

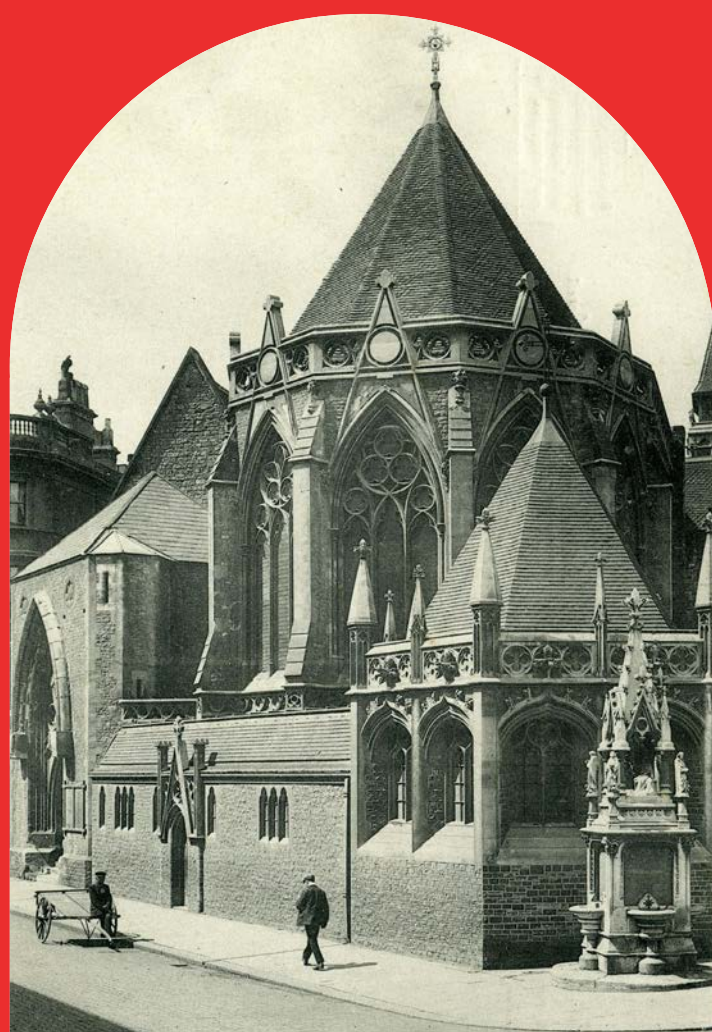


Holy Trinity Hastings

Interpretation Plan and Design
NLHF Round 2

Cultural Consulting, Interpretation Planner
de Pass Montgomery, Interpretation Design

May 2025



Contents

Interpretation Plan:

- 4 Introduction
- 5 What makes HTH Special?
- 6 Project Scope
- 7 Investment Principles
- 8 Interpretation and Audiences
- 11 Metanarrative, Themes and Content
- 16 Objectives

Visitor Journey:

- 18 Visitor Journey Overview
- 21 Introduction
- 22 Printed Guides
- 23 The War Memorial
- 26 Pulpit, Windows, Rood Screen
- 27 The Missal
- 31 The Chancel

Graphic Approach:

- 34 Edward Johnston
- 34 Interpretation typeface
- 36 Colour

Signage and Wayfinding:

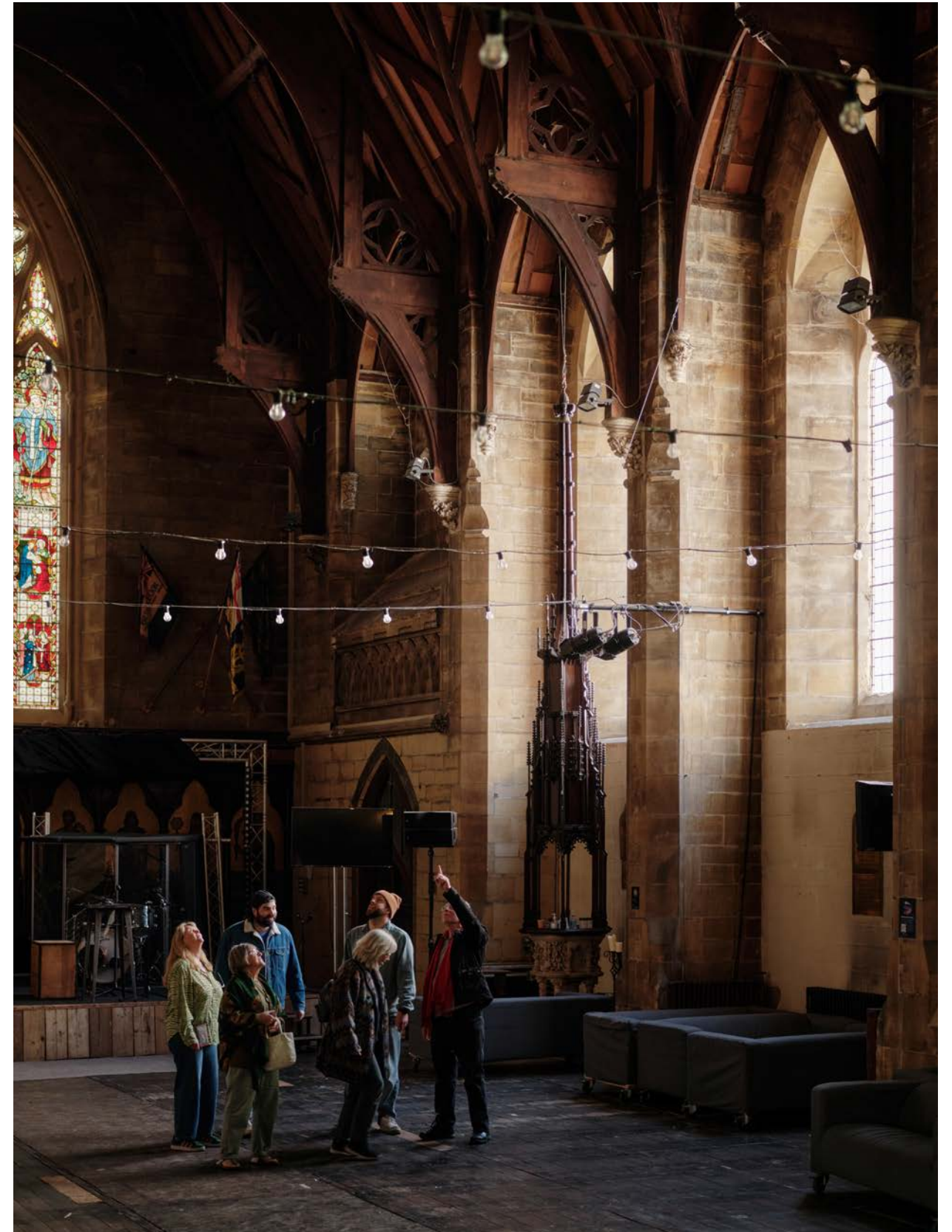
- 37 External signage
- 38 Poster panel
- 39 Wayfinding
- 40 Acknowledgements

Appendix I:

- 41 Design Drawings

Appendix 2:

- 73 AV Brief





Introduction

1 Introduction

HTH is an important Grade II* Gothic Revival church, currently on Historic England's Heritage at Risk Register. Heritage@HTH is a project to conserve and interpret the exterior, interior and decorative fittings and create an exciting programme of accompanying activities.

Holy Trinity Hastings was designed by the important architect Samuel Teulon and built in 1858. Its interior includes work by pre-eminent Victorian architectural designers such as Romaine Walker, stained glass windows by important studios Clayton & Bell and Thomas Kempe, a unique painted Arts and Crafts War Memorial and an internationally important Missal by the father of modern typography, Edward Johnston.

2 The Vision for Heritage@HTH

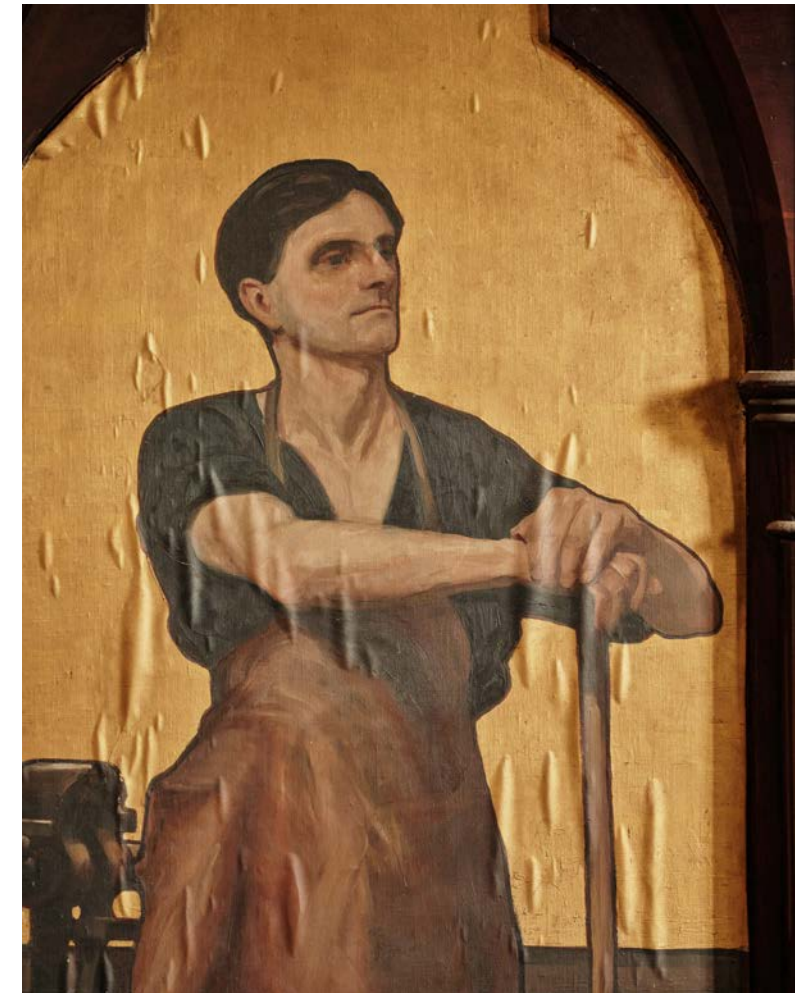
HTH have a clear sense of what they want the activities and interpretation of Heritage@HTH to achieve:

To enable people to discover the many stories of Holy Trinity Hastings; stories linked to people from the past who created the Church we see today and those who continue to make it the vibrant and dynamic place it has become: a place of worship and a community hub serving the people of Hastings. We hope that engagement with our church, and our heritage, will encourage people to discover their own purpose and place within this community.

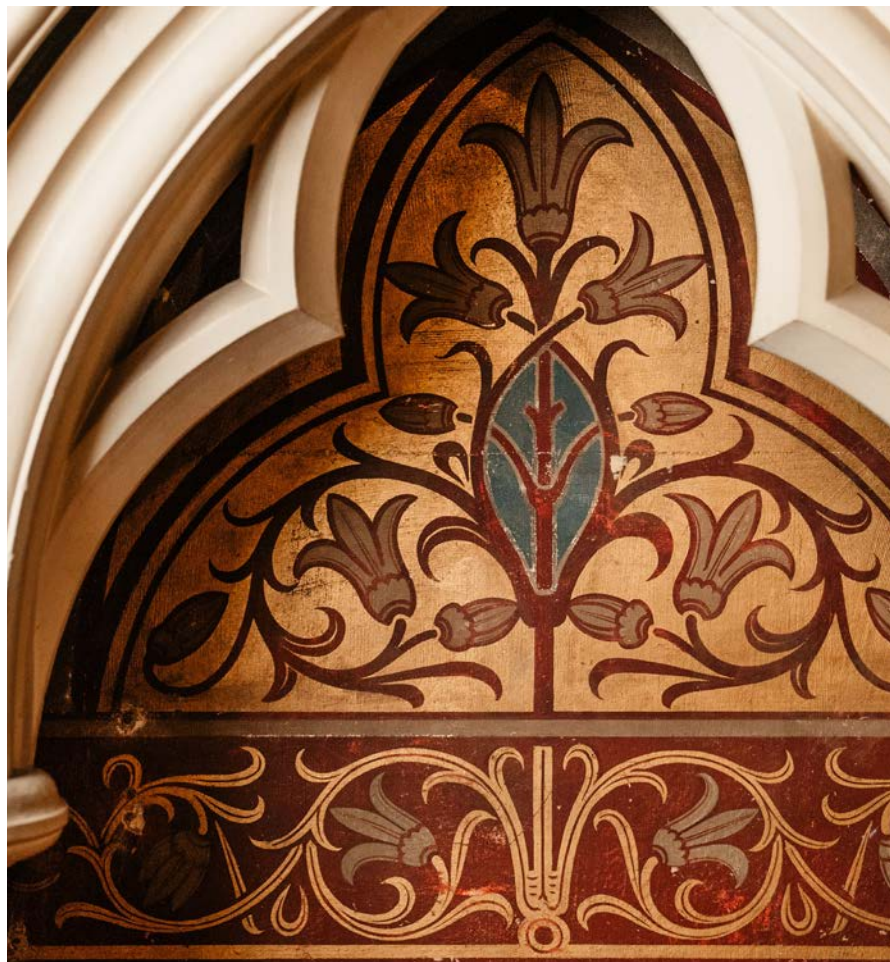
The core aims of Heritage@HTH expand on this:

- To ensure that our congregation, users, visitors, and our diverse community understand and appreciate the significant role that Holy Trinity Hastings has played in the development of Hastings.
- To raise the profile of HTH Church as one of the most important public buildings in Hastings and thereby attract and welcome new visitors to discover the mission of the church through the stories and people, the artefacts and architecture of this special place.

This vision drives the metanarrative, themes and content for interpretation.



Detail from War Memorial



Wallpaper in the Chancel



The Missal

Introduction



Memorial to Sarah Harcourt



Detail from the Missal



Stained glass



Detail of the Reredos

3 What makes HTH special?

To step into HTH is to become immersed in Victorian decorative art. From Pugin to the Arts and Crafts Movement, the influences are all there, in a glorious mix of vibrant colour. But HTH does more than that. Thanks to Edward Johnston and his very contemporary feeling calligraphy, it looks forward to twentieth century design.

