010 he closed his office, since when he has been working part-time for long-standing clients: currently he is advising the specialist contractor working on the major reservicing of Buckingham Palace.

Richard Morrice



A resident of Tunbridge Wells, Richard Morrice is an architectural historian who worked for English Heritage/Historic England from 1982-2021, first as an Inspector of Ancient Monuments and Historic Buildings and latterly on historic environment legislative reform and policy. He continues to work as a consultant on historic environment policy. He was founder-Secretary and then Treasurer of the Institute of Historic Building Conservation, and was a member of the Canterbury Diocesan Advisory Committee for Works to Churches (DAC), latterly as Chair, until 2021. He is currently a member of Rochester DAC and of the Southern Historic Churches Committee of the Roman Catholic Church. A Fellow of the Society of Antiquaries of London, he co-authored the Buildings of England City Guide to Brighton and Hove with the late Nick Antram. He is Chair of the Fabric Committee at the church of King Charles the Martyr in Tunbridge Wells and is researching its history and the early history of Tunbridge Wells.

Caroline Auckland



Caroline BA Hons Communication Studies and MA Victorian Studies has over 30 years retail experience. Specialising in brand and publishing development with Marks & Spencer as a buyer and more recently with social media and website development within holistic health and the voluntary sector. Caroline has been involved with a number of Tunbridge Wells friends committees, concentrating on raising their profile through social media, newsletter production and giving talks. Passionate about local heritage and community engagement, and finding ways to bring history to life with her camera, she enjoys researching women's history. Caroline is a trustee of the Decimus Burton Society, participates in the Town Forum and is currently President of Tunbridge Wells Soroptimists, with a mission to empower, enable and educate through teamwork.

Edward Elliott



Working in regulation, Edward is experienced at assessing and robustly challenging the strategies, business plans and operations of large financial corporations. Living in Tunbridge Wells for 10 years and with a keen interest in proposals and initiatives that improve the quality of life for residents, Edward is an Independent Member of TWBC's Audit & Governance Committee. His contributions to the team include strategy development and business planning.

David Woosnam



David has been a resident of Tunbridge Wells since 2020. He has a successful banking career in the City of London spanning 35 years, with most recent position being Head of Credit Risk Audit Group for a major international bank. He has been a qualified City of London Guide since 2005 and is a regular volunteer guide at Guildhall Art Gallery in the City of London.

Stuart Page



RIBA Specialist Accredited Conservation Architect. Stuart is the principal of an architecture and interior design practice based in Tunbridge Wells since 1983, specialising in the conservation and adaptation of historic buildings to new uses, and new buildings within sensitive settings. He is a RIBA Accredited Specialist Conservation Architect and was a founder member of the RIBA Conservation Group and of the RIBA Conservation Register Steering Group. The Practice has received national Awards from the RICS, RIBA, The Carpenters Award, Wood Awards, Stone Industries, Civic Societies and Europa Nostra.

Clients include The National Trust, English Heritage, Tonbridge & Malling Borough Council, The Royal Household Property Section, Historic Royal Palaces, Queens University at Herstmonceux Castle, Southern Water and private owners of historic buildings. The practice has undertaken conservation, repairs and improvements on properties in Calverley Park, West Lodge St Leonards on behalf of Hastings Borough Council, and advises on the conservation of the former Holy Trinity Church, now Trinity Theatre. Projects with a conservation emphasis to support visitor and tourist infrastructure include Sissinghurst Castle, Windsor Castle, Tower of London, Tonbridge Castle, Ightham Mote and Bewl Water. He has managed the conservation of Ightham Mote from 1989, and is retained by National Trust as Property Architect, and assisted successful negotiations with Kent AONB, Historic England and TMBC for major infrastructure improvements.

Stuart is a member of the National Trust, 20th Century Society, SPAB, The Georgian Group, The Decimus Burton Society, ICOMOS and ASCHB, served on the Tunbridge Wells Town Forum Culture Leisure and Tourism Group and is a corresponding member of the ICOMOS UK Wood Committee, and Rochester DAC. For a period when Tunbridge Wells Borough Council was without a Conservation Officer, Stuart was appointed by the council to provide consultative services, including special responsibility for the High Street.

Strategy

Our proposal is focused on delivering our mission, which we will achieve through pursuing 6 strategic objectives.

4.1 Mission

By learning from the past, and inspired by the work of Decimus Burton, we will offer our visitors rewarding experiences that will encourage generations to change our futures for the better

4.2 Strategic Objectives

We are setting ourselves challenging but realistic objectives to deliver our mission by creating an exciting cultural resource and educational opportunity for both the residents of Royal Tunbridge Wells and visitors to the area. Our objectives are:

To conserve and restore 9 & 10 Crescent Road, the last surviving pair of Regency houses in Calverley Terrace, designed by Decimus Burton

To involve visitors of all ages in educational opportunities centered around Tunbridge Wells' social, cultural and architectural history, and its conservation

To record and celebrate the work of Decimus Burton as an innovative architect and pioneer of town planning

To establish the national archive of Decimus Burton's life and work within the museum, and recognise his influence within the UK and Ireland

To assist in the promotion of Tunbridge Wells as a tourist destination

To celebrate and promote sustainability and creativity through good design within the built environment

Not only will these objectives deliver on our mission, but they are closely aligned with Tunbridge Wells Borough Council's objectives (Appendix 3). We consider that this demonstrates how, in collaboration with the Council and other strategic partners, this proposal will contribute to the Council's wider strategies for the borough of Tunbridge Wells.

4.3 Our Principles

These principles guide how we will deliver on our objectives. We will:

Consistently focus on the wants and needs of our customers

Engage openly with all stakeholders

Actively seek expert input where appropriate

Be prudent in our plans and projections

4.4 Five Year Strategic Plan

From initial discussions with the Heritage Lottery Fund and subsequent research into planning and funding similar projects, it's anticipated that the funding from HLF would be split into two main phases (other funding sources will also be approached during this process). The first of these HLF phases would be the planning phase of the project (approximately 28 months), and the second would be the construction phase (approximately 36 months). We will deliver our objectives over a 5-year horizon from the time TWBC grants permission to go ahead with the project. This will be achieved in the following phases:

Planning Phase

Year 1

- Create legal entity which will deliver the museum
- Appoint a Board of Trustees / Directors
- Contract with the Council for the lease of 9 & 10 Crescent Road (TWBC continues to cover costs, e.g. insurance, necessary maintenance etc, until funding is secured)
- Engage with potential funders and submit applications for funding
- Applications for Planning Permission and Listed Building Consent
- Develop marketing and community engagement strategies
- Receive interim funding

Year 2

- Granting of statutory permissions
- Commence community engagement (initial focus on immediate vicinity and strategic partners)
- Receive main funding
- Procure and appoint professional advisers and consultants, as necessary
- Confirm museum designs

Year 3

- Tender for contractors
- Appoint Principal Contractor

Construction Phase

- Commence renovation of 9 & 10 Crescent Road
- Finalise design of the museum's operating model
- Recruit museum manager
- Engage stakeholders to source and secure exhibits and displays
- Commence marketing

Year 4

- Continue renovation of 9 & 10 Crescent Road
- Complete recruitment of museum staff/volunteers

Year 5

- Complete renovation of 9 & 10 Crescent Road
- Select and install fixtures and fittings
- Open museum
- Launch museum's inaugural calendar of events and activities
- Seek feedback from customers, the community and strategic partners
- Assess progress against objectives
- Develop and agree new 5-year strategy

4.5 Success Measures

To determine whether we are achieving our objectives, we have identified both quantitative and qualitative metrics by which to measure our success. Details of these can be found in Appendix 3. We will proactively and regularly monitor our progress against these success measures. If we conclude that we are at risk of making inadequate progress against any success measure, we will take timely action to assess the reasons for this and select appropriate remedial actions, which will be kept under review.

Decimus Burton & Tunbridge Wells

5.1 Royal Tunbridge Wells

“Royal Tunbridge Wells, with its fine legacy of the great architect's work, is the perfect setting for a lasting tribute to Burton. The museum would attract discerning visitors from far and wide.”

Lord Best, Honorary Fellow of the Royal Institute of British Architects

Royal Tunbridge Wells is a town of cultural significance for its varied, and rather unconventional origins and development. Although often stereotyped as the home of ‘disgusted of Tunbridge Wells’, its history as a settlement is more distinctive than that suggests and, when its popularity as a leisure town declined, it was Decimus Burton who, in expanding its development, reinforced the parkland setting of its estates of houses and founded a new kind of place, a prototype place of retirement, away from the hurly-burly of everyday life.

Tunbridge Wells is not an old town but the result of happy accident at the outset of the seventeenth century, first when a supply of water was found to have beneficial and restorative powers, and then when it attracted royal attention. Centred on the Wells, ‘walks’ were laid out for formal parading, in emulation of the Mall on the edge of St James’s Park in London. Lodging houses were subsequently built for the fashionable classes on Mount Sion, Mount Ephraim and at Rusthall. But even though Tunbridge Wells retained high social cachet throughout the eighteenth century, the socialites never lodged in buildings of the architectural ambition seen in resorts like Georgian Bath. This was partly due to the complex ownership of land around the Wells, meaning the growing settlement had a more accidental and unplanned air than other spas. However, with Beau Nash as the Master of Ceremonies, Tunbridge Wells continued to have prestige.



Following the Revolutionary and Napoleonic Wars, the Wells changed. As sea-bathing became the fashion, popular attention turned locally to Brighton and Margate, among other resorts. But Tunbridge Wells began to reinvent itself by developing a new centre—almost a new town—at the top of Mount Pleasant, in the Calverley Estate. Developed by John Ward and Decimus Burton, who had both been involved in the development of Regent’s Park in London, it brought a planned concept to Tunbridge Wells that had hitherto been a largely unplanned, if attractive, settlement. Here Decimus Burton set a varied new town in a picturesque, Reptonian, landscape setting. There were villas, a crescent, a lake as one focal point, and several streets of terraced, semi-detached and detached villas. This relied on the form of the earlier town around the Wells and Bishopsdown, with its sporadic development of lodging houses, set amongst much greenery. The picturesquely varied and bosky character of this proposed Calverley development therefore coincided with the established character of the town around the Wells.

“[The Calverley New Town] was highly innovative in its time and of international significance in the history of urban development”

Ptolemy Dean, Architect

With the coming of the railway and its easy connection to London, it was to this model that developers turned. There was greater variety than the usual proposals for the expansion of more historic but more conventional towns, with the developmental impetus leading to a widening out of the planned parkland estate-based development of Calverley, resulting in residential parks ringing the centre - Nevill, Camden, Hungershall, Linden Parks, Broadwater Down and so forth.

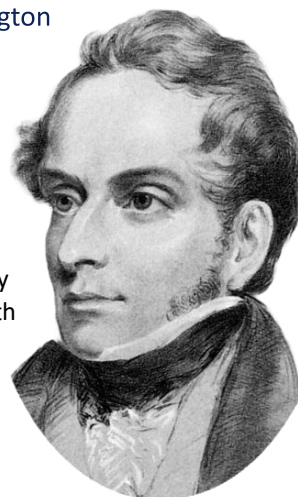
And the more private life pioneered in the houses—small and not so small—on Mount Pleasant and around the Calverley Grounds, set the tone for a new incarnation of Tunbridge Wells, as a dormitory and retirement hub, set at a safe distance from London, but reachable by the 8.10 to Charing Cross or Cannon Street stations.

5.2 Decimus Burton

“Decimus Burton’s buildings are well known to us all even if we do not know the architect himself...This is a once in a lifetime opportunity to create this museum....”

Michael Fisher and Lord Allen of Kensington

Decimus Burton, FRS, FSA, FRIBA, (1800-1881) is an architect of both national and local importance and, unusually among major architects of his time, his work is noteworthy in terms of the Victorian, as well as the Regency period. His Regency work, such as that in London's Regent's Park and Hyde Park is usually classical in style, that is to say, based upon the Orders of Architecture derived from ancient Greece and Rome. The Wellington Arch at Hyde Park Corner, designed as an entrance to Buckingham Palace, is a monumental example of that classical style, and has recently been much in the eyes of the world as a key feature of the funeral of her late Majesty Queen Elizabeth II. In the 1830s his domestic work was often in the picturesque or "Old English" vernacular style, pointing the way to the "Arts and Crafts" movement later in the century. Then in the 1840s and 50s we see his spectacular Victorian glasshouses at Kew, the Palm House eschewing classical and Gothic styles for the functional purity of design that is still much admired by modern architects a century and three quarters later.



The Palm House, Kew Gardens. Photo by Thomas Erskine

Decimus Burton is also noteworthy for his landscape work, such as the layout of the Zoological Gardens in Regent's Park, and for his town planning schemes, such as that at Fleetwood in Lancashire. Town Planning is essentially a 20th century creation but a limited number of architects, such as Burton, set their horizons beyond the individual buildings, to embrace notions of wider urban landscapes.

In Tunbridge Wells, Decimus Burton’s late Georgian design for Calverley New Town in the 1820s is of seminal importance as a "prototype Garden Suburb" and it had a huge influence on the way in which the town developed from a small seasonal spa into the fine residential town and regional centre that it became later in the 19th century. He produced the Calverley New Town to the north of the old town, comprising a church, family houses in parkland settings, pleasure grounds, cottages, shops, a market, a hotel and a school. In short, a whole new community that then joined up with the old town to form the nucleus of Tunbridge Wells as we know it today. This influenced the town’s later expansion with further residential parks. Decimus Burton himself had a residence, which sadly is no more, in the Calverley New Town, and he served as a Commissioner in the town’s newly established form of local government.

Decimus Burton was well-connected socially and professionally. These connections will advance the museum’s spotlight on the social history of Tunbridge Wells. Decimus Burton’s connections included contemporary architects, clients and members of his family, such as:



- His father, James Burton, was sometime High Sheriff of Kent and founder of St Leonards-on-Sea in Sussex.
- Architectural connections include Sir John Soane, who was Professor at the Royal Academy when Decimus was studying there, and the King's architect, John Nash, with whom he was involved when working in London's Regent's park. He additionally worked with Sydney Smirke on the restoration of the temple Church in London, and George Maddox.
- Burton's influential clients included:
 - Sir David Salomons, Lord Mayor of London and a liberal MP
 - Lord Radnor, for whom he produced ideas for Folkestone
 - Sir Peter Hesketh Fleetwood, for whom Decimus designed the new town of Fleetwood in Lancashire
 - The Duke of Devonshire, for whom he carried out commissions at the Duke's estates at Chatsworth and Chiswick
 - The redoubtable Mrs Allnutt, for whom Decimus designed the pretty cottage Orne at Penshurst, that is contemporary with 9 and 10 Crescent Road.



The Wellington Arch, Hyde Park, London. Photo by Harry Reid

9 and 10 Calverley Road are a fortunate survival of Tunbridge Wells' late Georgian or Regency influential development. Being in public ownership, they provide a unique opportunity to promote a better understanding of the importance of Decimus Burton's work nationally and, here in Tunbridge Wells, a proper appreciation of the way in which the character of the town has been shaped by his work. Remembering Decimus Burton and his work will provide insight into the social and physical development of Royal Tunbridge Wells, while providing learnings and inspiration that can benefit the whole community today and in the future.

“[Decimus Burton's] overall contribution to Hyde Park simply cannot be over-stated, which even included a close "consulting" relationship with Queen Victoria on certain park matters, plus the fact that, some 200 years later, the park remains very much as he originally re-designed it, which rather says it all!

I'm thrilled that a DB museum is being considered for Tunbridge Wells. I can confidently say that nobody else in the Architectural world deserves this mark of recognition and respect more than Decimus Burton and where better to locate the museum than in Tunbridge Wells where DB's contribution to the new town development was so significant.”

Harry Reid

5.3 A perfect plan

There is currently no dedicated facility in the town to educate the public about how Royal Tunbridge Wells came to be the town that we know today. With the museum in the Amelia offering a beautifully presented overview of the town, The Decimus Burton Museum will compliment this by telling the story of Tunbridge Wells' creation and growth. This will shine a light on the people and social history of the local area, and its pivotal role in the start of town planning as a discipline. Simultaneously, the museum will give the public cause to think about how the past has shaped the current day, and how our actions today will, in turn, shape the future development of the town and its culture.

The museum will also be an appropriate commemoration of Decimus Burton's work that warrants preservation for future generations. For his contributions to both architecture and town planning, Decimus Burton's work should be remembered for the nation and the proposed museum is a fantastic opportunity for Tunbridge Wells to be the home of a resource of national significance, enhancing the town's prestige.

Our proposal will provide a valuable cultural asset to the town centre in need of new facilities and attractions. The Decimus Burton Museum will be more than a building – it will be a cultural hub that supplements Royal Tunbridge Wells' other cultural offerings, for the benefit of residents and visitors alike.

Features of The Decimus Burton Museum

6.1 Overview

The museum will be presented as an authentically furnished historic house of the Regency period. This will illustrate how a Decimus Burton designed villa would have looked when it formed part of his seminal Calverley New Town, which marked the start of Royal Tunbridge Wells as we know it today. There will be The National Decimus Burton Archive of designs and objects connected with him, together with spaces for exhibition, talks and activities. There will be a small shop, while a café will serve afternoon teas and other refreshments, including in the garden, as weather permits. Floor plans are shown in Appendix 5.



Line engraving by J.S. & Co, circa 1860

There is currently a car park between 9 and 10 Crescent Road and the pavement of Crescent Road itself. The car park is not open to the public. This area of land was originally part of a landscaped forecourt in front of Calverley Terrace, incorporating a carriage driveway and a lawn. The present surface car park seriously detracts from the setting of the listed building and from the appearance of the Conservation Area. It is noted that the adjacent multi-storey car park currently has considerable spare capacity, and we hope that allocating spaces there could replace the forecourt parking, thus continuing to generate income for the council. This would allow for the space to be transformed into a sensory garden, providing sights, smells and textures that would, along with the restoration of the listed building to its original form, bring a visual appeal to the upper part of Tunbridge Wells and a space for the public to enjoy. It is intended to still allow vehicular access to the museum, with a drop-off/pick-up point and disabled parking.

Housed in the restored and furnished Regency villas, the museum will curate and operate a calendar of exhibitions, events and activities that will be of interest to a wide range of people from the areas surrounding Tunbridge Wells, and attract tourists and visitors to the town. Whilst events will be focused on its premises, the museum's activities will be fully engaged with the community. Activities will include offering guided walks of Tunbridge Wells, and potentially participating in local festivals, such as the Royal Tunbridge Wells International Music Festival or the literary festival. The museum could initiate something new, such as a Georgian themed festival for Tunbridge Wells. There may even be opportunities to tie greater links with RTW's twin town of Wiesbaden, which also developed significantly as a spa town in the nineteenth century.

6.2 Furnished Rooms

Rooms throughout the premises will be furnished in the style of the early nineteenth century. This will provide an exquisite space to display items fitting the aesthetic. This approach will be similar to that used by the Charles Dickens Museum, which is early Victorian. An agreement in principle has already been reached for the museum to be loaned items for display, from a private collection. Other opportunities will be sought. For example, local antique shops may be pleased to loan items of the age for display as a form of sponsorship, providing the potential for regularly refreshing items displayed in the rooms.

Rooms presented this way will include a period kitchen, dining room, drawing room, master bedroom, children's bedroom, nursery and house keeper's room. Such a range of rooms will provide a detailed insight into the lives of the villas' one-time residents.

These furnishings will provide an immersive experience, allowing visitors to feel how the villas would have been presented by the families who lived in them. They may also be used for the purpose of displays and exhibits with which visitors can engage.



Dining Room at the Charles Dickens Museum

6.3 Exhibitions & Activities



A display at 1 Royal Crescent, Bath.
Photo copyright: 1 Royal Crescent, Bath

Not all the rooms will be of period furnishings. There will also be multipurpose spaces for displaying exhibits or hosting functions, talks, events and activities. These will be versatile rooms with the facilities and space necessary to house assorted events and a rotation of exhibitions. Exhibitions will cover a variety of subjects and consist of written word, imagery, artefacts for viewing and objects with which visitors may actively engage. Appendices 6 and 7 give some detail on the scope for exhibitions, activities and innovative use of technology to create immersive displays. But a sample of the potential topics for display and interaction include:

- The origin of spa towns: Royal Tunbridge Wells, Bath, Royal Lemington Spa, Wiesbaden (RTW's twin town)
- Interactive displays for children to learn about architecture and engineering
- The social history of 9 & 10 Crescent Road, through the eyes of its residents
- Dress-up costumes of the Regency, Georgian, Victorian eras
- Architects creating imaginary worlds: models, computer aided design, 3D printing, photogrammetry and Roadbloccs
- Victorian development: How did Tunbridge Wells, compare with today's town planning?
- Sustainable materials in modern architecture
- Virtual reality explorations of notable Decimus Burton buildings

The museum would also be able to offer its gallery facilities to TWBC and developers so they can display proposals for any significant plans affecting the town.

These agile spaces will be ideal for running classes demonstrating how Tunbridge Ware is made; events allowing children to explore architecture through Lego; or for holding sessions allowing dementia sufferers to exercise their long-term memories by reminiscing about the past through informal interviews. They will be used for hosting larger activities and workshops, while smaller sessions may be accommodated in the furnished rooms to create a snuggler atmosphere or more apt environment, for example Victorian cooking classes held in the period kitchen.

The exhibition and lecture rooms will contain audio visual equipment which, along with refreshments offered by the café or external catering arranged by the museum, will enable the museum to accommodate an array of clients' needs. Potential uses for private hire include:

- Local clubs and societies (such as the Decimus Burton Society) wishing to hold meetings
- Businesses hiring space for awaydays or office events
- Educational establishments (e.g. language schools) wanting classroom space
- Classical music recitals
- Private individuals seeking a unique venue to hold family get-togethers

6.4 Preliminary Design for a Sensory Garden

At the front of the museum, we plan for the inclusion a sensory garden which has been designed by Graham Burgess. Combined with the restoration of 9 & 10 Crescent Road to the way the building looked in its heyday, the garden will create a picturesque feature in the middle of town. The garden will enhance the whole civic complex, and provide beautiful colour for the enjoyment of the public, while potentially also supporting events such as Royal Tunbridge Wells in Bloom.

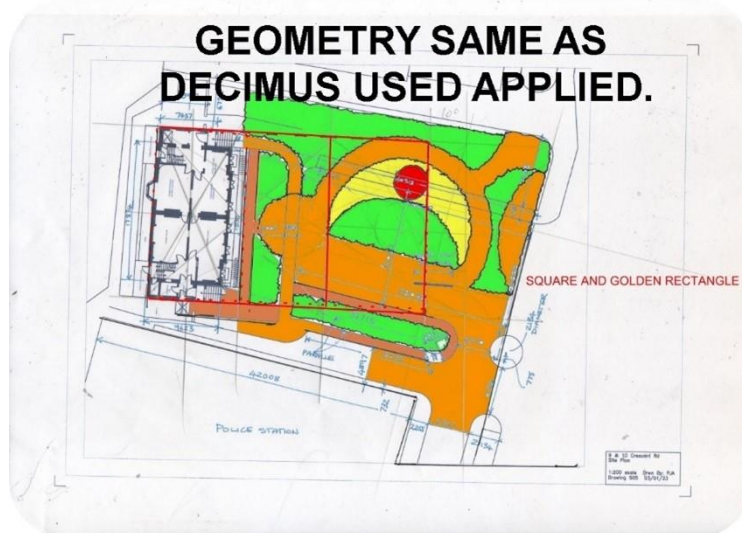
As a result of our public engagement programme, we were approached by Graham Burgess, a designer of landscapes and gardens, who had been referred by Sir Donald Insall (whose architectural practice has recently restored Decimus Burton's Temperate House at Kew Gardens). Graham is a trained writer, poet, painter and designer. Trained at The Royal Botanic Gardens in Kew, and he was later a Director at the John Lewis Partnership, dealing with many prestigious gardens, including "the finest water garden in the world", according to the International Waterlily & Water Gardening Society, at Longstock Park. He designed the Katherine of Aragon

Garden at Hampton Court Palace Flower Show, and his Beatles Maze won the Premiere Prize at Britain's only International Garden Festival. In addition to designing Lord Bath's favourite labyrinth, the Labyrinth of Love, he designed a full-size Stonehenge.

Graham has an interest in the work of Decimus Burton, which he nurtured while at Kew Gardens. For The Decimus Burton Museum project, he has designed a sensory garden that incorporates Burton's love of numerology, and his family's interest in Egyptology, which Graham has then combined with the local history and materials of Tunbridge Wells. The result is a wonderfully eccentric garden design that will not only be an asset to the community, and accessible to a wider audience, but one which will reflect the cultural history of the town.

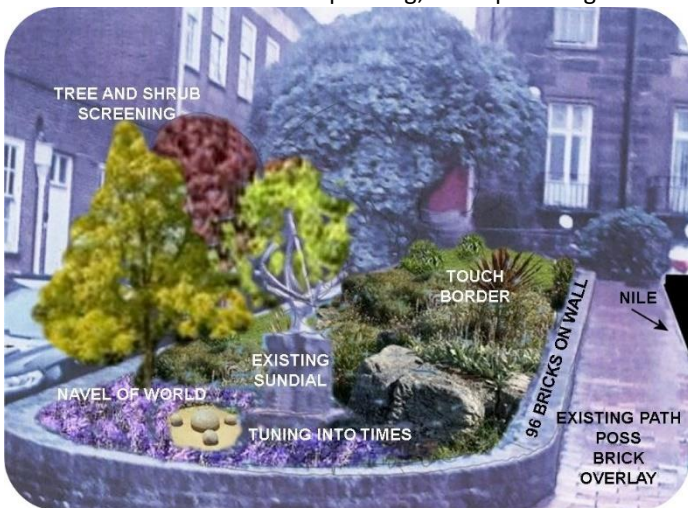
The design itself makes use of many of the existing features of the site. At this stage of the process, it has not been possible to ascertain what lies beneath the car park surface. The design therefore assumes that many of the new surfaces and planting beds will be applied over the existing surface, where possible.

The crescent feature reflects Burton's use of crescents in his designs for towns, such as we see in Tunbridge Wells, Fleetwood and Brighton. The positioning of the crescent has been carefully considered in relation to the geometrical principles employed by Burton and other architects of his day. The water feature in the middle of the crescent is a 'tun' or barrell, which is a pun on the name Tunbridge Wells, while the water is a homage to the healing properties of the town's springs. Planting beds will be edged with materials that reflect the local materials employed in the construction of buildings of the time.



Graham Burgess' sensory garden design

At the entrance to the garden is the existing sundial, although an alternative would be a bust or statue of Decimus Burton—a resident of the town has recently pledged money towards such a bust or statue. The driveway, or what has been termed a symbolic "Nile" leading up to the museum, reflects the Burton family's connections with Egyptology. This will be executed in a dark material so that it stands out from the planting, while providing access and a drop off area for cars with disabled passengers. In addition, it is noted that there are 3 existing disabled parking spaces in the adjacent car park a few metres from the platform lift by the museum entrance.



Graham Burgess' sensory garden design

incorporated within the design.

A finger post would point to some of Burton's other projects, such as Fleetwood, Kew and Phoenix Park, encouraging visitors to look beyond the architect's influence on the town. QR codes placed within the landscaping would enable visitors to access additional information and features via their personal smart phones or iPads.

The planting, along with the other materials employed in the landscaping has been selected to provide a wealth of sensory experiences, from touch to smell, sight to sound, making the experience accessible to a wider audience, with sensory gardens often found to be beneficial to people with mental health conditions, autism and the visually impaired. Seating will also be

A section of the garden, adjacent to the museum, will also be used for seasonal café seating, allowing customers to enjoy their refreshments in the summer sun. Having visited the site, Graham has provided a provisional cost for his design at £160,875, subject to a detailed site survey, and analysis, as well as to available funding. The sensory garden concept, however, did attract attention at the RVP exhibition held in February, in particular from those working in fields of education and special needs.

6.5 Tearoom / Café

The tearoom, furnished in the style of the nineteenth century and making the most of the garden in the summer months, will provide a delightfully atmospheric spot for customers to enjoy and rest. Open to the general public as well as museum visitors, the café will serve light refreshments, including afternoon teas. It will be the perfect venue for day shoppers, tourists, museum visitors and anyone wanting a special experience.



Front of The Decimus Burton, with outside cafe tables. Copyright Kaner Olette Architects



Architectural models for sale in Sir John Soane's Museum, London

6.6 Shop

A small shop will offer select items, appealing to both tourists and locals. Items showcasing Royal Tunbridge Wells, such as Tunbridge Ware and prints/posters displaying images and art from the local area would be perfect to display at home. There will also be quality prints of Decimus Burton's drawings and architectural models for your home office. Other items would include quality stationery and books, as well as items appealing to children, such as Lego and small toys

6.7 The National Decimus Burton Archive

The Museum will house the national archive of items related to Decimus Burton. Items in the archive will include originals and copies of drawings, paintings, maps, letters, models and physical artefacts. Whilst the archive will safeguard many items, it will also catalogue items held in other collections, thus being the first place for those researching Burton and his work to visit.

Using the successful archive operated by the East Grinstead Museum as a template, items held in the archive will be available for researchers to view in person and online. Being custodians of this collection will allow the museum to create and maintain ties with history and architecture experts across the country.

“[Decimus Burton’s] work should be celebrated and preserved for all to enjoy. A space dedicated to the life and works of this 19th century pioneer is essential to display and illustrate his extensive influence and contribution. A museum in a building of his own design could not be a more apt place to exhibit the legacy of Decimus.”

Claire Arnold, student of Decimus Burton

Target Market

7.1 Residents

The Decimus Burton Museum will be a cultural, historical and social asset to the people of Tunbridge Wells and the surrounding area. Aside from the opportunities to educate the public about the architectural and town planning work of Burton, and the social, cultural and architectural history of Tunbridge Wells, the museum will offer something for everyone in an accessible location in the middle of town. Appendix 6 gives illustrative examples of the events, activities, talks, walks, workshops and exhibitions etc that would be hosted by the museum.

Passers-by

With a beautiful sensory garden established to the front of the museum and the building of 9 & 10 Crescent Road restored to its former glory, this museum will be an elegant and visually appealing addition to the civic complex that all passers-by can enjoy. The sensory garden will provide the perfect space for anyone to relax in but will also be a useful space for many people with disabilities, offering a safe and stimulating environment through which anyone can explore a variety of natural sights, smells, sounds and textures. Additionally, the garden will be popular for seasonal outdoor refreshments served by the museum's café. The café will offer light refreshments and afternoon teas in the garden and Regency furnished rooms, creating a refined atmosphere. This will appeal to shoppers and those simply seeking a unique experience in the middle of Tunbridge Wells.

Families

The museum's calendar of events and activities will be available to visitors and residents alike but will be of particular interest to those with young families. You can look forward to family-friendly annual events—potentially such as a Georgian themed festival. Or you may wish to spend an afternoon in the museum, where both children and parents can learn about significant past residents of Tunbridge Wells via stories, or architecture through the medium of Lego. Families may also be able to spend a sleepover night at the museum where there would be fun, games and ghost stories!



Mature Residents

Like young families, Tunbridge Wells' more mature residents will love the museum's annual events. And as well as your pick of exhibitions and talks, a virtual reality display of Burton's Colosseum would be an exciting experience, while Victorian cooking classes, classical music recitals and workshops on how Tunbridge Ware is made may be of interest. The museum may also be able to accommodate sessions that allow dementia sufferers the opportunity to explore their long-term memories and reminisce about their lives.

History, Architecture or Town Planning Enthusiasts

Everyone will be made to feel welcome attending the rotation of exhibitions, talks, guided walks etc, to suit their particular interests and learn about new subjects. With subjects from "sustainable building", to "past lives of Tunbridge Wells residents", via sessions on the use of 3D modelling programs, there will be plenty to keep you interested.

"Burton should be recognised along the same lines as Soane, Nash, and Wyatt. His achievements were phenomenal and not only in his buildings, but in the work he did in the Royal Parks and especially in Phoenix Park in Dublin where his mark is still clearly apparent"

Paul Rabbitts, author of 'Decimus Burton, Gentleman Architect'

Organised Groups and Parties

Residents of the borough will also be able to benefit from the versatile exhibition and function spaces that will be available for groups and individuals to hire. These spaces would provide a novel venue for a party or a stylish venue for social groups to hold regular or ad-hoc meetings. And they would be the perfect venue for music recitals, like the concerts held as part of the Royal Tunbridge Wells International Music Festival.

Volunteers

For those residents who wish to be more involved, there will also be ample volunteering opportunities with a range of skills required. Volunteering roles could range from operating the reception and hosting events, to upkeeping the sensory garden and assisting with the restoration and/or maintenance of a historic building. Volunteering may be administered by the museum or in collaboration with groups such as u3a.

Local Businesses

The museum will present a unique offer to local businesses. It will be possible to hire individual rooms (with fitted audio visual) or the entire museum for corporate awaydays and teambuilding events, including light refreshments provided by the museum's café or more formal dinners, which would be externally catered and served in the Georgian dining room.

7.2 Schools and Organisations for Children

The Decimus Burton Museum will focus on finding engaging and effective ways to educating visitors about Burton's work, architecture and town planning more widely, and how this interacts with the social history of Tunbridge Wells.

Schools and school children are a significant target audience for the museum. The National Curriculum for history, Key Stages 1, 2 and 3 (taught to children aged 5-14), includes local and social history⁹. The museum's focus on social history will provide a wide-ranging source of information on the how the people of Tunbridge Wells lived and how the town has developed. Meanwhile, information and activities about town planning will enable students to conduct their own exploration into how towns develop and, more importantly, help them form their own ideas on how towns should evolve in the future.

We recognise how essential it is to offer an innovative experience that children will find engaging and through which they will learn. The museum's exhibitions, activities and events will be assessed for the appropriateness and accessibility of children, with certain displays or activities tailored for specific age ranges.

"The school has been involved with the Decimus Burton project for over a year now and our children have helped to shape ideas for this. Children in Tunbridge Wells would benefit greatly from an interactive museum for local history. As a primary school, local history is covered regularly in each year group and to have a resource where children could be truly excited and immersed would greatly benefit them"

Katie Harris, Headteacher of Broadwater Down Primary School

Primary school level

The RTWCS has already conducted work local primary schools to learn what subjects interest the children and the things they most want to see and experience in a museum. Such engagement and feedback will be continuous to ensure that the museum and its events are relevant to children and are refreshed so that they continue to be so. Topics and activities for this age group could include:

- Food and nutrition: cook using Victorian recipes in the museum's kitchen, learn how the diet of Georgian children compared to that of children in the present day.
- Clothing: explore the clothes that children wore in early Victorian England, including the ability to dress up in period costume.
- Transport: How did Tunbridge Wells change after the railway came to town?
- Architecture and town planning: design your own house. Use your Minecraft skills to design a Tunbridge Wells for the 21st century.



⁹ Department for Education, *National curriculum in England: history programmes of study*, viewed 24 March 2023, <https://www.gov.uk/government/publications/national-curriculum-in-england-history-programmes-of-study/national-curriculum-in-england-history-programmes-of-study>

“Bringing students from primary school age to university students to part of our heritage is an important ambition. The Amelia Scott has made great strides in this respect and a museum of architecture should complement that progress.”

Edward Wesson, Headmaster of The Skinners’ School

Secondary school level

The museum will provide a range of topics and facilities that will support the learning of older children. Examples of topics and activities include:

- Sustainability and the environment: How energy efficient were Burton’s buildings when they were built compared to modern buildings? What effect did the railways have on the use of local materials in buildings? How does that compare to today? What decisions do architects, engineers, landscapers, and interior designers make today to be green? Can you design your own sustainable house?
- Social: Along with his father, James, who was a prominent developer, Decimus Burton designed many buildings that benefited Society of all levels. How do the morals of developers in Burton’s Day compare with those of today? What features should be considered in town planning? Focus on prominent RTW residents throughout the ages.

Higher education level

The learning pathway for this group will be more self-driven. The museum will nevertheless facilitate those in higher education to find the information and inspiration they need in a compelling way, to help them achieve their goals from visiting the museum. The museum will be the home of the National Decimus Burton Archive, enabling students and academics to uncover available materials and either view them or ascertain their location if the item is held in another collection. There is also scope for the museum to become a hub for architects working in RTW. The subjects that may be of interest to this audience include:

- What was the training of architects, builders, landscape architects and interior designers in Burton’s day like compared to today? What role do architectural models, measured drawings and presentation drawings take?
- How do architects get the message across: The role of architectural drawings?
- RTW comprises a number of discrete areas e.g., the village and Camden Road. How have planning decisions impacted each area and the social outcomes of residents?

Children’s organisations

Children’s organisations such as the Cubs and Scouts also promote activities that teach children about their locality¹⁰. The Decimus Burton Museum will be as equally able to support children’s attainment in these goals as it will be able to support school curriculums, as discussed above. The museum will also host voluntary activities and community events which children’s organisations may wish to participate in. There will additionally be fun events, such as sleepover nights in the museum and life-size murder mystery evenings in the museum’s drawing room, dining room, bedroom, period kitchen, nursery and servant’s quarters.