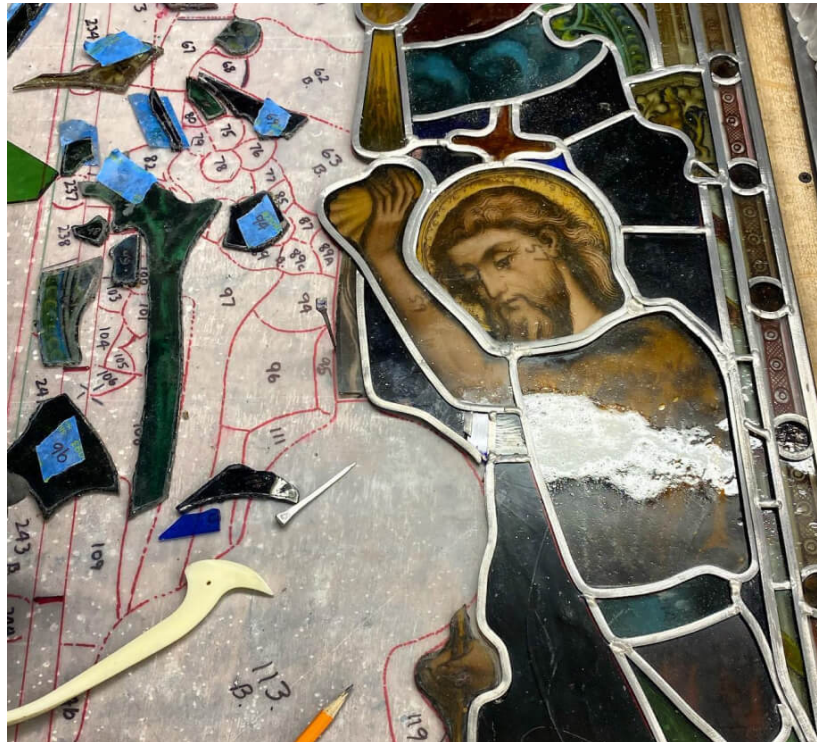
HTH also tells the story of the change in high and low church movements. Liturgy and ways of worship have changed and left their mark on the interior, monuments and collections.

4 Purpose of the Interpretation Plan

The Plan sets out the key aims for interpretation, what HTH would like people to know, understand and feel about the church, its interior and associated objects, the importance of the conservation project, and the narrative and themes which will be explored through the interpretation.

The Plan draws on workshops with HTH staff and volunteers, the Conservation Management Plan, the Collections Review and on conversations with potential partners and local heritage experts. It has also been informed by the public consultation carried out in November 2024 and March 2025. It has been prepared to support the Delivery Stage application to the National Lottery Heritage Fund and to guide the content and focus of the Activity Plan.

Project Scope



Stained glass window restoration



External stone work restoration

5 Heritage@HTH project scope

HTH's programme of work is based on the Quinquennial Report prepared by Thomas Ford Architects, which showed that many areas to the exterior of the church building have suffered from erosion and need urgent repair to prevent water penetration. In addition, stone has fallen from high points of the church. Remedial work is needed urgently to preserve the historic fabric.

Work that is required externally comprises:

- Caen and Bath stone need to be removed and replaced where necessary, requiring a large amount of re-carving lost details. Significant areas of the building will need structural support while this happens.
- Windows and doors need to be made safe and water-tight with stone, mortar, and glass repairs.
- The stained-glass windows in the eastern elevation need to be removed, conserved, and replaced.
- The roof and guttering need to be repaired and the guttering replaced.
- Brickwork will be repointed as required.
- Masonry repairs are needed to the surrounds of the stained-glass windows in the vestry, west and south elevations.

Internal work required:

- The floor will be re-laid, which will have the benefit of making the Nave level.
- A new energy-efficient lighting and electrical power system will be installed.
- New toilets will be installed.
- The war memorial will be conserved.

The extensive conservation of the church offers significant opportunities to engage the public even while the sumptuous interior is still (literally) under wraps.

Conservation in action tours and demonstrations are often more accessible to audiences with a medium to low engagement with heritage because they showcase practical, skilled work and provide a feeling of getting behind the scenes. They also act as gateway activities which warm visitors up to return later and engage with the finished building and its interpretation.

The capital works will be accompanied by activities offering people new ways to engage with the church and its contents throughout the project. These activities and accompanying interpretation will all be driven by the vision described above.



Restoration of the War Memorial



NLHF's Investment Principles

6 Delivering against NLHF's Investment Principles

The interpretation will deliver against NLHF's Investment Principles in a number of ways:

i Saving heritage

- Interpretation will tell the story of the conservation and restoration of the exterior and interior of a building on Historic England's Heritage at Risk register.
- Interpretation will tell the stories of local figures, e.g. Elizabeth Mirlees, who donated the choir stalls, and Countess Waldegrave, who was instrumental in founding the church
- Skilled heritage craftspeople will work on the church and visitors will be able to see the work in action
- The restoration project will be recorded on film and people will be able to see it in the Chancel and online channels
- Research carried out for interpretation content will be available via the HTH website

ii Protecting the environment

- Recycled and repurposed materials will be used where possible in craft activities, included in the Activity Plan and this will be explained to the participants as examples of environmentally conscious activity.
- The Church restoration will utilise recycled materials like the wood flooring and this will be explained to visitors
- The church restoration will utilise energy saving methods for heating, lighting etc and this will be explained to visitors as an exemplar of an environmentally conscious restoration project.

iii Inclusion, access and participation

- Volunteers will have developed new skills of research and content development relating to interpretation
- Interpretation using film and sound (oral history) will engage audiences in a different way to conventional text panels
- Written interpretation will be designed to be as accessible as possible, using Content Design London's Readability Guidelines website <https://readabilityguidelines.co.uk/guidelines>.

- Physical accessibility to the building will be improved in line with the following standards:

- Approved Document M Volume 2 – Buildings other than dwellings 2015 edition including July 2020 and May 2024 amendments.
- Approved Document K, 2013 edition.
- Approved Document T, 2024 edition.
- British Standard BS 8300-2:2018, Design of an accessible and inclusive environment. Part 2: Buildings – Code of practice.
- British Standards Institution PAS 6463 Design for the mind – Neurodiversity and the built environment – Guide.
- Easy Access to Historic Buildings, Historic England, 2015.
- Equal Access to Church Buildings, Church Buildings Council, 2021.

- Physical changes comprise:

- The Robertson Street (stepped) and Claremont (step-free) entrances will be given equal status with both entrances open and available for use when the church is open.
- The Trinity Street entrance will be brought back in to use, with the stepped threshold being removed and the external paving in the church's ownership being regraded.
- The Trinity Street staff entrance will have a handrail added to the basement stair as well as non-slip, visually contrasting nosings.
- The nave will be reconfigured with a new north-south axis with a new stage at the north. Step-free access to the new stage and to the chancel will be by demountable ramps.
- The wheelchair accessible toilet will be enlarged
- New toilets will be installed on the lower ground floor

iv Organisational sustainability

- HTH's profile will be transformed by a radically increased "Open Doors" availability for the community 5-6 days per week
- HTH will have gained a team of volunteers with a range of new skills relating to interpretation
- HTH will have expanded its audiences
- The heritage profile of HTH will have been raised
- HTH will have formed valuable relationships with heritage organisations e.g. Hastings Museum and Hastings Heritage Forum
- The extraordinary interior and collections of HTH will be interpreted for the first time



Interpretation and Audiences

7 What should interpretation do?

Whatever the project, vision or narrative, there are some constants that all interpretation should aim to achieve.

What defines interpretation?

Interpretation is a communication process that helps us share the special characteristics/story of a site or object with audiences.

Good interpretation:

- Grabs the attention and makes people think
- Delights people
- Enables people to relate to sites, objects
- Prompts action
- Encourages emotional as well as intellectual engagement
- Uses methods appropriate to the audience
- Uses a range of methods to suit varying learning styles, e.g. text, audio, graphics

Bad interpretation:

- Is boring
- Doesn't answer questions
- Leaves people wanting less
- Only engages them intellectually
- Tries to give too much information

The key to successful interpretation is to start where the audience is, rather than where the interpreter is, or where they think the audience should be. This way it is possible to take the audience on a journey, rather than losing them at the beginning in a mire of unfamiliar and complex concepts.

This is particularly relevant at HTH for two reasons. Firstly, their target audiences (those from wards in Hastings with high levels of deprivation, young people and older people at risk of isolation) and audience segments identified by The Audience Agency are medium to low consumers of culture. Therefore, they are not regular museum visitors and need engaging, informal interpretation content and methods to engage them. Secondly, public consultation (see appendix I) has revealed fairly low levels of knowledge about the important objects in the collection like the Missal and War Memorial. Interpretation of these objects, therefore, needs to be carefully judged in order to give a layered approach which allows the visitor to take as much or as little knowledge as they feel comfortable with.

Implications for Interpretation

There are some general practices that will help to meet the requirements of these audiences:

- Inviting entrances and welcome
- Accessible site – physically, visually and psychologically
- Easy to use self-led navigation around the church
- A range of depths of information to satisfy wide variety of audience groups
- Child-friendly facilities and interpretation, with activities for children, interactive interpretive displays, experiences that adults and children can enjoy together
- A number of different experiences on offer, to enable visitors to make choices about their visit and encourage repeat visits
- A lively programme of activities and events to bring the church to life and encourage year-round use
- Knowledgeable and friendly staff and volunteers

Full details of consultation can be found in [Appendices 2,3 and 4 of the Activity Plan.](#)



8 Audiences

We have identified the core audiences for the project as young people, specific Audience Agency segments with traditionally low engagement with heritage, older people at risk of isolation, carers and home-schooling families.

The Audience Agency has identified potential audience segments in the TN34 postcode in which HTH sits: Up Our Street (22%), Home and Heritage (14%), Dormitory Dependables (14%), Trips and Treats (13%) and Frontline Families (7%). These are all medium or low consumers of arts and culture and several prefer familiar, local forms of both. Segments have preferences in interpretation content and methods; for example, Dormitory Dependables enjoy themed days while Home and Heritage are keen on heritage crafts. Care has been taken to ensure a spread of interpretation methods to meet the needs of all the segments.

Hastings also attracts nearly 100,000 tourist visitors each year and has a thriving artistic and creative community. Many of these are likely to want more detailed content than the audiences identified above. Rather than trying to make the interpretation work for all audiences and running the risk of alienating the core, less culturally confident groups, the suggested strategy is to offer signposts to other sources and more detailed online content for visitors who want more.

9 What has changed during the development phase?

There have been changes in the understanding of what audiences want as a result of the public consultation. Feedback from NLHF and the HTH team has also led to an increase in both the amount and methods of interpretation. The growing number of collections and also the emerging story of the church's journey from low to high church and back again has also influenced the emphasis within the interpretation content.

The significance of major pieces such as the War Memorial were clear from the beginning, but the Conservation Management Plan has underlined the importance of other items such as the font, so these have been incorporated into the Interpretation Plan. The Collections Review has revealed not only the number of objects held by HTH but their significance and potential for interpretation. Many, for example the vestments and altar frontals, will not be on permanent display but will be brought out for open days.

The overarching narrative and themes remain the same, as the themes all proved popular in the public consultation, but there has been a change in emphasis. For instance, people want to hear particularly about the church's role in the community, which was already noted as an aspect of Theme 3, but it has now been given more prominence.

The low levels of knowledge of the Missal and Edward Johnston that emerged from the consultation underlined how important it is that interpretation of the Missal starts from the level of knowledge of the majority. Content will need to be written using straightforward language with no jargon and all terms that would be unfamiliar to a general audience will need to be explained.

The amount of interpretation has also increased. Feedback from the HTH team was that there was not enough permanent interpretation. HTH also felt that the story of the War Memorial, specifically the story behind its construction and why it looked as it did, was not being told. This feedback, combined with the results of the consultation, has resulted in the following changes: new, moveable panels; a film next to the War Memorial replacing the soundscape; and a film in the Chancel.

The design process has embraced the following objectives, the design should:

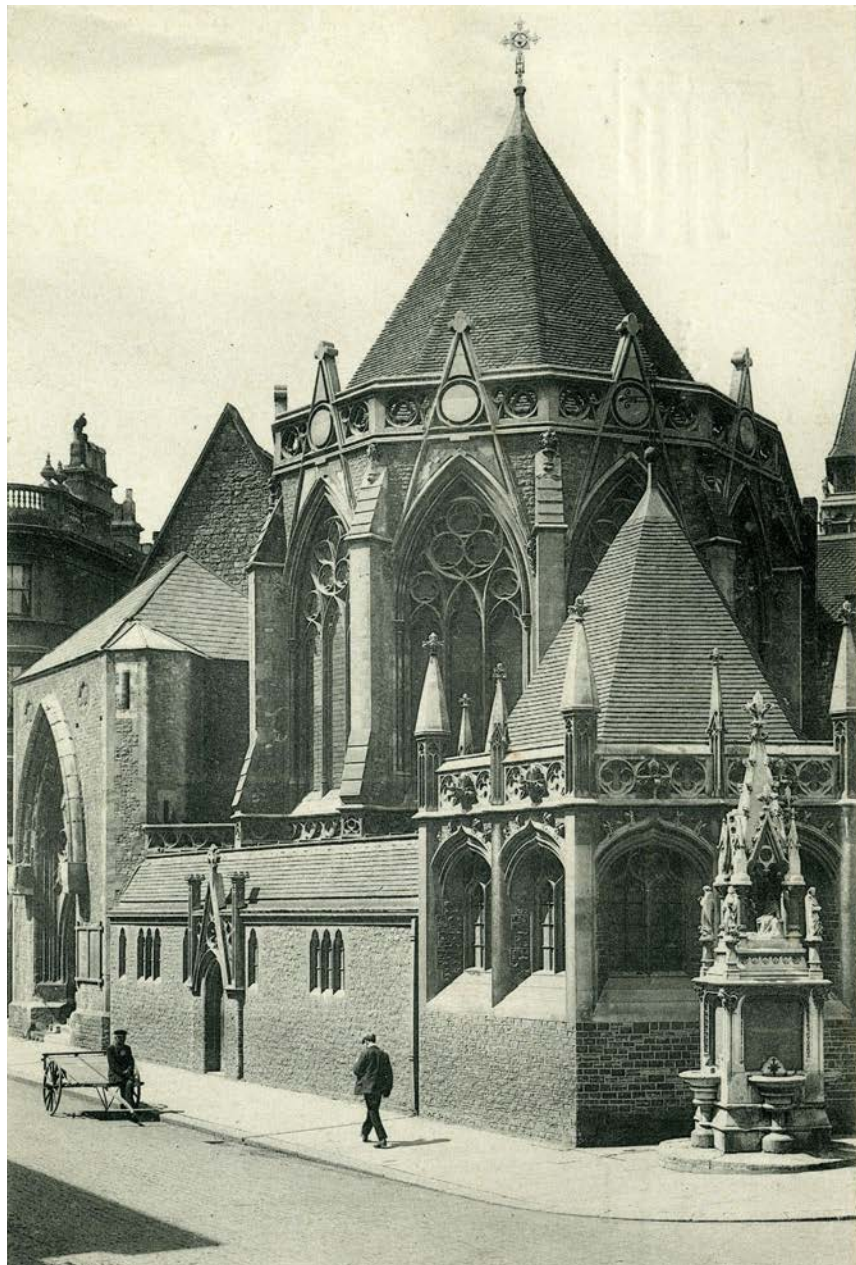
- Be visionary, high quality, sustainable and cutting edge – communicating a sense of place, of great worth, and imaginatively embracing the church for 21st century users
- Appeal to first time visitors whilst also satisfying local audiences and those with specialist interests by using a multi-layered palette of approaches that offers a range of narratives and a vibrant changing programme of experiences
- Be accessible, comply with best practice DDA guidelines and be available to all
- Minimise impact on future capacity by making spaces multifunctional
- Be sustainable, and able to be built upon, adapted or added to



The Font



Metanarrative, Themes and Content



Holy Trinity Hastings

10 Developing the Interpretation Plan

Developing the Interpretation Plan is a logical process informed by an understanding of the target audiences.

The first step is to devise the metanarrative, or the organising thought. The metanarrative serves several purposes. It sums up the spirit of place – what makes a site special. It also creates a consistent vision and drives all the interpretation. It should encapsulate everything you want a visitor to remember when they leave. To be convincing it can only be developed by the people who know the site best, i.e. the internal team, with facilitation from an external consultant. The HTH metanarrative was developed during a workshop with the internal project team. The Interpretation Consultant then used it to develop the themes which were approved by the HTH team and later tested in the public consultation in November 2024 (see results in section 7).

II Metanarrative

The metanarrative is: A sumptuously decorated Victorian church, with 20th century surprises, now taking its place once more as the beating heart of the local community.

12 Themes

Each theme, below, has parts of the church, e.g. the Pulpit, associated with it that best illustrate its story. Learning outcomes have also been developed for each theme and interpretation content can therefore be evaluated against these to test success. Taken together, the themes tell the story encapsulated in the metanarrative,

Theme 1:
The best Victorian architects and designers

Theme 2:
From William Morris to the London Underground

Theme 3:
The church's history 1858-1980

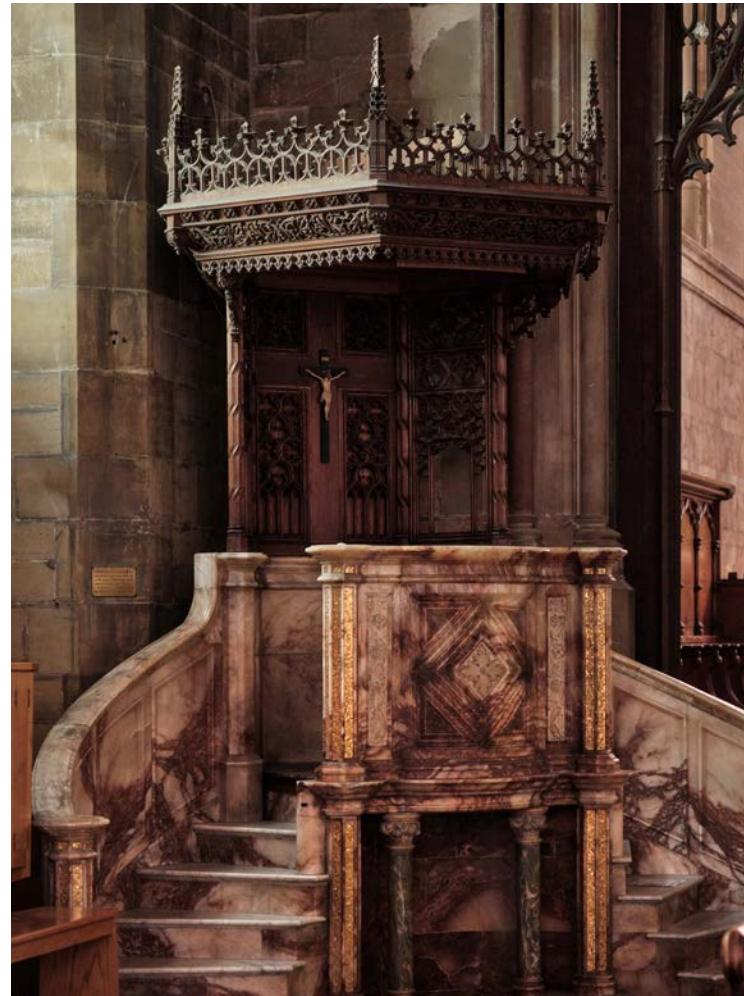
Theme 4:
The church's decline and rebirth (including the restoration)



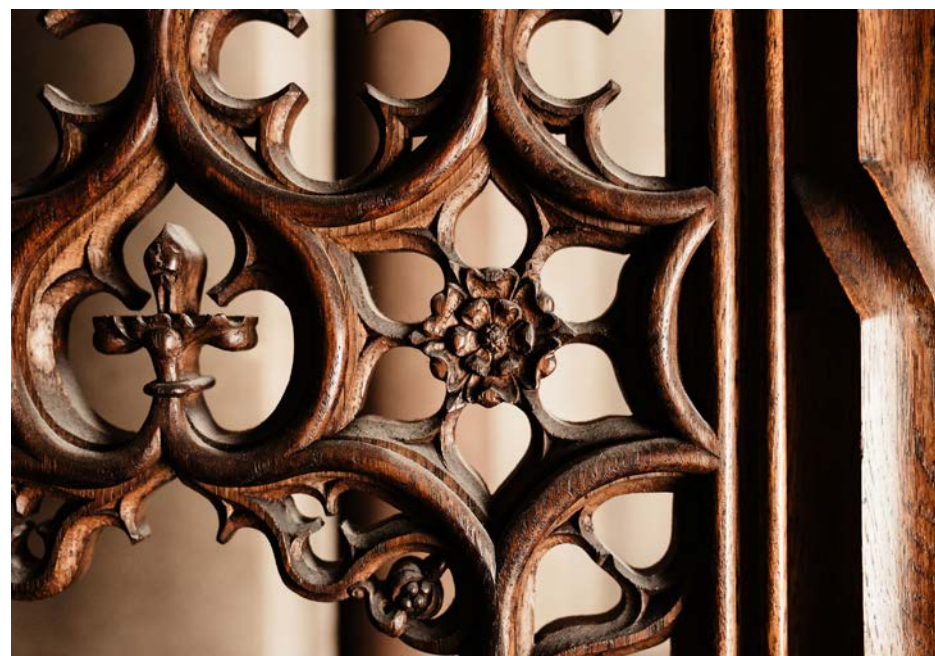
Illumination by Edward Johnston



Reredos



The Pulpit



Rood screen

Theme I

The best Victorian architects and designers

Objects/Areas of the church:

Pulpit, Reredos, Chancel arch and rood screen, Kempe windows, Clayton and Bell windows

Content:

This headline of this theme is that the extraordinary grouping of work by outstanding architects/designers/craftsmen Teulon, Earp, Romaine-Walker, Clayton & Bell, and Kempe gives HTH's appearance its depth and richness and they created highly significant pieces e.g. the reredos, chancel arch and rood screen.

Expansion points:

- The characteristics of the Gothic Revival style, its popularity during the church-building boom of the mid-19th century and its most famous proponent, Pugin.
- Teulon was inspired by the churches of northern France, hence the open, cathedral-like interior and the spectacular hammerbeam roof.
- The interior developed over time, driven by the taste and high/low church leanings of each vicar

Learning Outcomes:

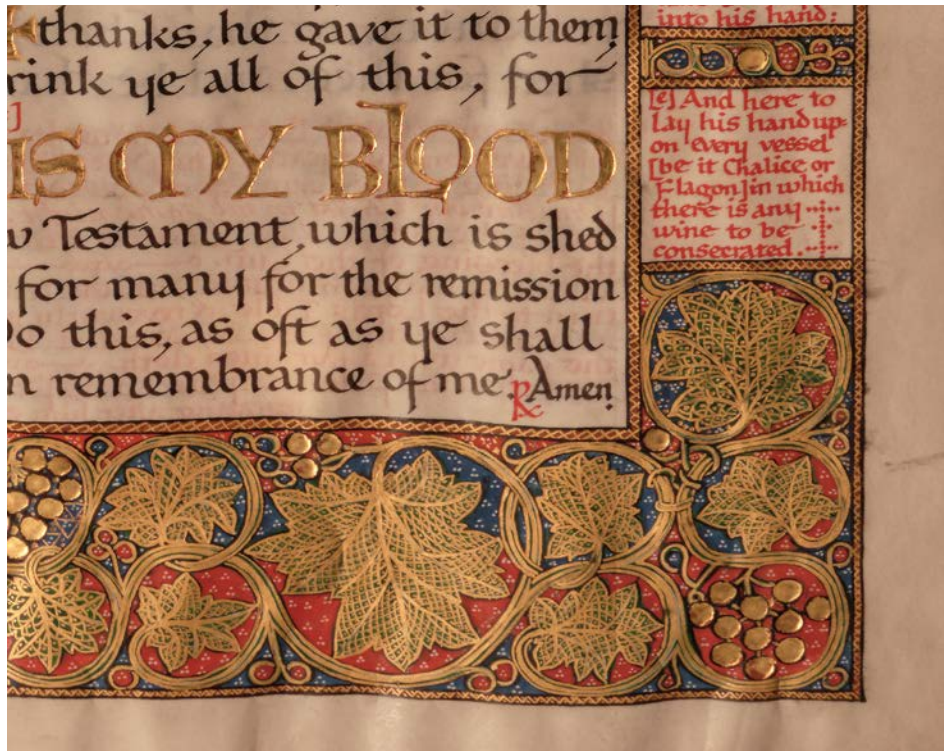
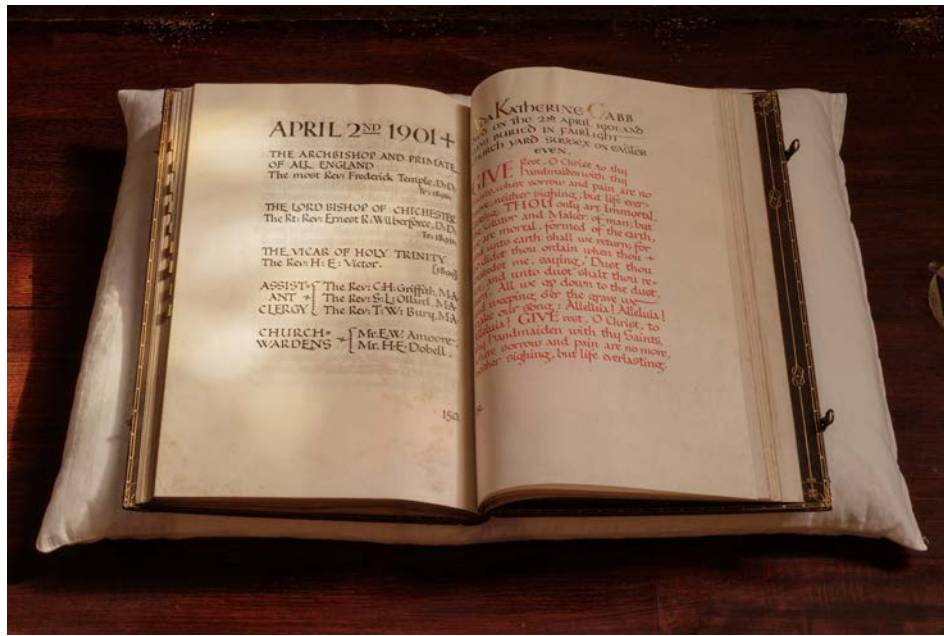
- Visitors understand the importance of Samuel Teulon as a Victorian architect
- Visitors understand the characteristics of Gothic Revival style
- Visitors will be excited by the excellence and agglomeration of work by Teulon, Earp, Romaine-Walker and Clayton & Bell

Interpretation methods:

- Church Treasures leaflet for adults. Images and details of most significant points of interest, ie: War Memorial, Missal, Font, Reredos, Chancel, Chancel arch and Rood screen, Susan Harcourt brass, Waldegrave fountain, windows.
- Family Trail
- Open Saturdays: talks and tours.
- Moveable dividers (text panels)
- Small text panels: one on each upholstered seating unit (the War Memorial, the Pulpit, the Chancel)
- More detailed information online, e.g. a list of other buildings designed by Teulon, details of Clayton & Bell's studio, biographies of each vicar, digital images of letters from Teulon to Canon Crosse etc.



Edward Johnston



Detail from the Missal



The Missal and Chalice

Theme 2

From William Morris to the London Underground

Objects/Areas of the church:

Missal

Content:

The headline of this theme is that HTH's interior looks back to the nineteenth century and forwards to the twentieth. Edward Johnston is the link; he was inspired by the ideals of William Morris but designed the London Underground roundel which still looks as modern today.

Expansion points:

- Johnston's Missal was bound at William Morris's workshops by Douglas Cockerell, brother of Sydney, Morris's secretary. Johnston's working philosophy and working methods were in tune with those of the Arts and Crafts movement, yet he designed the typeface and roundel for the London Underground, still in use today and looking as modern as ever.
- The memorial to Sarah Harcourt also has an Arts and Crafts flavour. The brass was designed by Sir Richard Paget and engraved by George Friend, a well-known craftsman with links to the Arts and Crafts movement, who taught alongside Edward Johnston at the Central School.

Learning Outcomes:

- Visitors are inspired by the story of the creation of the Missal
- Visitors learn about the development of the sans serif typeface
- Visitors understand the link between Morris and the Arts & Crafts movement and the modernity of 20c design as exemplified by Edward Johnston

Interpretation methods:

- Booklet on the Missal
- Interpretation in the Missal case
- Turning the Pages digital installation and additional digital interpretation
- Missal Birthday Weekend, celebrated as part of Hastings Easter Festival
- Open Saturdays – banners, talks
- Symposium
- Church Treasures trail/leaflet



Detail from War Memorial



War Memorial



Detail from the Font

Theme 3

The church's history 1858-1970

Objects/Areas of the church:

War Memorial, Oral history content in the Chancel, Font, Chancel arch and rood screen, Kempe and Clayton & Bell windows

Content:

The headline of this theme is that the size of the congregation and the ways of worship have changed but the church has always had a vibrant community around it.