English language schools

A large town with all the necessary amenities, including a mainline railway station and easy access via the A21, RTW is conveniently situated between London and the coast, providing a superb location for the numerous nearby English language schools to visit. Often catering for secondary school age children on residential courses, English language schools would appreciate The Decimus Burton Museum’s unique mix of allowing students to practice their English while learning about the society and history of an interesting and quintessentially British town. Students will be able to immerse themselves in the displays and exhibitions of the museum, or take part in the museum’s guided tours of the town. Language schools travelling with groups of children would benefit from the museum’s agile spaces that can be used for talks and as classrooms, providing them with a suitable base from which they can explore the town and to which they can return to reflect upon their learning.

7.3 Tourists

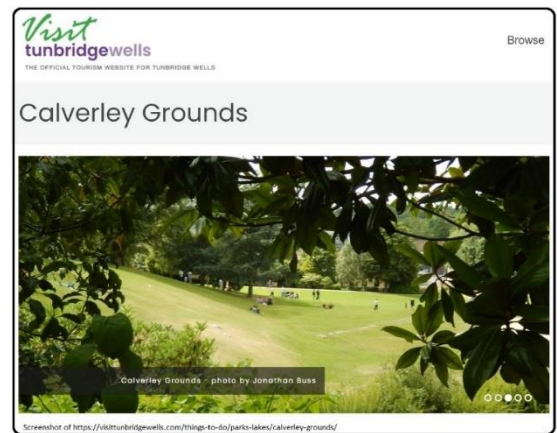
Tunbridge Wells was founded on the basis of tourism. With plans afoot to re-open the Chalybeate Spring, there is a real opportunity for the town to leverage its well-to-do reputation to increase the number of tourists. The success of TV shows such

¹⁰ Scouts, *Cubs Local Knowledge Activity Badge*, viewed 24 March 2023, <https://www.scouts.org.uk/cubs/activity-badges/local-knowledge/> and Scouts, *Scouts Local Knowledge Activity Badge*, viewed 24 March 2023 <https://www.scouts.org.uk/scouts/activity-badges/local-knowledge/>

as Bridgerton illustrates a strong public interest in high society of the nineteenth century. The Decimus Burton Museum will allow visitors to immerse themselves in the thinking of a visionary of that time and understand how his plans interacted with the prevailing fashions. Visitors will appreciate the context that The Decimus Burton Museum will bring in explaining how landmarks around the town are historically linked and are intertwined with the social history of the people who have lived in the area over the years.

Visitors will also benefit from the museum's calendar of events and activities, including historical walks and talks.

Finally, as with all visitor attractions, tourists will appreciate the distinctive café and shop selling items such as publications, art and souvenirs relevant to the history, architecture and landmarks celebrated by the museum.



Location

8.1 The Premises

Although The Decimus Burton Museum will be more than a building, the buildings in which it will be housed are nevertheless of vital importance. Our proposal is to convert 9 & 10 Crescent Road, Tunbridge Wells into The Decimus Burton Museum. The buildings are currently woefully under-used and under-cared for. This proposal will protect them and bring them back to life so that they can be enjoyed by all members of our community and visitors to the area. Restoring them to their former glory will maximise their potential and add elegance to the centre of Tunbridge Wells, befitting the town's royal name.



9 & 10 Crescent Road are a pair of late Georgian villas in the Regency style of architecture. They are statutorily listed as being of special architectural or historic interest and are situated within the designated Royal Tunbridge Wells Conservation Area. They were designed by the distinguished architect, Decimus Burton, as part of his seminal Calverley New Town of 1828, which marked the development of Tunbridge Wells from the small spa that it had been in the 17th and 18th centuries, into the fine residential town and regional centre that it became in the 19th century. The building was originally one of four similar pairs of villas that made up Calverley Terrace, the other three having been demolished in the 1930s to make way for the Town Hall complex. Please see Appendix 10 for the Statement of Heritage Significance of 9 & 10 Crescent Road.

The listed building is currently unoccupied, with the exception of one room which is used by the Ambulance Service. While it has a somewhat run-down and unloved air about it, the structure appears from visual inspection to be reasonably sound, although in need of sympathetic restoration and refurbishment.

Moreover, it retains a number of good internal original features, including fireplaces, cornices, decorative ceiling centres, staircases, window shutters and curved doors. The ground floor is raised up by approximately 1 meter, thus allowing ample light and air into the basement. The full-length ground floor windows on the front elevation have decorative iron balconies, above which used to be tent shaped canopies. Like the other buildings of Decimus Burton's Georgian Calverley New Town, 9 & 10 Crescent Road are faced with locally quarried Tunbridge Wells sandstone.

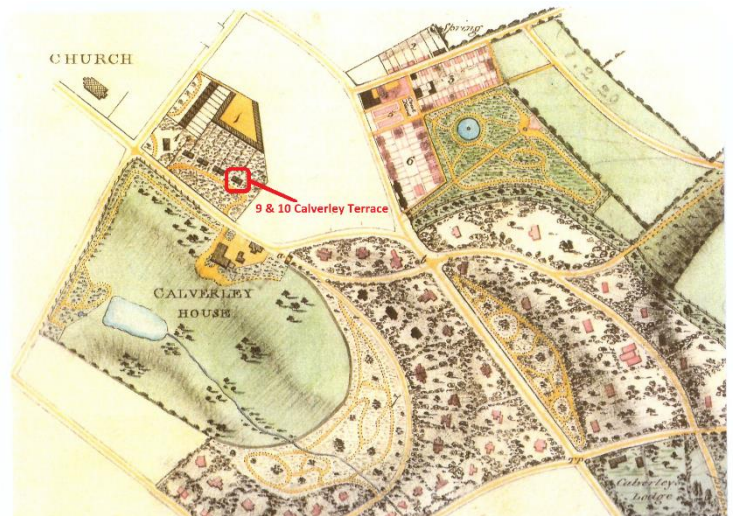
Disabled access to all floors and rooms will be provided by the combination of a wheelchair platform to the left of No. 9, from ground level to the museum's main entrance, a lift in No. 10 serving the basement, ground floor and first floor, and a stair lift from the first to the second floor. Disabled Accessible WCs are to be provided on the basement and ground floors.

The villas are impeccably located to provide the public with a greater understanding of the town's other assets that are connected to the Calverley New Town, such as the Chalybeate Spring, Trinity Theatre and Calverley Park.

8.2 Calverley New Town

9 & 10 Crescent Road are a superb premises to house a museum in support of Decimus Burton, being of his own design and located within his ambitious Calverley New Town project that continues to influence the town to this day. Decimus Burton's Calverley New Town, designed some 200 years ago, was pivotal to the making of Tunbridge Wells as we know it today. The Calverley New Town is an integral feature of Tunbridge Wells' history and it's fitting to use one of the original buildings to celebrate that history and the lives of the people who lived it.

But the Calverley New Town wasn't just important locally – it was a prominent example of how a residential town
The Decimus Burton Museum Business Plan



1828 plan of Decimus Burton's layout for Calverley New Town

can be designed. It's consequently of national interest and is an especially suitable place to house a museum with a focus on town planning, which will act as a hub for activities and education in the field.

8.3 The Civic Complex

“Creating a museum for Decimus Burton in Tunbridge Wells is an excellent idea which we believe will enhance the town...Trinity celebrates its heritage and connection to Decimus Burton and the opportunity to be a part of a larger recognition of the work of this remarkable man is hugely welcomed as a possibility as the impact for the town could be significant.”

Nick Mowat, Chief Executive Officer, Trinity Theatre

The Civic Complex includes the Amelia and the Assembly Hall. Tunbridge Wells Borough Council is preparing a new Local Plan to provide a long-term strategy for a sustainable town that will be a vibrant and attractive place for residents and visitors to enjoy, now and in the future. The site is marked under reference 264 of the draft Local Plan¹¹.

9 and 10 Crescent Road is one of seven listed buildings that make up the Civic Complex in the heart of Tunbridge Wells town centre. Recently, excellent progress has been made in re-vitalising the Adult Education Centre, library and town museum, in the form of the Amelia. And Trinity Theatre, with its tower attraction, provides more heritage nearby. As matters stand though, 9 and 10 Crescent Road makes no contribution to the town centre as a *“vibrant and attractive place”*. Indeed, the Council's Civic Complex Placeshaping Assessment from 2019 noted, in relation to 9 & 10 Crescent Road, that efforts should be made to *“establish a long term viable use”* and to *“improve the setting of the properties”*¹². The Decimus Burton Museum, in a restored building and sensory garden, will be both vibrant and attractive.



On a practical level, The Decimus Burton Museum wishes to be a good neighbour, not just to the Town Hall, the Amelia and Assembly Hall, but to all businesses in the vicinity. The museum will be under different management to the other constituents of the Civic Complex and will look to proactively engage with these other establishments, both at leadership and working levels. This will be done bilaterally and via any relevant groups and committees.

8.4 A Visitor Destination

Tunbridge Wells owes its origin to visitors wishing to sample the spring waters. Creating a museum that will document how the town and local area matured, and how this both impacted on, and was influenced by, the people who resided and visited here, will ensure this story is not lost. Moreover, shining a light on the discipline of town planning, including lessons that we can use today, and through utilising the National Decimus Burton Archive, the museum will be a fascinating visitor attraction.

The Decimus Burton Museum will be a way of thematically bringing together the town's historical visitor sites, from the Chalybeate Spring and the Pantiles in the lower town, to Trinity Theatre and Hotel du Vin (another of Burton's creations) in the upper town. Being ideally located in the upper town, The Decimus Burton Museum would augment other existing visitor attractions, such as the Amelia and the Assembly Hall. Tying together the historic Calverley New Town and the modern facilities of the Civic Complex, The Decimus Burton Museum will share its neighbours' goal to provide residents and visitors to the town with a variety of cultural, educational and entertainment activities, such that there will be opportunities to collaborate on projects, maybe, for example, launching a Regency themed festival incorporating the Pantiles and Chalybeate Spring, and utilising the theatrical and artistic skills (and Burton heritage) of Trinity and its tower attraction. By bringing together the town's cultural and historic assets, the museum will be a driving force through which Tunbridge Wells may reinvigorate its reputation as a leading visitor destination.

¹¹ TWBC, *Strategic Housing and Economic Land Availability Assessment (Interactive Map)*, viewed 24 March 2023, <https://tunbridgewells.gov.uk/planning/planning-policy/local-plan/previous-stages/draft-local-plan/housing/strategic-housing-and-economic-land-availability-assessment>

¹² TWBC, *Civic Complex Placeshaping Assessment*, page 6, viewed 24 March 2023, <https://democracy.tunbridgewells.gov.uk/documents/s44690/Appendix%20K%20-%20Civic%20Complex%20Placeshaping%20Assessment.pdf>

Market Research and Community Engagement

9.1 Social & Economic Data

"I would like to add strong support for the proposals and plans for a new Decimus Burton Museum recently appearing in the Journal of the Decimus Burton Society, which would bring such an enjoyable attraction to local residents and to the many visitors to Tunbridge Wells."

Sir Donald Insall, Architect

Tunbridge Wells - A Place to Live

The Coronavirus pandemic negatively impacted on the success of highstreets across the country and Tunbridge Wells was no exception. Between March 2020 and March 2022, there was an 8% fall in the number of retail shops in Tunbridge Wells. Whilst other parts of the country were also affected, the impact on Tunbridge Wells saw a notably steeper decline than for Great Britain overall, which saw only a 3% decrease in retail shops¹³. During lockdowns, consumers increased their online shopping and the proportion of sales conducted online remains above pre-pandemic levels. The ONS has recorded that the proportion of retail sales made online was 19.7% in February 2020 (i.e. before the first covid lockdown) but was up at 26.6% in May 2022, having fallen from levels exceeding 35% during the third covid lockdown¹⁴. This inevitably will negatively affect high street retailers.

The pandemic also furthered an already rising trend the number of people working from home. Research for the UK Parliament shows that between January and December 2019, 12% of the UK workforce had recently worked from home at least once a week, and 5% primarily worked from home. These proportions rose significantly during the pandemic. They have since fallen but they remain at levels materially higher than the pre-pandemic norm – in September 2022 it was found that 22% had recently worked from home at least once a week and 13% exclusively worked from home¹⁵.

It's therefore clear that the economy of Tunbridge Wells town centre has experienced notable headwinds. Given trends, it's prudent to seek alternatives to workers and shoppers for generating more footfall in the town centre.

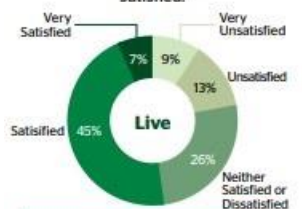
TWBC asked residents (see chart to the right) and found that 52% of those who replied were satisfied or very satisfied with the Borough of Tunbridge Wells as a place to live¹⁶. This was a positive result but suggests that more can still be done to improve the area for residents. The same research also found that only 33% of respondents were either unsatisfied or very unsatisfied with the borough as a place to visit. This indicates that residents consider there to be scope for making the borough a better place to visit.

A survey conducted for TWBC in 2021 found that 1.2% of respondents go to Tunbridge Wells town centre for culture, which is the same proportion as those who attend for live music, and almost as

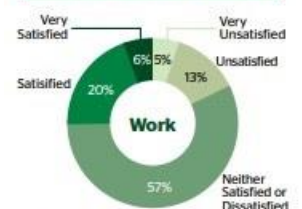
Planning for the Future

Results will help form the foundation of the Town Centre Action Plan, Borough Sustainability Strategy and much more.

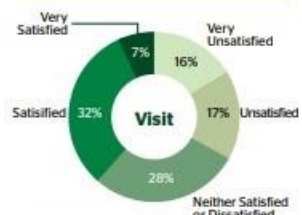
Our 345 respondents were asked to rate the borough as a place to **live in, to work in and to visit** on a scale from 1 - Unsatisfied to 5 - Very satisfied:



Positive 52% of respondents are either satisfied or very satisfied



Neutral with over 57% neither satisfied nor unsatisfied.



Neutral 33% of respondents were unsatisfied with the borough. 39% were satisfied or very satisfied.

TWBC research, published in 'Local' magazine, Autumn 2022

¹³ BBC, *Postcode checker: how has your High Street changed since 2020*, searched "TN11RS", viewed 24 March 2023, <https://www.bbc.co.uk/news/uk-63799670>

¹⁴ Office for National Statistics, *How our spending has changed since the end of coronavirus (COVID-19) restrictions*, viewed 24 March 2023, <https://www.ons.gov.uk/businessindustryandtrade/retailindustry/articles/howourspendinghaschangedsinceendofcoronaviruscovid19restrictions/2022-07-11>

¹⁵ POST, *The impact of remote and hybrid working on workers and organisations*, viewed 24 March 2023, <https://post.parliament.uk/research-briefings/post-pb-0049/>

¹⁶ Tunbridge Wells Borough Council, *Local*, Autumn 2022

many as attend for The Pantiles¹⁷. The same study found that the question, “What do you like about Royal Tunbridge Wells Town Centre?” revealed the 8th most popular answer was “built environment (including layout, design, architecture)”, with “attractiveness” being the 13th and “history & heritage” the 14th most popular replies. Further, 118 people (13%) said they would prefer more “leisure (including sports, art and cultural facilities)” in the town centre and cultural events were identified as a notable example of things that would encourage respondents to visit the town centre more often. Finally, when asked what they thought made particular areas of the town successful, four of the top five answers were “atmosphere”, “food and drink”, “independent shops”, and “attractiveness”, while “history and heritage” came 11th. These are all things that The Decimus Burton Museum seeks to offer.

Research shows that the “attractiveness of a [town] centre is a key determinant for driving footfall and increasing the number of visitors, thus, improving a centre’s vitality and viability”¹⁸. And the case study of Lisburn, Northern Ireland, shows the advantages of connecting the local community with the town centre via heritage events¹⁹. Another example is that of Barnsley, which created a museum and archive. They found that strong political support for the project was key to engaging with funders. Primarily funded by the NLHF (£2.6m), but also with funding from the European Regional Development Fund (£1.5m) and Barnsley Council (£300,000), the museum has exceeded its footfall projection of 50,000, achieving 150,000 visitors in year one and 75,000 visitors a year subsequently. The case study identifies how the museum made residents proud of their town and that the “project has highlighted the value and impact of culture in changing people’s lives and driving economic improvement”²⁰.

Returning 9 & 10 Crescent Road to their former beauty and presenting a sensory garden near the shopping centre would undoubtedly add to the attractiveness of the area. And this evidence gives good reason to consider that this would help the borough’s residents better engage with the town’s identity, increasing their propensity to spend time in and around the shopping centre.

Tunbridge Wells - A Place to Visit

The Borough of Tunbridge Wells has recently gained recognition from national news outlets, with an article in the Telegraph newspaper lauding Cranbrook and the Kent High Weald as a rival to the Cotswolds²¹, while the Sun ran a feature lauding the Opera House in Royal Tunbridge Wells as being the ‘UK’s Fanciest Wetherspoons’²². Meanwhile, the county has received plaudits, with Kent’s Heritage Coast included in Lonely Planet’s list of Best in Travel for 2022²³.

Research conducted by Which?, looking at the best city breaks in the UK for 2023, ranked Tunbridge Wells as 19th out of 20 destinations²⁴. Table 1 shows an extract of the results, with scores for Tunbridge Wells compared to the first, last and mid placed destinations. No score was achieved for the cultural sights of Tunbridge Wells (which included consideration of the price, range and quality of cultural assets). This is because fewer than 30 responses were received about Tunbridge Wells for this category. Whilst it was clearly an achievement to make the top 20, the Which? survey does show that Tunbridge Wells didn’t excel in any category and its cultural sights had insufficient penetration amongst those surveyed to elicit a score for this category.

¹⁷ TWBC, *Tunbridge Wells Retail, Commercial Leisure & Town Centre Uses Study Update*, February 2021, page 78-86, viewed 24 March 2023, https://tunbridgewells.gov.uk/_data/assets/pdf_file/0007/385405/01_RCLTCU_main-report.pdf

¹⁸ High Streets Task Force, *Attractiveness – 237 ‘Vital and Viable’ Factors*, viewed 24 March 2023, <https://www.highstreetstaskforce.org.uk/resources/details/?id=e4f7b261-b6cc-4f6a-960d-bf7a81767e44>

¹⁹ High Streets Task Force, *Town Centre comparative case studies*, viewed 24 March 2023, <https://www.highstreetstaskforce.org.uk/resources/details/?id=65cda21c-a83b-4c62-85b6-c828e42220e3>

²⁰ Local Government Association, *People, culture, place - The role of culture in placemaking*, viewed 24 March 2023, <https://www.local.gov.uk/publications/people-culture-place-role-culture-placemaking>

²¹ The Telegraph, *High Weald is a staycation paradise to rival the Cotswolds – here’s why*, viewed 24 March 2024, <https://www.telegraph.co.uk/travel/destinations/europe/united-kingdom/england/kent/high-weald-staycation-paradise-rival-cotswolds-why/>

²² The Sun, *Inside UK’s ‘fanciest Wetherspoons’ with jaw-dropping surroundings and ‘flawless’ decor... and it’s just as cheap*, viewed 24 March 2013, <https://www.thesun.co.uk/money/21006763/uk-fanciest-wetherspoons-pub-tunbridge-wells/amp/>

²³ Visit Kent Business, *Kent’s Heritage Coast included in Lonely Planet’s ‘Best in Travel 2022’*, viewed 24 March 2023, <https://www.visitkentbusiness.co.uk/get-involved/kents-heritage-coast-included-in-lonely-planets-best-in-travel-2022/>

²⁴ Which?, *The best city breaks in the UK 2023*, viewed 24 March 2023, <https://www.which.co.uk/reviews/uk-destinations/article/best-city-breaks-in-the-uk-alWQr6P7b1Gx>

Table 1

Position	City	Destination score	Avg hotel price	Food and drink	Your accommodation	Cultural sights	Shopping	Ease of getting around	Lack of crowds	Value for money
1	Wells	88%	£91	★★★	★★★★	★★★★	★★★★	★★★★	★★★★★	★★★★
10	Stratford-upon-Avon	77%	£103	★★★	★★★★★	★★★★	★★	★★★	★★	★★★
19	Royal Tunbridge Wells	60%	£107	★★	★★★	-	-	-	★★★	★★
20	Hastings	57%	£83	★★	★★★	★★★	-	★★	★★★	★★

Which?, *The best city breaks in the UK 2023*

Whilst it's clear that the local area already offers tourists a number of attractions, evidence does indicate that there is an opportunity to offer more in Tunbridge Wells town centre. By way of illustration, the Kent Attractions website, operated by the Association of Tourist Attractions in Kent, doesn't contain a single attraction in central Tunbridge Wells²⁵. Neither does Lonely Planet's "Must see attractions in Kent"²⁶ or the "Top 15 things to do in Kent" according to the South East England website²⁷.

Analysis by Visit Kent Business, focused on experiential tourism, notes that "Tunbridge Wells is known for its Georgian gentrification, royal spa status, abundance of stately homes and Wealden countryside", going on to highlight that there are gaps in the market in the Borough of Tunbridge Wells for specialist interest heritage experiences and activities²⁸. The Decimus Burton Museum would be well placed to fit into this gap in the market.

Customer Base

Using 2019 data to avoid the effect of covid lockdowns, statistics commissioned by Visit Kent recorded 312,000 visitors staying overnight for at least one night. Of those overnight visitors, 42% visiting friends or relatives and 40% were on holiday²⁹. Both visitor types fall within The Decimus Burton Museum's target market but, even if only holidaymakers are considered, this gives a potential market for the museum from tourists of 125,00 people each year.

The same Visit Kent data also show that Tunbridge Wells received 4.5m day trips in 2019. Many of these trips will encompass the part of town in which The Decimus Burton Museum is to be located. Research from 2016 shows that indicative footfall over a six-hour period was 11,880 in Calverley Road and between 3,552 and 2,352 in Mount Pleasant Road³⁰. These roads each meet Crescent Road at its opposite ends.

RTW has a population of 115,300 residents³¹. According to a Government survey in 2019/20, 51% of respondents reported that they had visited a museum or gallery at least once in the previous 12 months, with this figure showing an upward trend from 42% in 2005/06³². Research by TWBC states that 34.2% of people in the Borough of Tunbridge Wells participate in museum and art gallery activities. Nonetheless, even applying the smaller percentage to the town's population gives 39,433 RTW residents who actively visit museums and galleries, providing a significant potential customer base amongst local residents.

²⁵ Best Places in Kent, *Attractions*, viewed 24 March 2023,

<https://kentattractions.co.uk/attractions/?search=Tunbridge+Wells%2C+UK&coords=%2851.132377%2C+0.263695%29&type=>

²⁶ Lonely Planet, *Must see attractions in Kent*, viewed 24 March 2023, <https://www.lonelyplanet.com/england/southeast-england/kent/attractions>

²⁷ South East England, *Top 15 things to do in Kent*, viewed 24 March 2023, <https://www.visitsoutheastengland.com/places-to-visit/kent>

²⁸ Visit Kent Business, *Experience Options Analysis: Mapping the Experiential Product in Kent*, viewed 24 March 2023, <https://www.visitkentbusiness.co.uk/media/62158/interreg-experience-options-analysis-kent-final.pdf>

²⁹ Visit Kent, *Economic Impact of Tourism Tunbridge Wells 2019*, November 2020

³⁰ TWBC, *Tunbridge Wells Borough Retail and Leisure Study*, page 53, April 2017

³¹ Office for National Statistics, *Population and household estimates, England and Wales: Census 2001*, viewed 24 March 2023, <https://www.ons.gov.uk/peoplepopulationandcommunity/populationandmigration/populationestimates/datasets/populationandhouseholdestimatesenglandandwalescensus2021>

³² Department for Digital, Culture, Media & Sport, *Museums – Taking Part Survey 2019/20*, viewed 24 March 2023, <https://www.gov.uk/government/statistics/taking-part-201920-museums/museums-taking-part-survey-201920>

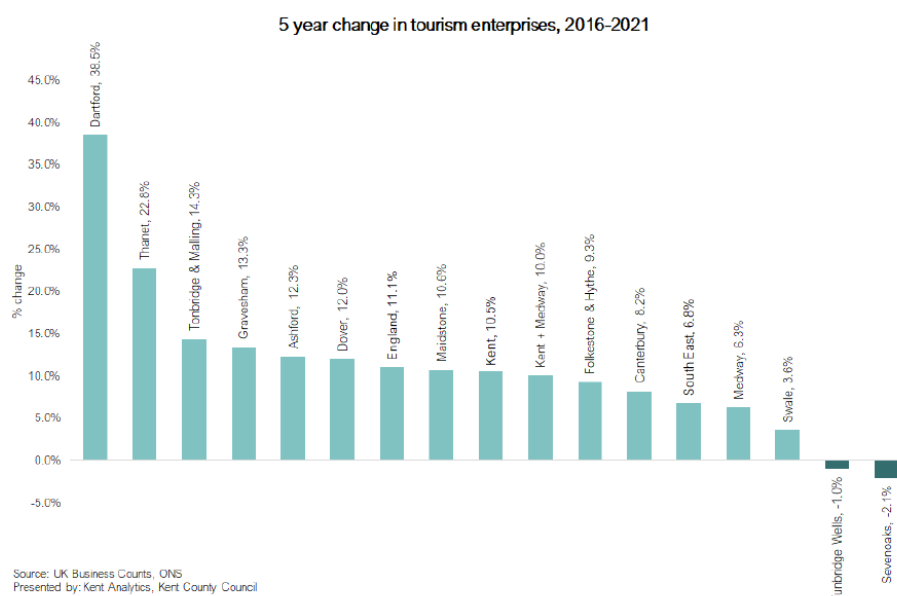
There are 16 primary schools and 6 secondary schools in Tunbridge Wells³³. There is accordingly a sizable market for school trips. Additionally, Kent and East Sussex have an abundance of English schools that cater for foreign students seeking to learn English³⁴. Figures from English UK suggest that, in 2021, the South and South Eastern England had the second greatest number of English language teaching establishments in the country. The greatest number were in nearby London³⁵. With over 508,000 international students coming to the UK to study English in 2019³⁶, this presents a significant potential market for the museum, which can provide English schools with exhibitions and classroom space through which students can learn about life in Britain during the Georgian and Victorian times, while developing their competency in English.



Source: languagecourse.net

Economic Benefits

Residents of Tunbridge Wells and visitors to the town may recall the “Day at the wells” attraction at the Pantiles, county cricket week and the traditional dipper at the Chalybeate spring. But research from Kent County Council in 2022 found that Tunbridge Wells and Sevenoaks were the only districts in Kent to have seen a fall in the number of tourism enterprises (which includes businesses operating in provision of accommodation; serving of food and beverages; passenger transport; and culture, sports, recreation etc) over the previous 5 years (1% and 2.1% respectively). This can be compared to Dover, which saw a 38.5% increase and Thanet, which rose by 22.8%³⁷, as illustrated in the below chart and the table included at Appendix 4).



KCC’s research goes on to show that Kent has fewer museum activities proportionally (0.2%) than both the South East (0.3%) and England (0.3%).

Tunbridge Wells Borough Council has previously recognised the value of tourism to the vitality of the borough, and how this is driven by the town’s heritage offer. TWBC’s Draft Local Plan stated that: *“Combined with the location between London and the south coast, and transport connections, this has made the borough a valued destination for visitors, and the associated economic benefits are significant. The tourist industry is a key contributor to local investment and employment, and the high quality open space and historical areas, including the Pantiles within Royal Tunbridge Wells and the historic buildings and gardens, as well as the landscapes of the rural areas, attract a significant amount of investment in the form of tourism to the wider area. Public art*

³³Tunbridge Wells Borough Council, *Draft Local Plan*, page 62, viewed 24 March 2023,

<http://www.townforum.org.uk/consultation/localplan-draft-consultation092019.pdf>

³⁴ English UK, *Study English in the South East of England*, viewed 24 March 2023,

<https://www.englishuk.com/en/students/where-in-the-uk/study-english-in-south-east-england>

³⁵ English UK, *Quarterly Intelligence Cohort*, viewed 24 March 2023,

https://www.englishuk.com/uploads/assets/quic/QUIC_2021_Executive_Summary.pdf

³⁶ English UK, *ELT industry facts and figures*, viewed 24 March 2023, <https://www.englishuk.com/facts-figures>

³⁷ Kent Analytics, Kent County Council, *Statistical Bulletin*, March 2022

and cultural developments add to the attraction of the area for tourism and have a positive impact on economic activity, and the local creative industries in particular.”³⁸ Data from Visit Kent says that tourism supported £295.6m of economic activity in Tunbridge Wells and 5,568 jobs (9% of jobs in the area)³⁹. This demonstrates how important tourism is to the local economy.

The data also indicates that the spend per day trip was £38.74 and the spend per night was £51.82. We project 20,000 visitors to The Decimus Burton Museum in year 4 after opening (see Appendix 15). From the data available, it’s not possible to predict if visits to the museum would be from the existing 4.5m trips made into Tunbridge Wells or if museum visitors would make specific extra trips into the town centre. But if the 20,000 museum visits were achieved by generating 20,000 additional day trips to the town, that suggests potentially up to an extra £774,800 a year would be generated for the local economy. If the museum drove an increase in overnight trips, the benefits to the local economy would be even greater.

Research conducted for TWBC stated that offering “experience” is a way for town centres to continue being attractive to consumers. The same research identified that, in 2020, Tunbridge Wells town centre used only 18.4% of retail units for leisure services (which includes food and beverage service), compared with a UK average of 24.7% of units. The report went on to include a SWOT analysis⁴⁰ identifying opportunities, such as this one under the category “Culture & Leisure”:

“Consider a dedicated Culture & Leisure strategy, to build upon the development of The Amelia Scott Cultural and Learning Hub and support the centre by encouraging consistent opening hours, local community involvement and public events.”

A threat was identified in relation to “Visitor Satisfaction”, that:

“Royal Tunbridge Wells will need to keep pace with its regional competitors in terms of attractiveness to ensure that it can maintain its market share.”

A “Community Spirit” weakness was stated to be:

“There is less evidence of a pride in the physical spaces beyond The Pantiles. Whilst the Town Centre is generally free of litter and graffiti, there appeared relatively few examples of community involvement in enhancing the spaces (e.g. community planting projects, visible community group promotion) which you see in many other centres.”

Another weakness was seen in the “Green Environment”:

“Whilst there is some street tree planting along Mount Pleasant Road, the centre as a whole lacks respite from its brick and concrete form.”

Whilst an opportunity was identified regarding Tunbridge Wells’ “Historic Environment”:

“The promotion of the Town’s heritage assets to retail and leisure visitors.”

Conclusions

Places such as Medway have successfully brought their heritage and culture to the fore, to increase tourism and civic pride in the region⁴¹. Evidence indicates that there is an opportunity for RTW to do the same. The Decimus Burton Museum can add to the Amelia and Trinity Tower’s heritage offerings, to bring an important collection of historic attractions at the north of the town, while simultaneously creating historical links with Calverley Grounds and the Pantiles further south. In this way, the museum can make a significant contribution to the delivery of features that the public want, driving more community satisfaction and an increasingly vibrant and prosperous town.

³⁸ Tunbridge Wells Borough Council, *Draft Local Plan*, page 26, viewed 24 March 2023, <http://www.townforum.org.uk/consultation/localplan-draft-consultation092019.pdf>

³⁹ Visit Kent, *Economic Impact of Tourism Tunbridge Wells 2019*, November 2020

⁴⁰ TWBC, *Tunbridge Wells Retail, Commercial Leisure & Town Centre Uses Study Update*, page 169-176, viewed 24 March 2023, https://tunbridgewells.gov.uk/_data/assets/pdf_file/0007/385405/01_RCLTCU_main-report.pdf

⁴¹ Medway Council, *History Matters: How Medway’s rich heritage is being used to build dynamic and prosperous future*, viewed 24 March 2023, http://files.localgov.co.uk/Medway_ready.pdf

9.2 Community Engagement

Outreach

A multi-channel strategy has been used to reach out and engage with the local community and stakeholders.

An exhibition at Royal Victoria Place
between 24-26 February 2023



Link to article on
the Royal Tunbridge
Wells Civic Society
website

Guided walks
around Decimus
Burton's buildings in
Tunbridge Wells,
delivered as part of
Heritage Open Days

Direct engagement
with primary and
secondary schools

A print and online article in The Times of Tunbridge Wells

Exhibition highlights plans for museum to honour the man who created the town

By Lily Crocker

PLANS for a Decimus Burton Museum in the town will be presented at an exhibition this weekend at the Royal Victoria Place shopping centre. Visitors will have a chance to find out more about the famed architect, the project's design and the opportunity to give their feedback at a pop-up exhibition running from February 24 - 26. The Royal Tunbridge Wells Civic Society (RTWCS) have their sights set on a new and so-called Burton Road for a new Decimus Burton museum to honour the man who designed it and the town of Tunbridge Wells as we know it today.

Displays

The exhibition will feature visual displays of the museum's layout, history, and its importance to the town, as well as a local art history led by presentation.

There will also be displays of original era costumes, a children's colouring competition, with prizes of £10 and £25, and guided walks of Burton's buildings around the town centre. The civic society is also looking to get public feedback, opinions, and comments through a questionnaire ahead of presenting their business plan to council in April.

Paul Ains, Chairman of the RTWCS and Decimus Burton society, told the Times: "This is a once in a lifetime chance and it should go into public."



around them it will be gone forever. "Decimus Burton was ahead of his time with how towns are developed for the community with housing, work, churches, and infrastructure. "Tunbridge Wells is a successful example of Decimus Burton's town planning, and this museum will be a place of not just local but of national importance."

Decimus Burton was a 19th century architect spanning the Georgian, Regency and Victorian eras and is known for designing some of the most prominent structures in the UK, including Wellington Arch, New Gardens, London Zoo and more locally, Trinity Theatre and the Caberdyne estate. 9 and 10 Crescent Road, part of Caberdyne estate, was built in the Regency period and still has most

of its original features which the RTWCS hope to preserve with the museum and study centre. At number 9, the interior will be refurbished to show the house in its regency period while at number 10, will become the main museum with exhibitions and artifacts that promote the life and work of Decimus Burton.

Designs

There will also be an archive and study area including a call to action, a shop and a sensory garden with disabled parking. The museum will feature large exhibition spaces for talks, lectures, and workshops with displays of his original designs, town planning and life through a range of models, audio and visual media and even virtual reality.

The Decimus Burton society has links with the Royal Institute of British Architecture and the Victoria & Albert Museum which could lend, furniture, plaster casts and paper artifacts to the society.

The society hopes the project, along with Trinity Theatre and the Apollo, will attract tourists which will help boost the town centre, benefiting local businesses and residents.

In March 2022, the civic society was given one year to develop a business plan for the museum which has garnered attention from national organisations such as the Heritage Lottery Fund, and will be presented to the council in April 2023.

Print and online articles in the Tunbridge Wells edition of the Town Crier, Aug/Sep 2022 and February 2023 editions

A public talk and
Q&A session,
delivered at Trinity
Theatre on 13
September 2022

Article on the Decimus
Burton Society website

A window display at Royal Victoria Place,
presented in February and March 2023



The Decimus
Burton Society
journal, *DECIMUS*

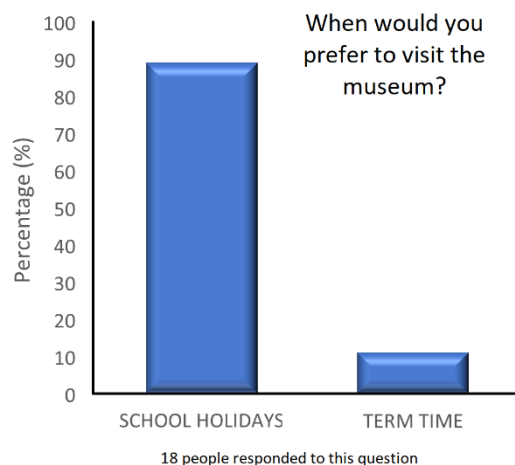
Feedback

This community engagement has produced useful information and feedback that has been valuable in the development of this proposal.

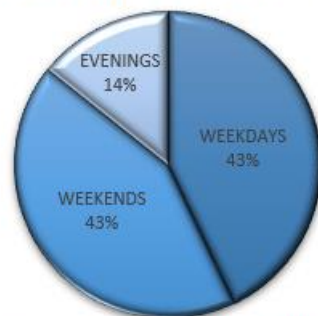
Survey

- 134 respondents
- 87% were from Tunbridge Wells
- 10% were from the UK excluding Tunbridge Wells

99% are in favour of restoring 9 & 10 Crescent Road



When would you prefer to visit the museum?