Expansion points:

- The history of the America Ground and why the church was built next to it
- The church-building boom of the mid 19th century
- Notable parishioners e.g. Elizabeth Mirlees
- The movement from high to low church worship under each vicar and the corresponding alterations to the fabric and additions to the collection, for example during the time of the Reverend Victor (1899-1911) the font was remodelled to include figures of not only Queen Victoria but also the Virgin Mary, and a chamber in the Vestry was added to house the Blessed Sacrament for the Sick.
- Stories of parish life taken from the parish magazines.
- Memories of the Missal being used in services.

Learning Outcomes:

- Visitors understand why the church was founded
- Visitors are interested in the movement of worship from high to low church
- Visitors enjoy stories of what the area used to be like

Interpretation methods:

Open Saturdays – banners, talks, tours

Oral history recordings in the seats

War Memorial film

Panel on the bench in front of the War Memorial

Adverts from parish magazines on backs of toilet doors

FARNBOROUGH PAROCHIAL MAGAZINE ADVERTISEMENTS.

W. HARDSTONE, BUTCHER, FARNBOROUGH. <i>HOME KILLED MEAT.</i> FAMILIES WAITED UPON DAILY.	E. CLARKE & SON, 53, HIGH STREET, BROMLEY, (Opposite the "Bell" Hotel.) FOR Printing, Stationery, Bookbinding, Plain and Relief Stamping, Picture Framing, &c.
G. OSGOOD, COACH BUILDER, HIGH ROAD, CHELSFIELD. (11 years with H. Whitlock, London. Builder to Royalty). Every description of Vehicle built to order. Pneumatic Tyres. Patent wired on Cushions and Solid Rubber Tyres. Rubber Blocks and Brakes Fitted. A TRIAL SOLICITED.	
<small>ESTABLISHED 30 YEARS</small> T. MUSSELL, GENUINE HOME-MADE BREAD BAKER, GROCER, &c., Post Office, Green-St.-Green & ORPINGTON, KENT. A. J. WHEATLEY, SHOEMAKER, High St., Farnborough <small>Repairs neatly and promptly executed. Families waited upon daily</small>	W. J. OWEN, CYCLE MAKER, HIGH STREET, FARNBOROUGH, KENT. Machines on Hire. Repairs of all kinds at Moderate Charges.
EDWARD ELLIS, Ironmonger and Blacksmith, GREEN-ST.-GREEN NEAR ORPINGTON. <small>Agent to the Royal Exchange Assur- ance Corporation, Fire-Life. LONDON, E.C</small>	
H. A. BALLARD, COACH BUILDER, HIGH STREET, FARNBOROUGH. BEST WORK ONLY. ESTIMATES GIVEN. Watches, Clocks, Jewellery, Silver and Electro-Plated Goods. LARGEST STOCK IN BROMLEY AT R. TAYLOR'S, WATCHMAKER AND JEWELLER, 115, HIGH STREET, BROMLEY, STORE PRICES FOR CASH. STANGER'S CENTRAL MART, ST. MARY GRAY, For Best Provisions, Groceries, Clothing, Drapery, (and all Household requirements.)	

Advert from the Parish Magazine



Crumbling stonework before restoration



Church Leader Simon Larkin

Theme 4
The church's decline and rebirth

Objects/Areas of the church:
All areas during conservation phase,
Oral histories once church open to visitors

Content:
The headline of this theme is the redemption story of the church building which came following the church plant in 2014, and declining fortunes of the Trinity Triangle area
The declining condition of the church building and the emergence of the Heritage@HTH restoration project.

Expansion points:
• The changes in the parish: buildings, businesses, population
• The dwindling congregation and the plant from St Peter's, Brighton.

Learning Outcomes:
• Visitors are inspired by the story of the planting of the new congregation
• Visitors are inspired by the Restore project
• Visitors want to be part of the Restore project e.g. engaging in ancient crafts like stone masonry and stained glass design and production, opting into email and social media connection to Heritage@HTH or donating to the fundraising campaign

Interpretation methods:
Open Saturdays – banners, talks
Hard-hat tours of restoration work
Interactive demonstrations of stained-glass conservation
Interactive demonstrations of masonry conservation
Oral history recordings in the seats
Film in the Chancel about the restoration

The
making
of useful
things
legibly
beautiful

Quote by Edward Johnston

Objectives

I3 What do we hope to achieve with HTH's interpretation?

The aims for the interpretation are:

- encourage more people into the church to see the interior and contents
- encourage people to engage particularly with the Missal and the War Memorial
- engage visitors in the conservation of the building and interior
- reveal a number of narratives as well as the religious; historic, artistic, technical and social
- raise awareness of the significance of the Missal

I4 Learning objectives

We want people to know and understand:

- the importance of Samuel Teulon as a Victorian architect
- the characteristics of Gothic Revival style
- the development of the sans serif font
- the link between the Arts & Crafts movement/William Morris and the modern movement of the 20c, exemplified by Edward Johnston
- why the church was founded

I5 Behavioural objectives

We want to encourage people to:

- find out more about what the area was like (e.g. by visiting the website)
- be part of the Heritage@HTH project by taking part further, e.g. going on a scaffolding tour or joining an email list

I6 Emotional objectives

We want people to feel:

- excited by the agglomeration of work by Teulon, Earp, Romaine-Walker, Kempe and Clayton & Bell
- inspired by the story of the creation of the Missal
- delighted by stories of what the area used to be like (particularly by the oral histories)
- inspired by the story of the planting of the new congregation
- inspired by the Heritage@HTH project
- determined to tell others that Heritage@HTH is a must-do experience

I7 Conclusion

Our vision is that whether visitors are coming into the Church for the first time or that they are regular visitors with specialist knowledge, all will find something of interest, something new and have an enhanced understanding of the importance of the Church and its collection. Interpretation in the form of films, leaflets, sound and panels will offer layers of information that tell the story of HTH and send visitors away inspired, informed and delighted.





Visitor Journey



Heritage entrance on Claremont

18 The Visitor Journey: what will they see and do?

Now that we know what our metanarrative and themes are, what interests visitors and how they would like to receive the information, we can set out the visitor journey.

Interpretation is a vital component of the visitor journey by enabling the visitor to orient themselves intellectually and emotionally and communicating the site's sense of place.

Graphic panel based interpretation (during heritage set up it is always present):

- Moveable dividers
- Missal case and interpretation in the case
- Intro panels fixed to the benches
- Interpretation on the back of toilet doors.

Printed interpretation:

- Church Treasures trail/leaflet
- Family Trail

Digital interpretation (AV touchscreens):

- Missal Turning the Pages touchscreen
- War Memorial and Chancel films
- Calligraphy and Edward Johnston slides
- Oral Histories
- HTH Church website

Live interpretation (talks, tours and special open days):

The church will be open to visitors for many more days than before the heritage project. Heritage Guides will be on hand to give impromptu tours to small groups of visitors every day that the church is open. There will also be Open Saturdays (known as Church Stories in the Round I bid) twice a month.

Open Saturdays will involve talks and tours from volunteers (as offered on every day the church is open), but also specialist speakers and activities for children. Feedback from the Church Treasures talks carried out by HTH in the Development Phase showed that visitors enjoyed seeing the Missal as part of their tour, so for some Open Saturdays the vestments and carved candlesticks will be out (under supervision) for visitors to enjoy.

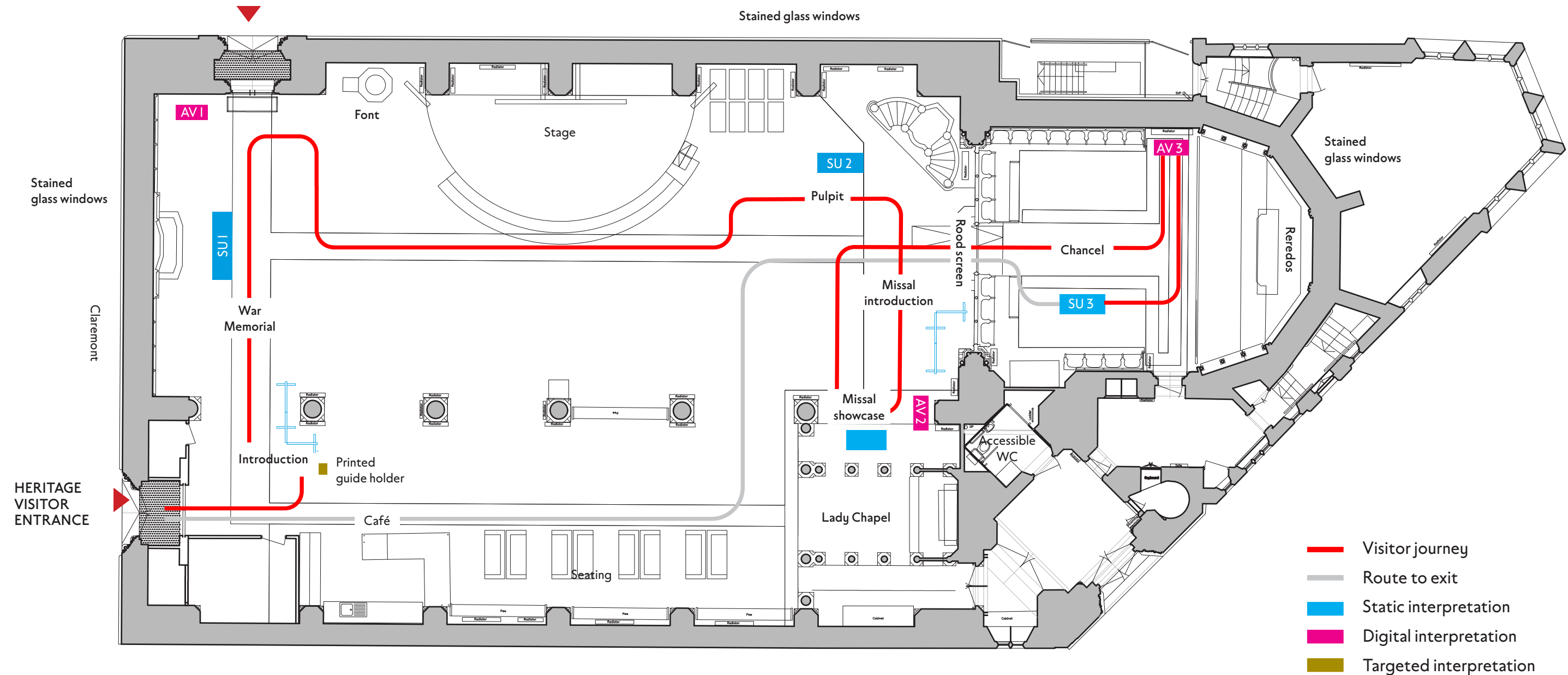
The HTH team have expressed a wish that interpretation should be both permanent and flexible as the church is in constant use for services or for meetings of community groups. For this reason the main panels are moveable and flexible and the smaller panels on the upholstered benches can be removed. Films near the War Memorial and in the Chancel can be turned off during events. All elements will be built to last and feel permanent in quality.

Visitor Journey: Overview

19 Visitor journey summary

The heritage entrance is located on Claremont, all visitors will start their journey here. A welcome text is positioned opposite this entrance on a moveable divider. Visitors can pick up the printed guides for in-depth interpretation and a kids trail.

The journey is punctuated by three seating units located near the War Memorial, Pulpit and Chancel, these hold section texts. A second moveable divider introduces the Missal, and a museum showcase holds the book and it's related objects. Three interactive screens with AV experiences create a digital spine running through the journey.



Visitor Journey: Overview

1 War Memorial



2 Font



3 Stained glass



4 Pulpit



5 Rood screen



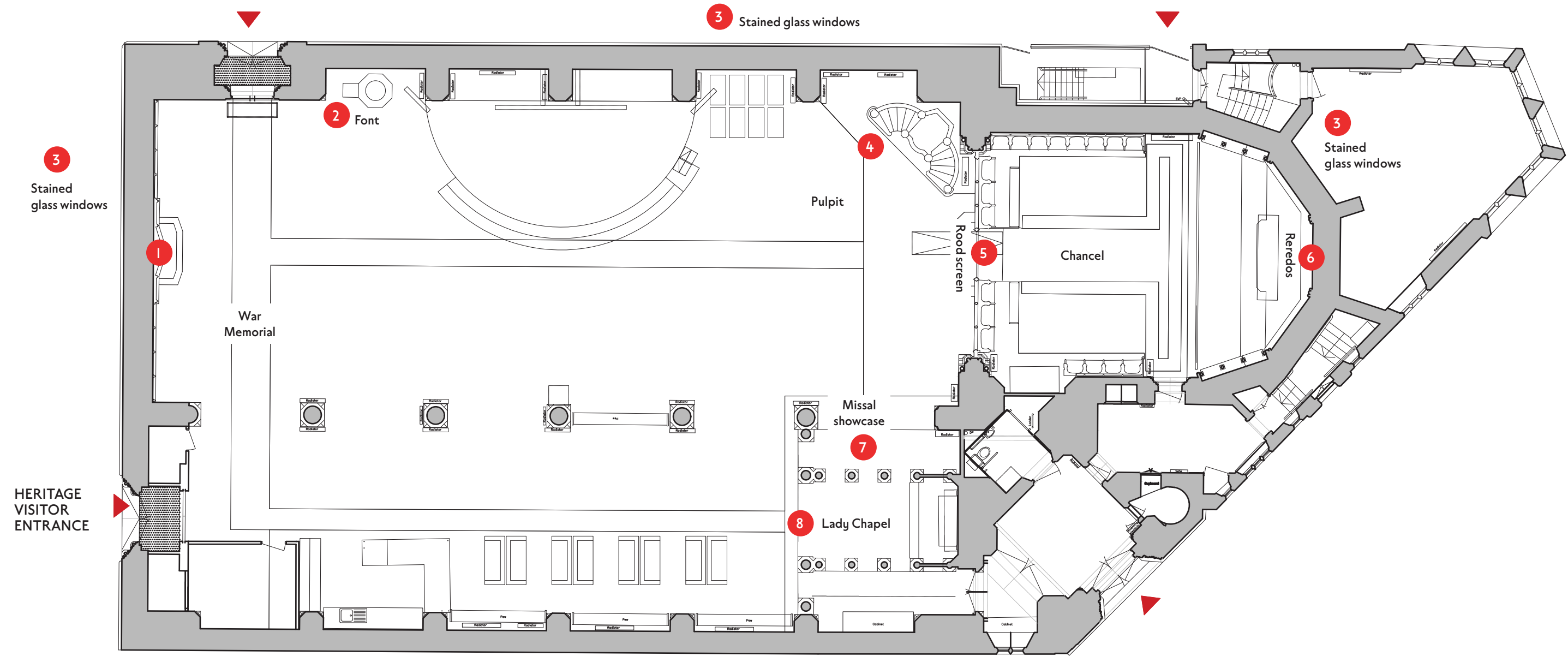
6 Reredos



7 The Missal



8 Lady Chapel



Visitor Journey: Introduction



Moveable dividers

20 Moveable dividers

To create wall space for interpretation without disturbing the historic interior of the church we propose using bespoke, moveable dividers. These will be multi-use, carrying interpretation, acting as screens to divide off sections of the church, and as a magnetic wall for display of HTH Church messaging.