40 people responded to this question

70% would visit the museum with their families (69 out of 98 respondents)

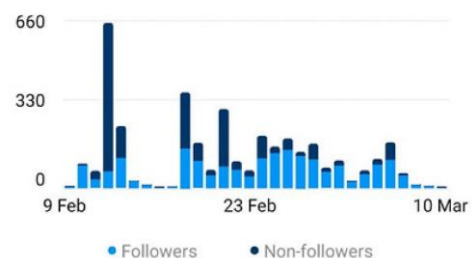
The survey results showed exceptionally strong support for restoring 9 & 10 Crescent Road sympathetically to their origins, 99% of the 134 respondents backing this option. This support was from both Tunbridge Wells residents and visitors to the town. There was a pronounced preference amongst the public for the museum to be open during the school holidays, with 70% (68 out of 98 respondents) saying that they would visit the museum with their families. The survey also identified an even split between consumers who would prefer to visit at weekends and on weekdays, with a notable interest for evening openings. This highlights the need for the museum to be open during school holidays and to offer activities for children and families at this time. Having fewer visitors from the general public during term time will give the museum capacity to cater for school groups and private hire events.

Social Media

Social media engagement resulted in 30,000 Twitter impressions during February 2023. 2,130 people have engaged with Facebook posts and 1,552 Instagram accounts have been reached in 28 days.

Followers of our pages outside of the Tunbridge Wells area include museums, architects and academics, as well as the Regency and Georgian Society, writers, historians and heritage organisations.

1,552 accounts reached in the last 30 days
1,347 are non-followers



Royal Victoria Place Exhibition

Over a three-day period (Friday, Saturday and Sunday) 438 people stopped by to read the presentation boards, watch a virtual tour of the museum and talk to the team. This generated significant interest in the museum and both the Civic and Decimus Burton Societies, with several membership applications being made. A good number of people volunteered their funding, media and education expertise to assist the museum. We even had someone hand deliver a Regency print of one of Decimus Burton's projects for donation to the museum.

Walking Tour

In September 2022, 63 people participated in guided walks that covered Decimus Burton buildings in the north part of Tunbridge Wells. All walkers were from Tunbridge Wells or the immediate vicinity. Approximately 30% of attendees were aware that 9 and 10 Crescent Road is a Burton building. Support amongst walkers for the museum was high. Attendees were interested to learn about Burton's original plan for the Calverley Estate and how it developed, and there was a general concern amongst attendees about the relative modern-day decline of public activity in Tunbridge Wells' upper town.

**78% of people polled
on Twitter said they
would like to take
tea in the museum's
tearoom**

Talk and Q&A Session

Up to 60 people attended this session, with a clear majority expressing a willingness to pay an entrance fee to museum. A few suggested that there could be a concession for residents of the town and there was broad agreement that charges for special exhibitions would be appropriate.

Onward Engagement

These engagement activities demonstrate a strong interest in the museum amongst the borough's residents. If TWBC embraces the use of 9 & 10 Crescent Road for the Decimus Burton Museum, these engagement activities will continue. With the help of the Council, more communication channels can be available to fully engage with the community. For example, the Council's research identified that residents chose email as their preferred communication method for hearing about events and activities in the town⁴². Working with the Council will potentially open opportunities to utilise the Council's existing email distributions so that the public are informed. Feedback will be continuously studied so that the project is welcomed by the community and delivered in the interests of the people of Tunbridge Wells.

⁴² TWBC, *Local, Autumn 2022*, viewed 24 March 2023, <http://apps-tunbridgewells.s3.eu-west-1.amazonaws.com/Local%20magazine/2022/Local-Autumn-2022.pdf>

Renovations

In section 1 of this chapter, we provide an outline of the renovation works proposed to 9 & 10 Crescent Road, in order that the building may house The Decimus Burton Museum. Section 2 gives the outline costs of these works. A full schedule of works is prepared at Appendix 9 and an indicative budget is shown in Appendix 13.

10.1 Renovation Works

It has not been possible to thoroughly survey the building prior to the preparation of the schedule of works, and so detailed design and specification will be preceded by a survey of the building's structure and services. This will investigate the nature and condition of the building materials and the causes and processes of any decay.

There is a discrepancy in the Land Registry title, and the freeholder of the site, TWBC, has not provided any information regarding the site boundary, easements or wayleaves or public rights of way.

The proposed building works at 9 and 10 Crescent Road will enable the last surviving pair of houses, in the Crescent designed by Decimus Burton, to be used as The Decimus Burton Museum.



Despite some insensitive changes, removal of fireplaces and poor maintenance, the buildings retain their overall plan and many original features.

The proposed changes take into account the historic character identified in the Statement of Heritage Significance and follow Historic England's Principles of Repair for Historic Buildings.

The building work will include maintenance, repairs, conservation, and alterations that will respect the significance of the building. Alterations will be assessed for their impact and reversibility and will only be made where they can be justified: such alterations may include improved accessibility and enhanced understanding of the building.

Unnecessary replacement of historic fabric will be avoided and as much as possible of the significant historic fabric will be retained. All work will be recorded and placed in The Decimus Burton Society's and local and county archives.

PRECONTRACT

The precontract work will include a thorough condition and structural survey, services and drainage surveys, an updated asbestos survey, and an ecological survey to check for the presence of protected species, such as bats.

The building contract work will be preceded by a careful strip out of poor internal fittings and finishes, redundant services and any decayed or unsound materials.

If the precontract survey discovers asbestos, then that will be removed by a specialist contractor.

SUSTAINABILITY

Reusing an existing building is inherently sustainable and the adaptation of 9 and 10 Crescent Road as The Decimus Burton Museum will bring a neglected building to life with a new use that respects its past and provides for the future.



Traditional materials used for conservation and repair have stood the test of time and have low impact and often long lives.

Lighting will be low energy LED, selected lamps, and fittings with "warm" colour rendition to suit historic environments.

Conservation heating will be used in show rooms, using less energy than comfort heating.

The existing gas central heating will be replaced by individually managed electrical panel heaters to reduce energy use in staff and working areas.

Water will be heated at point of uses to avoid loss of heat on long pipe runs.

General energy efficiency will be improved by increased loft insulation thickness where access is possible, and draught proofing.

Secondary double glazed will be added where practical, and it causes no harm to the building.

Roller blinds and curtains and awnings may be used where appropriate to reduce thermal loss and solar gain.

ACCESS

An access audit will be included in the precontract planning and will inform the design, interior planning, lifts and the provision of accessible toilets.

SCAFFOLDING

Safe external access and protection of the roof is needed and so a fully independent scaffolding with a temporary roof has been allowed for in the budget.

Existing fire-resistant materials and fixtures will be reviewed and improved to meet current standards and the proposed use: this will include structure, fittings and detection and alarm services.

INTERIORS

Existing redundant and unsympathetic fittings will be removed.

Existing wall finishes are very poor and will be carefully stripped back to the lime plaster, allowing repair and sympathetic redecoration.

Paint analysis of surviving colours may allow original decorative schemes to be reproduced using permeable distempers and perhaps reprinted wallpapers.

CEILINGS AND CORNICES

Where original ceiling repairs are necessary lime plaster on lath will be used.

Ceiling roses and cornices will be repaired, and ideally reinstated if funding allows, matching the surviving patterns, and with localised repair and filling,

INTERNAL DOORS

Internal doors, including frames and linings, will be overhauled and repaired and the unsightly ironmongery, notices and closers will be replaced with more appropriate fittings, and where necessary upgraded fire resistance.

FLOORS

The ground and first floors, excluding short span floors such as halls and staircase areas, will be strengthened, and floorboards repaired for display in the public rooms.

STAIRCASES

Allowance has been made for repairs and strengthening if necessary, overhauling existing treads and nosings with traditional carpentry repairs.

FIREPLACES

All flues will be swept, and any that are retained in use, will be surveyed and possibly lined.

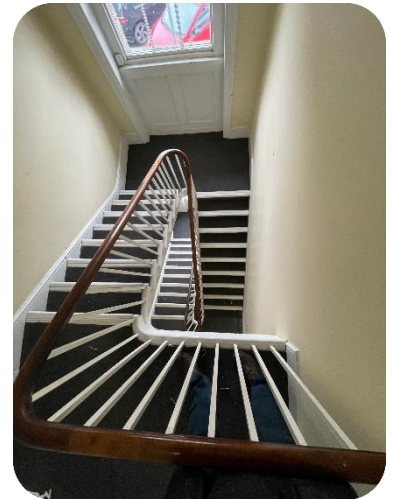
The majority of fireplaces have been boarded up and the proposals will reflect what survives: the aim is to restore grates and fire surrounds in show rooms and the larger rooms.

WINDOWS

All windows will be overhauled, sliding sashes will be rebalanced, draught stripped, repaired, retaining as much of the original as possible, while improving security and thermal efficiency. In some rooms folding or sliding shutters survive and these will be restored to working condition: replacement has been included for a proportion of the widows, as a contingency.

EXTERNAL DOORS

The Decimus Burton Museum Business Plan



External doors will be repaired and overhauled, retaining as much of the original as possible, while improving security and thermal efficiency

PERIOD KITCHEN

The show kitchen will be fitted as a 19thC interior.

CATERING KITCHEN

A simple catering kitchen will be provided with stainless steel shelves, benches and integrated sinks, stove, grill, microwave, water boiler and adequate 13A SSO for appliances.

STAFF KITCHEN

The small kitchen will be fitted with off the peg cabinetry, integrated sink and drainer, refrigerator, combination microwave, and adequate 13A SSO for appliances.

HEATING STRATEGY

All heating services will be electrical, for ease of management, to avoid replumbing hot-water-based systems, and to acknowledge future targets for use of energy.

Show rooms will be environmentally heated / humidity controlled using cast metal radiators, oil filled, with electrical heating elements controlled by humidistat/thermostat, room by room.

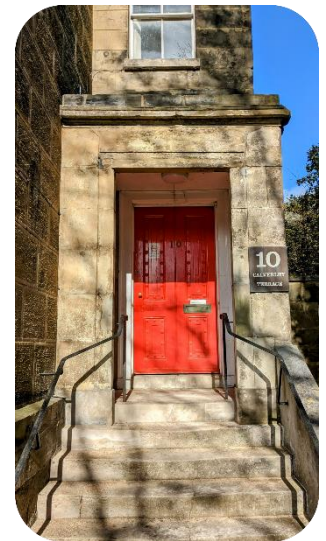
Showcases will need to be light, humidity and temperature controlled for museum accreditation and insurance and if accepting loans or exhibiting material of historic value.

Staff rooms, work and utility spaces will be heated by electrical panel heaters, with programmable controls on each radiator. Water heating will be on demand instantaneous heaters.

Lighting for display/room sets/workplaces to be designed to allow for UV sensitive contents.

LIGHTNING PROTECTION

The existing system will be assessed and updated if necessary.



DATA

Telephones, data and digital installations, and public access to Wi-Fi will be included in the services contract.

ATTIC ROOF VOID

Safe access will be provided, and the insulation improved wherever, maintaining ventilation.

ROOF

The roof is complex with many flashings and abutments with dormer windows. The roof will be overhauled, using Welsh slates and lead flashings.

Chimney stacks and pots require checking for stability, some repointing and repair. Soffit and fascia boards will be repaired and painted.



CAST IRON RAINWATER GOODS

Some require replacement but most will be tested, de-rusted, primed and decorated.

MASONRY

Allowance has been made for masonry repairs using Wealden sandstone and this will be a recurrent maintenance task.

RAILINGS AND BALCONY

Conservation repairs will be undertaken in situ, and metalwork will be cleaned de-rusted and redecorated. If funding permits the canopy will be restored including cast /wrought metal brackets, console boarded lining and zinc/clad sheet covering.

SIGNS

Existing signs will be removed, and new signage provided but will be limited by the size and character of the building, its Listed status, and its setting.

EXTERNAL WORKS

The extent of external works, restoration and landscape has not been defined and will be budget dependent: an allowance has been made for improvements, parking and repairs to surfaces.

COMPLETION

Completion of the building works will include commissioning of equipment and services and passing the building to the Employer.

10.2 Headline Costs

Appendix 13 includes more detailed budget costs. These may be summarised as follows:

	£
Costs of repairs, refurbishments, alterations, improvements, and new services per the outline Schedule of Works, and based upon costs of building work in mid-2022	1,862,000
Professional Fees	342,000
Contingencies	220,000
Total	2,424,000
Provisional allowance for inflation in building costs 2022 to 2023, based upon ONS/BCIS Reports	300,000
Total	£ 2,724,000



Allowance should be made for inflation beyond 2023, current, albeit indicative only, forecasts suggest a further 6%–7%.

Costs include, where relevant, Provisional Sums for works which are not confirmed or for which budgets cannot be provided.

For the purposes of VAT, it is assumed that the Employer for the Works will comprise a business enterprise, registered for VAT purposes, consequently, no allowance is included for VAT at this stage.

The foregoing details are subject to the clarifications and explanations detailed in the Indicative Budget included in the Appendix, and are provided solely for use by the Royal Tunbridge Wells Civic Society and the Decimus Burton Society in the preparation of a feasibility study and business plan for the reuse and adaption of 9/10 Calverley Terrace, Crescent Road Tunbridge Wells as a study centre and museum.

Funding

11.1 Primary Funding

The renovation works would need to be funded by way of a grant. We have consulted with strategic partners and conducted our own research to identify a number of potential funders. We have initially opened engagement with the National Lottery Heritage Fund ("NLHF"), having identified it as the likely primary funder. The NLHF has just launched its new ten-year strategy, named Heritage 2033, which includes these investment principles:

- Saving Heritage
- Protecting the Environment
- Inclusion, Access and Participation
- Organisational Sustainability

The NLHF says that *"We believe in the power of heritage to ignite the imagination, offer joy and inspiration, and to build pride in place and connection to the past"*⁴³. To consider funding, the NLHF requires the following⁴⁴:

- "For projects involving work to a building or land, if your organisation does not own the freehold, you will need a lease with at least 20 years left to run after the expected day of the Project Completion Date
- If your project involves buying land or buildings, you must buy them freehold or with a lease with at least 99 years left to run
- We do not accept leases with break clauses (these give one or more parties to the lease the right to end the lease in certain circumstances)
- We do not accept leases with forfeiture on insolvency clauses (these give the landlord the right to end the lease if the tenant becomes insolvent)
- You must be able to sell on, sublet and mortgage your lease but if we award you a grant, you must first have our permission to do any of these"

Substantive engagement with NLHF is not possible until their funding criteria are met, including the establishment of a legal entity to take forward the project and operate the museum. In this regard, RTWCS intends to create a separate, legally registered charity (hereto referred to as "The Charity", with the actual name to be confirmed at a later date). Please refer to Chapter 12 for details of The Charity. But until such time as funding has been secured, neither the RTWCS nor The Charity will have funds available to purchase or lease the property, or to pay costs such as insurance or business rates.

Therefore, we ask TWBC to allow the RTWCS no fewer than 24 months to create The Charity, and for The Charity to apply for, and secure, funding. We also ask that, upon The Charity's establishment, the Council enters into a formal lease with The Charity for 9 & 10 Crescent Road and the carpark to the front of the building, of not less than 25 years in duration, and which meets the reasonable requirements of the NLHF, including but not limited to those set out above. As explained above, until funding is secured, The Charity will be unable to pay a commercial rent. We therefore ask TWBC to enter into the lease on the basis of charging only a peppercorn rent. As an alternative, we ask that time be allowed for the RTWCS and/or The Charity to explore the possibility of The Charity and TWBC jointly applying to the NLHF for funding.

We have also identified other potential sources of funding. These are referred to in the next section.

⁴³ Heritage Fund, *Heritage 2033*, viewed 24 March 2023, <https://www.heritagefund.org.uk/about/heritage-2033-strategy/download>

⁴⁴ Heritage Fund, *National Lottery Grants for Heritage - £250,000 to £5million, Legal and policy requirements*, viewed 24 March 2023, <https://www.heritagefund.org.uk/funding/national-lottery-grants-heritage-250k-5m>

11.2 Secondary Funding

It is anticipated that, if the legal and governance requirements of the NLHF are met, it's likely that the legal and governance requirements of other funders will be similarly met. However, we recognise that all funders have their own specific requirements, related to the intended purpose, location, recipients etc of their funding. We will conduct thorough due diligence to ensure we only engage with organisations with whom there is a realistic prospect of The Charity receiving funds and applications will be tailored to the specific parameters of relevant grants offered.

The following are just a few bodies that have supplied grants for similar projects, and which have been identified as being appropriate organisations for The Charity to apply to for funding. However, The Charity will also engage with, and apply to, other relevant sources of funding.

The Wolfson Foundation

The Wolfson Foundation awards grants to support museums and galleries, education, historic buildings, and health⁴⁵. It supports museums to make their collections as accessible to the public as possible, whether through building accessible ramps and facilities, improving collection storage or enabling the display of more items in museums' collections. All of these would be applicable to The Decimus Burton Museum.

The Bowes Museum was recently awarded a grant to develop gallery spaces, and Pickford House recently received a grant to help them use Virtual Reality to bring the house to a wider audience.

Garfield Weston Foundation

The Garfield Weston Foundation funds varied projects, including on subjects such as community, environment, education, arts and heritage⁴⁶. It has provided individual grants to similar museums of between £3K- £300K.

We have already been in discussion with one of the trustees of the Foundation, who has indicated that The Decimus Burton Museum's goal of setting up the National Decimus Burton Archive is likely to receive grant support from the Foundation. The information necessary to apply for such a grant is currently being prepared.

The John S Cohen Foundation

The John S Cohen Foundation⁴⁷ is active in supporting the arts, higher education, conservation and the environment. Again, these qualifying criteria for grant support would be applicable to The Decimus Burton Museum.

The Foyle Foundation

The Foyle Foundation awards grants to UK charities with a core remit in the arts or learning⁴⁸. Some of the key areas of support include museums and archives, along with projects and activities that increase access and widen the diversity of attenders/visitors. We believe The Decimus Burton Museum would fall into this category.

Pilgrim Trust

The Pilgrim Trust supports the preservation, conservation and repair of significant historic buildings, structures and architectural features. It also supports the conservation of works of art, objects, records and collections⁴⁹. We believe The Decimus Burton Museum and 9 & 10 Crescent Road would qualify for grants from this trust.

⁴⁵ The Wolfson Foundation, *Funding for places*, viewed 24 March 2023, <https://www.wolfson.org.uk/funding/funding-for-places/>

⁴⁶ Garfield Weston Foundation, *What we fund*, viewed 24 March 2023, <https://garfieldweston.org/what-we-fund/>

⁴⁷ Charity Commission for England and Wales, The John S Cohen Foundation, viewed 24 March 2024, <https://register-of-charities.charitycommission.gov.uk/charity-details/?regid=241598&subid=0>

⁴⁸ The Foyle Foundation, viewed 24 March 2023, <http://www.foylefoundation.org.uk/>

⁴⁹ Pilgrim Trust, viewed 24 March 2023, <https://www.thepilgrimtrust.org.uk/>

11.3 Additional Funding Sources

There are many opportunities for generating innovative and diverse funding streams. The potential sources of funding listed here have not been included in the financial projections set out in Chapter 13 and Appendix 15. Any sums or benefits received from activities described here would accordingly be in addition to revenue described by the financial model.

Corporate Sponsorship

There is the opportunity, not only locally, but because of Decimus Burton's national importance, to secure corporate sponsorship for the museum. For example, The Charity will seek interest in sponsoring exhibitions and events.

Individual donations and sponsorship

There is the opportunity to secure donations from individuals throughout the country, and potentially from abroad. Recent exhibitions to promote The Decimus Burton Museum have drawn material support from local and national press, as well as residents and visitors. Regular campaigns to increase publicity and drive donations can be combined with ad hoc giving. There's also the prospect that members of the public may wish to sponsor individual items of furniture on display in the period rooms.

Funding in kind

Not all funding activities need to seek monetary amounts. For example, the museum will rely on the goodwill of volunteers to assist in its operation. As set out in Chapter 12, it's intended that the museum will operate with a mix of employed and volunteer staff. Volunteers will be an integral part to the working of the museum, benefiting both the museum and the volunteers. Indeed, the team that has developed this business plan—along with others who have contributed—has done so on a voluntary basis over a year, providing extensive time, expert knowledge and professional expertise which the team estimates to be of at least £80,000 in value to the project. We consider this to demonstrate the commitment and willingness of the public to contribute to this museum. Other individuals and organisations have also pledged assistance to the museum and The Charity will continue to seek assistance in kind from key stakeholders, such as the following:

The V&A and RIBA Collections

We already have established engagement with the Chief Curator and H.J. Heinz Curator of Drawings, RIBA British Architectural Library. They have indicated that they would be prepared to loan Decimus Burton's Regency mahogany bergère armchair and a number of Burton's plaster casts for exhibits in The Decimus Burton Museum. They have a number of Decimus Burton Drawings in their collections, which were donated by the architect himself. Whether they would be able to loan more sensitive material, such as drawings, would depend on the environmental conditions and level of security.

Fleetwood Museum

Fleetwood Museum is a corporate member of the Decimus Burton Society (with representation on the Board of Trustees), and has collaborated with the society on a number of projects. Fleetwood Museum has supplied material for exhibits and would be prepared to do so for The Decimus Burton Museum.

The Burton's St Leonards Society

The society has several members who are simultaneously members of the Decimus Burton Society. It has collaborated with the Decimus Burton Society before and provided archival material.

Ven House, Somerset

Ven House has an important collection of drawings (approximately 14) by Decimus Burton of his work there. The Decimus Burton Society was instrumental in helping to save and return these drawings to the house, and the owners have pledged to offer them for future exhibitions that the Society may wish to hold, and to arrange for quality copies of the collection for the Society.

⁵⁰ John Ellerman Foundation, *Museums and Galleries Fund*, viewed 24 March 2023, <https://ellerman.org.uk/apply-for-funding/museums-and-galleries-fund>

Drawing Matter Collections (DMC)

DMC is a research organisation. It has an extensive collection of architects drawings and sketches to illustrate how architects develop their ideas. Following recent discussions, DMC has expressed enthusiasm to work with The Decimus Burton Museum, whether through sharing archive material for exhibitions, or material for educational purposes such as workshops and lectures.

Decimus Burton's Family

Descendants of Decimus Burton are members of the Decimus Burton Society and one member is on the Society's Board of Trustees. The family has offered to loan an original oil painting of James Burton (Decimus Burton's father) for a museum exhibit. They also have an original portrait of Decimus Burton which The Decimus Burton Museum we will be allowed to have a quality copy made of for display purposes.

Royal Tunbridge Wells Civic Society

The society has a collection of Decimus Burton material that would be available for the Decimus Burton Museum and archives.

Individuals

Individuals have already offered items to The Decimus Burton Museum, including:

- Original letters from Decimus Burton and his associates
- Books from Decimus Burton's personal library
- Collections of period lithographs, illustrations etc
- Period newspaper articles and periodicals featuring Decimus Burton
- Original photographs and stereoscopic views of Decimus Burton's work
- Several original and rare guidebooks of some of the architect's projects
- Period publications and books relating to the architect, his family, associates and friends.
- Various ephemera

Pledges for Models and Immersive Technologies

The Decimus Burton Museum has received pledges of model exhibits and technology support, for example:

- A model of Decimus Burton's Calverley New Town Development, as seen in the 1830s.
- A model of Burton's innovative Colosseum project in Regent's Park, a tourist attraction sadly no longer with us, but which can be recreated through 3D models, computer generated imagery and virtual reality.
- A potential immersive experience within the museum's lift, recreating how the Colosseum's lift (dating from 1829, it was arguably the world's first lift) might have looked. As you travel up the museum's floors, the views of London's largest panorama would be recreated, as originally seen by those visitors ascending in the Colosseum's lift).

Sponsorship of building fabric, fixtures, fittings and/or artifacts

The Decimus Burton Museum will seek to work with local business and organisations as much as possible. Initial discussions with a small number of local businesses have identified opportunities to explore further. For example:

- Antiques dealer, Eric Knowles, of the Pantiles Arcade and television fame (Antiques Road Show and Bargain Hunt), has offered to source the internal period fixtures and fittings of the museum. The team at the arcade has also offered to supply antiques for a museum display case that would be regularly changed, and which would provide opportunities for varied talks and workshops.
- Brewers, the local painters and decorators store has sponsored other cultural projects in the past by providing paint.
- The last remaining local quarry that supplies the stone to renovate the building has been approached to support the project.

Target Operating Model

12.1 Legal Entity

The Decimus Burton Museum will be operated by a dedicated legal entity (hereto referred to as “The Charity”, with the actual name to be confirmed later). This entity will be a registered charity that will comply with all requirements set by the Charity Commission and any other relevant authority. A Board of Trustees (approximately ten, to be confirmed) will be accountable for The Charity’s governance and operations. The Board will regularly meet and allocate tasks and responsibilities to individuals or sub-committees, as appropriate. Each Trustee will stand for a period of 3 years, which can then renew. Trustees will hold appropriate skills and experience of matters relevant to successfully achieving The Charity’s purpose, with knowledge and/or experience in areas such as Decimus Burton, architecture, law, education, project management, finance and fundraising.

12.2 Governance

The Charity will operate under a code of governance that will include, but not be limited to:

- The Charity’s purpose
- The Charity’s values
- The Charity’s powers
- Who is eligible to be a trustee
- The role of the trustees
- How trustees will be appointed
- The frequency, quorum and any other rules for running trustee meetings
- Any methods by which this document can be amended
- How The Charity may be dissolved

As appropriate, the document will include provisions for, or refer to separate specific policies and procedures, on:

- Decision making, finance, risk and controls
- Equality, diversity and inclusion
- Openness and accountability

12.3 Ownership

Nos 9 and 10 Crescent Road are currently owned by Tunbridge Wells Borough Council.

The Decimus Burton Museum project is asking TWBC to either:

1. Enter into a formal lease with The Charity for 9 & 10 Crescent Road and the carpark to the front of the building, that’s not less than 25 years, complies with all reasonable requirements of the NLHF’s funding criteria, and provides for a peppercorn rent, or
2. If TWBC is unwilling to enter into a lease agreement described in (1), that it allows the RTWCS and/or The Charity not less than 12 months, and reasonable access to TWBC resource, as required, to explore the possibility of TWBC and The Charity submitting a joint application for funding to the NLHF.

12.4 Staff

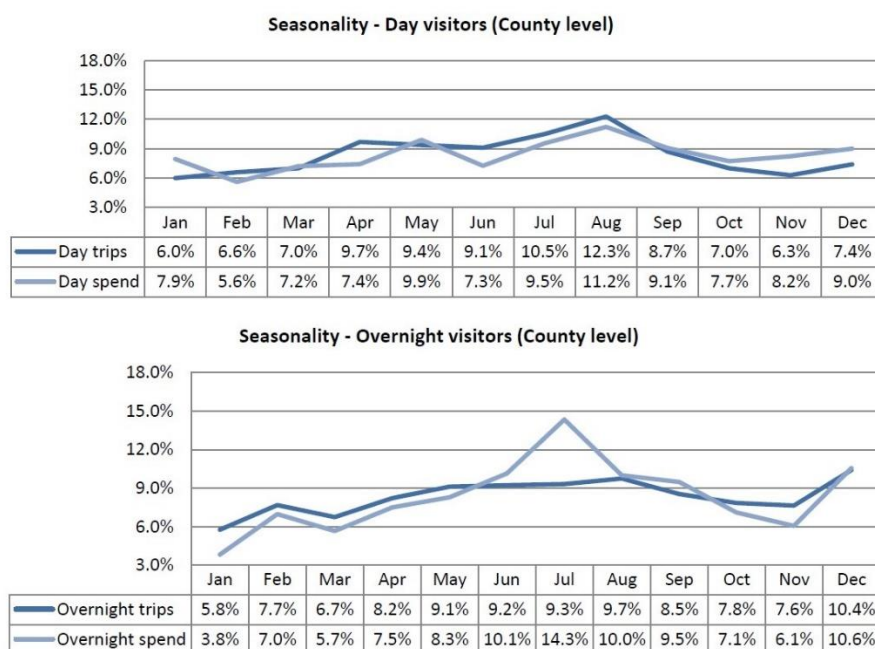
Research into other similar museums and their operating models, together with local demographics and skills, have led to the following conclusions regarding how the museum shall be staffed.

We anticipate that The Charity will employ 1 Full Time Equivalent (FTE) staff member in the first year of the museum’s launch, rising to 2 FTE employees in the fourth year of operation, together with a full-time manager in Year 3. The number of employed staff, and therefore the payroll, will increase as the museum’s activities expand (see Appendix 15 for staff cost projections). However, we expect a significant volunteer base to augment the salaried staff and help operate the museum. Tunbridge Wells has

a large retired population and the Civic Society's recent exhibitions to promote the museum project have already garnered a keen interest from visitors to assist and participate in the project, with many coming from a background in the museum sector, so as to bring with them very pertinent skills and experience.

12.5 Opening Hours / Days / Months

It's proposed that the museum would be open to the public for 50 weeks out of the year, allowing 2 weeks for essential maintenance. This break would likely be in January, after the Christmas holiday, when the volume and spend of day and overnight visitors are generally at their lowest, as shown in the below graphs produced by Visit Kent.



Source: Visit Kent, *Economic Impact of Tourism, Tunbridge Wells 2019*, November 2020

During weeks the museum is open, it would welcome customers for 6 days a week, including Bank Holidays. Our survey feedback indicated high demand at weekends, so the day that the museum is closed will be a weekday, likely to be on Mondays.

Regular opening hours will be from 9am to 4pm, allowing time for staff to open and close the museum. However, the museum will have capacity to open the building in the evenings, as needed, in order to meet demand for private hire events (e.g. from local clubs and organisations) or to host events such as "A Night at the Museum" style events. Our survey also found 14% of respondents wished to visit the museum in the evenings. Consideration will therefore be given to offering extended opening hours, for example to 9pm on one evening a month in the summer.

12.6 Outsourcing Arrangements

One of the goals of the museum is to involve local residents and businesses in its day-to-day operations. This has the advantage of benefiting the community through business opportunities and employment. Examples of such outsourcing would be the following.

The tearoom/café.

The financial projections set out in this business plan (Chapter 13 and Appendix 15) are based on The Charity operating the museum's café directly. However, as the tearoom / café—which will be open to the general public as well as museum visitors—becomes established, consideration will be given as to whether the operation should pivot so that The Charity supplies a kitchen, storerooms, customer tables and chairs, but leases out the café to a local business. This could be an attractive proposition for prospective café operators as the business would have the uniqueness of being located within a museum, right in the centre of town, with seating for approx. 30 indoors and 36 outside. There would be the opportunity to cater private hire events and the outside seating would have the added benefit of being located adjacent to a unique sensory garden. Such an arrangement would provide a stable lease income for The Charity.

Catering for private events

Museums provide the opportunity for catering events within an historic setting that sets them apart from other venues. This could, for example, be a dinner party held in The Decimus Burton Museum's historic dining room. Research into similar establishments has shown that museums may benefit from offering clients a selection of approved caterers to cater for their events as it brings diversity to the types of event that the museum can host and, therefore, greater opportunities to generate revenue. Caterers will be able to provide a wider range for food and beverage options that the museum's own café and will be trained to operate in the museum environment. In return, this arrangement gives additional business opportunities for local catering establishments to work with the museum. The Hotel du Vin, for example, (another of Burton's buildings) located opposite 9 & 10 Crescent Road, is ideally suited for such an arrangement.

12.7 Significant Operating Expenses

Appendix 15 contains detailed analysis of key expenses. Here are some of The Charity's key operating expenses:

- Staff wages: £14,213 in first year of the museum's opening, rising to £87,853 in yr4
- Rent: Dependent on the lease agreed with TWBC
- Insurance: £7,500 pa
- Business rates: £7,000 pa
- Advertising: £10,000 pa
- Utilities: £20,000 pa
- Repairs/renewals: £10,000 pa
- Cleaning: £6,000 pa
- Professional fees: £10,000 pa

Revenue & Costs

13.1 Indicative Cashflow

“[I] support strongly in principle, the establishment of a national museum, commemorating the architect's work. I have personally visited Calverley Park on several occasions and am familiar with the proposed location. I feel it is a great choice of site which would bring the area to a wider public.”

Richard Gillingham, Vice Chairman of Fleetwood Museum Trust

The full model is included at Appendix 15. Here we present a summary of the museum's projected cashflow:

Project	9 & 10 Calverly Terrace			
Income	Year 1	Year 2	Year 3	Year 4
<i>Non-Operational</i>				
Total Non-Operational	0	0	0	0
<i>Operational</i>				
Admissions	31,500	63,000	88,200	126,000
Shop	7,500	15,000	21,000	30,000
Café	11,250	22,500	31,500	45,000
School Events and Workshops	1,500	2,750	4,000	5,450
Exhibitions	7,000	7,600	9,500	9,500
Walks & Lectures	2,000	3,000	4,400	6,000
Venue Hire	1,500	6,000	10,500	16,000
Other Fundraising Events	0	0	0	0
Total Operational	62,250	119,850	169,100	237,950
<i>Other</i>	0	0	0	0
Total Income	62,250	119,850	169,100	237,950
Expenses	Yr 1	Yr 2	Yr 3	Yr 4
<i>Staff</i>				
Total Staff	14,213	28,332	75,877	87,853
<i>Commercial</i>				
Shop (inc. stock)	4,500	9,000	11,550	15,000
Café	4,500	9,000	12,600	18,000
Venue Hire	400	800	1,800	2,400
Exhibition Costs	3,500	3,800	4,750	4,750
Total Commercial	12,900	22,600	30,700	40,150
<i>Premises</i>				
Total Premises	66,500	73,150	80,465	88,512
<i>Administration</i>				
Total Administration	13,000	13,000	13,000	13,000
<i>Other</i>	15,000	15,000	10,000	7,500
Total Expenses	121,613	152,082	210,042	237,015
Net Income/Loss	(59,363)	(32,232)	(40,942)	935
Visitors	Year 1	Year 2	Year 3	Year 4
	5,000	10,000	14,000	20,000

Result

The underlying assumptions and limitations in preparing an indicative cashflow model for the museum are detailed more fully in Appendix 15. In summary, the projections commence at the start of operations in Year One (i.e. the first year of trading after necessary renovations and fitting have been completed, and the museum has been opened to the public), with income and expenses ramping up over the following four years. Visitor numbers commence at 5,000 pa, rising to 20,000 pa in year four. The entrance fee is £9.00 (concessions available).

Income is estimated from operating the museum only – there is no allowance for donations, legacies, memberships, or local-authority/council grants/heritage funding at this time. Any losses are assumed to be covered, at least in part, by third-party funding.

The Year One loss of c. £59,500, reduces to c. £32,000 in Year Two as attendances pick up. The loss widens in Year Three to c. £41,000 mainly due to the employment of a full-time manager and longer opening. From that point, the projections show a small profit.

Overall, Full Time Equivalent (FTE) staff starts off at one in Year One and rises to two FTE's by Year Four (excluding the manager).

Costs of running the museum are outlined in Appendix 15. The costs associated with the premises have been estimated by reference to other attractions. The costs diverge greatly, so a rough figure has been taken to establish a figure at Year One and increased by 10% pa at constant prices to reflect the increasing size and complexity of the operation.

Projections have been prepared on the basis of there being no, or no more than nominal, rent payable by The Decimus Burton Museum. This would require TWBC to lease 9 & 10 Crescent Road and the carpark to the front of the building to The Charity on preferential terms, or consider the sale of the property to the museum, should the RTWCS at any point secure adequate third-party funding to facilitate a purchase. Should the Council seek a more-than-nominal rental income from the building, such rent will need to be factored into the forecasting model, depending on the terms.

In terms of future income, a wide range of events will become feasible once the “brand” is established (approximately by Year Four). These are considered to be development opportunities, meaning there is considerable upside if the Project attains a stable operational state.

Risk Assessment

There is no standard pricing structure, funding source or business model for which to operate a museum. Considerable up-front time, effort and money is required in generating significant income from exhibitions and events – with no certainty of success.

It's often considered that museums are generally unable to be maintained as sustainable stand-alone operations without some form of external assistance to provide a buffer. There are museums where local authority funding will do just that (for a variety of reasons) but targeting a profit from operations after the deduction of variable and fixed costs should be a desired goal so that any unrestricted funds are not diminished. We have reviewed other museums and attractions that are comparable to The Decimus Burton Museum and examined their sources of funds, which confirmed the importance of third-party funding. Examples are included in Appendix 16.

Some attractions that survived the Covid pandemic (with or without emergency funding) are now faced with utility price inflation potentially leading to a reduction in heating, the shutting of display rooms, closing early, redundancies and/or permanent closure (Guardian 31 Dec 2022).

Conclusions

“The idea of a Decimus Burton Museum in Tunbridge Wells is very exciting and so pertinent to the culture of the area. Losing this opportunity would, I believe be an absolute tragedy.

The international interest of this renowned and unique Victorian architect would serve to draw visitors to the town and benefit residents as well as the local economy.

We must not forget the value of cultural heritage to health and wellbeing.”

Sarah Hamilton, KCC Member for Tunbridge Wells Rural
Deputy Cabinet Member for Education and Skills

14.1 In Summary

Following the granting of one year by the Borough Council for the Civic Society to draw up this business plan, the team has conducted desk-based research and actively engaged the community and key stakeholders nationally. This has shown strong demand amongst both members of the borough’s public and experts throughout the UK. The research also projected benefits to the vibrancy and prosperity of Tunbridge Wells town centre, and to the levels of satisfaction amongst members of the public using the area.

To develop a credible and viable business plan, studies were undertaken of other museums, and analysis of their operational methods and finances have provided helpful intelligence from organisations with practical experience of running enterprises such as the one proposed in this plan. This way, the proposal to create The Decimus Burton Museum, and to house it at 9 & 10 Crescent Road, is based upon a reliable rationale, which has been the foundation of prudent business planning and financial projections.

Heritage and sustainability are integral to this project. The renovations have been planned as best as possible within access constraints, using non-invasive investigations of the building’s condition. Careful consideration has been given to the uses to which various parts of the building would be put, with accessibility central to the proposed content and layout of the museum. This is with a view to providing an inclusive, immersive and educational experience that can be enjoyed by both the people of Tunbridge Wells and visitors to the area, while being sympathetic to the heritage of the building and Tunbridge Wells. Sustainability will be a key consideration to any renovations undertaken. The whole project has been cautiously costed and an appropriate plan developed for achieving the funding necessary to take the proposal forward.



Calverley Terrace, 9 and 10 Crescent Road
Decimus Burton, Architect, 1829

Decimus Burton is a figure of national importance and Tunbridge Wells owes so much of its beauty and character to his designs for the town. This is therefore a unique opportunity for Tunbridge Wells to be the home of a museum inspired by his work, which will itself be of national importance. Suitable experts have been consulted – for example, in view of Decimus Burton’s importance in the field of Town Planning, as well as architecture, contact was made both with the Royal Town Planning Institute, as well as the RIBA Drawings Collection at the V&A Museum. Such contacts have provided knowledge and potentially facilitated the loans of important artefacts for display in The Decimus Burton Museum.

Education is a key aspect of the museum. Engagement with local schools has identified a demand for opportunities that allow children to learn about the history of Tunbridge Wells in an interesting and immersive way. The Decimus Burton Museum will tailor its offering to meet the diverse needs of children. This will provide an opportunity to bring the past to life, enabling people, whatever their age, to learn about the social history of Tunbridge Wells and its residents over the years, architecture and the evolution of town planning.

The Decimus Burton Museum will be a good partner to the borough's other heritage and cultural assets, such as the Amelia and Trinity Theatre, amongst many other organisations and businesses. It will seek to be collaborative and to create partnerships that are stronger than their individual components. The museum will engage fully with the public, tourism sector, local businesses and media, so that, together, we can improve residents' connection with the town centre and strengthen the area's identity through activities and events open to the whole community, as well as to the borough's visitors.

Royal Tunbridge Wells started out as a site that attracted visitors because of the spring. Now, almost 200 years from Decimus Burton's initial plan for Tunbridge Wells, The Decimus Burton Museum will strengthen its brand and status as a destination town. While alternative usage options for the listed buildings at 9 & 10 Crescent Road would not likely offer any comparable benefits to the community or economy, in collaboration with TWBC, The Decimus Burton Museum presents an opportunity to create something special for our town.

Appendices

[Appendix 1: Glossary of Key Terms](#)

[Appendix 2: TWBC's Parameters](#)

[Appendix 3: Strategic Outcomes](#)

[Appendix 4: Market Research](#)

[Appendix 5: Floor Plans](#)

[Appendix 6: Examples of the Museum's Events & Activities](#)

[Appendix 7: Innovative Technology](#)

[Appendix 8: Precontract Timeline](#)

[Appendix 9: Draft Schedule of Works](#)

[Appendix 10: Statement of Heritage Significance](#)

[Appendix 11: Risk Assessment, Preconstruction and Construction Phases](#)

[Appendix 12: Applications for Planning Approval and Listed Building Consent](#)

[Appendix 13: Indicative Budget](#)

[Appendix 14: Sensory Garden Estimate](#)

[Appendix 15: Indicative Cashflow Assumptions](#)

[Appendix 16: Peer Review](#)

[Appendix 17: Alternative Options](#)

[Appendix 18: Risk Register](#)

Appendix 1: Glossary of Key Terms

9 and 10 Crescent Road	9 & 10 Crescent Road, Tunbridge Wells, 2LU
Calverley Terrace	The location upon which 9 & 10 Crescent Road now stands
DBS	Decimus Burton Society
FTE	Full Time Equivalent
HOD	Heritage Open Days
KCC	Kent County Council
NLHF	National Lottery Heritage Fund
ONS	Office for National Statistics
RIBA	Royal Institute of British Architects
RTW	Royal Tunbridge Wells
RTWCS	Royal Tunbridge Wells Civic Society
SWOT	Strengths, Weaknesses, Opportunities and Threats
The Charity	A legal entity, with charitable status, to be created by RTWCS. The term “The Charity” is a generic reference, with the entity’s actual name yet to be confirmed
The Society	Royal Tunbridge Wells Civic Society
TWBC	Tunbridge Wells Borough Council
V&A	Victoria & Albert Museum

Appendix 2: TWBC's Parameters

TWBC's parameters	Proposal
The Council will [not] contribute staff or financial resources to the production of the Business Plan	No Council staff or finances have been used in the production of this business plan
The Civic Society should not rely on any of the Council's museum collection	None of the Council's museum collections have been relied upon in this business plan.
The Business Plan should not provide for any council funding to the running of the building/facility	No Council funding is assumed in these projections.
The Council will not provide any capital sums for the refurbishment or repurposing of 9-10 Calverley Terrace	No Council capital sums are assumed in this business plan
The Council would ordinarily look for a capital receipt or revenue stream from its properties. The business plan will need to provide either of these or a clear justification as to why these should be waived (based on the economic, social or environmental benefits)	<p>We recognise the Council's wish to earn either revenue or a capital sum from its properties and the need for TWBC to achieve value for money. The projected operating costs include an estimate of £7,000 pa payable for business rates, which would in part be retained by TWBC. This therefore represents an annual revenue stream for the Council from the buildings.</p> <p>The financial projections presented in Chapter 13, and detailed in Appendix 15, are based on TWBC retaining ownership of 9 & 10 Crescent Road and charging only peppercorn rent. This is a practical requirement. We anticipate the primary source of funding for this project to be the National Lottery Heritage Fund ("NLHF"). In order to consider applications for funding, NLHF requires the applicant to either own the subject property or have a long-term lease over it. At the point of applying for a grant, the Civic Society will not have sufficient funds available to either purchase or rent the buildings. We will therefore need the Council to either lease the property to the legal entity that is to be created, or to be a joint applicant for funding. However, notwithstanding these practical requirements, we also believe that our proposal provides the Council with value for money.</p> <p>Firstly, in addition to the business rates income, this proposal provides for the renovation of the premises. These works would be organised by The Decimus Burton Museum and paid for via the museum's funding strategy. This presents the Council with the opportunity for its property to be upgraded with no direct costs and only limited administrative cost and effort, allowing TWBC to expend the saved money and time on other priorities. Moreover, as a grade II listed building, the maintenance and upkeep costs of 9 & 10 Crescent Road is not insignificant, and for which this proposal makes an allowance of £10,000 pa. Again, we expect to cover these amounts through the funding strategy, saving TWBC time, effort and expense. Although we ask the Council to agree a long lease on the property in order to satisfy funding requirements, it would nonetheless be the case that, should the museum not be sustainable, the Council would likely be able to retake possession of 9 & 10 Crescent Road and gain the advantage of its improved value, thus limiting any risk to the Council.</p>

	<p>Secondly, based on the experience of peer museums, we have projected up to 20,000 visitors per year by the 4th year of trading. A sizable proportion of visitors to the museum are likely to spend money on other attractions, restaurants, bars, shops, transport etc in the town centre and/or surrounding villages during their visit. Further, we expect a proportion of these visitors to be from outside the borough. If the museum generates 20,000 additional day trips to Tunbridge Wells, this could potentially result in visitors together spending an additional £774,800 a year in the town. The multiplier effect that Tunbridge Wells would experience from these visitors would be of significant benefit to local businesses and, indirectly TWBC. This benefit may be enlarged by Tunbridge Wells receiving greater media exposure due to it being the home of a new museum of national importance.</p> <p>Once established, and the museum is able to operate in a consistently stable manner, it's possible that it would be able to start making a direct contribution to the Council.</p>
The Business Plan will need to cover all future costs, including business rates, utilities and maintenance	The business plan projections cover all costs associated with running The Decimus Burton Museum.
The Business Plan should set out how the Civic Society proposes the building should interact with the Town Hall, Amelia Scott and Assembly Hall Theatre	<p>As explained in Chapter 8, The Decimus Burton Museum will provide the perfect conduit through which to link the historic Calverley New Town and modern cultural facilities of the Civic Complex. Providing the public with a greater understanding of the town's other assets, such as the Chalybeate Spring, Trinity Theatre and Calverley Park. The museum's educational focus will also draw tries with the Amelia. There may be opportunities to collaborate on projects, potentially including the theatrical and artistic skills (and Burton heritage) of Trinity, and opening the prospect joint events, for example a Regency styled festival that incorporates the Pantiles and spring.</p> <p>On a practical level, The Decimus Burton Museum wishes to be a good neighbour, not just to the Town Hall, the Amelia and Assembly Hall, but to all businesses in the vicinity. The Decimus Burton Museum will be under different management to the other constituents of the civic complex and will look to proactively engage with these other establishments, both at leadership and working levels. This will bilaterally and via any relevant groups, such the Council's Civic Complex Cross-Party Working Group or Visit Tunbridge Wells.</p> <p>We believe that The Decimus Burton Museum will provide interesting historical context to the other civic complex buildings, showing what the area was like when originally designed (including the original wall that follows the pavement around the Assembly Hall, Police Station, Town Hall and the Amelia) and how it subsequently evolved to the modern day. It will also enhance the whole civic complex via the addition of a sensory garden, providing some beautiful colour in the centre of town, for the enjoyment of the public. The intention would also be for the garden to be particularly helpful to those practicing mindfulness or with conditions such as autism.</p>

<p>TWBC needs to understand whether the plans include use of the car park and, if so, the business plan would need to offset TWBC's lost rental income from the car park</p>	<p>The proposal includes transforming the car park into an outdoor space, including seasonal cafe seating and a sensory garden. This would retain some disabled parking spaces for use of museum customers. It's noted that the car park is currently operated with significant excess capacity and that the Council is reassessing the need for retaining its current stock of car parking spaces throughout the town. We anticipate that current users of the car park will be able to use Crescent Road Car Park, which is council-owned and only approximately 100m away. Thereby, there would be no loss of income for the Council.</p>
<p>The development of the business plan should not restrict the Civic Complex Working Group's wider consideration of the civic buildings, their future use and relationship</p>	<p>The proposal neither impacts other civic buildings nor restricts the Civic Complex Working Group's considerations of these buildings.</p>
<p>The museum would need to be operated by a formal legal entity (e.g. a charitable trust) with whom the Council could enter into a formal lease</p>	<p>As set out in Chapter 12, the proposal is to create a new legal entity with charitable status. This entity will contract with the Council via a formal lease, seek funding, oversee the renovations to 9 & 10 Crescent Road, and ultimately be responsible for operating the museum.</p>
<p>TWBC would need evidence of public liability insurance</p>	<p>The financial projections presented in Chapter 13, and detailed in Appendix 15, give provision for the cost of insurance premiums, which would include Public Liability insurance and any relevant statutory insurances, e.g. Employers Liability. Such insurance contracts would be entered into by the legal entity that will be created and evidence of the insurance (e.g. a copy of the insurance certificate) will be made available to TWBC upon request.</p>
<p>The building will also have to meet all of the Council's obligations in respect of public safety and the requirements of the Disability Discrimination Act</p>	<p>Consideration has been given to requirements of the Disability Discrimination Act when designing the plans for the museum presented in this Business Plan. As we proceed, we will ensure plans are pursued with suitable expert guidance, where relevant, and we will engage openly with TWBC with regard to satisfying these obligations.</p>

Appendix 3: Strategic Outcomes

A2.1: The Royal Tunbridge Wells Civic Society's objectives mapped against relevant strategic objectives of TWBC

	Decimus Burton Museum Objective	TWBC Objective
1	To conserve and restore 9 & 10 Crescent Road, the last surviving pair of Regency houses in Calverley Terrace, designed by Decimus Burton.	Promote, develop and protect the borough's existing cultural strengths Cultural Strategy 2014 – 2024⁵¹ Vibrant and safer towns and villages Tunbridge Wells Borough Plan 2022/24⁵²
2	To involve visitors of all ages in educational opportunities centered around Tunbridge Wells' social, cultural and architectural history, and its conservation.	N/A
3	To record and celebrate the work of Decimus Burton as an innovative architect and pioneer of town planning.	Promote, develop and protect the borough's existing cultural strengths Cultural Strategy 2014 – 2024
4	To establish the national archive of Decimus Burton's life and work within the museum, and recognise his influence within the UK and Ireland.	N/A
5	To assist in the promotion of Tunbridge Wells as a tourist destination.	Vibrant and safer towns and villages Tunbridge Wells Borough Plan 2022/24 Promote, develop and protect the borough's existing cultural strengths Cultural Strategy 2014 – 2024
6	To celebrate and promote sustainability and creativity through good design within the built environment.	Carbon reduction Tunbridge Wells Borough Plan 2022/24 Support the growth of existing creative businesses and new start-ups Cultural Strategy 2014 – 2024

⁵¹ Tunbridge Wells Borough Council, *Cultural Strategy 2014-24*, viewed 24 March 2023, https://tunbridgewells.gov.uk/_data/assets/pdf_file/0011/366086/cultural-strategy-june-2016-low-res.pdf

⁵² Tunbridge Wells Borough Council, *Tunbridge Wells Borough Plan 2022/24*, viewed 24 March 2023, https://tunbridgewells.gov.uk/_data/assets/pdf_file/0019/441505/Building-a-better-borough.pdf

A2.2: Our success measures

	Decimus Burton Museum Objective	Success Measure
1	To conserve and restore 9 & 10 Crescent Road, the last surviving pair of Regency houses in Calverley Terrace, designed by Decimus Burton.	<ul style="list-style-type: none"> By 2026, 9 & 10 Crescent Road are refurbished and materially furnished in period fashion. Once open, the buildings are fully accessible to users.
2	To involve visitors of all ages in educational opportunities centered around Tunbridge Wells' social, cultural and architectural history, and its conservation.	<ul style="list-style-type: none"> By 2026, 9 & 10 Crescent Road are open to all members of the public. The Decimus Burton Museum arranges a calendar of exhibitions and activities concerning varied subjects related to the educating visitors about the social, cultural and architectural history of Tunbridge Wells, and its conservation. When planning the calendar of exhibitions and activities to be organised by The Decimus Burton Museum, explicit consideration is given to catering for all visitors, including age, subject matter and accessibility. Records of these considerations will be appropriately recorded. The Decimus Burton Museum actively collaborates with educational organisations to provide educational opportunities specifically designed for young people. The Decimus Burton Museum attracts an appropriate distribution of visitor ages.
3	To record and celebrate the work of Decimus Burton as an innovative architect and pioneer of town planning.	<ul style="list-style-type: none"> At least one exhibition per year substantially includes the work of Decimus Burton. The Decimus Burton Museum manages relationships and collaborates with other organisations nationally that have a focus on the works of Decimus Burton.
4	To establish the national archive of Decimus Burton's life and work within the museum, and recognise his influence within the UK and Ireland.	<ul style="list-style-type: none"> By 2026 The Decimus Burton Museum establishes the National Decimus Burton Archive. The National Decimus Burton Archive is made available physically and online by 2027.
5	To assist in the promotion of Tunbridge Wells as a tourist destination.	<ul style="list-style-type: none"> The Decimus Burton Museum collaborates with strategic partners in Tunbridge Wells with a view to improving Tunbridge Wells' offer as a tourist destination. The Decimus Burton Museum is mentioned in national media.
6	To celebrate and promote sustainability and creativity through good design within the built environment.	<ul style="list-style-type: none"> The restoration and refurbishment of 9 & 10 Crescent Road uses sustainable materials and techniques wherever reasonably practicable. The Decimus Burton Museum operates with an objective to use sustainable products and processes. At least one exhibition per year focuses on the benefits of sustainable design.

Appendix 4: Market Research

Tourism enterprises in Kent Districts

2021	Tourism enterprises		Change since last year		5 year change	
	Number	%	Number	%	Number	%
Ashford	410	6.2%	-5	-1.2%	45	12.3%
Canterbury	595	10.9%	10	1.7%	45	8.2%
Dartford	360	7.5%	-15	-4.0%	100	38.5%
Dover	420	11.4%	40	10.5%	45	12.0%
Folkestone & Hythe	470	12.4%	0	0.0%	40	9.3%
Gravesham	340	8.3%	-5	-1.4%	40	13.3%
Maidstone	520	6.5%	10	2.0%	50	10.6%
Sevenoaks	465	7.0%	-5	-1.1%	-10	-2.1%
Swale	435	8.6%	-5	-1.1%	15	3.6%
Thanet	620	14.8%	40	6.9%	115	22.8%
Tonbridge & Malling	440	7.2%	10	2.3%	55	14.3%
Tunbridge Wells	500	7.9%	0	0.0%	-5	-1.0%
Kent	5,575	8.6%	75	1.4%	530	10.5%
Medway	680	7.4%	10	1.5%	40	6.3%
Kent + Medway	6,255	8.5%	85	1.4%	570	10.0%
South East Region	33,320	7.9%	575	1.8%	2,135	6.8%
England	211,685	8.8%	4,915	2.4%	21,150	11.1%

Source: UK Business Counts

Presented by: Kent Analytics, Kent County Council

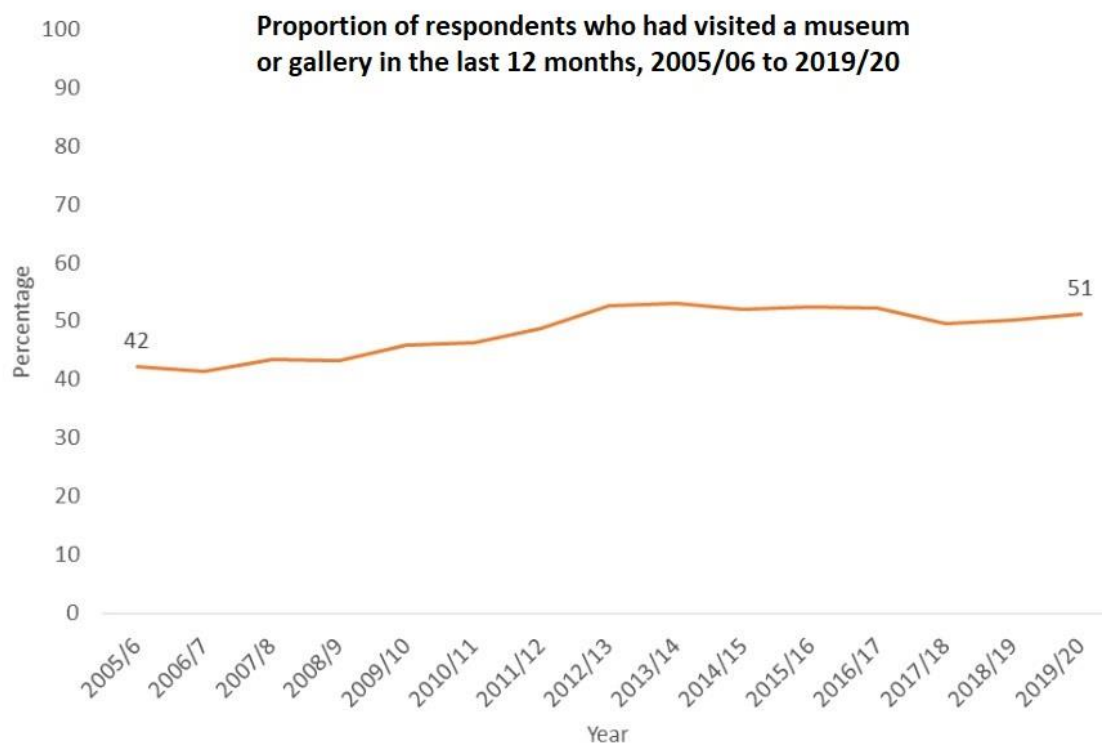
Detailed tourism industry enterprises

2021	Kent	Medway	South East	England
Total Tourism	5,575	680	33,320	211,685
Accommodation for visitors	6.0%	2.2%	6.1%	6.6%
Hotels & similar accommodation	2.8%	0.7%	3.3%	3.5%
Holiday centres & villages	0.4%	0.0%	0.3%	0.4%
Youth hostels	0.1%	0.0%	0.0%	0.0%
Other holiday & other short-stay accommodation	1.1%	0.7%	1.3%	1.4%
Camping grounds, recreational vehicle parks & trailer parks	1.2%	0.0%	0.8%	0.8%
Other accommodation	0.4%	0.7%	0.4%	0.5%
Food & beverage serving activities	62.2%	74.3%	54.9%	59.2%
Licensed restaurants	12.4%	12.5%	11.7%	12.0%
Unlicensed restaurants & cafes	10.3%	11.0%	8.8%	9.8%
Take away food shops and mobile food stands	15.1%	24.3%	13.5%	15.8%
Event catering activities	6.1%	11.0%	5.6%	5.8%
Other food service activities	1.0%	1.5%	1.1%	1.2%
Licensed clubs	2.1%	4.4%	2.3%	2.6%
Public houses & bars	15.3%	10.3%	11.9%	11.9%
Passenger transport, vehicle hire, travel agencies etc.	10.0%	8.8%	11.7%	10.6%
Passenger rail transport, interurban	0.1%	0.0%	0.0%	0.0%
Taxi operation	3.5%	2.9%	3.7%	3.3%
Other passenger land transport	1.5%	2.2%	1.4%	1.4%
Sea & coastal passenger water transport	0.2%	0.0%	0.3%	0.2%
Inl& passenger water transport	0.1%	0.0%	0.1%	0.1%
Scheduled passenger air transport	0.0%	0.0%	0.1%	0.1%
Non-scheduled passenger air transport	0.2%	0.0%	0.3%	0.2%
Renting & leasing of cars & light motor vehicles	1.1%	1.5%	1.5%	1.5%
Renting & leasing of passenger water transport equipment	0.0%	0.0%	0.1%	0.1%
Renting & leasing of passenger air transport equipment	0.2%	0.0%	0.2%	0.1%
Travel agency activities	1.8%	1.5%	2.2%	2.2%
Tour operator activities	0.9%	0.0%	1.1%	0.9%
Activities of tourist guides	0.2%	0.0%	0.2%	0.2%
Other reservation service activities	0.4%	0.0%	0.5%	0.5%
Cultural, sports, recreational & conference etc. activities	21.6%	14.7%	27.3%	23.7%
Performing arts	3.2%	2.9%	4.1%	4.4%
Support activities to performing arts	1.3%	0.7%	2.0%	1.8%
Artistic creation	6.3%	2.9%	7.7%	6.6%
Operation of arts facilities	0.4%	0.0%	0.4%	0.4%
Museum activities	0.2%	0.0%	0.3%	0.3%
Operation of historical sites & buildings & similar attractions	0.2%	0.0%	0.2%	0.2%
Botanical & zoological gardens & nature reserve activities	0.4%	0.0%	0.2%	0.2%
Gambling & betting activities	0.4%	0.0%	0.3%	0.4%
Operation of sports facilities	2.0%	2.2%	2.3%	1.9%
Other sports activities	2.3%	0.7%	3.4%	2.6%
Activities of amusement parks & theme parks	0.1%	0.0%	0.2%	0.2%
Other amusement & recreation activities	2.3%	2.2%	2.9%	2.6%
Renting & leasing of recreational & sports goods	0.6%	0.7%	0.6%	0.4%
Activities of exhibition & fair organizers	1.1%	0.7%	1.2%	0.8%
Activities of conference organizers	0.8%	0.7%	1.3%	0.8%
Letting & operating of conference & exhibition centres	0.1%	0.0%	0.1%	0.1%

Source: UK Business Counts

Presented by: Kent Analytics, Kent County Council

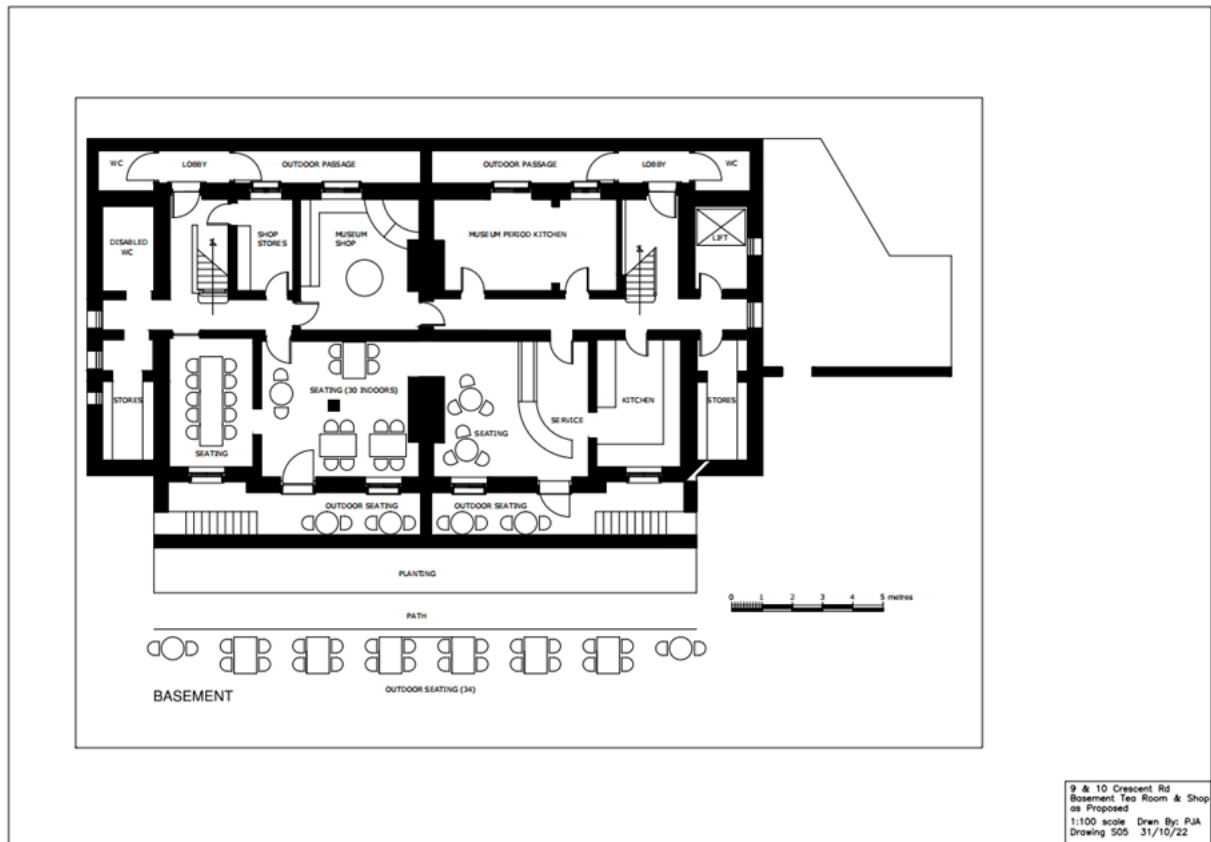
Tables produced from Kent Analytics,
Kent County Council, *Statistical Bulletin*,
March 2022



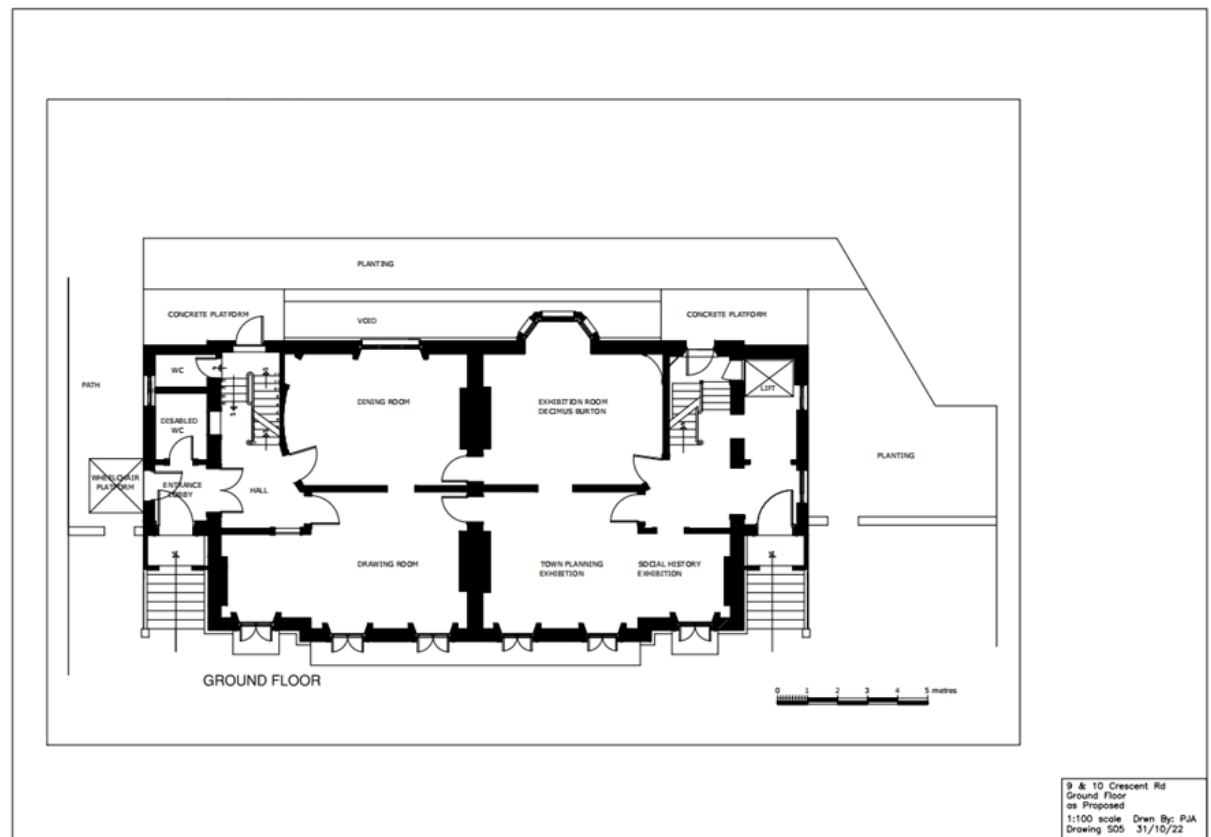
Department for Digital, Culture, Media & Sport, *Museums - Taking Part Survey 2019/20*, published 16 September 2020

Appendix 5: Floor Plans

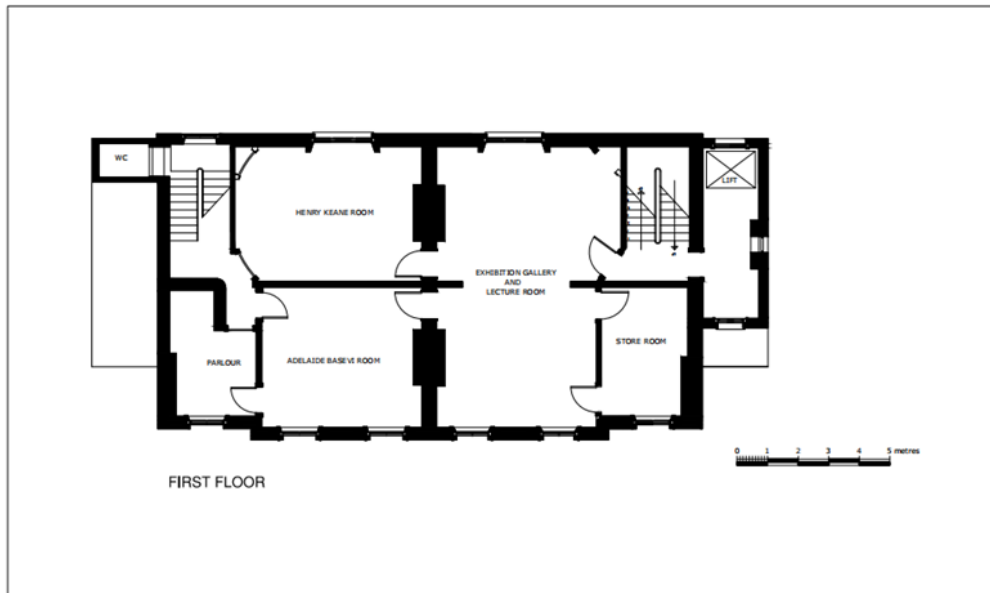
Basement



Ground Floor

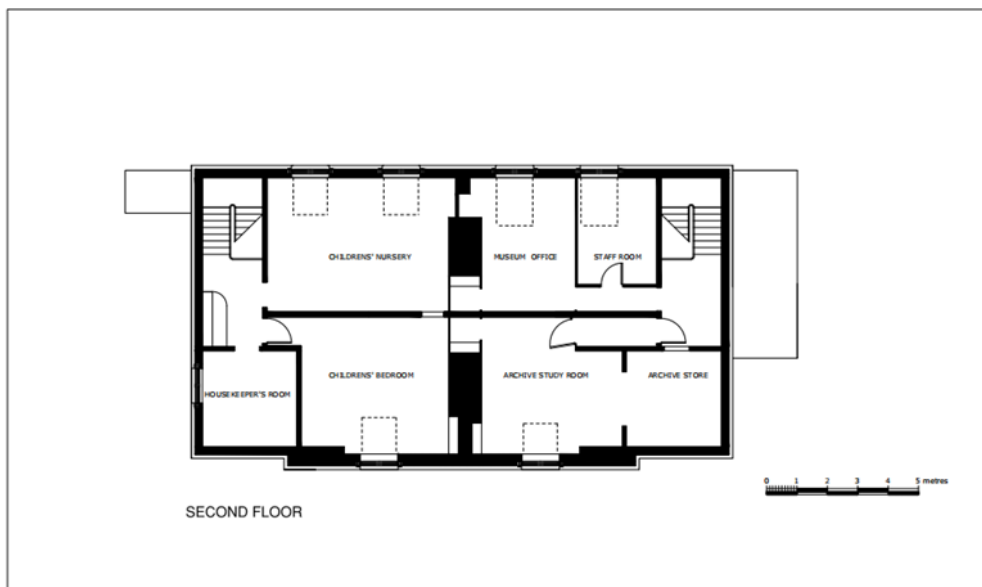


First Floor



9 & 10 Crescent Rd
First Floor
as Proposed
1:100 scale Drawn By: PJA
Drawing S05 31/10/22

Second Floor



9 & 10 Crescent Rd
Second Floor
as Proposed
1:100 scale Drawn By: PJA
Drawing S05 31/10/22

Appendix 6: Examples of the Museum's Events & Activities

This document provides an indicative illustration of what The Decimus Burton Museum's exhibitions, events and activities may look like.