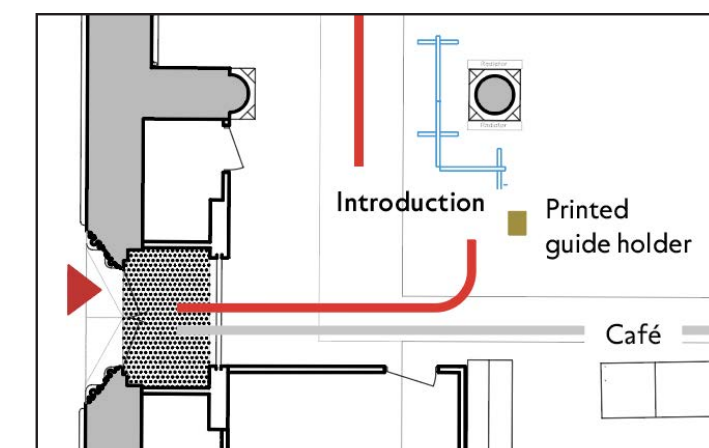
The primary use of the dividers is to carry interpretation. These two large panels will be in the open space in the middle of the church and will give visitors an overview of the metanarrative – a sumptuously decorated Victorian church, with 20th century surprises, now taking its place once more as the beating heart of the local community and introduces them to four themes.

- The best Victorian architects and designers
- From William Morris to the London Underground
- The church's history 1858-1980
- The church's decline and rebirth (including the restoration)

On the reverse side of the moveable dividers a pattern (relating to the café cladding, architectural scheme, and original roof beams) will be printed to the oak veneer. The veneer on this side of the dividers is applied to a metal sheet. This will allow the full surface of the dividers to be used as a magnetic display surface.

In RIBA Stage 4 we will work with HTH Church to understand how the reverse side will be used, and give them operational guidelines to ensure that it is visually well maintained and consistent with other graphic displays.

Location

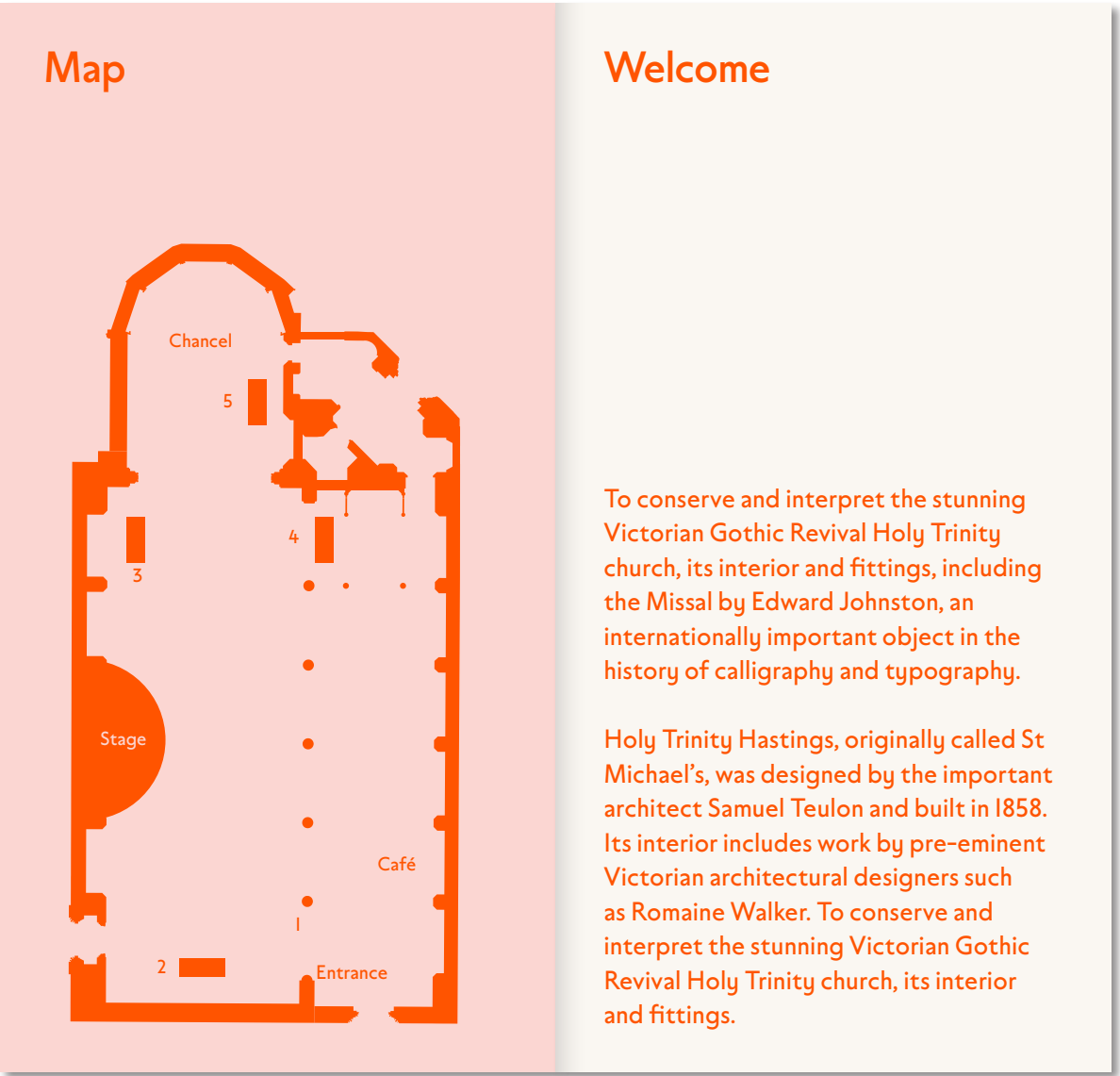




21 Printed guides

Interpretation to accompany visitors: Church Treasures leaflet and Family Trail.

The Church Treasures leaflet has been expanded since Round 2 to include more points of interest and properly acknowledge their significance. It will include images and information on the Missal, War Memorial, Pulpit, Reredos, Chancel Arch, Rood Screen, Font, Windows and Memorials. Visitors can visit these in any order they wish, depending on their preference and how busy the church is.



MAKE

THEM

TO

BE



Visitor Journey: War Memorial



Seating unit I (SUI)

22 Seating units

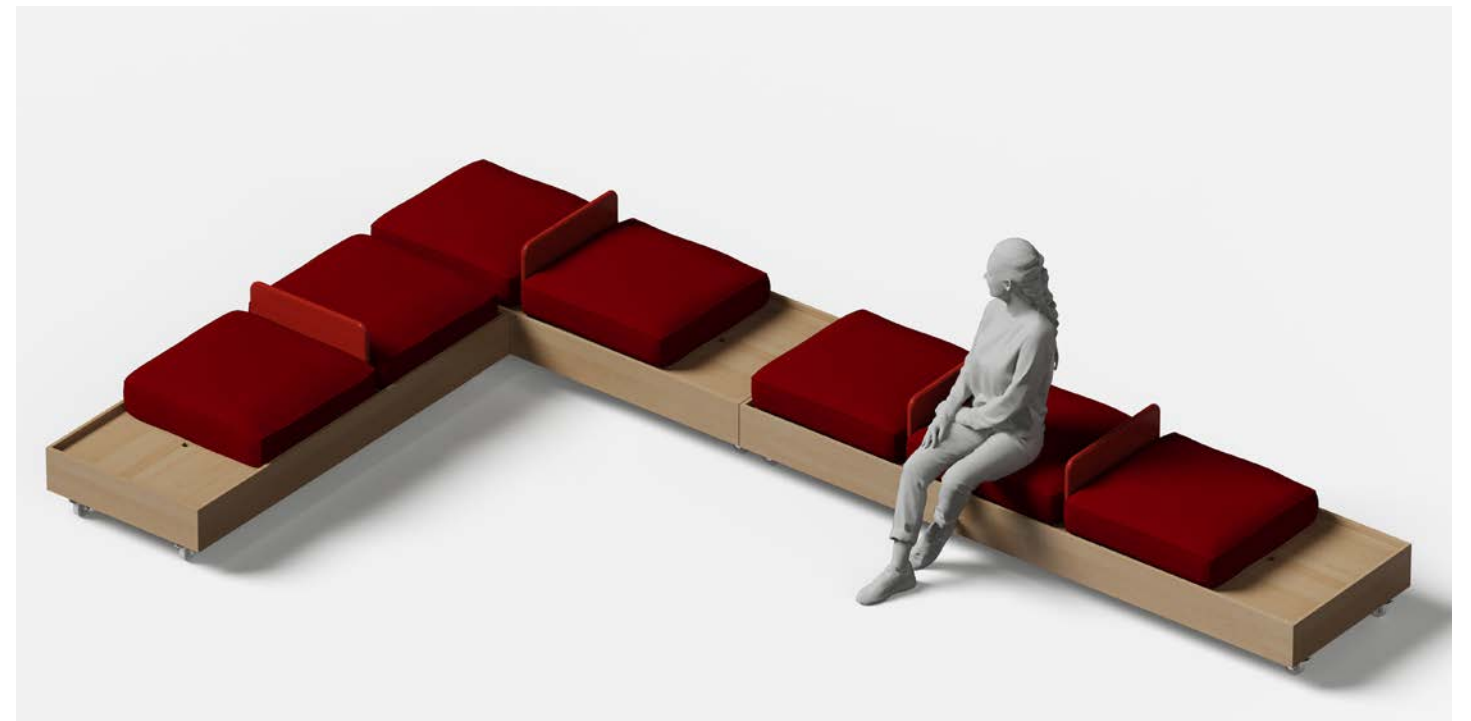
To create a welcoming visitor experience we propose combining interpretation with soft seating. In three locations (The War Memorial, The Pulpit and The Chancel) seating will give visitors the opportunity to sit and read the paddles that are held within integrated holders.

The first interpretation point that visitors reach is the War Memorial. They can sit on the bench in front of it and read the top-level information on the small panel fixed to it, or they can view the 5-minute film on the screen next to it (exact location to be decided following R3 submission).

Each seating location will include at least one arm rest to improve accessibility. Textiles used for the upholstery will be durable and fire retardant.

Each seating unit will include a removable Section Intro. This will give a brief introduction to each location and include a contextual image. When the seating unit is not being used for heritage days this can be stored within the seating until, converting the area to a side table.

The seating units comply to the required seating heights indicated by the accessibility consultants. We will also ensure that the upholstery will be firm enough to prevent users from sinking into the seat.



Seating units moved and grouped for workshop or event



Introduction panel

23 AV I: The War Memorial Film

This is a new addition since Round 2. It replaces the soundscape previously proposed.

AV Hardware:

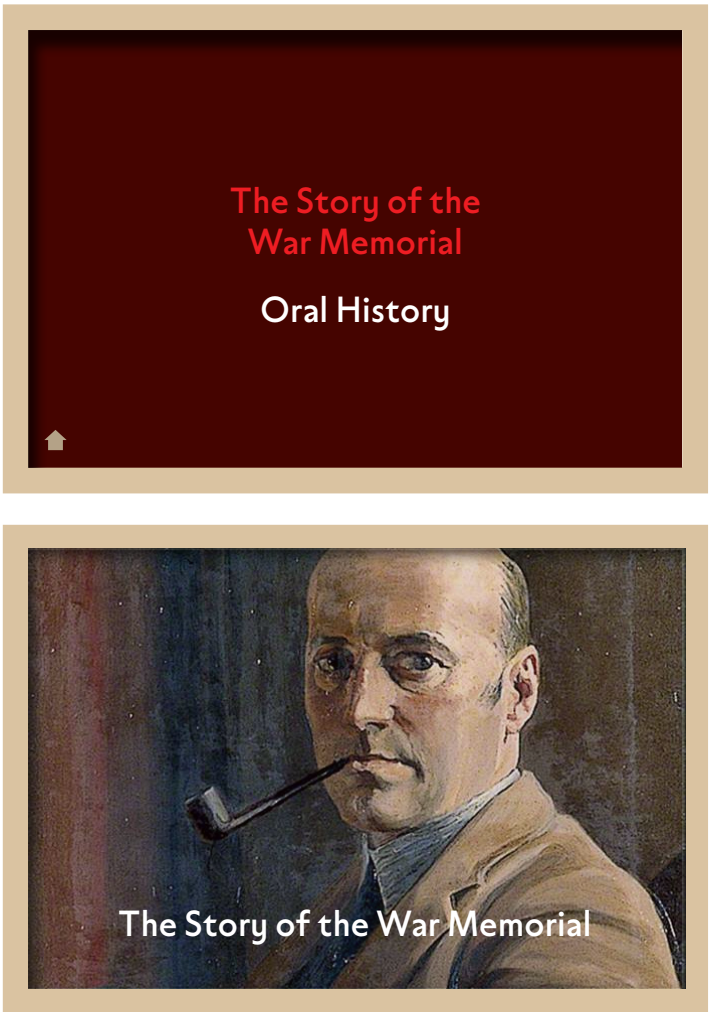
32" angled touch screen with two single headphones, induction loop and 800mm clear space below for wheelchair access.

Interaction:

- Whilst not in use a cover image is shown showing Philip Cole painting.
- When a visitor approaches and taps the screen a menu is shown with two options 'The Story of the War Memorial' and 'Oral History'
- Visitors can return to this menu at any point by pressing the home button



32" touchscreen



Content:

The War Memorial Film

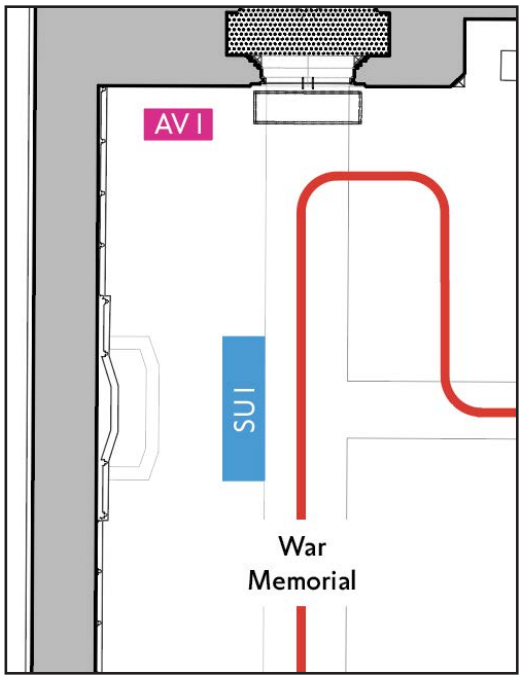
The film opens with a narrator introducing Philip Cole in his studio, adding final touches to the Hastings War Memorial. Over his shoulder, we watch as he explains the significance of the figures, his deep connection to Hastings, and his painting process, noting that the young people depicted were inspired by his students. As Cole expresses pride in the memorial's positive reception, we see praise from local newspapers and parish magazines, followed by a full view of the completed work. The narrator then shares stories of a few individuals commemorated, supported by visuals like death notices or grave photos if available. The film closes with a brief vox pop—ideally featuring a relative of one of the fallen, a shot of a grave, or an interview with a young person reflecting on the memorial's meaning.