Community Events

- Sessions for dementia sufferers to give them the opportunity to reminisce about their lives in Tunbridge Wells and elsewhere. Potential collaboration with the Amelia's work on oral history interviews
- A Georgian themed festival
- Open House access
- Presentations/information displays on local planning projects – e.g. the cinema site development
- Small recitals indoors or in the garden, maybe as part of the Royal Tunbridge Wells International Music Festival
- Royal Tunbridge Wells Civic Society Awards presentation. Annual awards for architecture, design and community work
- Decimus Burton Society member talks (open to general public for a fee)
- Royal Tunbridge Wells Civic Society member talks (open to the general public for a fee)

Exhibitions

- **The origin of spa towns:** Royal Tunbridge Wells, Bath, Royal Lemington Spa, Wiesbaden (RTW's twin town)
- **Who lived in Burton's Calverley New Town?** Learn about some of the characters who have lived there
- **Victorian development:** How did Tunbridge Wells, compare with today's town planning?
- **The past water treatments of Tunbridge Wells**
- **How tourism has evolved since the discovery of the Wells**
- **How to restore a historical building, a case study:** 9 & 10 Crescent Road
- **The social history of 9 & 10 Crescent Road, through the eyes of its residents**
- **Tracing the history of a building**
- **Calverley New Town – How Decimus Burton transformed Tunbridge Wells**
- **How architects visualise:** Architects' drawings over the years
- **Architects creating imaginary worlds:** models, computer aided design, 3D printing, photogrammetry and Roadbloccs
- **The beginnings of town planning**
- **Schools of design – what do they teach us?**

Activities & Workshops

- **Lego:** produce architectural models with the popular toy and ultimate building block system
- **Virtual Reality Experience of Decimus Burton's Colosseum:** Tour this unique building which housed the largest panorama of London around the inside of its walls and one of the world's first passenger lifts operated by water. Catch the lift to the top, from where a viewing gallery gives unprecedented views of London's Regents Park. Descending the stairs, you can view the panorama and stop off to look at the sculpture gallery. On exiting the building, you are taken on a magical tour around the grounds of the Colosseum, which boasts an extensive array of glass houses, water exhibits and exotic aviaries, alongside replicas of Greek and Roman temples. Discreet entrances will lead you to a wonderful array of underground caverns, complete with stalactites and stalagmites. Exiting these caverns, you are taken through a series of fascinating rooms, including a hall of mirrors, Swiss cottages overlooking lakes and mountains, and landscaped gardens. If this isn't enough, in the Cyclorama you can witness wonderful shows accompanied by some of the best music in town.
- **Building blocks:** visitors can experience how designers create models of their projects to aid design
- **Interior design**
- **Sleepover nights in the museum:** Fun, games and ghost stories!
- **The Civic Society Awards**
- **Life-sized murder mystery evenings:** Played in the museum's drawing room, dining room, bedroom, period kitchen, nursery and servant's quarters. Potential collaboration, with Hotel du Vin serving drinks after the activity
- **Antiques:** Valuations with a local antique expert
- **Photogrammetry and the role of drones in design and building:** interactive displays
- **Period cooking classes**
- **3D copying:** architects, product developers and industry use 3D copying to create models of new designs and products to test their ideas. Workshops can teach visitors about the potential of this medium
- **Period fashion:** Learn how those were beautiful dresses made
- **Local crafts:** Sessions on how Tunbridge Ware was created
- **Roadblocc:** the computer gaming experience for everyone, where players can create their own worlds

- **3D modelling programs:** There are some simple but effective design tools on the market that can help people visualise and plan their own design projects in a way that standard architectural drawings often can't. Many people can't visualise how designers and architect's drawings will translate into the final product. These sessions provide an opportunity for interactive displays and workshops

Guided Walks

- The elevated Decimus Burton Walking Tour
- Tunbridge Wells – how it came into being?
- The Writing on the Wall – a tour of some plaques in Tunbridge Wells
- RTW in WWI and WWII
- The history of Tunbridge Ware
- The Spire within our midst – a tour of Broadwater Down and St Marks
- Notable Women of Tunbridge Wells
- The Watering Holes of Tunbridge Wells

Tourist Events

- A combination ticket for a tour of Tunbridge Wells with a drink at Hotel du Vin and/or a Spa

Talks and Lectures

- **Restoration vs Conservation:** A lecture on the differences and arguments for restoring an historical building vs conserving it
- **Regent's Park and its influence on Calverley New Town:** Decimus Burton trained under John Nash. What ideas and influences did Burton use from Nash's Regent's Park development, for the Calverley New Town?
- **Decimus Burton's buildings in and around Tunbridge Wells:** An overview of the over 70 buildings designed by Decimus Burton in and around Tunbridge Wells
- **Bringing the outside in – the relationship between house and garden:** How notable architects have created a seamless relationship between the house interior and the landscape beyond
- **Interior design guides over the years:** What interior design advice was there for homeowners in the Regency and Victorian periods?
- **What's in a house?** It's often easy to walk through a house and miss features that give it personality. Using the recently restored regency villa at 9 Crescent Road as an example, this talk illustrates how to 'read' a house so you will see it in a totally different light next time
- **Smart house, green house, sustainable house:** The current design and building practices that we are told will make our lives more comfortable while helping to save the planet
- **A lost masterpiece – The Colosseum, Regent's Park:** Based on the Pantheon in Rome, it was to contain the largest panorama of London, arguably the world's first passenger lift, a series of landscaped gardens, glasshouses, caves and grottoes, as well as replicas of classical ruins, a Swiss cottage and Alpine landscape, complete with miniature mountains and lake. This lecture will take attendees through this remarkable building with the aid of original guidebooks and illustrations, as well as 3D recreations of the site
- **Meet our archivist:** a series of talks on items from the archives and how collections are created and preserved
- **The Wellington Arch:** the monument has seen controversy, relocation, and preservation, as well as its use as an entrance to Green Park, a police station, museum and visitor attraction
- **The Palm House, Kew – part of a world heritage site:** Decimus Burton designed many of the buildings at Kew Gardens. His Palm House is probably one of his most iconic, helping the Gardens earn its status as a World Heritage Site
- **Architect and Gentleman:** Philip Whitbourn's famous monograph on Decimus Burton is still considered to be one of the most authoritative accounts of the architect's life, works and influences
- **The Social life of Calverley Park:** How residents and visitors were expected to act in public and private

Education

Primary school level

- Food and nutrition: cook using Victorian recipes in the museum's kitchen, learn how the diet of Georgian children compared to that of children in the present day.
- Clothing: explore the clothes that children wore in early Victorian England, including the ability to dress up in period costume.
- Transport: How did Tunbridge Wells change after the railway came to town?
- Architecture and town planning: design your own house. Use your Minecraft skills to design a Tunbridge Wells for the 21st century.

Secondary school level

- Sustainability and the environment: How energy efficient were Burton's buildings when they were built compared to modern buildings? What effect did the railways have on the use of local materials in buildings? How does that compare to today? What decisions do architects, engineers, landscapers, and interior designers make today to be green? Can you design your own sustainable house?
- Social: Along with his father, James, who was a prominent developer, Decimus Burton designed many buildings that benefited Society of all levels. How do the morals of developers in Burton's Day compare with those of today? What features should be considered in town planning? Focus on prominent RTW residents throughout the ages.

Higher education level

- What was the training of architects, builders, landscape architects and interior designers in Burton's day like compared to today? What role do architectural models, measured drawings and presentation drawings take?
- How do architects get the message across: The role of architectural drawings?
- RTW comprises a number of discrete areas e.g., the village and Camden Road. How have planning decisions impacted each area and the social outcomes of residents?

Corporate Events and Private Hire

- Hire the museum for a private dinner in a period furnished home. External catering. After-dinner talk as an option
- Hire the museum for a private afternoon tea in a period furnished home and gardens
- Corporate awaydays in the museum's event spaces (fitted with audio visual equipment), with light refreshments supplied by the museum's café
- Life-sized murder mystery evenings in the museum's drawing room, dining room, bedroom, period kitchen, nursery and servant's quarters. Potential collaboration, with Hotel du Vin serving drinks after the activity
- Period cooking classes. Potential collaboration, with Hotel du Vin serving drinks after the activity

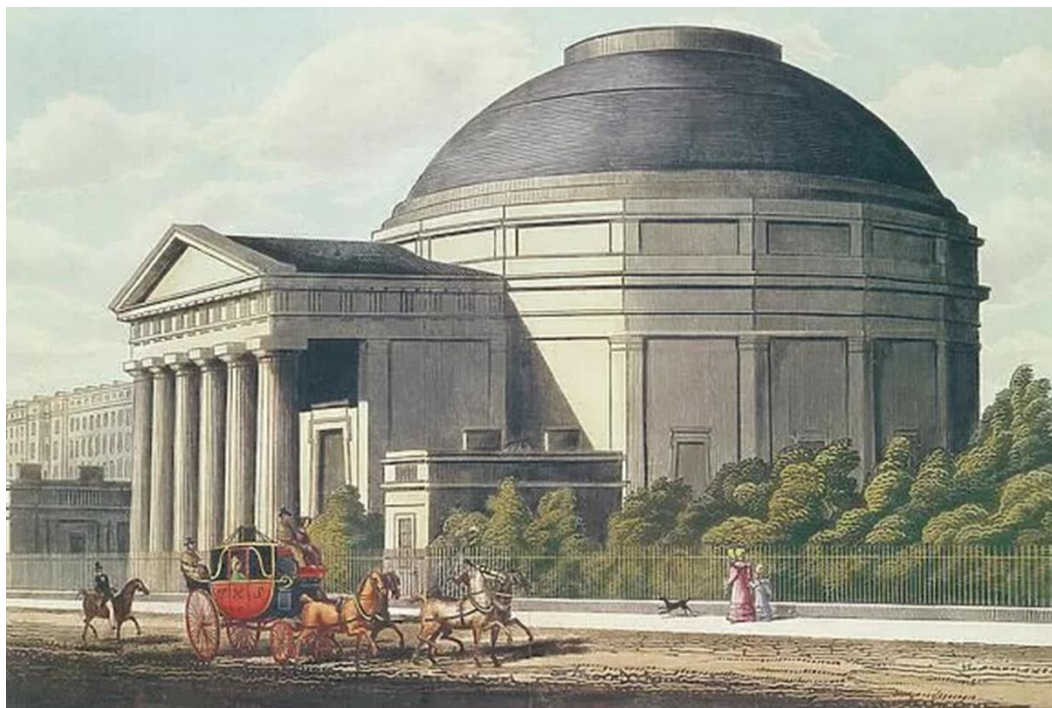
Appendix 7: Innovative Technology

As a result of the exhibition held at RVP between 24 – 26 February 2023, the project team was approached by a local resident, Ted Holtmark, who offered his services and knowledge in immersive technology experiences to the project. The following is a brief outline by Ted of how this technology could be used to enhance the experience for visitors to the museum. It should be noted that these ideas are in their early conceptual stage. They do, however, show the potential for how such technologies can be usefully employed to make the museum accessible to a wider audience.

The Architectural Marvel of Decimus Burton by Ted Holtmark van Dijkhof

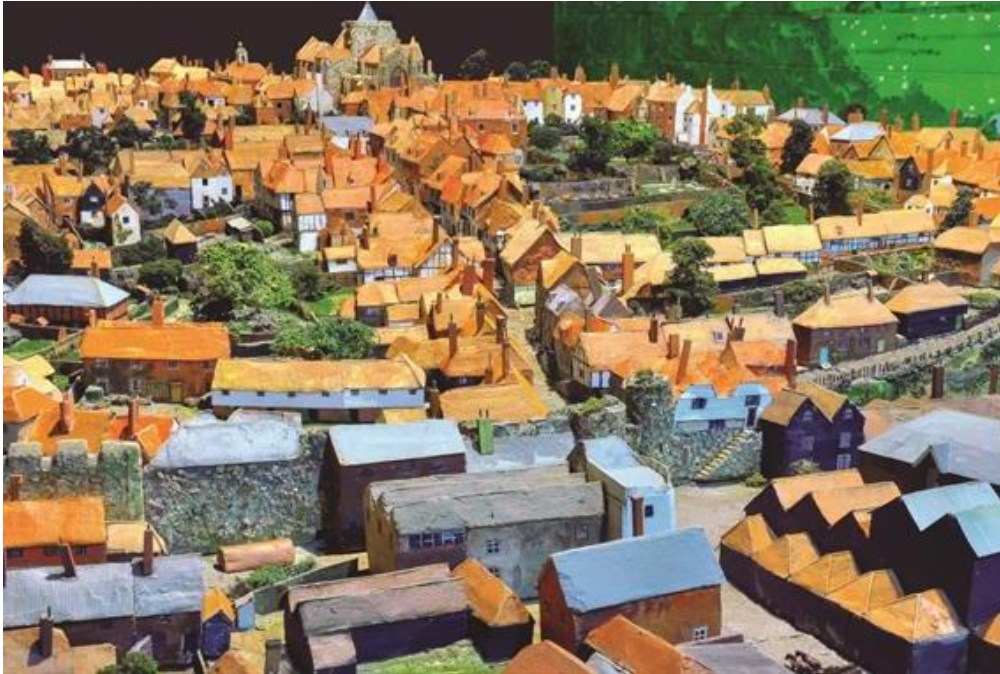
A 'how to' on bringing back the legacy of Decimus Burton using modern technology for the proposed National Decimus Burton Museum in Tunbridge Wells

This is a summary on how we can use readily available modern technology to create an immersive experience for visitors to bring Decimus Burton's legacy back to life. By using virtual reality, augmented reality, projection mapping and scale models, visitors can explore and interact with the buildings and landscapes designed by Decimus Burton.



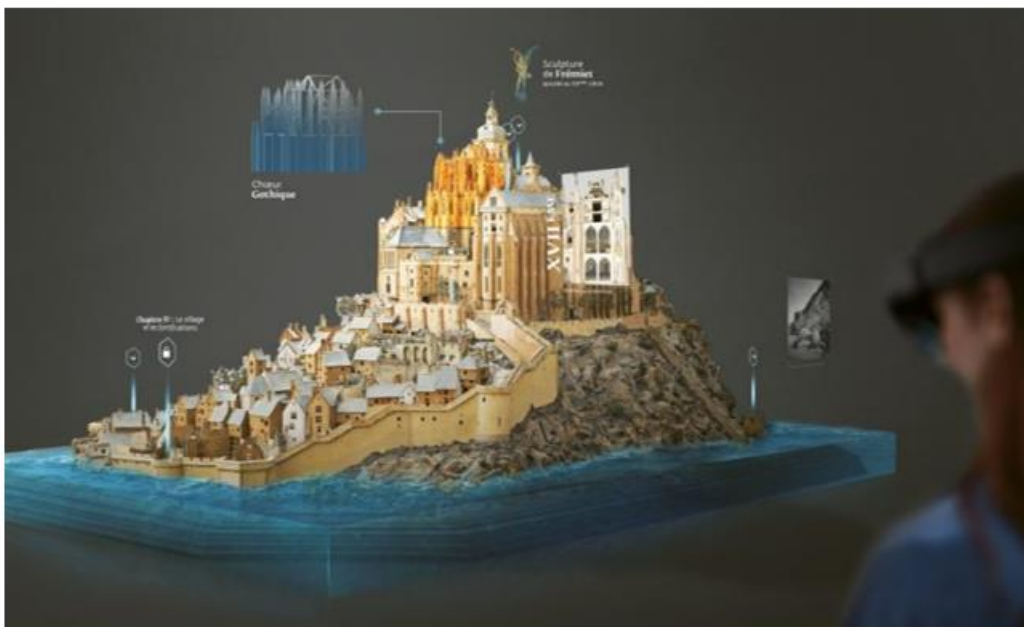
Colosseum Regent's Park

One of the highlights of the museum will be the Colosseum, once adorning Regent's Park. By donning a VR headset visitors can experience stepping into arguably the world's first lift, being transported to the viewing platform and enjoying both the real panorama from its location in Regent's Park and the virtual vista from St. Paul's Cathedral.



Example of Rye Heritage Museum

Another exciting feature of the museum will be the diorama that showcases the Tunbridge Wells Calverley New Town area as Decimus Burton designed it, complete with its lavish villas and uninterrupted views of Calverley Park. Visitors can explore not only Calverley Park Crescent, with its many shops, bathhouse, and library, looking out over the beautifully manicured lawn, adorned with a Victorian fountain, but the many other buildings that made up the development. With the use of augmented reality, visitors can populate the diorama with activity from people going around their business, carriages meandering along the roads, and wispy clouds floating overhead, all from their personal smartphones or iPads. And imagine doing the same for a diorama of London Zoo, with his Giraffe House, Raven's Cage, East Tunnel and Clock Tower.



Example of Augmented Reality on a scale model

The museum also features detailed scale models of other famous architectural creations by Decimus Burton, such as Palm House and the Temperate House in Kew Gardens, the Wellington Arch and The Atheneum Club and others. Visitors can explore any of these designs at their leisure, using Augmented Reality and other accessible and affordable technologies provided by the museum.

All of these features are showcased in the period-appropriate interiors of the Decimus Burton Museum on Crescent Road, Royal Tunbridge Wells. By employing modern technology to bring back time, we can enable visitors to revisit and enjoy the architectural wonders of Decimus Burton in an entirely new and immersive way.

In order to create these wonderful exhibits in our museum, we will employ a number of accessible and affordable technologies:

1. 3D modeling software: This technology can be used to create 3D models of Decimus Burton's architectural designs, allowing visitors to see and interact with his work in a digital format.
2. Augmented reality: By using augmented reality technology, visitors can superimpose digital information over real-world objects, such as Decimus Burton's buildings. This can provide a unique and immersive experience for visitors. This can be done using iPads provided by the museum, or using the visitors' private smart devices.
3. Virtual reality: virtual reality technology can provide an immersive experience for visitors by allowing them to explore Decimus Burton's designs in a fully virtual environment both from the inside as well as the inside.
4. Projection mapping: projectors can be used to project images and video onto walls and other surfaces, to create a dynamic and engaging visual display for visitors.
5. Interactive displays: Using touch screens or other interactive displays, visitors can explore Decimus Burton's architectural designs in an interactive way, learning more about the details and history of each building.

By combining these and other technologies, an exhibition about Decimus Burton's architecture can be created that engages and educates visitors in new and innovative ways.

In order to create the scale models, the dioramas and the 3D representations of Decimus Burton's designs, various technologies and techniques can be employed.

1. Firstly, 3D scanning technology can be used to create accurate digital replicas of Burton's buildings that still exist. This technology involves the use of laser or structured light scanners to capture the geometry and texture of an object or building, which can then be processed further using computer software to create a 3D model. This technology is very accessible nowadays; even modern iPhones have Lidar functionality build-in, able to scan environments at a max distance of 5 meters and an accuracy of up to 3cm horizontally and 7mm vertically.
2. Photogrammetry: extracting 3D information from photographs. The process involves taking overlapping photographs of an object, structure or space and converting them into 3D digital models. Software such as Agisoft Metashape, Mushroom and Matterport are examples of software used to do this.
3. 3D Modeling, Texturing and Animation: using applications such as Cinema4D, Sketchup, 3D Studio Max and Maya we will be able to virtually recreate buildings and interiors from scratch using reference material or using external data from scanning or photogrammetry and with the process of texturing give each 3D surface a suitable material and colour.
4. Virtual Reality environment creation: importing the digital assets previously build in 3D programs such as Cinema 4D into Unreal Engine will enable us to build full immersive Virtual Reality experiences
5. 3D printing (SLA printing): previously created 3D assets can be printed to generate physical scale models of objects and structures of our choosing.
6. Traditional scale modeling techniques: physically building structures and environmental elements using traditional scale modeling techniques will be combined with printed assets to build full dioramas of New Town Tunbridge Wells, Old Town Tunbridge Wells, London Zoo, Colosseum and other Burton designs.
7. Reference material: old architectural drawings, paintings, etchings, plans and photographs will be used as reference to maintain historical accuracy.

Biography

Ted Holtmark van Dijkhof, a Dutch-born visual effects artist and illustrator, has had a diverse and exciting career in the creative industries. After receiving his Master's degree in Business Administration at the Radboud University of Nijmegen, he began his career in the IT sector in the Netherlands, working as an IT consultant for companies such as Microsoft, before pursuing his passion for film and digital visual effects and moving to London.



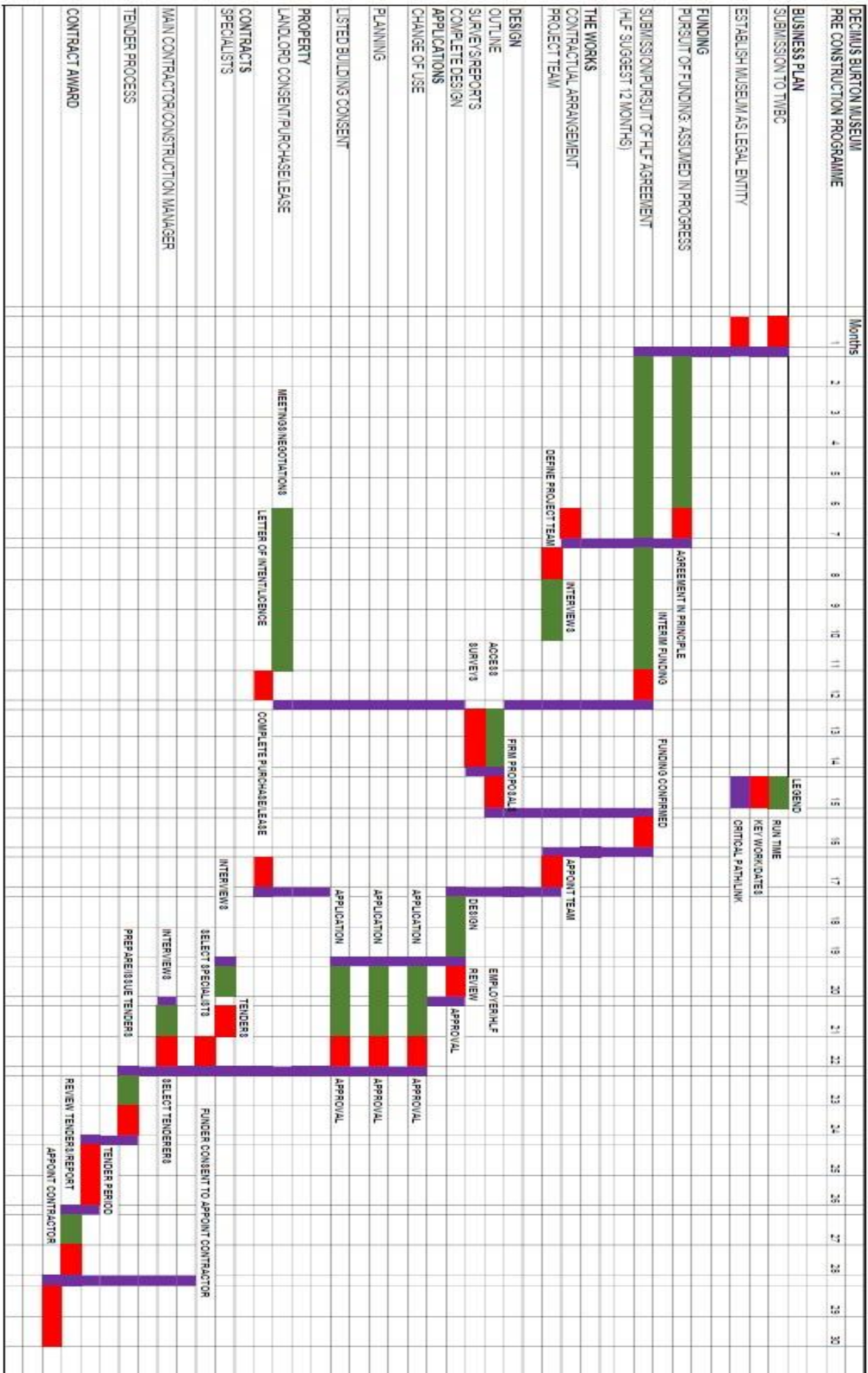
In London, he worked on a number of blockbuster movies, including Harry Potter and the Order of the Phoenix and 10,000 BC, as well as Framestore's first character animation feature The Tale Of Despereaux, where he held various roles. Seeking to broaden his horizons even further, he moved to Hong Kong, where he enrolled at SCAD to study illustration and visual effects, allowing him to hone his skills in creating digital environments.

After completing his studies, Ted Holtmark van Dijkhof founded a video production company, Dutch Angle Filmworks, creating corporate videos for NGOs, such as Hong Kong Dog Rescue and Hong Kong Sea School, as well as providing visual effects and 3D animation for documentaries. One of the most notable projects he worked on was a Dutch documentary about the VOC ship, the 'Rooswijk', which sank on the English coast. He also created a 'proof of concept' trailer using Unreal Engine for an exhibition for the Dutch Fortress museum in Naarden.

After the political turmoil in Hong Kong and the pandemic measures, he returned to the UK in 2021. Since then, he has been focusing on building historical dioramas and supporting the Civic Society and the Decimus Burton Society.

Ted's career has been characterized by a passion for creative expression, a commitment to excellence, and a willingness to take risks and explore new horizons. Through his work in visual effects, illustration, and video production, he has made a significant contribution to the world of art and entertainment, and his ongoing dedication to the preservation of history and the support of civic organizations is a testament to his commitment to the greater good.

Appendix 8: Precontract Timeline



Appendix 9: Draft Schedule of Works

798 REV E

Decimus Burton Society

Royal Tunbridge Wells Civic Society

9/10 Calverley Terrace, Crescent Road, Tunbridge Wells

The Decimus Burton Museum

FOREWORD

This report repeats items previously raised and that require decisions by the management group as the project moves forward.

Room names are those shown on PJA drawings dated 31 October 2022.

The room and element descriptions are generic

This report is based on experience of historic buildings, their repair, conservation and presentation to visitors: it is not a fully detailed Schedule of Works but is sufficient to assess scope of work and to allow a budget estimate to be prepared.

As noted, the project will require the support of a team of advisors who are experienced in such work.

Limited access to the buildings and site has been allowed by the Tunbridge wells Borough Council and no opening up or invasive inspection has been possible.

This report and schedule is solely for the use of The Decimus Burton Society and The Royal Tunbridge Wells Civic Society in the preparation of a feasibility study and business plan for the reuse and adaptation of 9/10 Calverley Terrace, Crescent Road, Tunbridge Wells as a study centre and museum.

9/10 CRESCENT ROAD, TUNBRIDGE WELLS



HEADINGS & COMMENTS FOR SCHEDULE OF WORKS

to accompany a feasibility study and business plan for the repair of 9/10 Calverley Terrace Tunbridge Wells and its conversion to a museum, visitor and interpretative centre for the study of Decimus Burton and his work

CONTENTS

Project Summary

The Project

Principles

Limitations of study

Schedule of Works: Outline Proposals

Approximate Costs have been prepared by Peter Clymer and presented separately from the Schedule of Works

Planning Status and Statutory Regulations

Summary of status, history and impact of regulations

Managing health and safety in construction

Construction (Design and Management) Regulations 2015.

Guidance from HSE is required on when to implement CDM

Drawings

List of available drawings will change until Study is complete

PROJECT SUMMARY

The proposal, relevant to the Draft Schedule of Works, is to adopt, conserve and restore 9 and 10 Calverley Crescent, the last surviving pair of houses in the Crescent designed by Decimus Burton, for use as The Decimus Burton Museum.

The Decimus Burton Museum may not be the finally adopted name of the project.

This report was prepared by Stuart Page Architect on behalf of Decimus Burton Society and the Royal Tunbridge Wells Civic Society

Registered address will be required for the Management Group

Does the Civic Society have a registered address

Stuart Page Chartered Architect RIBA SCA

Forge House

The Green

Langton Green

Tunbridge Wells

Kent

TN3 0JB

THE PROJECT

Background to the Project

Proposal for a Museum

The Decimus Burton Museum Business Plan

Statement of Heritage Significance

Occupancy and Access

Site boundaries

The Feasibility Study

Archival Information

Specialist support

Programme

BACKGROUND TO THE PROJECT

PROPOSAL FOR A MUSEUM AND STUDY CENTRE

The full proposal, mission statement and description of the broad aims of the proposed study centre are within the text of the Business Plan.

The proposal, relevant to the Draft Schedule of Works, is to adopt, conserve and restore 9 and 10 Calverley Crescent, the last surviving pair of houses in the Crescent designed by Decimus Burton, for use as The Decimus Burton Museum.

Despite some insensitive changes, removal of fireplaces and poor maintenance, the buildings retain their original, overall plan and many original features.

It is intended that number 9 will be repurposed and furnished to show a house of the Regency period, while number 10 will provide exhibition spaces that will promote life and work of Decimus Burton the local history of the area, and other subjects of interest.

There will also be an archive and study centre, a museum shop and café/tea room.

In the front of the building, it is proposed to develop the existing car park to provide a sensory garden with disabled parking facilities.

Wherever possible the museum will be accessible to the less mobile.

STATEMENT OF HERITAGE SIGNIFICANCE

9 & 10 Calverley Terrace are the last surviving pair of houses in the Crescent designed by Decimus Burton.

A detailed Statement of Heritage Significance is included in the Business Plan as an Appendix and will be submitted with future applications for Planning and Listed Building Consents and with applications for funding.

This draft Schedule takes into account the historic features and character identified in the Statement.

OCCUPANCY OF THE BUILDING AND ACCESS

Limited access to the buildings and site has been allowed by the Tunbridge wells Borough Council: no opening up or invasive inspection has been possible.

At the time of preparing this report the building was generally vacant.

One ground floor room was in use as a rest room for KCC / St John's Ambulance crews.

One WC/washroom was in use on the ground floor.

Carpets, floor finishes, pin boards, blocked fire places and temporary partitions were left in place and not disturbed.

The gratings to the west of the building, covering the basement external area, were not removed.

The forecourt Car Park was in use by TWBC and permitted users

High level access was not possible and so visual inspection relied on binoculars and photographs.

SITE BOUNDARIES

The Titles available from The Land Registry show anomalies at the north east corner of the site and these must be resolved.

TWBC Officers refused to provide information regarding Title, Easements and Public Rights Of Way.

These need to be confirmed and the boundaries identified, with certainty.

THE FEASIBILITY STUDY/BUSINESS PLAN

This document is prepared in support of the feasibility study and will be included as an Appendix.

Drawings provided by Dr Philip Whitbourn and Paul Avis have been used as an indication of how rooms will be used, allowing a preliminary assessment of necessary improvements and repairs.

ARCHIVAL INFORMATION

In the absence of support from TWBC Officers it has not been possible to include Health and Safety records, maintenance records, or the history of TWBC ownership

Archival information relevant to the management of the building is required.

A Health and Safety File has not been provided by the TWBC nor has one been requested.

TWBC Property Services will be asked to provide Operations and Maintenance and Health and Safety Manuals for the property.

An Asbestos survey commissioned by the TWBC has been provided.

CONSULTANTS/SPECIALIST SUPPORT

Specialist support and advice for the building works will be required to develop this project beyond the Business Plan and Feasibility Study. Direct appointments by the Client are preferable.

The Decimus Burton Museum / Tunbridge Wells Civic Society will be Clients as defined by the CDM 2015 Regulations and will have specific duties defined by legislation.

Principal Designer as defined by CDM 2015 – this may be the Architect

Architect

Quantity Surveyor

Structural Engineer

Construction Project Manager (if not the Architect or Quantity Surveyor)

Mechanical and electrical services engineer

Masonry conservator
Specialist timber inspection for decay/infestation
Digital survey for contract and longer-term presentation
Lift engineer/contractor/supplier
Lighting (Museum accreditation)
Environmental control (Museum accreditation)
Drainage survey and clean
Fire management and strategy including means of escape
Specialist supplies and advice e.g., Envirograf Fire Protection
Asbestos Surveyor
Access Audit Consultant
Ecologist, Protected Species Legislation
Paint and decorative finishes analysis

Some of those listed may be suppliers or subcontractors as the project develops.

This list may not be exhaustive and excludes the legal, fund raising, management and presentation support.

PRINCIPLES OF CONSERVATION

These notes are based on Historic England's Principles of Repair for Historic Buildings
Conservation Principles, Policies and Guidance Updated 17 September 2018

The adoption of 9 and 10 Crescent Road as The Decimus Burton Museum will bring a neglected building to life with a new use that respects its past and provides for the future.

The proposed work will include maintenance, repairs, conservation, and alterations that will respect the significance of the building.

The work will follow Historic England's Conservation Principles, Policies and Guidance (Updated 17 September 2018) that in turn respect the international standards set by ICOMOS.

The newly written Statement of Heritage Significance will be used to assess the proposals with a view to alterations not causing harm to the fabric of the building.

Alterations will include works that are necessary to reverse previous harm, undertake necessary repairs and to reduce the long-term deterioration of a building's fabric.

Alterations will be assessed for their impact and reversibility and will only be made where they can be justified: such alterations may include improved accessibility and enhanced understanding of the building.

The unnecessary replacement of historic fabric will be avoided and as much of the significant historic fabric as possible will be retained.

It has not been possible to survey the building prior to the preparation of this report and so detailed design of repairs must be preceded by a survey of the building's structure and an investigation of the nature and condition of its materials and the causes and processes of decay.

Repairs will employ like for like materials and techniques, appropriate to their use and in places it may be possible to reverse inappropriate work in the past, which is causing damage and looks unsightly.

This requires a detailed examination of all the evidence which may involve selective testing and monitoring of the building's condition over time.

Different types and periods of structure present different problems, so solutions must always be site-specific. Inappropriate or poorly executed repairs may fail prematurely and accelerate the deterioration of the original building fabric, increasing the extent and cost of future maintenance and repairs.

While extensive investigations and monitoring may in theory be desirable, often the depth of such assessment is constrained by various factors. These include cost, difficulties in obtaining access, or restrictions on opening-up building fabric, or monitoring, and may be influenced by the requirements of funding bodies.

The Statement of Significance, the Schedule of Work and Business Plan have been prepared. With the Borough Council's agreement to the next phase of the project, the scope of a second more detailed and targeted stage of assessment will be prepared.

Establishing a repair strategy requires a regular review of information to determine a particular course of action and to establish a workable programme. All the practical options should be considered, and the final choices should be those that either eliminate or minimise harm to the significance of the building.

The available funds will be limited and so it may be necessary to hold over some repairs until a later date when the building is in use and the viability of the Museum and Study Centre has been established.

Principles of conservation continued

The dressing of the rooms, including those where fixtures will be added, such as the kitchen, will be identified as recreations based on evidence or surviving examples: these will not be restorations that confuse the historic record.

All works will be recorded and placed in The Decimus Burton Society's, local and county archives.

SUSTAINABILITY

Reusing an existing building with minimal alterations is inherently sustainable.

Traditional materials used for conservation and repair have stood the test of time and have low impact and often long lives.

Lighting will be low energy LED, selected lamps, and fittings with "warm" colour rendition to suit historic environments.

Conservation heating, used in show rooms, maintains a balance between relative humidity and temperature carefully controlled for the benefit of contents: it uses less energy than comfort heating.

The existing gas central heating will be replaced by individually managed electrical panel heaters to reduce energy use in staff and working areas.

The strategy for open spaces at ground and first floor will require technical design to accommodate mixed use spaces.

Water will be heated at point of uses to avoid loss of heat on long pipe runs.

The loft space insulation will be increased in thickness, above the ceiling, but the sloping skelings and dormers will not be able to be fully insulated until the roof is re-slatted in the future.

External doors and windows will be draught proofed where possible and secondary double glazed where practical, no loss of significance results, and Listed Building Consent is granted.

Roller blinds and curtains will be used to reduce thermal loss where appropriate.

PROGRAMME

The Decimus Burton Society and The Royal Tunbridge Wells Civic Society were granted 12 months to prepare a feasibility study and business plan to support their case for adopting the buildings.

Moving forward from the Feasibility Study, invasive and structural surveys, and detailed design work will be required, to support pre-application advice from funders, and negotiations with the Tunbridge Wells Borough Council.

This document is based on the agreement of the management group that all work necessary to open the Museum/Study Centre will be undertaken as one project, and not phased.

If this decision is reviewed, then phasing may be an option subject to freeholder's and funders' agreement.

These surveys, and policy decisions by the management group have major impacts on management costs and programming and must be reviewed as the Study progresses.

STATUTORY CONSENTS

These notes are based on informal discussion and experience of applications for Planning Approval and Listed Building Consent.

This assessment will be agreed with Council's Planning Department and ideally verified by a Chartered Town Planner, ensuring we have a formal opinion in relation to the new classes of use.

Assumed Use classes have been extracted from The Planning Portal.

'Change of use' can occur within the same Use Class or from one Use Class to another.

On basis of this reading, I believe Change of Use is required.

Existing use is based on local authority usage, not vacant property.

E(c) Provision of:

E(c)(i) Financial services,

E(c)(ii) Professional services (other than health or medical services), or

E(c)(iii) Other appropriate services in a commercial, business or service locality

E(g)(i) Offices to carry out any operational or administrative functions,

Proposed use in part or whole: some uses may be considered as incidental to the primary use as Museum.

E(b) Sale of food and drink for consumption (mostly) on the premises

E(g) Uses which can be carried out in a residential area without detriment to its amenity:

E(g)(i) Offices to carry out any operational or administrative functions,

Class F - Local Community and Learning

F1 Learning and non-residential institutions – Use (not including residential use) defined in 7 parts of which following are relevant:

F1(a) Provision of education

F1(b) Display of works of art (otherwise than for sale or hire)

F1(c) Museums

F1(d) Public libraries or public reading rooms

However, it is possible that the combined usage as proposed creates a new class and thus may be *sui generis*?

'*Sui generis*' is a Latin term that, in this context, means 'in a class of its own'.

Certain uses are specifically defined and excluded from classification by legislation, and therefore become '*sui generis*'.

In the absence of advice, a fee payable to TWBC has not been established.

DRAFT SCHEDULE OF WORKS CONTENTS

1. Introduction
2. Terms of Reference, Limitations and Exclusions
3. Brief Description of the Building
4. Conventions
5. Interior
6. External Elevations
7. Services
8. Security
9. Conclusions

1. Introduction

The inspection was undertaken to assess the building's condition in support of the Feasibility Study, prior to the design of alterations, and the specification of repair and conservation works.

2. Terms of Reference

2.01 The inspection included 9 and 10 Calverley Terrace marked on the site plan.

2.02 The inspection had the following priorities: -

- (i) To assess the general condition of the structure, services, fixtures and fittings of the buildings.
- (ii) To advise whether additional investigations were needed to produce a balanced report.
- (iii) To enable budget costs to be produced for alterations and repairs
- (iv) To put forward practical recommendations for single stage repairs OR phased repairs sufficient to prepare preliminary budgets.

2.03 The report is not a detailed structural analysis.

2.04 Access to the elevations and roof were visual and reliance was based on camera and binocular survey.

2.05 Opening up and destructive investigation was not possible structure but apart from the Ambulance Crew Rest Room, the rooms were unfurnished.

2.06 On a building of this age and condition defects can materialise very quickly and the report can only be taken as describing those faults visible at the time of inspection.

2.07 We have not inspected woodwork or other parts of the structure which were covered, unexposed or inaccessible at the time of the survey and we are therefore unable to report that any such part of the property is free from defect.

2.08 This document is a report and not a specification or schedule of works.
Generic repairs are identified and referenced to the plans prepared by Paul Avis

2.09 Builders or conservators should not be expected to quote for or carry out the specialised work required without further guidance. They must be provided with drawings, specifications and schedules that clearly define the nature of the works and the importance of the building.

2.10 The inspection was undertaken over several days with clement weather and rain showers

2.11 The building was unfurnished apart from one room used by Ambulance crews.

2.12 Electrical and water supplies were turned on.

2.13. Gas fired boilers were in use and the rooms felt aired and, in some cases, warm

3. Brief Description of the Building

3.01 9 & 10 Calverley Terrace are the only surviving pair of a terrace of semidetached residential buildings dating 1820 – 1830: they are Listed Grade 2 of Historic and architectural importance and are in a designated conservation area.

3.02 The building is constructed from sandstone masonry, possibly with brickwork backing and structural partitions, and possible timber framed internal partitions, under a hipped, slated roof, of M form with dormers and central valley gutter with internal facing dormers.

- 3.03 It has two main floors with a basement to both houses and an attic storey over the whole. The basement floor has been concreted while upper floors appear to be timber framed without the addition of steelwork or other strengthening.
- 3.04 The building is surrounded on four sides by a deep “area” that allows the basement rooms to be naturally lit and ventilated, and reduces the risk of damp in basement rooms.
- 3.06 This increases the risk of flooding especially if drainage is not maintained.
- 3.07 Access to areas is restricted by metal grids to prevent falls and unauthorised access(?).
- 3.08 Many alterations have taken place to adapt it to its use as Council Service Offices, but its form and joinery are remarkably intact.
- 3.09 The building is severely compromised by the multi-storey car park to the rear (north) of the site.
- 3.10 The forecourt is largely occupied by tarmac parking with brick side paths and narrow planted or grassed beds.
- 3.11 The western elevation has a pathway leading to the rear, the eastern elevation has gated access to a small garden area used as a bin store.
- 4. Conventions
- 4.01 Rooms are named by their proposed use. (Dr Philip Whitbourn and Paul Avis)

Rooms will be numbered by floor and sequence e.g., B01, G02 etc.
- 4.02 Doors will be numbered by the rooms they serve, e.g., D5.7.
- 4.03 Windows will be numbered by the rooms they light e.g., W7.1
- 4.04 North elevation: rear facing the car park
South elevation: front facing garden, carpark and Crescent Road
East elevation: right hand side, number 10
West elevation: left hand side, number 9

OUTLINE SCHEDULE OF WORKS

These notes are not exhaustive nor are they intended to be used by a contractor for construction purposes

EXISTING DRAINAGE pressure clean, lift inspection covers, video survey and report, allowance for repairs.

FIRE PREVENTION AND MANAGEMENT

Request copy of existing fire precautions and evacuation audit and Fire Safety Plan to provide guidance how the building has been managed.

The Museum will need the design of the fire and smoke detection to be integrated with a Fire Safety, Evacuation and Management plan

ASBESTOS

Removal of asbestos based floor tiles from basement

Potential for hidden asbestos.

Asbestos waste shall be carried out by an approved firm specialising in the removal of asbestos and disposal of waste arising and licensed by the Health & Safety Executive to undertake such work.

PAINT ANALYSIS

The exterior and interior decoration of 9 and 10 Calverley Terrace has been modified many times, no documentation survives, and it cannot be safely judged from surface evidence.

To provide evidence for the possible restoration of the colours the Report includes allowance for an architectural paint analysis. This will provide valuable evidence for the development of the decoration and some evidence of external and internal colours.

Two early wall papers survive and more may survive beneath later papers and paints.

ACCESS AUDIT

The properties are not accessible at present and lifts will be required, ideally with a ground level access.

Specialist Audit required for use of building and access through exhibition areas

Access audit to be integrated with fire management strategy

NATURE CONSERVATION/ECOLOGY

Ecologist to assess building for presence of bats and effect on programme.

BATS are protected under the Wildlife and Countryside Act If bats are discovered work should be stopped and the Architect contacted immediately.

SITE BOUNDARIES

The Titles available from The Land Registry show anomalies at the north east corner of the site and these must be resolved before establishing the site working area
Secure site with Heras fencing and lighting adjacent rights of way.

North Small garden Public car park risk of intruders during works

South Public highway or car park

East Garden boundary, small garden and private offices

West Shared footpath allow for security fencing and lighting during contract

Location of site facilities and parking for contractor to be agreed

HEATING STRATEGY

The following criteria are a pragmatic solution based on experience of historic buildings.

All heating services will be electrical, for ease of management, to avoid replumbing hot-water-based systems, and to acknowledge future targets for use of energy.

Show rooms will be environmentally heated / humidity controlled using cast metal radiators, oil filled, with electrical heating elements controlled by humidistat/thermostat, room by room.

This is not comfort heating but is based on best environment for the contents.

Entire rooms will not be air conditioned

Showcases will need to be light, humidity and temperature controlled for museum accreditation and insurance and if accepting loans or exhibiting material of historic value.

Staff rooms, work and utility spaces will be heated by electrical panel heaters, such as Rointe, with programmable controls on each radiator.

Water heating will be on demand instantaneous heaters

GAS SERVICES

Remove meters and gas supplies to existing boilers and water heaters, all supply pipes and seal at entry to site

Remove gas boilers and heaters

MAIN AND SUBMAINS ELECTRICAL SERVICES

There are at least three, possibly more, sub-mains distribution boxes throughout the building, one per floor that appear to have been inspected regularly.

We have been advised that wiring is old, and it will not serve the purpose of the new use.

A thorough investigation must be carried out prior to work commencing to ensure no live services are left on site other than for site work

Registered and qualified electricians shall be used to alter or remove electrical wiring.

All electrical services beyond the existing sub mains will be removed and replaced

Assess capacity of existing services particularly for the new lift installation which may require 3 phase supply

Consider using wireless controls for lighting and heating to avoid extensive damage to walls

Few ceiling roses survive and design of lighting for display/room sets/workplaces to be designed to allow for UV sensitive contents

SECURITY

Agree central location for controls and security, noting possible separate use of 9 and 10

Fire detection and alarm allowed but mist system may be considered if financially viable

Portable extinguishers and fire control points

Video door entry system to both front doors linked to office: wireless option preferred

Trace heating to gutters and down pipes

LIGHTNING PROTECTION

Review Lightning protection, risk and extent of installation

DATA

Telephones data and digital installations, public access to Wi-Fi

Brief to be agreed for competitive quotation

DEMOLITION AND STRIP OUT

Listed building so care needs to be taken with strip out

Remove modern office partitions

Remove shelving, battens, pinboards and make good for redecoration

See notes on Plumbing, Gas and Electrical services

ACCUMULATED RUBBISH AND VERMIN WITHIN STRUCTURES

Some areas may have bird and animal droppings and other detritus including fungal and wet and dry rot. All such material can produce direct allergic reactions as well as exposing workers to a range of associated microorganisms. Protective clothing, respirators shall be provided, and good hygiene observed.

LEAD PAINTS

Assume all paint being stripped or sanded back is lead based and take due precautions, use PPE, dispose of waste responsibly.

ARCHAEOLOGY AND ARTEFACTS

Standard find/stop work/report/retain/identify/archive clauses

All works will be recorded and placed in The Decimus Burton Society's, local and county archives.

SCAFFOLDING

Must be fully independent.

No tying into existing fabric except through windows where agreed with Architect/Structural Engineer

A temporary roof has been included: roof will be repaired as is with longer term overhaul postponed. This decision may require discussion but if roof is renewed at this stage the project costs will rise significantly.

GENERIC REPAIRS

CHIMNEY FLUES

Sweep all flues

Registered HEATAS chimney sweep to sweep all redundant flues, temporary protection in place to prevent sweepings from flues dispersing over the site/building.

FIREPLACES

The majority of fireplaces have been boarded up with air vents. Destructive investigation is required to discover if old fireplaces survive, or cast-iron work has been removed

Restore grates and fire surrounds as found until an appropriate hearth / surround has been found and funding is available.

Provisional sum for installing reclaimed (verifiable source) surrounds and grates or recast iron surrounds and grates

Provide chimney seals with ventilation

CEILINGS

The cornice/ceiling junction line is narrow suggesting the ceilings have been lined with plasterboard or other intumescent material. The original lath and plaster may or may not survive and inspection by lifting floor boards is recommended.

Cracked ceiling, rake out and fill

Poor ceiling, probably plasterboard: assume LBC required with possibility of debate over replace as is or with lath and lime/sand plaster

Ensure all linings are secure and redecorate
Redecorate using Little Greene/Farrow and Ball/ note these paints require extra preparation and usually more than two coats to cover
Authenticity of colours and texture? Matt such as distemper? Extend authenticity to non-showrooms?

CEILING ROSES

Few ceiling roses survive: form of lighting for display/room sets/workplaces?
Restoration of ceiling roses will be determined by the surviving pattern and be cast in fibrous plaster
Check condition and security, allow for mesh, wire and plaster of Paris to reinforce if required

CORNICES

Where cornices survive, they have been heavily overpainted: it is not proposed to strip back
Review condition of cornice and undertake localised repair and filling, allowance for provisional extent of replacement/restoration.
Provisional allowance for securing cornice from above using st/st wire, gauze and - Plaster of Paris
Redecorate using Little Greene/Farrow and Ball/ note these paints require extra preparation and usually more than two coats to cover

WALLS

Strip off wall papers
Allow for researcher to check for and if necessary, carefully remove historic wallpapers for analysis
If wallpapers are to be used in show rooms, they may be commissioned from specialists such as Cole and Son or Hamilton Weston Wallpapers.
Initial discussions with suppliers offer three options:

- Reproduce patterns from evidence on site and historic sources such as Burton family watercolours of interiors, creating new blocks for printing
- Photographic reproduction and digital printing
- Use available patterns from stock, as close to authentic period as possible.

Authenticity of colours and texture? Matt such as distemper? Extend authenticity to non-showrooms? Use colour to tone with authentic wallpapers in show rooms?
Make good for decoration lining paper for paint, cross lining for specialist wallpapers
Redecorate using Little Greene/Farrow and Ball/ note these paints require extra preparation and usually more than two coats to cover

SKIRTINGS

Generally, skirtings appear to be in fair condition and have survived on Ground and First floors
Make good where partitions have been removed
Allow for piecing in new skirting where partitions removed on second floor

Redecorate using Little Greene/Farrow and Ball/ note these paints require extra preparation and usually more than two coats to cover
Authenticity of colours and texture?
Matt such as distemper?
Extend authenticity to non-showrooms?

FLOORS

Remove vinyl tiles with asbestos content from concrete subfloor
Remove vinyl/carpet floor finishes and hardboard underlay
Lift boards carefully to allow inspection and installation of services

Clear floor voids of debris and redundant services
Remove carpets and nosings from staircases
Where services are run under floors allow for access traps at changes in direction
and screw boards to joists where cables run parallel to boards
Do not reduce overall depth of joists
Floor boards to be retained and re-laid

SUSPENDED FLOORS IN PUBLIC ROOMS

All floors will need to be assessed by a Structural Engineer but for purposes of budget the following assumptions are made.
All rooms on the ground and first floors, excluding short span floors such as halls and staircase areas are to be strengthened.
All floorboards are to be carefully marked for sequence, lifting and relaying.
Floor voids are to be cleaned and debris, waste, redundant services removed.
Although galvanised steel strutting is available, the lower edge fixing would displace the plaster ceiling, timber strutting is therefore recommended
Solid strutting 38mm x 75% of existing joist depth OR 38 x 38mm diagonal strutting at 750mm centres, both screw fixed to avoid disturbing ceilings

FLOOR FINISHES

Make good and repair/ fishtail joints where original boards are exposed
What floor finish will be used in principal rooms: for example, exposed softwood boards at perimeter of carpeted floor? Victorian dark varnish?
Wax natural/scrub and bleach??
New linoleum floors in service rooms Linoleum or rubber not PVC
Carpet in second floor rooms

WINDOWS

These are for guidance: detailed schedules for each window will be confirmed with contractor.
All windows including vertical sliding sashes and casements, side or top hung. shall be checked for ease of opening, closing and decay.
Broken and cracked glass to be replaced with glass of same thickness as existing, putty glazed
Window repairs where required to be spliced timber with resin used for small, localised filler
Vertical sliding sashes to be rebalanced where necessary, including sash cords, parting beads
Stop locks to be fitted to VSS to allow secure ventilation
All windows fit brush draught strips. Is grant aid available for energy efficiency?

FULL HEIGHT CASEMENT WINDOW,

Specialist to apply internal surface of existing low-level glass with impact resistant film OR
Replace low level glass with toughened glass if rebate depth is adequate

ALL WINDOWS

Roller blinds sun control? Blackout? Reinstate external blinds/awnings?

PROVIDE and fix secondary double glazing: possible on basement and second floors but less likely on south elevation principal rooms
PROVIDE key operated window locks to all sash/casement windows.
IRONMONGERY preference to clean, overhaul, refix where necessary existing ironmongery
NEW ironmongery in show and associated rooms shall be solid cast brass to match existing types and size

EXTERNAL DOORS including frames and cills

These notes are for guidance: detailed schedules for each door will be confirmed with contractor.

All doors shall be checked for ease of opening, closing and decay.

Repairs where required to be spliced timber with resin used for small, localised filler
External doors fit brush draught strips: will grant aid be available for energy efficiency when this project is on site?

INTERNAL DOORS including frames and linings

These notes are for guidance: detailed schedules for each door will be confirmed with contractor.

All doors shall be checked for ease of opening, closing and damage

Repairs where required to be spliced timber with resin used for small, localised filler

FIRE DOORS

Existing doors have a mix of door closers and latches and locks

Remove overhead and surface closers with with Perko type hydraulic closers

Extra cost of hold open closers linked to fire alarm to be considered

Will doors require locks/ Suiting of locks? digital locks?

Replacement of inappropriate handles and other ironmongery

Some internal doors have been lined with intumescent paper which is peeling.

Envirograf representative has visited for preliminary assess and to specify best approach.

Likely to involve removal of existing intumescent paper, clean, reline new intumescent paper and decorate.

Renew intumescent/smoke brush seals

ALL DOORS

Redecorate using Little Greene/Farrow and Ball Eggshell note these paints require extra preparation and usually more than two coats to cover

STAIRCASES

CHECK and secure all stair joints from below.

MAKE GOOD existing treads and nosings.

Splice on, screw and glue hardwood nosings where necessary.

If stairs are re-carpeted allow for Gradus nosings

EXISTING KITCHENS

Strip out existing kitchen fittings and cupboard units

CATERING KITCHEN

Catering contractors to bring in their own equipment for events and hiring

Allow basic fit out with stainless steel shelves, benches and integrated sinks, stove, grill, microwave, water boiler and adequate 13A SSO for appliances

Redecorate using specialist paint such as Classidur for durability and ability to adapt to historic substrate noting that it will require extra preparation and usually more than two coats to cover

Ventilation to be recirculating filters and fans to avoid extractors through walls/windows of listed building

STAFF KITCHEN

ALLOW basic fit out with standard off the peg cabinetry e.g., Magnet, wall and base units, integrated sink and drainer, refrigerator, combination microwave, and adequate 13A SSO for appliances

Redecorate using specialist paint such as Classidur for durability and ability to adapt to historic substrate noting that it will require extra preparation and usually more than two coats to cover

Ventilation to be recirculating filters and fans to avoid extractors through walls/windows of listed building

Extractor fan with humidistat override to manual controls

TOILET ACCOMMODATION

Strip out existing WC, WHB, and associated services

Refit with close coupled back to wall whb and storage in basement and staff areas
OR

19thC style WC and WHB in ground and first floor areas? More difficult to maintain and not critical to interpretation?

Assume all compartments are unisex

WC provision to include accessible w.c. including baby changing facility

Extractor fan with humidistat override to manual controls

ATTIC ROOF VOID

Inspect all roof voids and provide safe hatch access and loft ladders.

Lighting and access boarding required

INSULATION: Remove glass fibre, debris and old cabling. Insulate after rewiring using 300mm fibre insulation with preference for wood fibre (Steicoflex) or Rockwool or recycled plastic fibre

WATER TANK: If mains water is supplied direct without storage remove cisterns and storage tanks.

OR

Check tank for compliance with waterboard regulations.

Is storage required?

Allow provisional sum for replacement.

CONSIDER greywater/rainwater use

ROOF

Allowance for safe working with lead

Lead is a toxic metal and precaution must be taken to prevent fume or dust inhalation. Principal Contractor to ensure that adequate natural or exhaust ventilation and personal respiratory protective equipment and gloves are provided.

Slate: all repairs and patching to be in matching Welsh slate

Repair slate roof, piece in new slate

Check stability of chimney pots and gas or wire cage terminals.

Ideal option to restore chimney pots with (Doulton) cream ware cannon pattern pots with vent terminals.

RENEW provisional 2 no. chimney pots and ventilating caps

REPOINT chimney stacks

RENEW/REPAIR Lead flashings and weathering at roof/stack junctions

REPAIR soffit and fascia: assume soffit boards are original and any replacements are timber boarding, primed and decorated

RAINWATER GOODS

DERUST prime decorate cast iron rainwater gutters and downpipes.

Provisional allowance for renewing in part where rusted through

MASONRY

Provisional allowance has been made for masonry repairs: these repairs will be recurrent especially where concealed iron cramps rust, expand and fracture masonry.

All masonry repairs to be undertaken with Wealden sandstone supplied by WT Lamb (monopoly supplier from last surviving quarry)

Rake out loose mortar and repoint using lime sand mortars colour and texture matched

Cut out fragmented and spalling ashlar to treat rusting cramps/replace cramps, piece in matching stone

Cut out broken ashlar and piece in new matching stone

Pin back masonry with Phosphor bronze/stainless steel dowel, resin bed, repoint

Repoint bed and perpend joints

Trace line of crack rake out loose material and point matching masonry colour and texture, repoint perpend and bed joints

Pin across broken ashlar and repoint, using resin bedding for pins

Cut out, piece in and re-bed at quoins/facework ashlar

RAILINGS AND BALCONY

Detailed survey is required: following notes describe typical conservation repairs undertaken in situ, rather than removal and restoration off site.

Weld insitu repairs

Drill and pin using surface plate to repair across broken junction

Infill missing detail with wrought metal working on site

Drill out and remove poor leadwork fill to iron/stone mortices

De-rust, make good mortices with molten lead

De-rust and decorate with zinc rich primer and two coat finish

CANOPY

New cast /wrought metal brackets and console details to restore canopy, boarded lining and zinc/clad sheet covering

EXTERNAL SIGNS

Remove existing signs

Site signage will be provided but will be limited by the size and character of the building, its Listed status, and its setting.

Clarity and simplicity of presentation will be important

Minimal

Material? Paint on metal, wood, enamel?

Signs should be removable to allow special events such as filming to take place

Forecourt parking

Garden

Entrance information

Exhibition

House name/number

Room Schedule

Generic descriptions of works within text except where alterations are significant: for example, the new lifts.

Signage for interior spaces, private rooms, office, w.c. and exhibitions has not been listed or priced

Rear Basement Area 9

Lobby

WC

Rear Basement Area 10

Lobby

Note that external WC shown on plan may be required for lift machine room/
hydraulics

Basement 9 Calverley Terrace

Store 1

Accessible WC

Full DOC M fittings with mechanical ventilation to exterior

Staircase

Corridor/hall

Shop store

Shop

Decimus café 1

Decimus café 2

Basement 10 Calverley Terrace

Internal lift

Enlarge doorway to allow access

Excavate for lift pit

Note that external WC shown on plan may be required for lift machine room/
hydraulics

Extend steel frame within existing walls to support lift

Make good linings and wall surfaces

Staircase

Corridor/hall

Outer Store

Kitchen

Decimus café 3 and service

Museum kitchen

Ground floor 9 Calverley Terrace

External Platform Lift

New platform lift to west elevation, adjacent entrance

Bridge over open area using steel/concrete cantilevered platform without cutting into
sandstone masonry

Form new opening in sandstone wall with stone lintel, threshold and reveals

Make good internal finishes and provide new door to match existing doors complete
with linings and architraves

Porch

Entrance Lobby

Accessible WC

Staircase hall

Dining room

Drawing room

Staircase

WC

Ground floor 10 Calverley Terrace

Porch

Entrance/Fire Exit

Internal lift

Strip out existing partitions and floor

Extend steel frame within existing walls to support lift
Make good linings and wall surfaces

Staircase hall
Exhibition room (Front) Town planning
Exhibition room (Front) Social History
Exhibition Room (Rear) Decimus Burton Room

First floor 9 Calverley Terrace

Staircase and landing
WC (off landing not accessible)
Henry Keane Room (Rear)
Adelaide Basevi Room (Front)
Parlour

First floor 10 Calverley Terrace

Internal lift and lobby
Strip out existing partitions and floor
Extend steel frame within existing walls to support lift
Make good linings and wall surfaces
Staircase and landing
Exhibition /Lecture Room (front)
Exhibition /Lecture Room (rear)
Store room (front)

Second floor 9 Calverley Terrace

Staircase and landing
WC (off landing not accessible)
Childrens' nursery (Rear)
Childrens' bedroom (Front)
Housekeepers room

Second floor 10 Calverley Terrace

Staircase and landing
Corridor
Archive room (front)
Archive Store room (front)
Staff Room (rear)
Museum Office (rear)

Attics and roof voids

The loft space and roof voids to be cleaned, debris removed,

The loft space insulation will be increased in thickness but the sloping skellings and dormers will not be able to be fully insulated until the roof is re-slatted in the future.

Continued.....

EXTERNAL WORKS

Repairs to existing brick paths
Raise paving to meet platform lift without threshold
Extent of restoration to be agreed
Cost of maintenance and availability of volunteers
Car park to be retained as found in first phase
Part car park for accessible space
EV charging point(s) retained for first phase but will need moving if garden is restored
Disabled spaces and delivery only?
Paths edged with cable top clayware tiles to match existing
Hoggin? resin bonded gravel?
TW brick, clayware look-alike pavers?
Extent of formal garden and features to be confirmed
Salvaged/new York stone
Water feature/fountain/authenticity?
Water supplies for maintenance and garden
Bin stores within enclosed garden of 10.

COMPLETION

Allow for pre-handover meeting with client to brief and provide instruction on use of fittings and equipment
Site to be left clean, tidy with all services commissioned
Provide 4 sets of all keys
Provide Operation and Maintenance Manual duplicate paper copies, A4 size in binders, to include manuals, instructions for equipment and fittings

Provide Health and Safety documentation

Building Regulation and Fire Safety satisfactory completion required

Handover to client

Fit out, furnishing, commissioning of non- contract items

Twelve months Defects Liability Period

Final Certificate

END

Draft Schedule of works

9 10 Calverley Terrace Tunbridge Wells Draft Schedule of Works Rev E.Docx

10 February 2023



Appendix 10: Statement of Heritage Significance

9 & 10 Crescent Road, Tunbridge Wells

Statement of Heritage Significance

1. Introduction

- **Purpose**

(This Statement of Heritage Significance and Needs accompanies and supports the applications for planning permission and listed building consent to convert 9 & 10 Crescent Road, Tunbridge Wells, for museum and visitor centre use, with accompanying facilities, etc.)

- **The nature of the proposals**

The proposed works are as follows:

- Exterior works
 - Provision of external platform hoist for disabled access to ground floor and new opening in wall, 9 Calverley Terrace
 - External conservation and repairs to masonry, joinery, roofing and metalwork.
 - New signage on building, within garden and at roadside
 - External lighting
 - Removal of existing street furniture and re-landscaping forecourt and garden between highway and property
 - Replacement secure fence to boundary with car park
- Interior works
 - Removal of existing plastic and fibre floor finishes, repairs to softwood floor joists and boarding, strengthening floors within principal rooms using timber herringbone strutting
 - Renewal of mains electrical, plumbing, heating and security systems
 - Removal of overhead door closers and substitution with in frame closers
 - Overhaul of all doors to include fire resistance, smoke seals
 - Overhaul of all windows to include draught stripping,
 - Overhaul all ironmongery retaining existing wherever possible
 - Conservation of plaster cornices, friezes and other ornament
 - Reinstatement of hearths and fireplace surrounds Removal of modern textured wall and ceiling papers and restoration of lime plasters, repapering and decoration as schedule

- Removal of existing sanitary ware and refitting of toilets including provision of accessible toilets and baby change facilities
- Stair lift between first and second floors
- Sustainable energy improvements, including insulation, secondary glazing, etc

Planning and Listed Building applications will be supported by detailed drawings, specifications and schedule of works, ideally the schedule that will be used by Contractors to price the works. The proposed works are also described in the accompanying Design and Access Statement, the plans and in accompanying reports, etc)

- **Designation records for the heritage asset**

- Listed Grade II (7 June, 1974 - National Heritage List for England number 1084490) as 9 & 10 Crescent Road, Tunbridge Wells, Kent.

CRESCENT ROAD 1. 1746 (North Side) Nos 9 and 10 TQ 5839 SE 7/78 II 2. The only remaining pair of a series of houses by Decimus Burton. Early C19. 2 storeys attics and semi-basement in Tunbridge Wells stone. Hipped slate roof with 2 hipped dormers. 6 sashes in all, the centre 4 set in projecting centre section. Some Regency blinds remain. Glazing bars intact on 1st floor only. The ground floor originally had a canopied verandah but this has now disappeared. Doorcases set back in stone porches. Steps to street.

Listing NGR: TQ5858539467

- 9 and 10, Crescent Road stands within the Royal Tunbridge Wells Conservation Area.
- A record of 9 & 10 Crescent road is included in the Kent Historic Environment Record with the listing details.

- **Archaeological potential**

No works are proposed which affect below ground archaeological interest. Any alterations and repairs which may affect archaeological interest are likely to be minor and would be mitigated by the maintenance of an archaeological watching brief during the repair and conservation works, particularly during opening up works (as described in section 3 - Impact on archaeological interest).

- **Listed building consent history**

Change of use of basement from clinic to dental laboratory. Basement 9 Calverley Terrace, Crescent Road, Royal Tunbridge Wells, Kent. Ref. No: 77/01080; received: Mon 28 Nov 1977; validated: Mon 28 Nov 1977. Status: Granted with conditions.

Change of use of clinic to dental practice. First floor 9 - 10 Calverley Terrace Crescent Road Royal Tunbridge Wells Kent TN1 2LU. Ref. No: 78/00134/HIST; received: Mon 06 Feb 1978; validated: Mon 06 Feb 1978. Status: Unclear but the related application for LBC was apparently granted.

Listed Building Consent - Internal alterations. 9 - 10 Calverley Terrace Crescent Road Royal Tunbridge Wells Kent TN1 2LU. Ref. No: 78/00458; received: Mon 03 Apr 1978; validated: Mon 03 Apr 1978. Status: Granted with condition ('the partitions will be constructed without damaging or removing the moulded ceiling cornices'.

Change of use of 1st and part of 2nd floor from health clinic to office. 9 - 10 Calverley Terrace Crescent Road Royal Tunbridge Wells Kent TN1 2LU. Ref. No: 78/01044; received: Fri 01 Sep 1978; validated: Fri 01 Sep 1978. Status: Granted with car-parking condition.

Use of ground floor offices and minor internal alterations. 9 - 10 Calverley Terrace Crescent Road Royal Tunbridge Wells Kent TN1 2LU. Ref. No: 78/01229; received: Tue 24 Oct 1978; validated: Tue 24 Oct 1978. Status: Granted with conditions

Seven additional car parking spaces. 9 - 10 Calverley Terrace Crescent Road Royal Tunbridge Wells Kent TN1 2LU. Ref. No: 78/01366; received: Wed 13 Dec 1978; validated: Wed 13 Dec 1978. Status: Granted with conditions.

Regulation 4 - Retrospective - Temporary siting of two stacked pre fabricated office units. 9 - 10 Calverley Terrace Crescent Road Royal Tunbridge Wells Kent TN1 2LU. Ref. No: 88/00298/TWBRG3; received: Fri 15 Jan 1988; validated: Tue 09 Feb 1988. Status: Deemed grant of permission to develop land.

Listed Building Consent - Demountable office partitioning to ground floor. 9 - 10 Calverley Terrace Crescent Road Royal Tunbridge Wells Kent TN1 2LU. Ref. No: 88/01507/LBC; received: Wed 24 Aug 1988; validated: Thu 25 Aug 1988. Status: Granted with conditions.

Listed Building Consent - direction and address sign attached to building. 9 - 10 Calverley Terrace Crescent Road Royal Tunbridge Wells Kent TN1 2LU. Ref. No: 89/00633/LBC; received: Thu 30 Mar 1989; validated: Tue 04 Apr 1989. Status: granted with conditions.

Listed Building Consent - Reinstate staircase between basement and ground floor. 9 - 10 Calverley Terrace Crescent Road Royal Tunbridge Wells Kent TN1 2LU. Ref. No: 92/00225/LBC; received: Tue 25 Feb 1992 ; validated: Wed 26 Feb 1992 | Status: Granted with conditions.

Regulation 5 (TWBC) - Change of use of the basement from dental laboratory to offices. 9 - 10 Calverley Terrace Crescent Road Royal Tunbridge Wells Kent TN1 2LU. Ref. No: 92/00624/TWBRG4; received: Tue 05 May 1992; validated: Thu 28 May 1992. Status: Granted with conditions.

Regulation 4 (TWBC) - Change of use of the basement from dental laboratory to municipal offices. 9 - 10 Calverley Terrace Crescent Road Royal Tunbridge Wells Kent TN1 2LU. Ref. No: 92/00660/TWBRG3; received: Mon 01 Jun 1992; validated: Tue 02 Jun 1992. Status: Granted with conditions.

Listed Building Consent - Removal of existing basement wall. 9 - 10 Calverley Terrace Crescent Road Royal Tunbridge Wells Kent TN1 2LU. Ref. No: 02/02856/LBC; received: Tue 26 Nov 2002; validated: Tue 26 Nov 2002. Status: Granted.

Listed Building Consent - Installation of lightning protection system to roof including down tapes on elevations of building. 9 - 10 Calverley Terrace Crescent Road Royal Tunbridge Wells Kent TN1 2LU. Ref. No: 03/00630/LBC; received: Tue 11 Mar 2003; validated: Tue 11 Mar 2003. Status: Granted.

Listed Building Consent - Renewal of balcony on South elevation and stonework repair, electrical rewire of whole building. 9 - 10 Calverley Terrace Crescent Road Royal Tunbridge Wells Kent TN1 2L. Ref. No: 03/02051/LBC; received: Tue 19 Aug 2003; validated: Tue 19 Aug 2003. Status: Granted.

Listed Building Consent - New canopy over balcony on south elevation. 9 - 10 Calverley Terrace Crescent Road Royal Tunbridge Wells Kent TN1 2LU. Ref. No: 03/02603/LBC; received: Thu 23 Oct 2003; validated: Thu 23 Oct 2003. Status: Granted.

New canopy over balcony to south elevation. 9 - 10 Calverley Terrace Crescent Road Royal Tunbridge Wells Kent TN1 2LU. Ref. No: 03/02678/FUL; received: Fri 31 Oct 2003; validated: Wed 05 Nov 2003. Status: Granted.

New balustrading to light wells at rear. 9 - 10 Calverley Terrace Crescent Road Royal Tunbridge Wells Kent TN1 2LU. Ref. No: 04/00192/FUL; received: Mon 26 Jan 2004; validated: Fri 06 Feb 2004. Status: Granted.

Listed Building Consent - New balustrading to light wells at rear of Calverley Terrace. 9 - 10 Calverley Terrace Crescent Road Royal Tunbridge Wells Kent TN1 2LU. Ref. No: 04/00191/LBC; received: Mon 26 Jan 2004; validated: Mon 26 Jan 2004. Status: Granted.

Listed Building Consent - Alterations to basement office to provide payments area for parking section. 9 - 10 Calverley Terrace Crescent Road Royal Tunbridge Wells Kent TN1 2LU. Ref. No: 06/02271/LBC; received: Thu 27 Jul 2006; validated: Thu 27 Jul 2006. Status: Granted.

Non-material amendment in relation to TW/10/00054/FUL - Replace raising bollards with hinged metal gates of mild steel construction and matching design of entrance boundary rails and rear gates to properties from Crescent Road. Park Crescent Royal Tunbridge Wells Kent. Ref. No: 12/01801/NMAMD; received: Fri 15 Jun 2012; validated: Fri 15 Jun 2012. Status: Refused.

Change of use of council property office to an ambulance community response post. Calverley Terrace 9 - 10 Crescent Road Royal Tunbridge Wells Kent TN1 2LU. Ref. No: 12/01898/FULL; received: Fri 29 Jun 2012; validated: Fri 29 Jun 2012. Status: Granted.

Retrospective application for change of use of council property office to an Ambulance community response post (Sui Generis). Calverley Terrace 9 - 10 Crescent Road Royal Tunbridge Wells Kent TN1 2LU. Ref. No: 15/501970/FULL; received: Thu 05 Mar 2015; validated: Thu 05 Mar 2015. Status: Granted.

Trees in a Conservation Area Notification: Holly (T1)- Fell. 9 - 10 Calverley Terrace Crescent Road Royal Tunbridge Wells Kent TN1 2LU. Ref. No: 20/00470/TCA; received: Thu 13 Feb 2020; validated: Thu 13 Feb 2020. Status: Granted.

2. The houses and their significance

Understanding the form and history of 9 & 10 Crescent Road, Tunbridge Wells, and of their place in the Calverley Park development

Introduction

The history of Tunbridge Wells is a tale of two towns; the first two hundred years as a pioneering pleasure resort; the second two centuries as a more planned residential core, revolving around commons and parks.

Tunbridge Wells is not an old place but the result of happy accident at the outset of the seventeenth century, first when a supply of water was found to have beneficial and restorative powers, and then when it attracted royal attention. Focused on the Wells, 'walks' were early laid out for formal parading in emulation of the Mall on the edge of St James's Park in London. The Tunbridge Wells walks were planted with trees in 1638 and then evolved a row of shops by 1687 selling luxury goods and a 'Long Room' for dancing and gambling. As has been pointed out, 'the Lower Walk was given over to a market; the fashionable people (the Company) on the Upper Walk could amuse themselves by looking down on the animated market, as well as at each other'. By then also the Chapel at the Wells had been built just to the north of the main well itself and the Wells had become perhaps the earliest of all 'leisure' towns.

By then also lodging houses for the company had begun to be built, on Mount Sion to the north-east of the Walks, on Mount Ephraim further away on the road to Tonbridge, and at Rusthall on the other side of the common. But even though Tunbridge Wells retained high social cachet throughout the eighteenth century, the company never lodged in buildings of the architectural ambition of those in resorts like Georgian Bath. Reasons for the more ad hoc nature of Tunbridge Wells include the complex land ownership and local government pattern, with the Wells at the meeting point of three manors, three parishes and two counties, and with building land only widely available on one. The growing settlement therefore had a more accidental and unplanned air than other spas, particularly as the eighteenth century advanced into the nineteenth. At Tunbridge Wells, however, with Beau Nash as the Master of Ceremonies, turn and turn about with Bath (during Bath's close season - July and August - he was Master at Tunbridge Wells from 1735 to 1760, and it was at the Wells rather than Bath that he introduced some of his more exploratory means of gambling), the Wells continued to have prestige, not only because of nearness to London but perhaps also in part because there was something more accidental and informal about the place - somewhere where 'class structures gave way to the common pleasures of sociability'.

By the end of the century, however, following the quiet time caused by the Revolutionary and Napoleonic Wars, the Wells were changing; as sea-bathing became the thing, attention turned to Brighton and Margate, among other local resorts. But Tunbridge Wells began to reinvent itself by developing a new centre - almost a new town - at the top of Mount Pleasant, in the Calverley Estate. Developed by John Ward and Decimus Burton who had both been involved in the development of Regent's Park in London, it brought that planned concept, as has been observed, to Tunbridge Wells, hitherto a largely unplanned settlement. With the coming of the railway in 1845/6, the impetus for a widening out of the planned parkland estate-based development of Calverley resulted in residential parks ringing the core. And the kind of more private, less public, life pioneered in the houses small and not so small at the top of Mount Pleasant and around Calverley Grounds set the tone for a new incarnation of Tunbridge Wells, a residential and

retirement hub built for a more static, less transient, population, set at a safe distance from London, but reachable, if need be, by the 8.10 to Charing Cross or Cannon Street stations.

What Calverley Park represents, therefore, is the novel, if not revolutionary, development of a new town, up the hill to the north from the Wells. In its intention of providing all the facilities of an urban centre, even including a market (rather as Joseph Kaye provided in Greenwich) based on a landscape park, it anticipated a long line of nineteenth and twentieth century place-making, from St Leonards (by Burton and his father) to Kaye at Hastings, the Jerrards at Cheltenham, and such as James Gillespie Graham in Hamilton Square and the park in Birkenhead, through the urban village at Turnham Green at Chiswick, up to the garden cities envisaged by Ebenezer Howard in Letchworth and Welwyn and even the new towns developed after the second world war. As a piece of place making, Calverley Park and its limbs is very important both in remaking Tunbridge Wells as a residential town, and in establishing a prototype for a Regency/early Victorian new town, the second new town in Tunbridge Wells' history.