Oral Histories

- The Oral History project will collect interviews with people with connection to HTH and its history. These will include stories from individuals about their experiences, memories, and feelings.
- The War Memorial oral histories will hopefully include war veterans from Hastings, relatives or art historian to speak about Philip Cole
- The stories will audio based but archival images, and detailed photographs of the war memorial will appear on screen

[See Appendix 2: AV Brief](#)

Location



Visitor Journey: Pulpit, Windows, Rood Screen

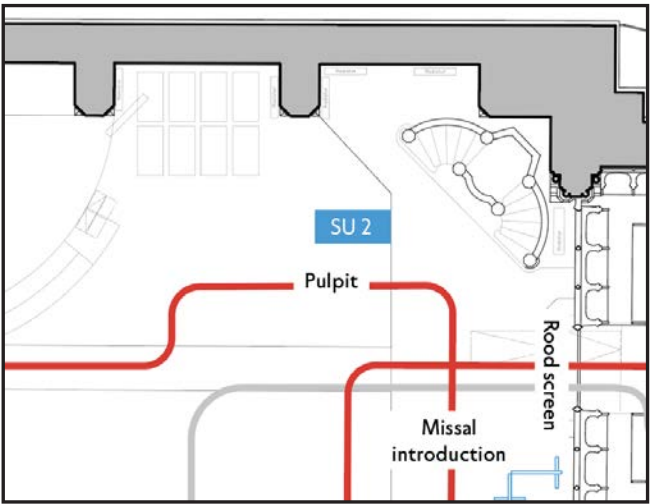
24 Pulpit and windows – Clayton & Bell and Kempe

In front of the pulpit will be another upholstered bench with a small panel giving top-level information about the relevant theme – Theme I (The best Victorian architects and designers and the church’s history 1858-1980). More information will be available in the Church Treasures leaflet.



Seating unit 2 and introduction panel

Location




BUT chiefly are we
 bound to praise thee
 for the glo-ri-ous
 re-sur-rec-tion of thy Son
 Je-sus Christ our Lord
 for he is the very
 Pas-chal Lamb
 which was of-fer-ed for

and hath ta-ken a-way
 the sin of the world ;
 who by his death
 hath de-stroy-ed death,
 and by his rising
 to life again
 hath restored to us
 E-VER-LAST-ING LIFE. *Therefore with Angels, &c.*


Visitor Journey: The Missal

25 The Missal Moveable Divider

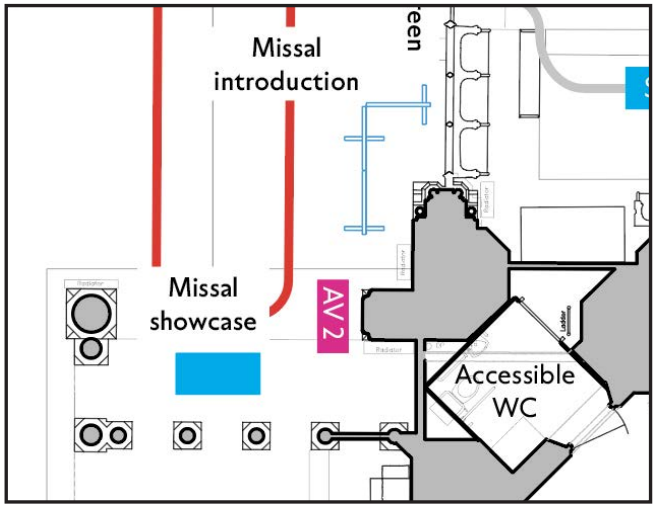
Though there is no prescribed route around the church, visitors will probably move to the Missal next, or they may go there after the War Memorial. If they are following the Church Treasures leaflet they will also stop at the Chancel arch and Rood screen at some point.

The Missal will be introduced by the second moveable divider, this will give background to Edward Johnston, calligraphy and his importance to twentieth-century British design.

In RIBA Stage 4 we will work with HTH Church to understand how the reverse side will be used, and give them operational guidelines to ensure that it is visually well maintained and consistent with other graphic displays.

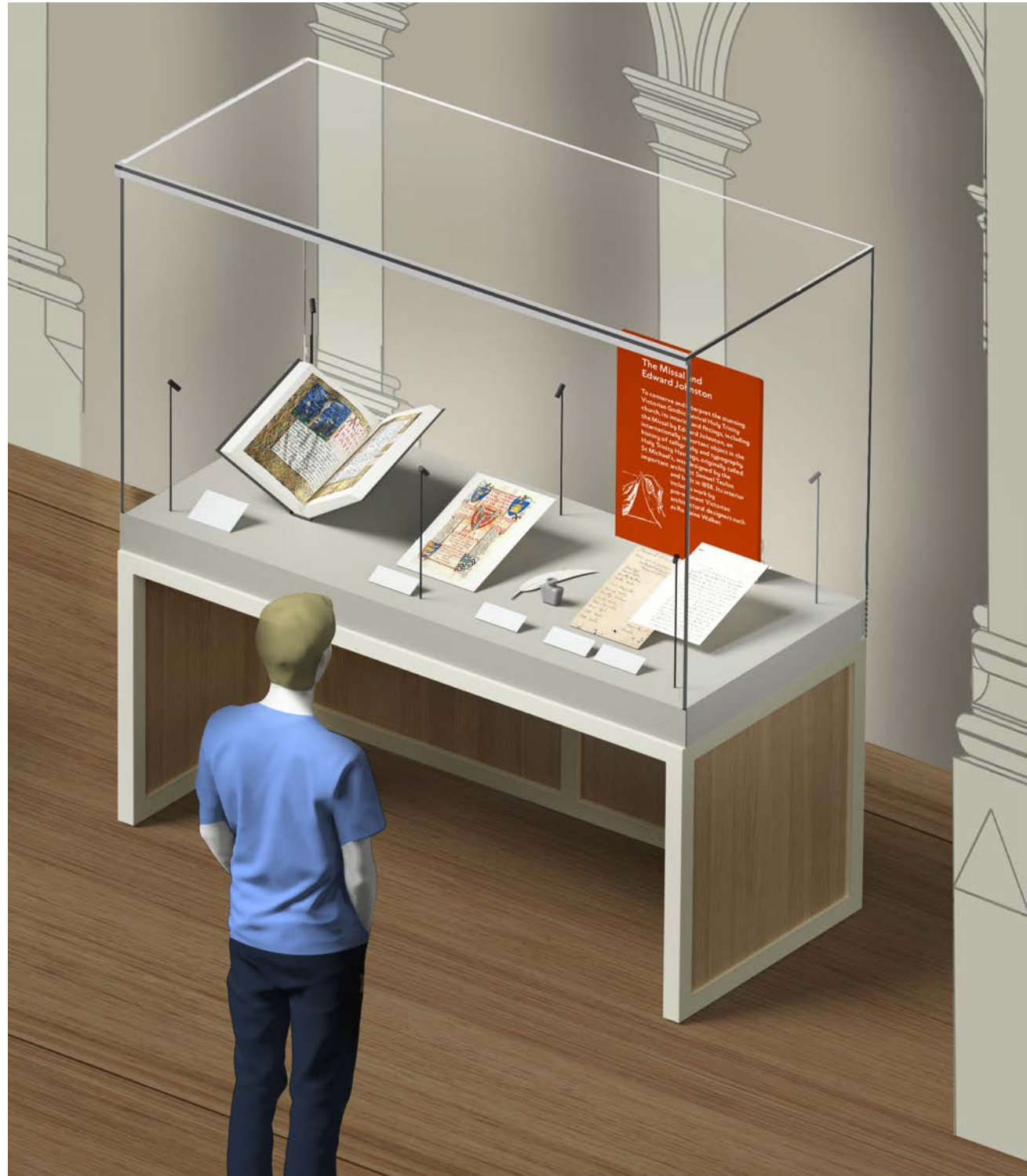


Location



Please see Appendix I: Design Drawings.

The Access Consultants requested the height of the glass be moved above eye height of wheelchair users and standing visitors. The design of the showcase will be developed in RIBA Stage 4.

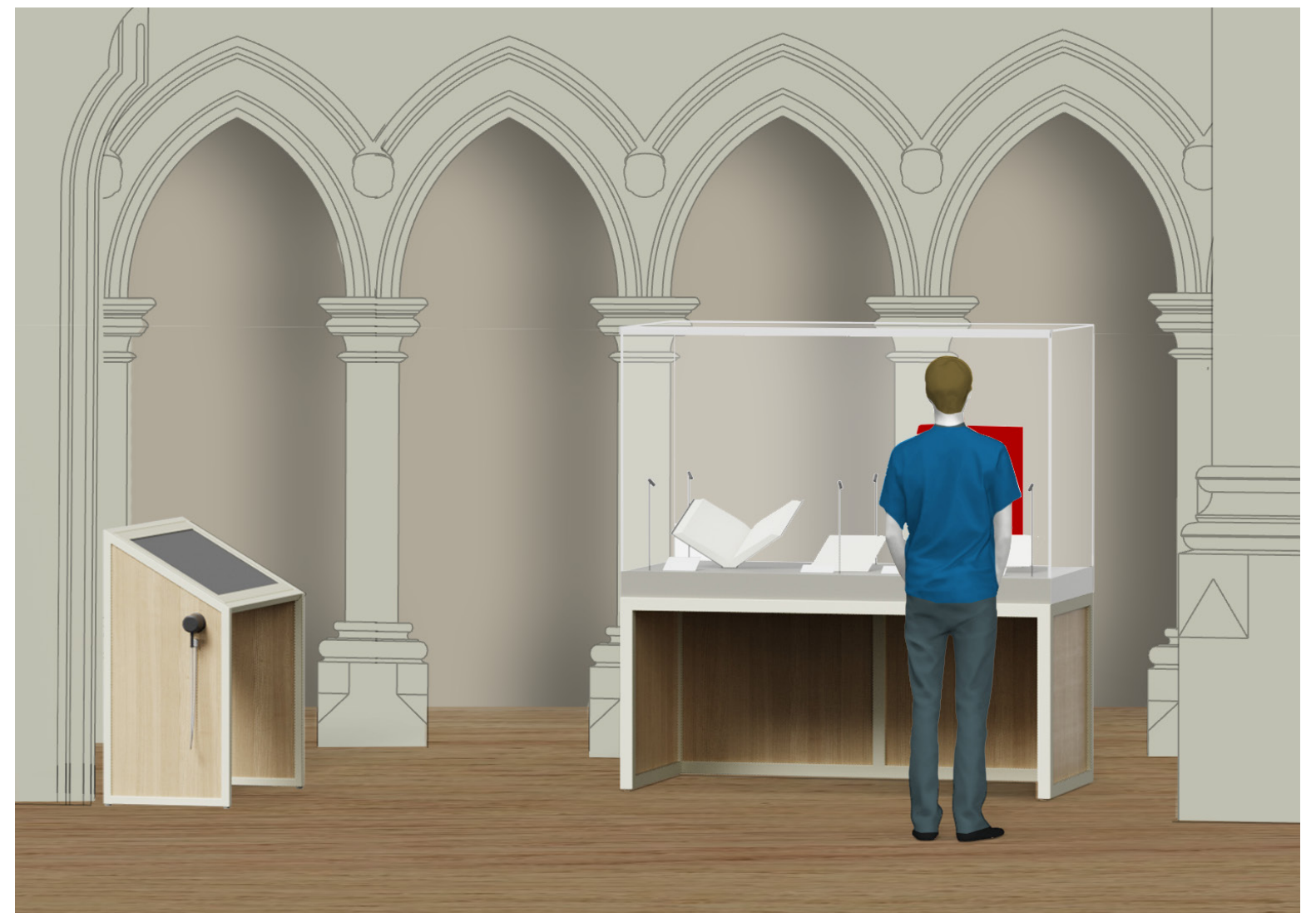


26 The Missal Showcase

Missal case contains:

- one of the spoiled pages from the University of the Creative Arts (or a facsimile), to show not only the precision with which Johnston worked but also to bring home how human he was
- a prop pen/brush and ink-well, to help engage visitors with the practical tools of calligraphy
- A photograph of Johnston, to humanise the Missal as it is an unfamiliar object for most visitors

The Missal will be held in a secure museum grade showcase with bandit proof and non-reflective glass, humidity control, integrated lighting and Abloy locks. All materials within the case will be Oddy test approved. The below design allows visitors to view the objects without looking onto the edge or top surface of the case. It also allows good access for conservation, and good accessibility for wheel chair users.



27 AV2: The Missal Turning Pages

AV Hardware:

32" angled touch screen with two single headphones, induction loop and 800mm clear space below for wheelchair access.