Calverley Park

John Ward (1779-1855) was the son of a merchant from London where he and his brother ran a successful business as merchants and insurance agents until they retired from business in the mid-1820s. Ward stood for the parliamentary seat of Leominster at a by-election in January 1830, with no party affiliation, won but didn't stand again following the dissolution in 1830; he was Sheriff of Kent 1835-6.

John Ward had been an investor in the Regent's Park development, with interests in Clarence and York Terraces, while his brother also invested in Regent's Park. It is presumably involvement in this development which introduced him to Decimus Burton whose father, James, a London speculative builder, had become involved with the development (begun 1811) by the Office of Woods and Forests with their architect, John Nash, in 1816. Ward later invested with his brother in property in the Bromley area of north-west Kent, and bought Holwood, once the property of the younger William Pitt, and the adjoining duchy of Lancaster manor of Farnborough in 1823; Decimus Burton was the architect for the new house, built 1823-6.

Regent's Park was fertile territory for James Burton's young son, Decimus - it is often forgotten just how young he was when he joined the Burton office - nearly 16 - and when he set up in practice - 23. His first built design is the Holme in Regent's Park, designed for his father when he was seventeen or eighteen. Because his father was so closely involved in the development and building of Regent's Park, it was only reasonable that he become involved in design as an aspiring architect. It doesn't appear, however, that he actually worked in the office of the architect to the Woods and Forests, John Nash, though they must have known each other well and whose architecture Burton's somewhat resembles. Burton went on to build several other villas within Regent's Park and he was also responsible for much of the landscaping of the park. This interest in landscape architecture was a recurring theme of Burton's practice. Like a number of architects active during the 1820's, when Britain emerged from the shadow of more than twenty years of war - the young Charles Barry in Brighton, for instance, or Joseph Kay in Hastings and Folkestone - he was as interested in the landscape setting of urban developments as in their built architecture.

When John Ward asked Decimus Burton, his architect at Holwood House, to design a layout for a new town on land he had bought to the north of the wells at Tunbridge Wells, it was to the layout at Regent's Park that Burton turned: "a large open space laid out on picturesque, Reptonian, lines with clumps of trees, an irregular lake, and villas scattered among the plantations" (Geoffrey Tyack, John Nash, Oxford Dictionary of National Biography, describing Regent's Park). Around this central park, Nash arrayed large, very grand, terraces of middle class housing and later to the north-east, the park village loosely based on his picturesque group at Blaise Hamlet. Burton's design for Calverley Park has single and double villas picturesquely dispersed along a drive looking down into a bowl, apparently originally with a lake. The wider estate, however, goes further: Calverley Crescent, originally designed as a parade of shops flanking mineral baths (not a success) with accommodation above; to the north-west were more shops on Calverley Road and artisans' dwellings on Garden Street behind; and lastly Calverley Parade, a block of apparently detached buildings but actually a terrace, and Calverley Terrace itself, not a terrace but eight semi-detached houses in a row, opposite the Calverley Hotel, an earlier house which was rebuilt to Burton's design, looking down over the Calverley pleasure grounds. Burton's church of Holy Trinity, built between 1827 and 1829 to the west of Calverley Terrace and Parade, coincided with the building of the Calverley Estate but was not part of its development.

9 & 10, Crescent Road

This Statement of Heritage Significance concerns the surviving pair of houses of Calverley Terrace, nos 9 and 10, Crescent Road, which are the only survivors of the Parade and Terrace which were otherwise demolished in the late 1930s when the Town Hall, museum and library, assembly hall and magistrate's court and police station were built, the latter of which is adjacent to the site of nos 9 and 10 to the west. The site of these two houses was itself earmarked for the building of a new fire station although this part of the civic centre group was not proceeded with due to the outbreak of the second world war. Nos 9 and 10 are thus the only houses of this part of the development which survive.

Nos 9–10 Crescent Road is a semi-detached pair of houses, each of two storeys, with a raised basement and an attic. Built of local sandstone, its deep-eaved hipped slate roofs are of shallow pitch hiding a narrow central valley. There are two dormers to the south front, one to the west and four on the north side, and it has a central chimney stack and two smaller ones at each side. The south front is of six window bays, with the central four projecting, with a cantilevered stone balcony on scrolled brackets and iron railings on the ground floor, and the outer bays recessed with narrower windows and single balconies; this shallow central projection is also expressed in the roof. The main entrance to each house is in single storey end porches, with that to no 10, to the east, extended upwards, perhaps by Burton. The rear elevation, which is dominated by the Crescent Road multi-storey car park so close behind, has wider windows in the four central bays, and a later canted bay window to the rear of no 10, supported on columns in the rear basement area. The houses have raised ground floors so that this area is not quite a storey down, front and back.

With a similar ground plan, each house is of two rooms on ground and first floors, front and back, with the entrance leading into a small irregular-plan hall at the foot of the staircase. The first floor has, in addition a small dressing room adjacent to the front bedroom. The attics are divided into

smaller rooms, with lights into the roof valley, and the basement divided between a larger room, presumably the kitchen, to the front and smaller rooms to the back. Doors lead from the basement into the front area.

The staircases of both houses survive, of dogleg form with stick balusters, mahogany handrails and a scroll at the foot of the ground-floor flight. The rear ground floor rooms have curved ends with curved doors, appropriate to rooms which were presumably dining rooms; the inner doors are exit doors, the doors adjacent to the windows are for cupboards. The front rooms of both houses have ceiling rosettes and cornices but in general no 9 retains its decorative features better than no 10, fire surrounds, for example. Over the entrance to no 10 is a kitchen currently but the fact that there is a small window set in the chimney breast suggest that this alteration, if it was an alteration, was made to Burton's design because windows over fireplaces are a favourite Burton *jeu d'esprit* (see, for instance, his house at Bentham Hill near Tunbridge Wells). This window has a margin-light sash window with etched coloured glass rosettes. Several fire surrounds survive, including on the ground floor of no 9, the first-floor front room of no 9, complete with cast-iron grate, and the second-floor back room of no 10. Some of the windows have working internal shutters and cupboards survive on the landings of no 9 and in its front kitchen.

Alterations

The houses were presumably identical in plan, though perhaps not in decorative detail, when originally built. Now only one of the alcoves to the front ground-floor rooms survives, in no 9, with an arch carried on volute brackets - no 10's has been partitioned off. The fact that the porch to no 10 is carried up through two storeys may be an alteration (perhaps by Burton, see above) rather than original, and the bay window to the rear ground floor of no 10 is a later nineteenth century addition (according to map evidence - see Architectural History Practice, Tunbridge Wells Civic Complex: Heritage Statement, 2013, as were the tented verandas on the front elevation (since removed). The party wall stack may have been taken down or shortened as part of roof alterations as it is not visible from the street.

In general the survival of plan-form, fittings and decorative detail is greater in no 9 than no 10, though the conversion to office use is revealed by a range of internal alterations associated with office use. On the first floor of no. 10, part of the spine wall has been removed. Several rooms have been subdivided and partitions inserted so as to create a corridor between front and back rooms, with connections made through the former party wall on all levels. Lavatories and kitchens have also been inserted and the stair between ground and basement in no 10 has at some point been removed and then reinstated (listed building consent granted, 1992, for the re-insertion); some partitions have also recently been removed on the ground floor. A number of fireplaces have been blocked up and some of the fire surrounds removed. Toilets and kitchens have been inserted. However, as the principal spaces of both houses, the ground- and first-floor rooms of both houses survive largely intact and, as the 2013 Conservation Statement points out, the 'ground-floor back rooms are particularly attractive spaces, due to the unusual curved corners, which are matched by curved cupboards on the same wall. All of these rooms are of considerable significance'.

The setting of nos 9 and 10, Crescent Road

Although the wider setting of these two houses, over the road from Burton's former Calverley Hotel (now the Hotel du Vin - grade II) and not far distant from the formal entrance arch to Calverley Park and Calverley Crescent, is a considerable contributor to its historic significance, the immediate setting is now substantially degraded. To the west is the flat side wall of the police station, very much a secondary facade of that building, though it is listed grade II as part of the civic complex; it was originally proposed that this side of the police station would have been largely hidden by the fire station alongside, but that was never built. Behind is the Crescent Road multi-storey car-park, very tightly built up against the back of the houses. And to the east is Crescent Court, a 1980's brick office block of four storeys and no discernible architectural distinction lining that edge of the site down to Crescent Road, behind but not hidden by a substantial shrubbery. That leaves the area of the former front gardens and the joint front drive of this pair of houses. Although currently occupied by a car-park, and therefore subject to some harm to the setting, this could more easily be improved - any new use of the two houses should see the amelioration of this area as an important aim. Otherwise the setting on this side of the houses is affected by the traffic on Crescent Road; though they face the former Calverley Hotel, they also face the 1980s office blocks set back to the south-west on the south side of the road.

Assessment of significance

- **Archaeological significance**

The below ground archaeological potential of the site is currently unknown, though the former front drive and garden may potentially be revealed by excavation under the car park in front of the houses. The buildings, however, offer **moderate** potential to yield evidence about past human activity and, given that future works are likely to be intensive, an archaeological watching brief should be maintained during works of conservation and repair to the two houses.

- **Architectural and artistic significance**

Nos 9 and 10 have **high** significance as a finely composed and detailed pair of Regency houses, both houses containing original features though no 9 has a better preservation of such features than no 10. As the sole survivor of the former Calverley Terrace and Parade, it is an important component of the extensive development of the Calverley estate, both built and landscaped, by Decimus Burton, a nationally important Regency/Victorian architect, which has **exceptional** significance as an early piece of nineteenth century parkland urban place making.

- **Historic significance**

Nos 9 and 10 have **high** significance as houses of which the original plan form is still largely readable. They also have **high** significance as the only remaining part of Decimus Burton's Calverley Terrace, Mount and Parade, an important part of the Calverley development, where other parts survive without much harm.

These two houses also have **high** historic significance as houses of a crucial period in Tunbridge Wells' history during which the nature of the town changed from resort to

residential town and when, for the first time, it expanded to the north towards Tonbridge. The Calverley estate is a key part of the identity of Tunbridge Wells.

3. Assessment of general and particular impacts of the proposed works on significance

Impact on archaeological interest

No works are proposed which affect below ground archaeological interest. Any alterations and repairs which may affect archaeological interest are likely to be minor and would be mitigated by the maintenance of an archaeological watching brief during the repair and conservation works, particularly during opening up works.

Impact on architectural and artistic interest

No works are proposed which adversely affect architectural or artistic significance, the current proposals being almost entirely based on conservation of the significance of the two houses remaining largely intact. There is likely, however, to be considerable benefit from the works which, by removing previous unthinking alterations and partitions, and reinstating missing walls where, for instance, doorways have been inserted, will lead only to the enhancement of the significance of the two houses. Repair works and alterations will enable the introduction of energy conservation measures which, by taking 'a whole house approach' to the buildings, will enable energy efficiency improvements to be introduced in such a way that significance is not harmed while a more sustainable approach to energy use is introduced. The major exterior works will enable the enhancement of significance: the introduction of a discreet platform lift to provide easy access to the buildings at the west end, by the entrance to no 9, will enhance significance by enabling easy access to the interiors of both houses while limiting the harm such access may involve; and the removal of the car-park in front of the houses, and its return to a garden use, while not replicating the previous form of the front layout, will give a more appropriate setting to the front of the houses.

Impact on historic significance

No works are proposed which affect historic significance, the current proposals being largely for repair and conservation of the historic buildings.

4. Avoiding harmful impacts

The current proposals are for the repair and conservation of the listed buildings and any harmful impacts would be mitigated by the maintenance of an archaeological watching brief during the repair and conservation works, particularly during opening up works. The main adverse impacts are likely to be the provision of a discreet platform lift by the entrance to no 9 and stair lifts on both main stairs; enabling easier access to the two houses would go some way to enhance significance for those who may otherwise find access difficult.

5. Justification for the works

Nos 9 and 10, Crescent Road have been in office use since the middle of the twentieth century which has led to harmful changes to the interiors of the the two houses, though the exteriors have not been greatly altered. This proposal would see the two houses repaired and conserved in such a way that their significance would be preserved and enhanced, as a visitor attraction helping to increase tourism for the town. The works will be less intrusive than modern residential use and much less harmful than conversion to flats or to office use. Such a use as a visitor attraction would have considerable public benefit to the town.

Dr Richard Morrice IHBC FSA

2 February, 2023

Appendix 11: Risk Assessment, Preconstruction and Construction Phases

Stuart Page and Peter Clymer 03 March 2023

This assessment provides examples of the risks inherent in the repair, alteration, and improvement works at the property. All risks encountered are likely to entail additional cost and time for the works, dependent upon the extent, consequences, and time when the encountered risk occurs.

Until full and intrusive surveys of the property have been completed it will not be possible to define all of the risks, the extent of each risk, or its potential cost and time impact and therefore the risks have not been graded with degrees of severity.

This analysis may not be complete and only deals with currently apparent risks that affect pre-construction and construction issues.

It excludes the risks, for example, arising from negotiation with TWBC, the continued availability of funding, site valuations, changes in funding policy by charities and government, Employer expectations, and willingness of volunteers.

The uncertainty of who will be the designated Employer for the project presents a further risk, which cannot be accurately assessed whether in time or cost.

These are not unusual risks, and each can be managed with due diligence, where they are in the remit of the project team, and with clarity of management decision making.

Issues	Risk
Curtilage	Uncertainty of boundary, Public Rights of Way, easements.
Condition of building	Lack of thorough invasive investigation Potential of further damage due to lack of or incomplete maintenance
Planning & Listed Building Consent	Previously unauthorised work, subject to retrospective consent or removal. Refusal of the applications is unlikely but conditions will need to be accepted/negotiated with TWBC Slow process and detailed negotiation probable Extended timescale Positive response by HE and TWBC Planning Officers
Building Regulations	Additional demands on structure and services Changes in legislation
Specification and description of works	Draft information prepared without access to the building, lack of structural survey Unknown route and condition of services Opening up may expose building faults that could not be foreseen, even though prudent allowance has been made Informed specification and schedule of works required
Estimated building costs	Awareness that these are estimates based on experience/knowledge of similar projects
Selection of consultants	Limited availability of experienced consultants Lack of specialist consultants

	Timescale
Selection of contractors	Limited availability of experienced contractors Lack of specialist conservators Timescale
Selection of subcontractors	Limited availability of experienced subcontractors Lack of specialist subcontractors Timescale
Selection of suppliers	Limited availability of specialist suppliers Lack of specialist suppliers Single source of Wealden sandstone Timescale
Tenders	Poor return of tenders Uncertainty about quality of tenders How best to achieve a “fixed” price Acceptance by Employer and funders that provisional sums and contingencies will be required External pressures, politics, material supplies
Works on site	Asbestos not found during precontract survey Previously undiscovered fungal/insect infestations Unforeseeable defects and structural problems Rising material costs Rising fuel and energy costs Shortage of labour Exceptionally inclement weather conditions Accidents poor management of HSE management Lift pit excavation
Employer instructions	Variations introduced by Employer after signature of contract resulting in delay and or costs Direct instructions Reliance on good will of Contractor to undertake minor variations Employer’s process for approving variations/instructions
Completion	Delayed completion resulting in extra costs legitimately claimed by Contractor
Defects liability period	Quality of construction or equipment failure
Final account and costs	Management and discipline for final account Inflation Timing and presentation to funders
Fit out	Excluded from scope of work and budget Financial control and management of kitchens, retail, display if not budgeted or a managed within contract
END	

Appendix 12: Applications for Planning Approval and Listed Building Consent

The Decimus Burton Museum

Applications for Planning Approval and Listed Building Consent

These notes are based on informal discussion and experience of applications for Planning Approval and Listed Building Consent.

This assessment will be agreed with Council's Planning Department and ideally verified by a Chartered Town Planner, ensuring we have a formal opinion in relation to the new classes of use.

Assumed Use classes have been extracted from The Planning Portal.

'Change of use' can occur within the same Use Class or from one Use Class to another.

On basis of this reading, I believe Change of Use is required.

Existing use is based on local authority usage, not vacant property.

E(c) Provision of:

E(c)(i) Financial services,

E(c)(ii) Professional services (other than health or medical services), or

E(c)(iii) Other appropriate services in a commercial, business or service locality

E(g)(i) Offices to carry out any operational or administrative functions,

Proposed use in part or whole: some uses may be considered as incidental to the primary use as Museum.

E(b) Sale of food and drink for consumption (mostly) on the premises

E(g) Uses which can be carried out in a residential area without detriment to its amenity:

E(g)(i) Offices to carry out any operational or administrative functions,

Class F - Local Community and Learning

F1 Learning and non-residential institutions – Use (not including residential use) defined in 7 parts of which following are relevant:

F1(a) Provision of education

F1(b) Display of works of art (otherwise than for sale or hire)

F1(c) Museums

F1(d) Public libraries or public reading rooms

However, it is possible that the combined usage as proposed creates a new class and thus may be *sui generis*?

'*Sui generis*' is a Latin term that, in this context, means 'in a class of its own'.

Certain uses are specifically defined and excluded from classification by legislation, and therefore become '*sui generis*'.

In the absence of advice, a fee payable to TWBC has not been established.

Appendix 13: Indicative Budget

The Decimus Burton Museum

9 & 10 Crescent Road Royal Tunbridge Wells

INDICATIVE BUDGET

In respect of repairs, refurbishments and improvements to a pair of Listed Georgian Buildings to provide a small museum with educational and other facilities.

Introduction

The Outline Schedule of Costs which follow are to be considered solely as a guide to the costs of the execution of the works noted, but not fully detailed, in indicative documents provided by Philip Whitbourn, Stuart Page, and Paul Avis. These documents provide limited preliminary information which illustrates the proposed improvements and alterations to the Listed buildings.

The project aims to create a small museum to display the work of Decimus Burton, with references to social and environmental change; and with facilities to accommodate education, study, meeting rooms, exhibition galleries and kitchen facilities for light catering.

The Budget is based upon approximate quantities and work items derived from the drawings and information referred to, combined with the limited inspection of the buildings, and assumptions based upon experience and knowledge of similar types of works. The lack of a full intrusive survey has prevented full identification of building defects and the provision of a full design and specification. However, opening up the building to secure critical information is not possible at this stage.

The site boundaries are unclear, the Land Registry plan shows a curious deviation at the eastern boundary and seems to extend the site into the area of the car park; no dimensions of the site are given.

Consequently, there is insufficient data currently available as to the condition of the properties, and the proposed works, to provide a detailed estimate of the costs. The Indicative Budget is made by using rates and allowances for similar construction work based upon industry norms, as contained in standard references – eg the BCIS Building Price Book 2022 - with adjustments as to the location and type of work; plus the benefit of experience and knowledge, aided by advice from known specialist sources.

From the preliminary inspection, and in the absence of the essential invasive investigation, the buildings appeared to be in reasonable order. However, there is evidence of water penetration, timber degradation, mould growth, inappropriate detailing, particularly at flashings to windows. There is also evidence of a lack of maintenance, for example the aged and deteriorating decoration of the external joinery and the damaged interiors.

The Borough Council has not provided information on the maintenance of the building or its services, it is likely that more repair and restoration work will be necessary to bring the building to an acceptable condition.

For the purposes of this Budget, the properties are presumed to be in reasonably sound structural condition with no substantial loss of support or other major deterioration. A further presumption is that, whilst it will be necessary to carry out intrusive inspections and surveys, to expose and ascertain, for example, the extent of asbestos, mould, timber infestation, and/or loss of structural capability, and the like, it is hoped that any remedial works will be minor.

The following have not been considered:

- Removal of asbestos or other deleterious material
- Fitted cupboards except for the main kitchen, and staff coffee station
- Works associated with removal or protection of bats or other protected species
- Party Wall matters
- Boundary matters
- Security facilities externally
- Replacement of missing fireplaces and surrounds
- Provision of furniture, furnishings, decorative light fittings

- Landlord's works
- Legal costs
- Financing or funding matters

No allowance has been included for the potential contribution, or any consideration, by the owner of the property in respect of the apparent lack of maintenance or repair, nor outstanding works, whether internally or externally, nor for works which would normally be comprised in the continuing maintenance and repairs for the upkeep of the building.

Where it is likely that works will be required, but neither the extent of those works nor the detail can currently be confirmed, Provisional Sums are allowed within the total budget, as detailed in the Schedule of Costs.

Assumptions have been made in respect of replacement in lieu of repair as follows:

Floor boards 20%
 Wall plaster (lath & plaster) 30%
 Ceiling plaster (ditto) 30%
 Ceiling roses – Show Rooms 10no
 Skirtings – 30% (softwood standard moulding)

An allowance for providing a used stainless steel catering kitchen is included.

New floor coverings are limited to Altro flooring to the kitchen and linoleum to the Basement areas.

Existing joinery is assumed to be robust, save for the windows; new door ironmongery, including self closing devices, is allowed but this may demand more expensive repairs due damage.

The sash windows to the front elevation will probably require complete replacement, at an additional cost circa£100k, and there are areas internally where the original features have been damaged, altered, or even removed. Such issues will demand detailed consideration to determine the nature and extent of the remedial, alteration, replacement, and refurbishment works.

The external works (garden and car park) are considered and include works necessary to improve the presentation and approach to the building, plus the seating area and the central feature.

Provision has been included for the effect of inflation, based upon BCIS forecasts of an increase of 20% in general construction works between 2022 and 2027, a proportionate allowance is included.

I am indebted to the following contractors, specialists and suppliers, for their assistance in compiling this Budget and I request that they may be afforded the opportunity to provide detailed quotations at the tendering stage and to be incorporated into the construction contract either as Named SubContractors, under a traditional contract, or Trade Contractors under a Construction Management Contract; the latter would be my recommendation in view of the nature of the work and the fact that the buildings are Grade II Listed:

- Surveys: Acres Building Consultants (Redhill)
- Scaffolding: Coventry Scaffolding (Bromley) **
- Timber treatments: Advanced Preservations (Ash Vale) **
- Window repair: Sashy & Sashy (Tonbridge) **
- Window replacement: Wandsworth Joinery (London)
- New M&E services: East West Connect (London) **
- Security, Fire and CCTV: Premier Alarms, Secom
- Fire protection: Environgraf **, Intumescent Systems
- Altro Flooring: Lee Sullivan (Brighton)
- Canopies: Garden Requisites (Bath)
- Decoration: Pintura Decorators (Tunbridge Wells)**
- Marble fireplaces renovation: Superior Stone (Uxbridge) **
- Specialists indicated thus ** have experience in working on Listed or Heritage Buildings

It is presumed that in view of the nature and importance of the buildings, and the delicate nature of the remedial works and alterations etc, all works will be executed by a contractor experienced in Listed Building works, under one building contract, with a full professional team responsible for the design and management of the works.

For comparison purposes, the current cost of building a new similarly sized and serviced small museum building would be in the region of £2.6M, excluding costs of the site or demolition of any existing building or site preparation.

The contents of this document, including the Schedule of Costs are to illustrate the possible cost of the refurbishment and alterations. More accurate costs will not be established until completion of the surveys, the designs and the specification. No guarantee is offered as to the accuracy of the contents hereof, any reliance placed thereon remains at the risk of the user.

SCHEDULE OF INDICATIVE COSTS	£
Contractor's Preliminaries	228,000
Stripping Out	31,000
<u>Repairs</u>	
General	
Roof and leadwork	
Windows	
Floors	
Plasterwork	
Attic	
Insulation	317,000
<u>New Work</u>	
Kitchen floor/wall coverings	
Basement floor coverings	
Double glazing	
Replace front elevation sash windows	122,000
<u>Specialists</u>	
Mechanical & Electrical services	
Lifts	
Canopies	
Decorations	869,000
<u>Provisional Sums 1</u>	
Preliminaries on Provisional Sums	14,000
Surveys	
Timber treatment	
Wall paper analysis	
Show Room decoration	
Fire surrounds/ repairs	35,000
<u>Provisional Sums 2</u>	
Repairs to metalworks/balconies	
Repairs to stonework	
Dormer repairs	
Structural repairs	21,000
<u>Provisional Sums 3</u>	
Kitchen & coffee station	
Shutter repairs	
Upgrade incoming services	
Curtains/blinds	
Radiators	
Signage	
Cast iron radiators	
Sanitaryware	
Lightning protection	<u>63,000</u>
Sub Total	1,700,000
Professional Fees	<u>340,000</u>

Sub Total	2,040,000
<u>External Works</u>	135,000
Professional Fees	<u>27,000</u>
Sub Total	2,202,000
Contingencies	<u>220,000</u>
Build Costs	2,422,000
LA Fees for Planning/Building regulations	<u>2,400</u>

TOTAL **£2,424,400**

Inflation:

Recommended provision based upon

BCIS predicted cost increases say 12.5%. £300,000

Exclusions:

VAT

Purchase of title or lease

Party Wall matters

Legal Fees

Funding/Financing

Fixtures and fittings, furniture, soft furnishings, light fittings

This document is produced solely for the use of the Royal Tunbridge Wells Civic Society and the Decimus Burton Society in the preparation of a feasibility study and business plan for the reuse and adaption of 9/10 Calverley Terrace, Crescent Road Tunbridge Wells as a study centre and museum.

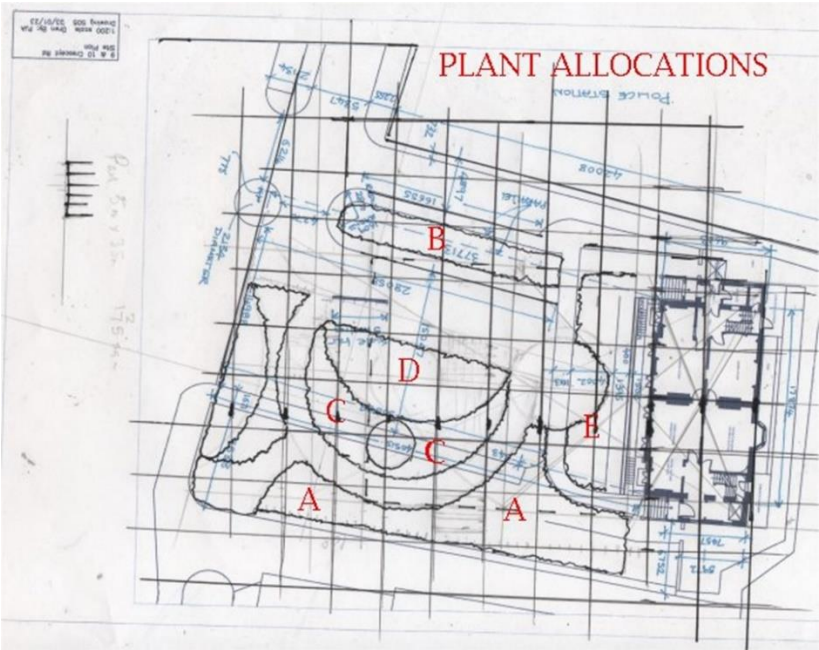
Peter Clymer MCIOB MAE QED
Copyright is vested in the author

7 February 2023

Appendix 14: Sensory Garden Estimate

Provisional Estimate, complied by Graham Burgess

MUSEUM APPROACH MARCH 12TH 2023				
			RED MAY CHANGE	
AREAS BASED ON CONCEPT LAYOUT				
BED REF	5X5M SQUARES	SUB TOTAL AREA	COST/SQ M	SUB TOTALS
A	8	200	150.00	30,000.00
B	3	75	150.00	11,250.00
C	6	138	150.00	20,625.00
D	4	100	150.00	15,000.00
E	4	100	150.00	15,000.00
		613		91,875.00
PATH				
	WIDTH	LENGTH	AREA	COST /SQ M
	2.5	55	137.5	200.00
				£27,500.00
NILE ACCESS				
	5	30	150	90.00
				£13,500.00
OBJECTS SUNDIALS; CARVINGS' COLUMNS)				£ 5,000.00
WATER FEATURE				£1,500.00
FINGERPOST				£3,500.00
COMMUNITY LINKS OPTIONAL				£10,000.00
SERVICES (WATER LIGHTING)				£8,000.00
				160,875.00



Appendix 15: Indicative Cashflow Assumptions

- The start-up nature of the project is recognised, with income and expenses assumed to ramp-up to a stable state over a four-year period.
- Income and costs have been assumed to remain at constant prices.
- The categories of income/expenses have been estimated by reference to the audited financial accounts of c. 20 museums/similar establishments - but these cannot be considered exhaustive (ie other costs/expenses may arise) as every establishment is different.
- Income is estimated from operating the museum only – there is no allowance for donations, legacies, memberships, or local-authority/council grants/heritage funding at this time.
- As activities increase, staff numbers and wages will need to increase. It is assumed that volunteers will be an important resource in operating the museum, but given the aspirations for the project, full-time/part-time employees will be required (commencing at 1.0 Full Time Equivalent (FTE) to 2.0 FTE in Year Four with a full-time manager appointed in Year Three).
- In terms of future income from a wider range of events, these are considered as potential development opportunities once the “brand” is established (ie at Year Four). There is thus considerable upside if the Project reaches stability by Year Four.

Covid-19 and Visitor Numbers

- Visitor numbers of other attractions are taken from the Association of Large Visitor Attractions (ALVA) data for 2019. Financial data is taken up to March 2020. More up-to-date information is available in all cases but is not meaningful due to the effects of Covid-19. The data used, whilst becoming stale, is the best indication of normalised activity levels (attractions began locking-down in Feb 2020).

Risk Factors in Financial Projections

- One of the biggest risks to the project is insufficient public interest leading to poor attendance. This would knock-on to every aspect of income.
- Expenses – The model assumes zero rent. If the Museum is leased on commercial terms, this would impact project viability.
- Projected expenses are broad estimates with an inherent risk of underestimation. As project planning progresses, more tailored due diligence can be performed.
- A contingency of £15,000 has been expensed for Years 1 and 2, falling to £10,000 in Year 3 and £7,500 in Year 4, to allow downside protection.

Data Limitations

- Information in the public domain varies across attractions. A large number are charities filing annual financial accounts with the Charity Commission for England and Wales, but many are National Trust and English Heritage properties or Local Authority owned and operated attractions who do not publish stand-alone accounts.
- Visitor numbers generally come from the ALVA data, but not all museums are members (although it does include a lot of data from those attractions not filing accounts).
- Of the attractions that do prepare accounts, only a limited number offer meaningful detail – such as a breakdown of overheads or some information on the retail side. The larger museums tend to have “Enterprise” subsidiaries who take carry out commercial activities on behalf of the Museum entity (ie the charity).

INCOME ANALYSIS

Projected Visitor Numbers

The Association of Leading Visitor Attractions (ALVA) compiles visitor data from member attractions (some 880 entities). To compile a meaningful peer group, the list has been reduced to visitor attractions categorised as (a) Heritage/Visitor Museum, (b) Historic House/House and Garden/Palace (c) Museum and/ or Art Gallery.

The list was further reduced by filtering for attractions with visitors in the 12,000 to 50,000 range and then examined for “biographical” attractions (i.e., closely associated with an individual or group) and who charge an admission fee.

The result is the 19 attractions as below: The Dickens Museum is included as it is considered closest to what The Decimus Burton Museum seeks to achieve (visitor numbers from their audited accounts).

Table 1. ALVA Data for 2019 – Peer Group

Attraction	Visitors 2019	Biographical?	Location	Location Type
Charles Dickens Museum	56,218	Charles Dickens	Camden	Urban
Down House	48,711	Charles Darwin	Bromley	Rural
Beatrix Potter Gallery	45,496	Beatrix Potter	Ambleside	Urban
Apsley House	38,122	Duke of Wellington	Westminster	Urban
Wordsworth House	28,446	William Wordsworth	Cockermouth	Rural
Fenton House	27,510	17th C merchant's house	London	Urban
Peckover House and Gardens	25,841	Georgian	Wisbech	Rural
Monk's House	21,178	Bloomsbury Group	Lewes	Rural
Red House Visitor Centre	19,601	William Morris	Bexleyheath	Urban
Smallhythe Place	17,907	Ellen Terry	Tenterden	Rural
West Wycombe Park	17,832	Dashwood and Hellfire Club	Hughenden	Rural
Sutton House (NT)	17,453	Urban Tudor home	London	Urban
Quebec House	17,198	General Wolfe	Westerham	Rural
Townend	16,816	17th C House	Windermere	Rural
Sarehole Mill	14,383	Tolkein	Birmingham	Urban
Shaw's Corner	13,977	George Bernard Shaw	Welwyn	Rural
Preston Manor	13,945	Georgian	Brighton	Urban
Cherryburn	13,649	Thomas Bewick	Stocksfield	Coastal
Coleridge Cottage	12,313	Samuel Taylor Coleridge	Bridgwater	Rural
Keats House	11,808	John Keats	Urban	Urban
Totals	478,404			
Average	20,800		Red data = non-ALVA members	
Median	17,870			

As at 2019, the average number of visitors for this peer group is 20,800 as at 2019. Based on this, a Year Four attendance of 20,000 visitors per annum has been assumed (ramping up from the commencement of operations).

Admission Pricing

The data in Table 1 above has been supplemented by three further non-ALVA member attractions (in Red) which are considered a good fit for the Museum peer group. Admission price data has been added, sourced from attraction websites (the potential timing mismatch is acknowledged). The result is attached as Table 2 below. The data shows that the average admission price is £8.80. On this basis, we have assumed a reasonable headline admission price would be £9.00.

Table 2. Visitor and Admission Prices for the Peer Group

ALVA Visitor Numbers 2019 with Headline Admission Prices					
Attraction	Headline Admission	Visitors 2019	Biographical?	Location	Location Type
Down House	£14.80	48,711	Charles Darwin	Bromley	Rural
Charles Dickens Museum	£12.50	56,218	Charles Dickens	Camden	Urban
Apsley House	£11.60	38,122	Duke of Wellington	Westminster	Urban
Smallhythe Place	£10.00	17,907	Ellen Terry	Tenterden	Rural
West Wycombe Park	£10.00	17,832	Dashwood and Hellfire Club	Hughenden	Rural
Handel and Hendrix in London	£10.00		George Handel and Jimi Hendrix	Westminster	Urban
Benjamin Franklin House	£9.50		Benjamin Franklin	Westminster	Urban
Red House Visitor Centre	£9.50	19,601	William Morris	Bexleyheath	Urban
Beatrix Potter Gallery	£9.00	45,496	Beatrix Potter	Ambleside	Urban
Townend	£9.00	16,816	17th C House	Windermere	Rural
Sarehole Mill	£8.80	14,383	Tolkein	Birmingham	Urban
Peckover House and Gardens	£8.60	25,841	Georgian	Wisbech	Rural
Wordsworth House	£8.50	28,446	William Wordsworth	Cockermouth	Rural
Sutton House (NT)	£8.50	17,453	Urban Tudor home	London	Urban
Keats House	£8.00	11,808	John Keats	Urban	Urban
Dr Johnson's House	£8.00		Dr Samuel Johnson	City of London	Urban
Preston Manor	£7.60	13,945	Georgian	Brighton	Urban
Coleridge Cottage	£7.50	12,313	Samuel Taylor Coleridge	Bridgwater	Rural
Fenton House	£7.00	27,510	17th C merchant's house	London	Urban
Quebec House	£7.00	17,198	General Wolfe	Westerham	Rural
Monk's House	£6.60	21,178	Bloomsbury Group	Lewes	Rural
Cherryburn	£5.50	13,649	Thomas Bewick	Stocksfield	Coastal
Shaw's Corner	£5.00	13,977	George Bernard Shaw	Welwyn	Rural
Totals		478,404			
Average	£8.80	20,800		Red data = non-ALVA members	
Median	£8.60	17,870			

Concession Pricing

It is recognised that concession pricing will be offered. The accounting revenues for six (relatively disparate) museums was divided by the number of visitors to give an actual admission revenue/visitor. This was compared to their headline admission price. Table 3 below shows actual revenues to be approximately 66% of a simple headline price multiplied by the number of visitors. By applying a 30% discount to the Project admission revenues, the model handles concession pricing structures commensurate with actual examples.

Table 3. Headline Income Retention

Museum	Financial Y/E	Admission Income	Visitors	Avg Entry Price Paid	Headline Entry Price	Headline Income	% of Full Price Paid
No 1 The Crescent, Bath	Jan-20	690,507	76,000	£9.09	£11.26	855,924	80.7%
Roald Dahl Museum	Mar-20	326,957	70,260	£4.65	£7.95	558,567	58.5%
Charleston	Dec-19	536,225	41,313	£12.98	£16.00	661,008	81.1%
Amberley Museum	Dec-19	405,911	51,535	£7.88	£14.50	747,258	54.3%
Bexhill Museum	Mar-20	26,508	13,000	£2.04	£3.00	39,000	68.0%
Dickens Museum	Mar-20	377,404	56,218	£6.71	£12.50	702,725	53.7%
Total		2,363,512	308,326	£7.67	£65.21	3,564,482	66.3%

Overall Admission Income

Based on the data above, Table 4 below, estimates potential admission income adjusted for concessions.