Interaction:

- Whilst not in use a cover image of the Missal is shown
- When a visitor approaches and taps the screen a menu is shown with four options 'The Missal', 'Edward Johnston', 'The Art of Calligraphy' and 'Oral History'
- Visitors can return to this menu at any point by pressing the home button

Content:

The Missal

- This is a turning pages interactive that allows visitors to flick through the Missal from cover to cover
- In addition to the turning pages an audio description of key pages is included pointing out key features and explaining the contents
- Music that relate to certain pages of the Missal will play

Edward Johnston

- Biographical slides and audio describing the history of Edward Johnston including the design of the Underground typeface and roundel
- Correspondence between Edward Johnston and Holy Trinity Hastings are included

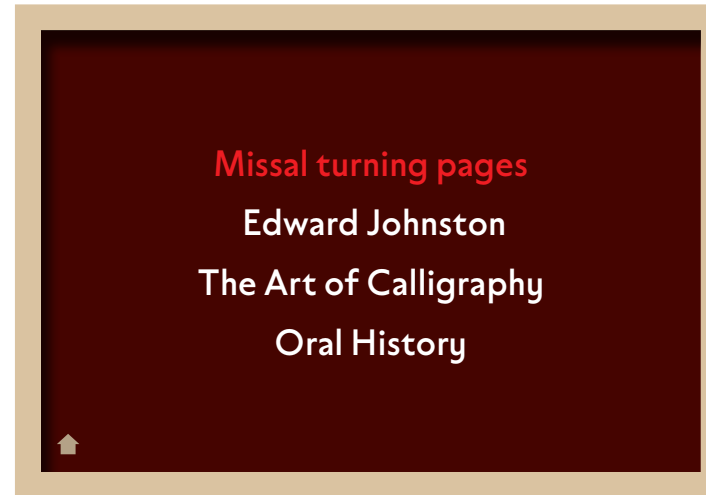
Art of Calligraphy

- Short film of Ewan Clayton (calligrapher and great grandson of Valentine KilBride, Ditchling weaver and contemporary of Edward Johnston), drawing letters with audio description of the process

Oral Histories

- The Oral History project will collect interviews with people with connection to HTH and its history. These will include stories from individuals about their experiences, memories, and feelings.
- Oral history recordings describing the Missal in use; we know that some of the Friends of HTH remember it being used
- The stories will audio based but archival images, and detailed photographs of the Missal and related content will appear on screen

[See Appendix 2: AV Brief](#)



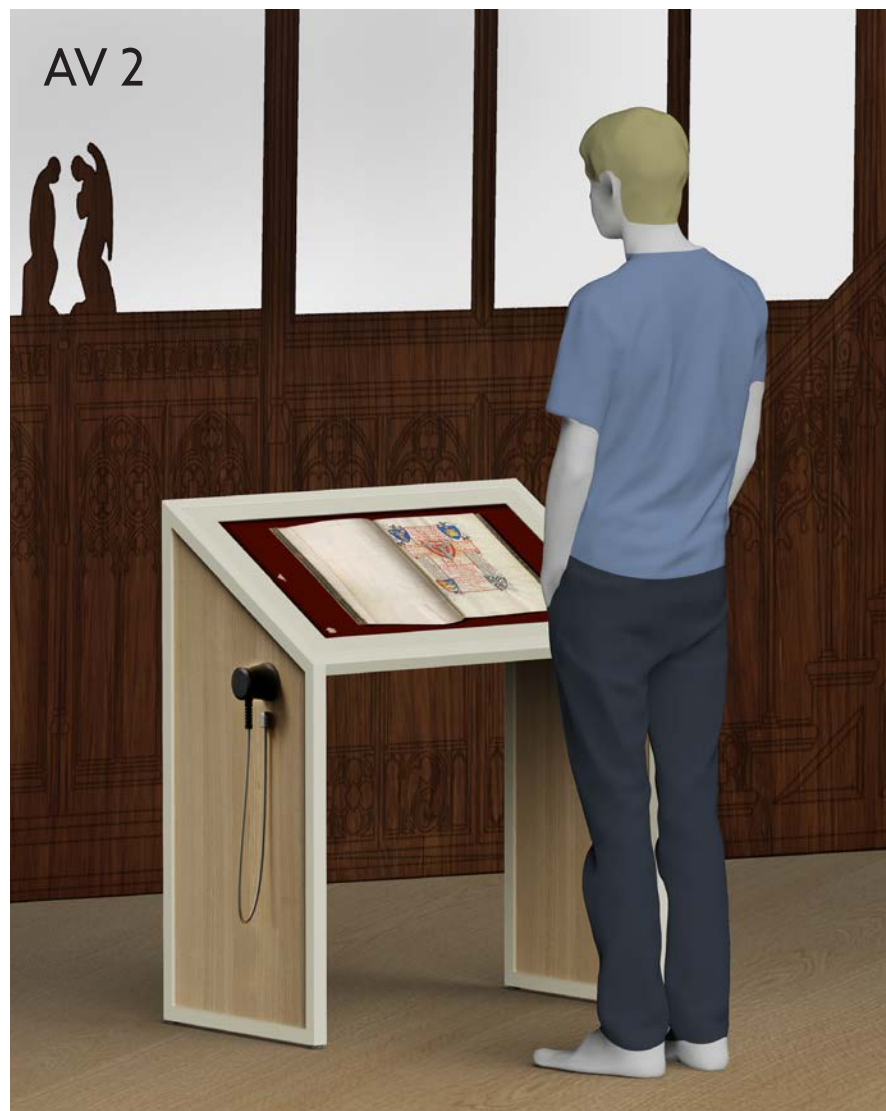
Menu



Turning Pages

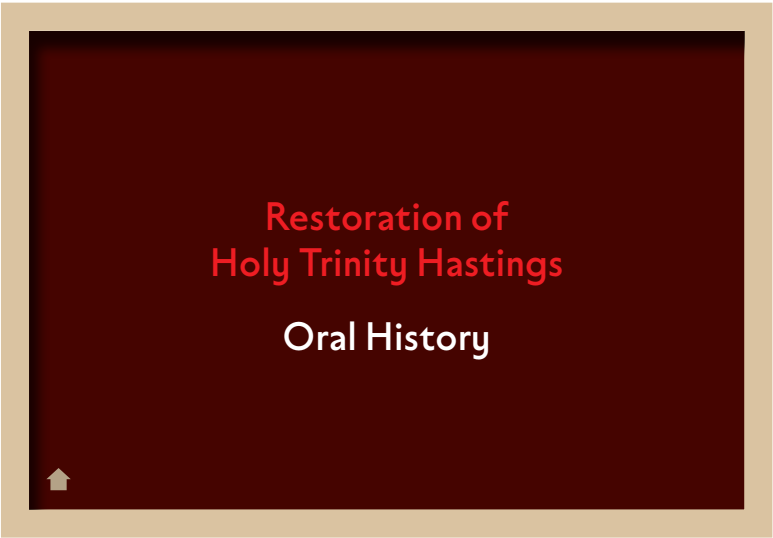


The Art of Calligraphy





Visitor Journey: Chancel



Menu



Turning Pages

28 Chancel

Interaction:

- Whilst not in use a cover image of the restoration work at HTH is shown
- When a visitor approaches and taps the screen a menu is shown with two options 'Restoration of Holy Trinity Hastings' and 'Oral History'
- Visitors can return to this menu at any point by pressing the home button

Content:

Restoration of Holy Trinity Hastings

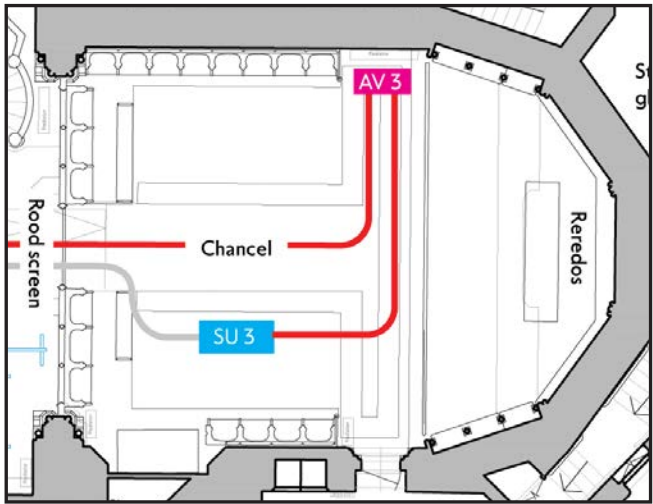
- A content creator will create film assets for use on HTH's social media accounts through out the restoration
- This will focus on skilled trade / craft including: stone carving, stained glass and restoration of the Reredos and War Memorial paintings
- This content will then be combined into a single film for viewing after the restoration is complete

Oral Histories

- The Oral History project will collect interviews with people with connection to HTH and its history. These will include stories from individuals about their experiences, memories, and feelings.
- Oral history recordings include memories of local people about HTH, the church congregation stories about the church plant and revitalisation
- The stories will audio based but archival images, and detailed photographs of HTH building, history, Hastings and related content will appear on screen

[See Appendix 2: AV Brief](#)

Location

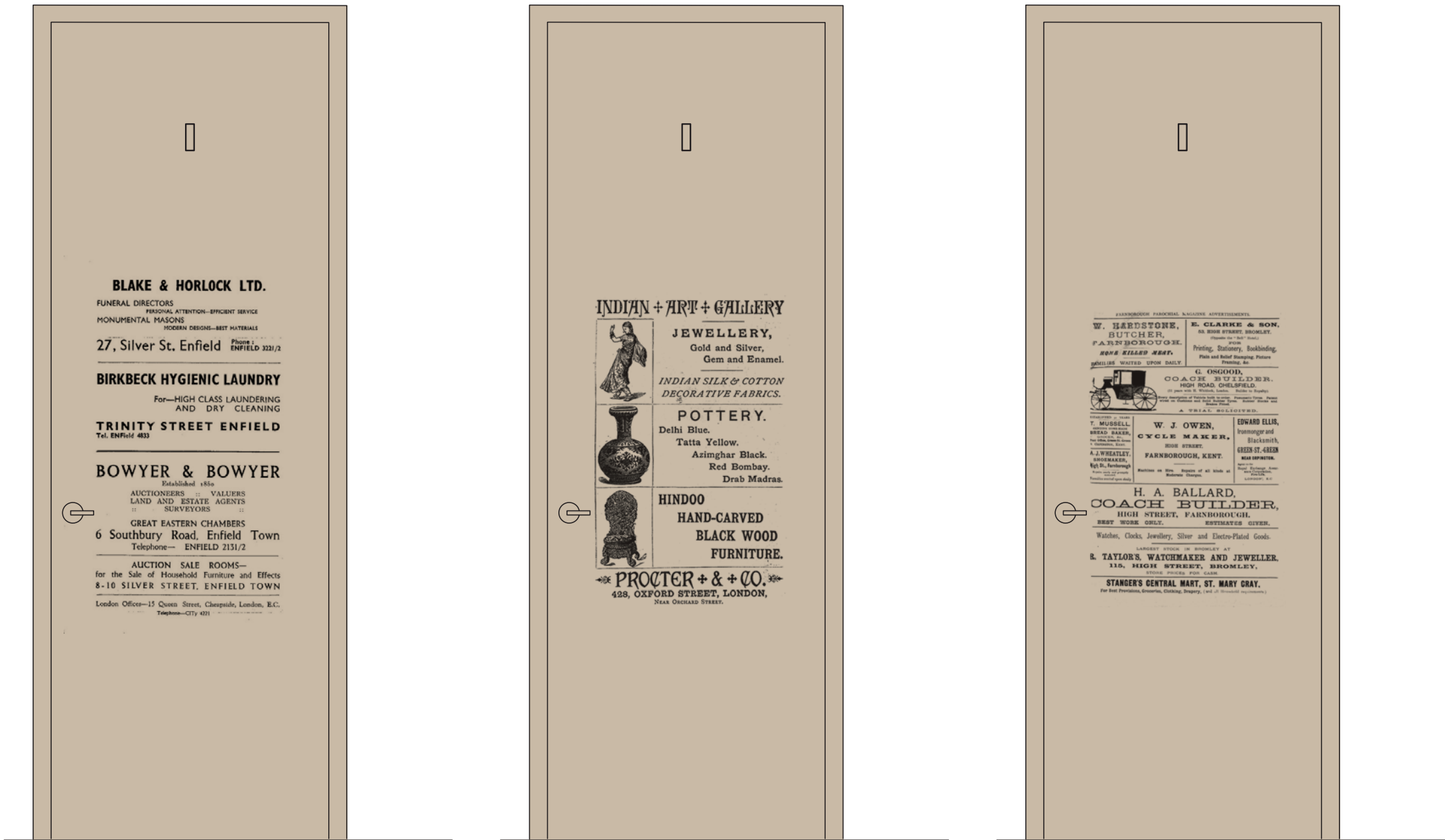


Visitor Journey: Before They Go

29 Before they go

The back of the toilet doors will have panels showing adverts of businesses in the local area, taken from the parish magazines.

This will be printed direct to the door panel with silkscreen on site.



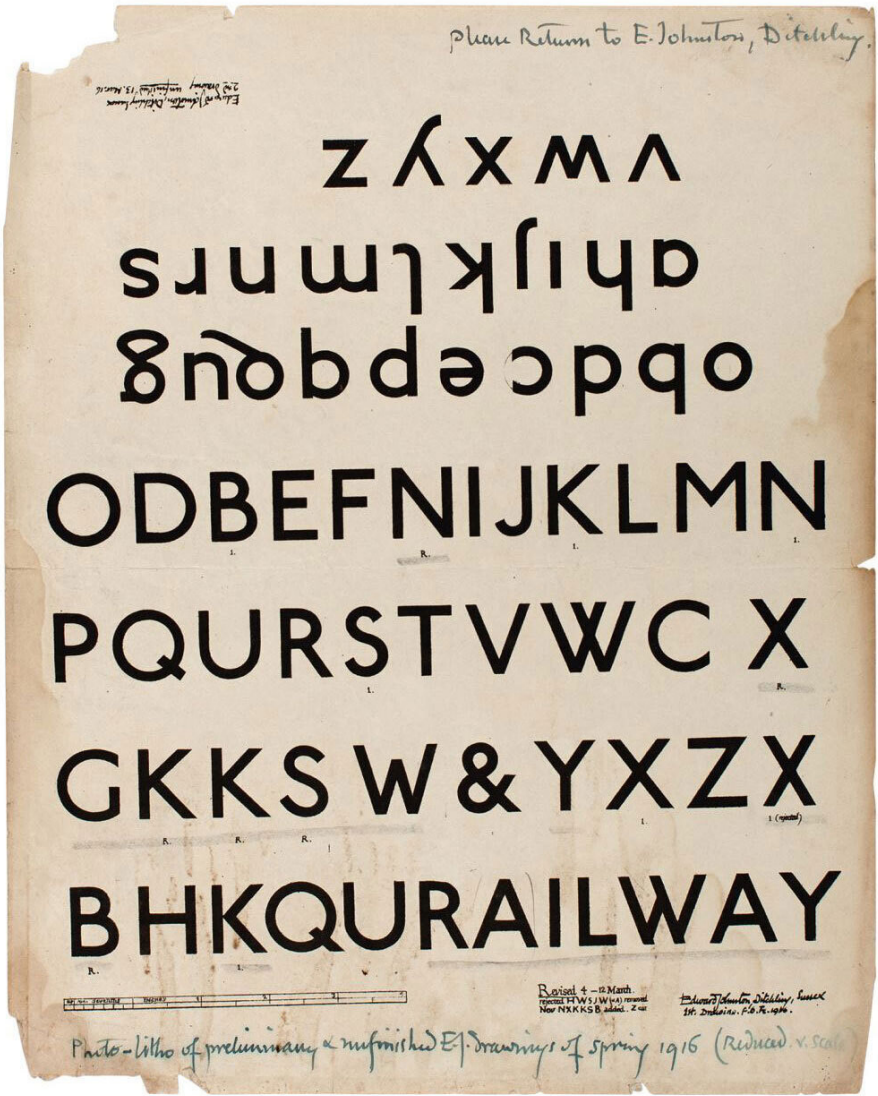
Graphic Approach



30 Edward Johnston's London Underground typeface

The typographer and calligrapher Edward Johnston is an important figure in the history of British design. Although he typically avoided commercial commissions he took on the design of the London Underground Typeface due to his interest in electric railways. This typeface is globally influential and help define part of twentieth century visual culture in Britain. Despite this success, Johnston considered the Missal that he created for Holy Trinity Hastings as his finest work.