Table 4. Adjusted Net Admission Income

Admission Income	Year 1	Year 2	Year 3	Year 4
Visitors	5,000	10,000	14,000	20,000
Headline Admission	£9.00	£9.00	£9.00	£9.00
Headline Income	£45,000	£90,000	£126,000	£180,000
Less 30% Concessions	-£13,500	-£27,000	-£37,800	-£54,000
Net Admission Income	£31,500	£63,000	£88,200	£126,000

Other Commercial Operations

Shop – The Association of Independent Museums (AIM) suggests that a gross margin of 50% is typical for gifts and books. Confectionery slightly lower at 40%. They also suggest a typical spend per visitor is £1 to £2. We assumed £1.50.

Table 5. Shop Gross Profit

SHOP	Year 1	Year 2	Year 3	Year 4
Visitors	5,000	10,000	14,000	20,000
Shop T/O	7,500	15,000	21,000	30,000
Shop Margin	40%	40%	45%	50%
Shop COGS	4,500	9,000	11,550	15,000
Shop Gross Profit	3,000	6,000	9,450	15,000

Café – Guidance from AIM is that “in simple terms, expect a cafe to take £1.50 to £3 per museum visitor and if a coffee shop is not taking six figures, you don’t have much of a catering business. The mathematics are simple – at least 30% of the sales will be needed for the cost of food and drinks, another 35% on staff costs and 10% for other direct costs..... Therefore, you should have an expectation of a turnover in excess of £100,000 to be thinking of venturing into the new business of catering and turning a profit.” Based on this analysis and taking an average spend of £2.25 per visitor, the income is below (staff costs are assumed to be absorbed into wages, but as the museum grows this will be a challenge that could wipe out any surplus). AIM suggests that a turnover in the region of £200,000 pa could attract a third-party operator on a concession basis. VAT thresholds also need to be considered (currently £85,000). It should also be noted that the café will be accessible to non-museum visitors.

Table 6 Café Gross Profit

Café	Year 1	Year 2	Year 3	Year 4
Visitors	5,000	10,000	14,000	20,000
Average Spend	£2.25	£2.25	£2.25	£2.25
Gross Income	11,250	22,500	31,500	45,000
Cost of Food	3,375	6,750	9,450	13,500
Other Costs	1,125	2,250	3,150	4,500
Café Gross Profit	6,750	13,500	18,900	27,000

School Events and Workshops – Assumption: Schools: Key stage 1 & 2 @ £7 per child per day workshop. Average 30/class = £210/day. Each school 2 class trips pa £420. Suggest 10 schools/year = £4,200. Adults: Classes at £15 and £25/class. Average 10 participants each. Suggest 5 workshops x 10 x £15 = £750 Plus 5 workshops x 10 x £25 = £1,250. Ramp up as shown below.

Table 7. School Events and Workshops Income

Schools/Workshops	Year 1	Year 2	Year 3	Year 4
Schools	1,000	2,000	3,000	4,200
Adults	500	750	1,000	1,250
Total	1,500	2,750	4,000	5,450

Exhibitions - See notes. Two events pa for 10 weeks each. 50 people people/week @ £5 (£5,000). Victorian Christmas/New Year event for 8 weeks. 75 people/week @ £7.50 (£4,500). Less expenses assumed to be 50% of revenues.

Table 8. Exhibitions Gross Profit

Exhibitions	Year 1	Year 2	Year 3	Year 4
Number	2	2	2	2
Weeks/Exhibition	10	10	10	10
Admission	5.00	5.00	5.00	5.00
Visitors/Week	40	40	50	50
Exhibition Income	4,000	4,000	5,000	5,000
Xmas/NY Weeks	8	8	8	8
Xmas Admission	7.50	7.50	7.50	7.50
Visitors/Week	50	60	75	75
Xmas Income	3,000	3,600	4,500	4,500
Total Income	7,000	7,600	9,500	9,500
Expenses	3,500	3,800	4,750	4,750
Gross Profit	3,500	3,800	4,750	4,750

Lectures and Walks - Lectures: Quarterly lecture for 40 @ £15/head = £2,400. Walks: 10 @ £10/head for 36 weeks = £3,600. Would ramp up relatively quickly.

Table 9. Lectures and Walks Income

Lectures/Walks	Year 1	Year 2	Year 3	Year 4
Lectures	1,000	1,000	2,000	2,400
Walks	1,000	2,000	2,400	3,600
Total	2,000	3,000	4,400	6,000

Venue Hire – This covers events such as dinners, weddings etc. where the seating and ambience is supplied by the museum, but the catering is provided by the hosts themselves preferably from trusted suppliers. 30 covers at the Soane costs £6,000 exc VAT (no food but does include welcome drinks and a tour. The Benjamin Franklin charges £5,980 to hire a room. Assumption is that activity ramps up to eight functions a year at £2,000. Expenses cover staff costs (a member of staff has to be present) and welcome drinks etc.

Table 10. Venue Hire Gross Profit

Venue Hire	Year 1	Year 2	Year 3	Year 4
Events	2	4	6	8
Fee	750	1,500	1,750	2,000
Income	1,500	6,000	10,500	16,000
Cost per Event	200	200	300	300
Expenses	400	800	1,800	2,400
Gross Profit	1,100	5,200	8,700	13,600

Expenses

Expenses have been split out into Staff, Commercial, Premises and Administration. Shop expenses, Café expenses, Venue Hire and Exhibition Costs have been outlined in the above charts and are essentially variable depending on activity. Staff costs are predictable but will rise dependent on activity. The remaining expenses are taken as fixed at this time but in reality the variance may be significant. This can be further addressed as progress is made on the repurposing of the property.

Staff Costs

The project will seek volunteers to assist in the operation of the museum, but the requirement for employees is recognised. The staff numbers ramp up from one full time equivalent (FTE) in Year One to 1.5 FTE in Year Two and 2 FTE in Year Four. A full-time manager is assumed to be appointed in Year Three. Comparing with other museums is not meaningful as the bigger they get, the more senior (expensive) roles have to be created and funded. The model assumes all staff will be paid at a rate of £11.00/hr with National Insurance and Pension contributions payable as the relevant thresholds kick in. It is also recognised that a full-time manager will need to be employed so the museum can have a marketing/event plan to push revenues. This is factored in at the beginning of Year Three at £35,000 pa. excluding NI and Pension contribution.

Table 11. Staff Costs

Staff Costs	Year 1	Year 2	Year 3	Year 4
Full Time Employees (FTE's)	1.0	1.5	1.5	2.0
£/Hr	11.00	11.00	11.00	11.00
Hr/Day	5.0	6.5	6.5	6.5
Day/week	5	5	6	6
Weeks	48	48	50	50
Total Cost/Employee (inc NI & Pension)	14,213	18,888	23,952	23,952
Staff Costs (excl. management)	14,213	28,332	35,928	47,904
Management	-	-	1.0	1.0
Total Management (inc NI & Pension)	-	-	39,948	39,948
Total Staff Costs	14,213	28,332	75,877	87,853

Premises and Administration – given that all museums are different, any attempt at estimating these costs is difficult. Seven museums who broke out these costs in their accounts were looked at as below. The inclusion criteria were a mixture of:

- 1) Similar size/Theme
- 2) Similar size building
- 3) Good spread of data
- 4) Pre-Covid
- 5) Estimates based on above and are not exhaustive as most museums looked at have other expenses

Table 12. Examples of Premises and Administration Costs

Expenses	Insurance	Security	Light/Heat Utilities	Repairs & Main	Ads Publicity	Cleaning	Comms Phone/IN	Office Supplies	Gov'nce Fees	Rates
East Grinstead	3,485		1,780			907	789	563	2,940	
Gilbert White and Oates	17,155		13,444	47,959	16,004		9,712	2,684	4,009	9,837
Godalming	960			3,293	2,881	5,497			594	
King John's House	3,605	790	4,730	11,129	2,365	6,058	2,105	1,925	2,600	
Fleetwood	4,928		8,501	61,916	2,618	2,150	1,139	355	11,285	3,003
Bexhill	2,155	10,535	14,666	2,653	8,986	6,533		1,204	2,460	
Charles Dickens' House	7,723		12,337	43,122	20,579	20,020	5,459	5,388	9,850	6,383
Benjamin Franklin's House	9,913	2,261	7,673	4,228		6,319		1,563	64,537	
Dr Johnson's House	7,808		5,200	9,350	2,514					
Estimate	7,500	2,000	20,000	10,000	10,000	6,000	4,000	3,000	10,000	7,000

Utility bills are rising sharply. AIM suggests that these bills are 20% of income (however that is measured) and rising sharply. A figure of £20,000 pa has been taken. Advertising and Publicity is assumed to be a significant expense – in the first instance, to raise awareness and then to promote the museum on an ongoing basis (as there is no umbrella promotional organisation such as the National Trust, English Heritage or Councils).

The analysis of the financial statements of other museums shows that repairs can be a large expense. Maintenance is a standard expense (noting that 9&10 is a listed building), but in some cases, balance sheet funding may have been obtained for specific (restricted) grants as part of the original grant process or as the need arises (as funders do not want, generally, to cover operational costs but are prepared to cover single special projects). This means that such funds will be recognised as “restricted income” and not available for general expenses. For this cashflow, such big-ticket items have been omitted.

The above estimates are recognised as being “rough” at this time but are assumed to rise at 10% pa to reflect the growing size and complexity of the museum’s operations.

The Model Output

Project	9 & 10 Calverly Terrace			
Income	Year 1	Year 2	Year 3	Year 4
Non-Operational				
Gifts	0	0	0	0
Donations	0	0	0	0
Grants	0	0	0	0
Membership	0	0	0	0
Total Non-Operational	0	0	0	0
Operational				
Admissions	31,500	63,000	88,200	126,000
Shop	7,500	15,000	21,000	30,000
Café	11,250	22,500	31,500	45,000
School Events and Workshops	1,500	2,750	4,000	5,450
Exhibitions	7,000	7,600	9,500	9,500
Walks & Lectures	2,000	3,000	4,400	6,000
Venue Hire	1,500	6,000	10,500	16,000
Other Fundraising Events	0	0	0	0
Total Operational	62,250	119,850	169,100	237,950
Other	0	0	0	0
Total Income	62,250	119,850	169,100	237,950
Expenses	Yr 1	Yr 2	Yr 3	Yr 4
Staff				
Wages etc	14,213	28,332	75,877	87,853
Total Staff	14,213	28,332	75,877	87,853
Commercial				
Shop (inc. stock)	4,500	9,000	11,550	15,000
Café	4,500	9,000	12,600	18,000
Venue Hire	400	800	1,800	2,400
Exhibition Costs	3,500	3,800	4,750	4,750
Total Commercial	12,900	22,600	30,700	40,150
Premises				
Rent (dependent on o/ship structure)	0	0	0	0
Insurance	7,500	8,250	9,075	9,983
Business Rates	7,000	7,700	8,470	9,317
Communications/Broadband etc	4,000	4,400	4,840	5,324
Security	2,000	2,200	2,420	2,662
Advertising & Publicity	10,000	11,000	12,100	13,310
Heat, Light and Water	20,000	22,000	24,200	26,620
Repairs/Renewals	10,000	11,000	12,100	13,310
Cleaning	6,000	6,600	7,260	7,986
Total Premises	66,500	73,150	80,465	88,512
Administraton				
Professional Fees	10,000	10,000	10,000	10,000
Bank Charges	0	0	0	0
Postage, Stationery, Telephone/WWW	3,000	3,000	3,000	3,000
Depreciation (to be added back for cash)	0	0	0	0
Total Administration	13,000	13,000	13,000	13,000
Other	15,000	15,000	10,000	7,500
Total Expenses	121,613	152,082	210,042	237,015
Net Income/Loss	(59,363)	(32,232)	(40,942)	935
Visitors	Year 1	Year 2	Year 3	Year 4
	5,000	10,000	14,000	20,000

Documents and Data

Association of Independent Museums (AIM)

<https://aim-museums.co.uk/wp-content/uploads/2022/09/AIM-Succes-Guide-Seting-up-a-new-museum-FINAL-smaller.pdf>
<https://aim-museums.co.uk/wp-content/uploads/2020/09/Catering-Guide-2020.pdf>
<https://aim-museums.co.uk/wp-content/uploads/2017/03/Successful-Fundraising-at-Museums-2017.pdf>
<https://aim-museums.co.uk/wp-content/uploads/2017/03/Successful-Venue-Hire-2017.pdf>
<https://www.aim-museums.co.uk/wp-content/uploads/2020/09/Retail-2020.pdf>

Museum Financial Statements

<https://register-of-charities.charitycommission.gov.uk/charity-search>

Association of Leading Visitor Attractions Data

<https://www.alva.org.uk/details.cfm?p=423>

Indicative project cashflow (assuming current costs).

Appendix 16: Peer Review

Museum Name:	Fleetwood Museum				
Accounting Entity:	Fleetwood Museum Trust				
Trading Subsidiary:					
Company Status:	Charitable Incorporated Organisation				
Fiscal Year End:	March-end				
Admission:	£3 (£2 concessions)				
Accredited Museum by the:	Yes				
Location:	Fleetwood, Lancashire				
Website:	https://www.fleetwoodmuseum.co.uk/				
Income/Expenses (Summary)					
INCOME	2019		2020		+/-
Grants	135,000	76.5%	141,000	71.8%	6,000
Self-Generated	34,904	19.8%	33,040	16.8%	(1,864)
Gifts and Sponsorship	6,597	3.7%	22,396	11.4%	15,799
TOTAL INCOME	176,501	100.0%	196,436	100.0%	19,935
EXPENSES	2019		2020		+/-
Premises	55,553	53.9%	82,784	52.2%	27,231
Staff	24,527	23.8%	46,384	29.3%	21,857
Professional	3,755	3.6%	11,729	7.4%	7,974
Commercial	8,438	8.2%	11,299	7.1%	2,861
Administration	10,719	10.4%	6,319	4.0%	(4,400)
TOTAL EXPENSES	102,992	100.0%	158,515	100.0%	55,523
NET INCOME	73,509		37,921		(35,588)
STAFF (Average)					
Management	1		1		
Other	0		1		
Volunteers	?		60		

Museum Name:	East Grinstead Museum				
Accounting Entity:	East Grinstead Museum CIO				
Trading Subsidiary:	N/A				
Company Status:	Charitable Incorporated Organisation				
Fiscal Year End:	March-end				
Admission:	Free				
Accredited Museum:	Yes				
Location:	East Grinstead				
Website:	https://www.eastgrinsteadmuseum.org.uk/				
Income/Expenses (Summary)					
INCOME	2019		2020		+/-
Grants	4,500	26.6%	11,755	34.6%	7,255
Self-Generated	6,757	40.0%	8,377	24.6%	8,219
Gifts and Sponsorship	5,634	33.4%	13,853	40.8%	1,620
TOTAL INCOME	16,891	100.0%	33,985	100.0%	17,094
EXPENSES	2019		2020		+/-
Staff	10,307	37.8%	28,584	59.0%	18,277
Premises	6,837	25.0%	7,092	14.6%	255
Commercial	4,088	15.0%	5,089	10.5%	1,001
Administration	3,419	12.5%	4,728	9.8%	1,309
Professional	2,644	9.7%	2,940	6.1%	296
TOTAL EXPENSES	27,295	100.0%	48,433	100.0%	21,138
NET INCOME	(10,404)		(14,448)		(4,044)
STAFF (Average)					
Employed	3		2		
Volunteers	70		65		

Museum Name:	No.1 Royal Crescent, Beckford's Tower, Museum of Bath Architecture, Herschel Museum of Astronomy				
Accounting Entity:	Bath Preservation Trust				
Trading Subsidiary:	No.1 Royal Crescent (Bath) Ltd				
Company Status:	Charitable Company Limited by Guarantee				
Fiscal Year End:	January-end				
Admission:	No 1 £13/£6.50/£11.50(Peak),Herschel£9.50/£4.50/£8.50, Tower £5/£2.50/£4. Architecture (closed)				
Accredited Museum:	Yes				
Location:	Bath				
Website:	https://www.bath-preservation-trust.org.uk/				
Income/Expenses (Summary)					
INCOME	2019		2020		+/-
Self-Generated	890,250	77.1%	951,463	87.4%	61,213
Grants	110,422	9.6%	123,253	11.3%	12,831
Gifts and Sponsorship	153,316	13.3%	14,409	1.3%	(138,907)
TOTAL INCOME	1,153,988	100.0%	1,089,125	100.0%	(64,863)
EXPENSES	2019		2020		+/-
Staff	492,905	46.6%	510,706	49.5%	17,801
Commercial	262,782	24.8%	222,648	21.6%	(40,134)
Administration	74,757	7.1%	72,469	7.0%	(2,288)
WHSEF	38,107	3.6%	51,850	5.0%	13,743
Professional	30,336	2.9%	29,701	2.9%	(635)
TOTAL EXPENSES	1,057,629	100.0%	1,032,478	100.0%	(25,151)
NET INCOME	96,359		56,647		(39,712)
STAFF (Average)					
Full Time	9		11		
Part Time	32		29		

Museum Name:	The People's History Museum				
Accounting Entity:	The National Museum of Labour History				
Trading Subsidiary:	National Museum of Labour History Trading Company Ltd				
Company Status:	Company Limited by Guarantee				
Fiscal Year End:	5th April				
Admission:	Free - suggested donation £5				
Accredited Museum:	Yes				
Location:	Spinningfields, Manchester				
Website:	https://phm.org.uk/				
Income/Expenses (Summary)					
INCOME	2019		2020		+/-
Grants	1,120,147	63.2%	1,078,725	52.6%	(41,422)
Gifts and Sponsorship	231,149	13.0%	599,488	29.2%	368,339
Self-Generated	420,037	23.7%	374,543	18.2%	(45,494)
TOTAL INCOME	1,771,333	100.0%	2,052,756	100.0%	281,423
EXPENSES	2019		2020		+/-
Staff	906,891	53.8%	962,593	55.4%	55,702
Premises	401,247	23.8%	444,554	25.6%	43,307
Commercial	303,830	18.0%	273,321	15.7%	(30,509)
Professional	55,969	3.3%	37,295	2.1%	(18,674)
Administration	18,904	1.1%	19,189	1.1%	285
TOTAL EXPENSES	1,686,841	100.0%	1,736,952	100.0%	50,111
NET INCOME	84,492		315,804		231,312
STAFF (Average)					
Museum Staff	25		27		
Support Staff	5		5		

Appendix 17: Alternative Options

Alternative Options Considered

Leaving the building empty, with no benefit and long-term costs, should not be an option.

If 9 & 10 Crescent Road had been situated in Decimus Burton's nearby Calverley Park, or if they still enjoyed their idyllic Regency setting, then they would have been seen as two highly desirable and potentially valuable residences. As it is, they are sandwiched between two unattractive car parks. The surface car park at the front provides a most unfortunate setting from Crescent Road, while the multi-storey car park at the rear is very close to the back wall and windows of the listed building. Furthermore, the site is designated by TWBC as being *"not suited to residential housing"*⁵³. Thus, restoration of these once fine houses to their former glory as desirable residences seems remote, if not out of the question.

Meanwhile, trends in working practices since the coronavirus pandemic, combined with the current economic headwinds and TWBC's existing plan to offer shared office space in the Town Hall building, mean that demand for 9 and 10 Crescent Road as office space is likely to be subdued in the near-term. Research conducted for TWBC found that, since 2018, there has been a significant increase in the availability of office space in Tunbridge Wells town centre and the immediate area. Similarly, other regional centres have also seen a rise in office space availability. Approximately 90% of demand is for relatively small office spaces and the research noted that this demand is usually met by existing office buildings rather than purpose-built spaces⁵⁴. This may therefore dampen the demand from investors to convert 9 & 10 Crescent Road into more office space.

Given these factors, the surroundings, the significant level of development required to the building, the complications of grade II listed status, and the associated costs of development, finding a suitable buyer may be difficult and any eventual sale of 9 & 10 Crescent Road to private ownership may result in a capital receipt that significantly undervalues the building's historic importance to Tunbridge Wells.

Sale of the property seems unlikely to be to the community's benefit or add to the vitality of the town centre. Nor would it help the local tourist industry. With the properties being an important part of the town's history, impaired short-term gains from selling them should not be prioritised over the longer term economic and social benefits available to the public from establishing the proposed museum in the building. We therefore consider that the building should rightfully remain intact and in public ownership.

Another alternative might be to confine The Decimus Burton Museum to No.9, with No.10 refurbished as offices in the short term and the museum expanding into No.10 in the medium term. However, we estimate such a staggered development to be uneconomic and to offer a less than satisfactory community facility in the short term.

Accordingly, we submit that the creation of The Decimus Burton Museum at 9 & 10 Crescent Road is the best use of the buildings and the opportunity cost to Tunbridge Wells of passing up this prospect is too large to incur.

⁵³ TWBC *Site Assessment Sheets for Royal Tunbridge Wells*, , page 132, viewed 24 March 2023, https://forms.tunbridgewells.gov.uk/_data/assets/pdf_file/0008/403199/CD_3.22n_SHELAA-Royal-Tunbridge-Wells_Site-Assessment-Sheets.pdf

⁵⁴ TWBC, *Tunbridge Wells Retail, Commercial Leisure & Town Centre Uses Study Update*, February 2021, page 145, viewed 24 March 2023, https://tunbridgewells.gov.uk/_data/assets/pdf_file/0007/385405/01_RCLTCU_main-report.pdf

Appendix 18: Risk Register

The Risk Register is used to assess and manage the risks arising from the renovation of 9 & 10 Crescent Road and the operation of The Decimus Burton Museum. The register will be regularly reviewed and risks, risk descriptions, mitigation actions, gross scores and net scores will be updated, as appropriate.

Ahead of renovation works, a more detailed and specific risk assessment will be completed in respect of the risks posed by construction works.

Risks are measured on the basis of their probability of occurring and impact they would have on our ability to operate The Decimus Burton Museum, should they happen.

Probability Scale

Scale	Probability of occurrence
Rare (1)	<10%
Unlikely (2)	<40%
Possible (3)	40% - 60%
Likely (4)	>60%
Very Likely (5)	>90%

Impact Scale

Scale	Example scenario
Minor (a)	Absorbed by day-to-day operations without specific remedial actions
Low (b)	Routine remediation action required (e.g. seek new supplier, contract a plumber)
Moderate (c)	Requires significant short-term change, or minor longer-term change, to operating model (e.g. close museum for a weekend or cancel a touring museum exhibit)
Major (d)	Requires emergency funding or urgent review of strategy and/or operating model (e.g. significant or urgent funding gap, long term closure of significant revenue stream)
Catastrophic (e)	Closure plan initiated

When a risk is measured for both probability (1, 2, 3, 4 or 5) and impact (a, b, c, d or e), the respective measurements are combined to give the risk score (e.g. 3c). Risks with a higher probability and/or impact are rated as higher risk than risks with a low probability and/or impact, as per this risk scoring matrix.

Risk Rating		Impact				
		Minor (a)	Low (b)	Moderate (c)	Major (d)	Catastrophe (e)
Probability	Rare (1)	Low	Low	Low	Moderate	Moderate
	Unlikely (2)	Low	Low	Moderate	Moderate	Moderate
	Possible (3)	Low	Moderate	Moderate	Moderate	High
	Likely (4)	Moderate	Moderate	Moderate	High	High
	Very Likely (5)	Moderate	Moderate	High	High	High

The Risk Register lists each of the risks identified and categorises them by theme. This enables similar risks that may have similar causes and/or mitigating actions to be grouped and viewed together. For each risk, the Risk Register shows both a gross score and a net score. The gross score is the level of the risk without any mitigating actions. The net score is how the risks should be scored and taking into account the mitigations described.

Whilst this Risk Register provides details about the identified risks and mitigating actions, it doesn't confirm the risk appetite (i.e. target net scores), who is accountable or responsible for mitigating each risk, or who is responsible or accountable for updating the Risk Register. These matters are to be determined by the museum's Board. The Risk Register may be augmented to include this detail and/or included into a risk policy that explains these matters.

Risk Register

Risk Register				
Category	Risk	Gross Score	Mitigation	Net Score
Commercial	The museum, café and/or shop is unable to compete with competitors	3d	<ul style="list-style-type: none"> • Ensure the Board include suitable commercial experience • Employee an experienced manager • Robust market research conducted • Monitor key management information • Use resources for guidance, e.g. Kent & Medway Growth Hub and Better Business For All 	2b
Commercial	Less customer demand than projected	3e	<ul style="list-style-type: none"> • Robust peer analysis completed • Market research conducted • Additional market research conducted ahead of launch • Advice sought from strategic partners • Use resources for guidance, e.g. Kent & Medway Growth Hub and Better Business For All • Conduct marketing campaign to drive demand • Set an adaptive strategy to respond to changes in demand 	2d
Commercial	Fluctuating revenue causes restricted cashflow	2d	<ul style="list-style-type: none"> • Conduct periodic market forecasting • Maintain adequate capital buffer 	1c
Commercial	Supplier/contractor costs increase significantly	4d	<ul style="list-style-type: none"> • Monitor economic forecasts • Ensure Board has appropriate experience and knowledge • Use appropriate consultants • Conduct effective tendering and procurement, using best practices • Set realistic expectations for funders 	3d
Commercial	Unable to secure good quality museum artefacts	2c	<ul style="list-style-type: none"> • Ensure Board has appropriate experience and knowledge • Build and maintain relationships with strategic partners who may lend artefacts • Maintain a diversity of sources for artefacts • Look to buy artefacts where possible • Consider long-term loans • Seek and respond to public feedback about what artefacts should be displayed • Seek reciprocal arrangements so artefacts can be rotated with partners 	1b
Commercial	TWBC restricts the suppliers we can use	3b	<ul style="list-style-type: none"> • Engage openly with TWBC 	3a
Commercial	Unsold shop stock	3c	<ul style="list-style-type: none"> • Conduct market research before procuring stock • Advice sought from strategic partners • Build stock levels cautiously • Set an adaptive strategy to respond to changes in demand • Use resources for guidance, e.g. Kent & Medway Growth Hub and Better Business For All 	2b
Commercial	Unable to trade due to property damage or denial of access	3d	<ul style="list-style-type: none"> • Conduct an appropriate property maintenance regime • Business interruption insurance • Seek guidance on risk management from insurer/insurance broker/TWBC etc • Maintain website and social media accounts to communicate with public • Display physical signage to communicate with public 	3c

Category	Risk	Gross Score	Mitigation	Net Score
Counterparty	Strategic partners don't deliver on commitments	3c	<ul style="list-style-type: none"> • Maintain proactive engagement 	3b
Credit	Supplier failure prior to service delivery incurs loss of committed funds, e.g. a deposit	2c	<ul style="list-style-type: none"> • Conduct effective due diligence of suppliers • Monitor economic forecasts • Maintain adequate capital buffer • Consider need for credit risk insurance 	2b
Environmental	Inadequate consideration given to environmental impact	3d	<ul style="list-style-type: none"> • TWBC's 2019 "Site Assessment Sheets for Royal Tunbridge Wells" rates the location "highly sustainable" • Robust environmental assessment conducted in preparation for renovations • Suitably qualified/experienced contractors and consultants to be used • Effective due diligence conducted on contractors and consultants • Guidance sought from strategic partners 	3c
Financial	NLHF considers project too similar, local and/or recent to the Amelia to prioritise funding	3e	<ul style="list-style-type: none"> • Conduct effective due diligence on NLHF funding criteria and make any necessary amendments • Clearly articulate purpose, benefits and USP of the museum to NLHF • Demonstrate existing support from stakeholders and other funders • Engage closely with NLHF, answer questions and appropriately respond to feedback 	2d
Financial	Insufficient funds available from secondary funding sources	3e	<ul style="list-style-type: none"> • Identify funders with funding parameters that align with the museum's objectives and activities • Clearly articulate how the museum meets respective funding objectives • Clearly articulate purpose, benefits and USP of the museum • Demonstrate existing support from stakeholders and other funders • Engage closely with individual funders, answer questions and appropriately respond to feedback 	2d
Financial	Funding withdrawn	2e	<ul style="list-style-type: none"> • Ensure a diversity of funding sources and time horizons • Ensure agreements prohibit withdrawal of funding or, at minimum, require a reasonable notice period before funding can be withdrawn • Maintain regular engagement with funders • Seek and appropriately act upon feedback • Continuously monitor potential for new sources of funding and extending existing funding arrangements 	2d
Financial	Unable to secure adequate insurance/risk transfer	3e	<ul style="list-style-type: none"> • Use appropriate insurance broker and risk specialist • Conduct appropriate due diligence • Make prudent assumptions over cost of insurance in budgets • Take reasonable risk mitigations (e.g. fire safety measures) • Comply with relevant legal and compliance requirements (see specific risks) 	2e

Category	Risk	Gross Score	Mitigation	Net Score
Leadership & Governance	Ineffective governance arrangements	3b	<ul style="list-style-type: none"> • Governance arrangements agreed at outset • Ensure Board has adequate depth and breadth of experience and knowledge • Use RACI framework • Consideration given to Board representation from strategic partners • Relevant Charity Commission Governance Code/Companies House rules followed • Best practice from UK Corporate Governance Code followed 	3b
Legal & Compliance	Planning/listed approvals are not given		<ul style="list-style-type: none"> • Transparent engagement with relevant authorities • Ensure Board has adequate depth and breadth of experience and knowledge • Use consultant if appropriate 	
Legal & Compliance	Health & Safety legislation/regulation breach	3d	<ul style="list-style-type: none"> • Ensure Board has adequate depth and breadth of experience and knowledge • Implement robust H&S policies and procedures • Use consultant if appropriate • Staff and volunteers given appropriate mandatory training and refreshers • If any service is to be outsourced or shared, confirm and record each party's respective responsibilities as part of any agreement • Use resources for guidance, e.g. Kent & Medway Growth Hub and Better Business For All 	1d
Legal & Compliance	Food hygiene legislation/regulation breach	3d	<ul style="list-style-type: none"> • Ensure Board has adequate depth and breadth of experience and knowledge • Implement robust food hygiene policies and procedures • Use consultant if appropriate • Staff and volunteers given appropriate mandatory training and refreshers • If any service is to be outsourced or shared, confirm and record each party's respective responsibilities as part of any agreement • Use resources for guidance, e.g. Kent & Medway Growth Hub and Better Business For All 	1d
Legal & Compliance	Employment legislation/regulation breach	3d	<ul style="list-style-type: none"> • Ensure Board has adequate depth and breadth of experience and knowledge • Implement robust people policies and procedures • Use consultant if appropriate • Staff and volunteers given appropriate mandatory training and refreshers • If any service is to be outsourced or shared, confirm and record each party's respective responsibilities as part of any agreement • Use resources for guidance, e.g. Kent & Medway Growth Hub and Better Business For All 	1d

Category	Risk	Gross Score	Mitigation	Net Score
Legal & Compliance	Liquor, event, music licences breach	3d	<ul style="list-style-type: none"> • Ensure Board has adequate depth and breadth of experience and knowledge • Implement robust legal and risk management policies and procedures • Use consultant if appropriate • Staff and volunteers given appropriate mandatory training and refreshers • If any service is to be outsourced or shared, confirm and record each party's respective responsibilities as part of any agreement • Use resources for guidance, e.g. Kent & Medway Growth Hub and Better Business For All 	1d
Operational	Delays securing contractors/suppliers/materials	3d	<ul style="list-style-type: none"> • Use RACI framework • Effective tender/procurement policies and practices • Conduct robust due diligence on contractors/suppliers/agents • Employ a suitably qualified and experienced project manager • Monitor key management information 	3b
Operational	Adverse weather causes significant delays	3c	<ul style="list-style-type: none"> • Robust risk assessment conducted in preparation for renovations • Suitable risk mitigation strategy enabled 	3b
Operational	National Curriculum changes results in reduced school visits	1d	<ul style="list-style-type: none"> • Longstanding requirement for primary schools to teach about their local area • Other children's organisations also have objectives for children to learn about local history, e.g. the Cubs and Scouts respective "Local Knowledge" badges • Explore demand from language schools for the museum's function spaces, opportunities for learning about social history, and convenient location • Continue to offer/expand activities aimed at children to encourage families outside of school visits 	1c
Operational	Permission to change the car park's usage isn't secured	3c	<ul style="list-style-type: none"> • Engage with TWBC • Consult stakeholders / conduct market research • Consider mixed usage options • Amend or abandon plans for a sensory garden. Won't affect rest of the museum • Explore options for advertising signage at the front of the car park 	3c
Operational	Event catering cannot be fulfilled by on-site cafe	4c	<ul style="list-style-type: none"> • Explore potential for outsourcing catering. This may increase our opportunities • Host self-catered events • Amend or abandon plans for hosting catered events. Won't affect rest of the museum 	4b

Category	Risk	Gross Score	Mitigation	Net Score
People	Unable to secure sufficient volunteers to operate the museum	2d	<ul style="list-style-type: none"> Engage with volunteering groups Advertise volunteering opportunities in local print/online/social media Promote volunteering opportunities early Conduct market research into popular volunteering opportunities Consider opportunity for any unique volunteer opportunities that could be offered 	1c
People	Key person risk arising from employing a single manager	4c	<ul style="list-style-type: none"> Open, supportive and transparent culture Effective Board oversight of executive function Robust HR policies Use of HR consultant as appropriate Cross training to ensure staff/volunteers are multiskilled and flexible Museum manager's employment contract to contain appropriate notice period 	3b
Physical	Building's listed status places restrictions on renovation proposals	2c	<ul style="list-style-type: none"> Cultivate early and open engagement with stakeholders Use of appropriately skilled and experienced consultants and contractors Proposals to be sympathetic to the building's heritage Robust assessment of the buildings 	1b
Physical	The building, fixtures or contents falls into disrepair	5d	<ul style="list-style-type: none"> Appropriately frequent building inspections Regular maintenance schedule Appropriately qualified and experienced maintenance staff and contractors Feedback sought from museum visitors and any issues acted upon appropriately 	2b
Physical	The building's condition causes third party injury or property damage	2d	<ul style="list-style-type: none"> Appropriately frequent building inspections Regular maintenance schedule Warning notices displayed, as appropriate Adequate insurance 	1b
Physical	The museum isn't sufficiently accessible to disabled consumers	5d	<ul style="list-style-type: none"> Renovation designs include lifts, stair chairs, ramps, and disabled facilities Renovation designs to be confirmed by suitably qualified and experienced experts Renovation designs to be agreed with appropriate authorities Staff and volunteers given appropriate mandatory training and refreshers Feedback sought from museum visitors and development points acted upon appropriately 	2c

Category	Risk	Gross Score	Mitigation	Net Score
Physical	Inadequate security for people, equipment, artefacts etc	3e	<ul style="list-style-type: none"> • Renovation designs include appropriate fire and other protections • Renovation designs comply with building regulations and approved by inspectors, as required • Hazardous materials and equipment are appropriately managed • Building locked and secured when not in use • Building alarmed when not in use • Register kept and regularly updated of staff with keys and alarm codes • Only staff with a current and ongoing need for keys and alarm codes to have them • Alarm codes regularly changed • DBS Checks for staff and volunteers, as appropriate • Robust HR and people policies and procedures • Robust policies and procedures for managing visitor numbers and access to rooms • Fire safety equipment, as required and appropriate • Staff and volunteers given appropriate mandatory training and refreshers • Appropriately frequent building inspections • Regular maintenance schedule • Appropriately qualified and experienced maintenance staff and contractors • Regular engagement with local community, e.g. neighbours and local businesses • Regular engagement with the police (police station next door) • Feedback sought from museum visitors and any issues acted upon appropriately • Appropriate insurance 	1b
Political	TWBC withdraws approval	3e	<ul style="list-style-type: none"> • Engage openly with TWBC 	3d
Social / Reputational	Construction generates ill-will in the community	2c	<ul style="list-style-type: none"> • Renovation traffic, noise, timescale etc kept to minimum needed to achieve objectives • Robust impact assessment completed ahead of renovations • Robust planning of how works are to be completed to mitigate impact on neighbours, environment etc • Appropriately qualified and experienced contractors and consultants, as required • Proactive engagement with stakeholders, including neighbours 	1b

Category	Risk	Gross Score	Mitigation	Net Score
Social / Reputational	Perception that the museum isn't inclusive	2e	<ul style="list-style-type: none"> • Museum will be open for all to use, codified by a mission statement, objectives etc • Tone from the top established by the Board - inclusive and transparent culture • Continuous monitoring of ESG trends in trade publications and media • Advertising and marketing to be inviting and welcoming • Robust people policies • Staff and volunteers given appropriate mandatory training and refreshers • Regular market research to identify what the public does and doesn't want • Robust due diligence conducted on relevant background to all exhibits, events, speakers etc. • Clear signage used to warn/clarify context, if appropriate • Feedback sought from museum visitors and any issues acted upon appropriately 	1b
Social / Reputational	The museum is considered culturally insensitive	2e	<ul style="list-style-type: none"> • Tone from the top established by the Board - inclusive and transparent culture • Continuous monitoring of ESG trends in trade publications and media • Continuous monitoring of any new discoveries that may raise the risk of any exhibit, event, speaker etc being culturally insensitive • Robust people policies • Staff and volunteers given appropriate mandatory training and refreshers • Regular market research to identify what the public does and doesn't want • Robust due diligence conducted on relevant background to all exhibits, events, speakers etc • Signage used to warn/clarify context, if appropriate • Feedback sought from museum visitors and any issues acted upon appropriately 	1b