We propose to celebrate the connection between Johnston and HTH church by referencing his most famous typographic work in the type style used to deliver the interpretation.



Label Regular

A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0

Label Bold

A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0

31 Primary Typeface

Johnston's Underground typeface is still available today. We don't want to create something that feels like a pastiche of the TFL identity – so we have chosen to use a typeface that draws on Johnston's work and the work of his student Eric Gill.

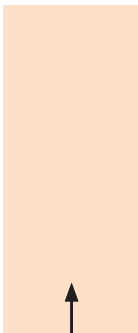
Label is a contemporary font drawn by London based foundry Souvenir. It is extremely legible, contemporary whilst carrying all the character of Johnston.



Graphic Approach

32 Colour Research

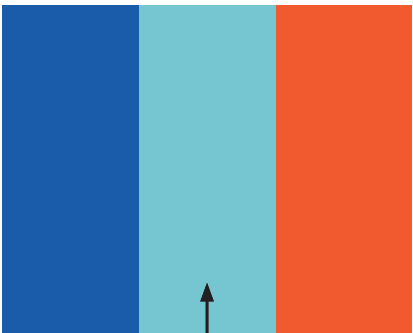
Below is the initial colour palette we have developed to use on the concept visuals. This is based on the church’s historic interior, contemporary use of colour in the café joinery and additional colours that could be added to bring vibrancy to the HTH identity.



Exterior stone work



Interior floor



Café joinery



Historic wallpaper

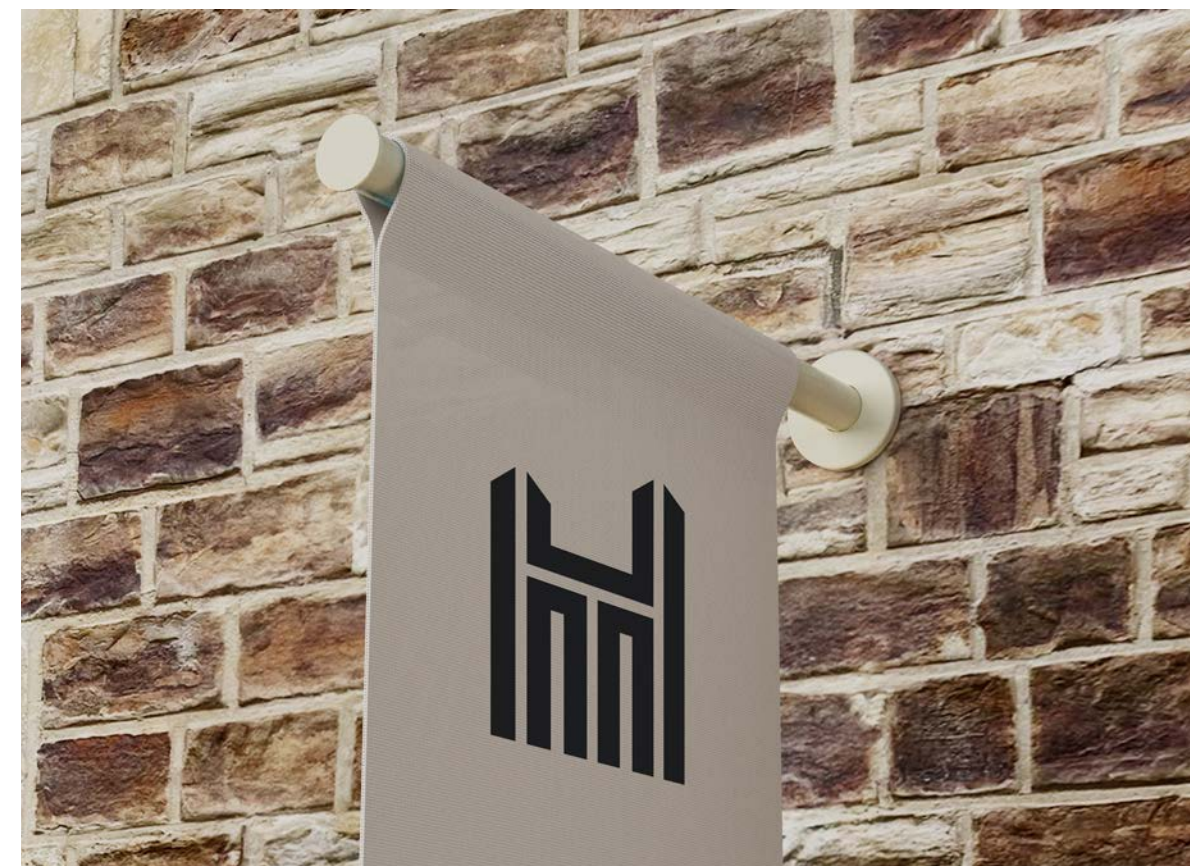
Signage



33 External signage

We advise that all existing external signage is removed and replaced as part of the scope of this project. We propose to increase the visibility of the church's two main entrances by positioning a textile banner at Claremont Street (heritage, events and accessible entrance) and Robertson Street (main entrance for services).

This is a light weight intervention to the historic exterior of the church. The banners will be easy to change and update in the future without changing any physical fixtures.





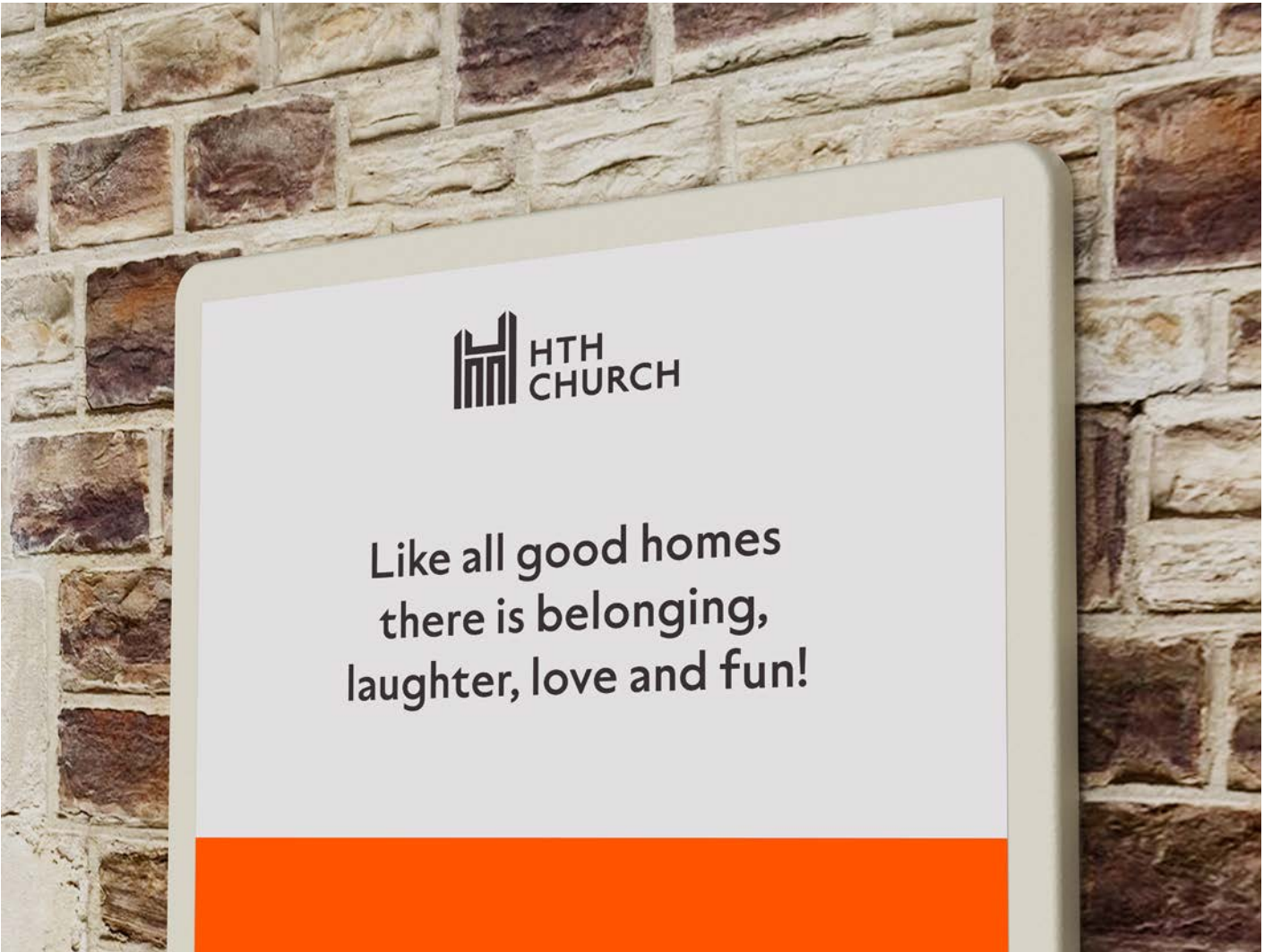
34 Marketing panels and door signage

There are a number of large scale marketing posters placed around the perimeter of the church. We propose rationalising these and replacing them with enamel panels (similar to those used by the London Underground).

These will be designed to be in proportion with the building and avoid covering any architectural features. External vinyl posters can then be applied to the face of the panel and replaced when necessary.

As each door to the church is used for a different purpose so it is important to retain signage applied directly to the door. We have proposed two sizes of enamel panels. These are black to match the ironmongery.

The larger sized panel has space for a temporary vinyl to be applied to carry additional information.



Signage

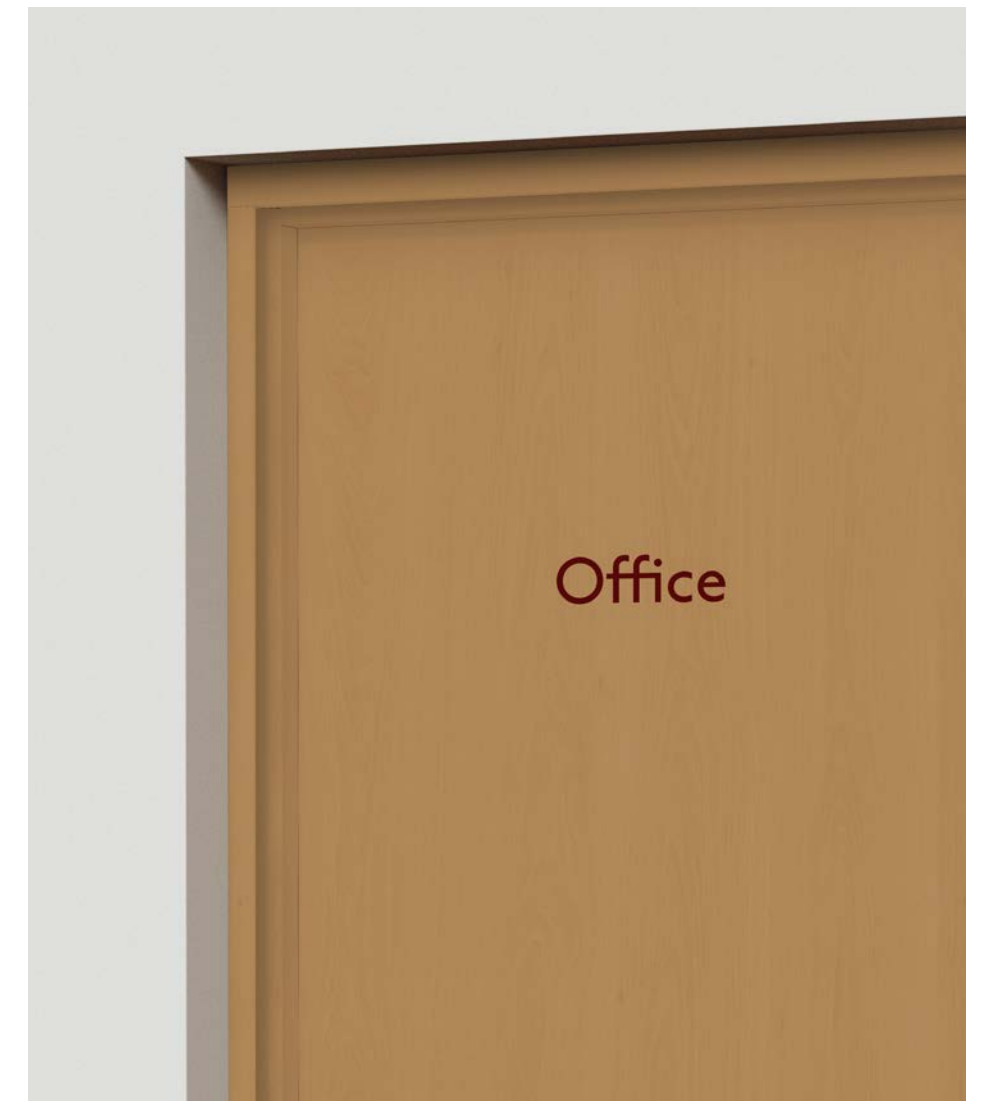


35 Internal signage

To minimise the amount of signage in the body of the church we suggest using moveable way-finding stands that can be stored when not needed.

The arrow used references an arrow commonly used in early London Underground signage.

These can either be cut vinyl applied direct to walls and doors or sign painted for extra longevity.



Thank you



36 NLHF Donor Recognition

The Lead Donor panel will be placed at the main entrance. It will include the Heritage Fund logo. This is constructed from a pressed vitreous enamel panel.



Appendix I: Design Drawings

Contents

Interpretation Design:

42	GA plans
45	Moveable Dividers
49	Seating Units
54	Moveable Guide Holder
55	Missal Showcase
57	Interactive Screen

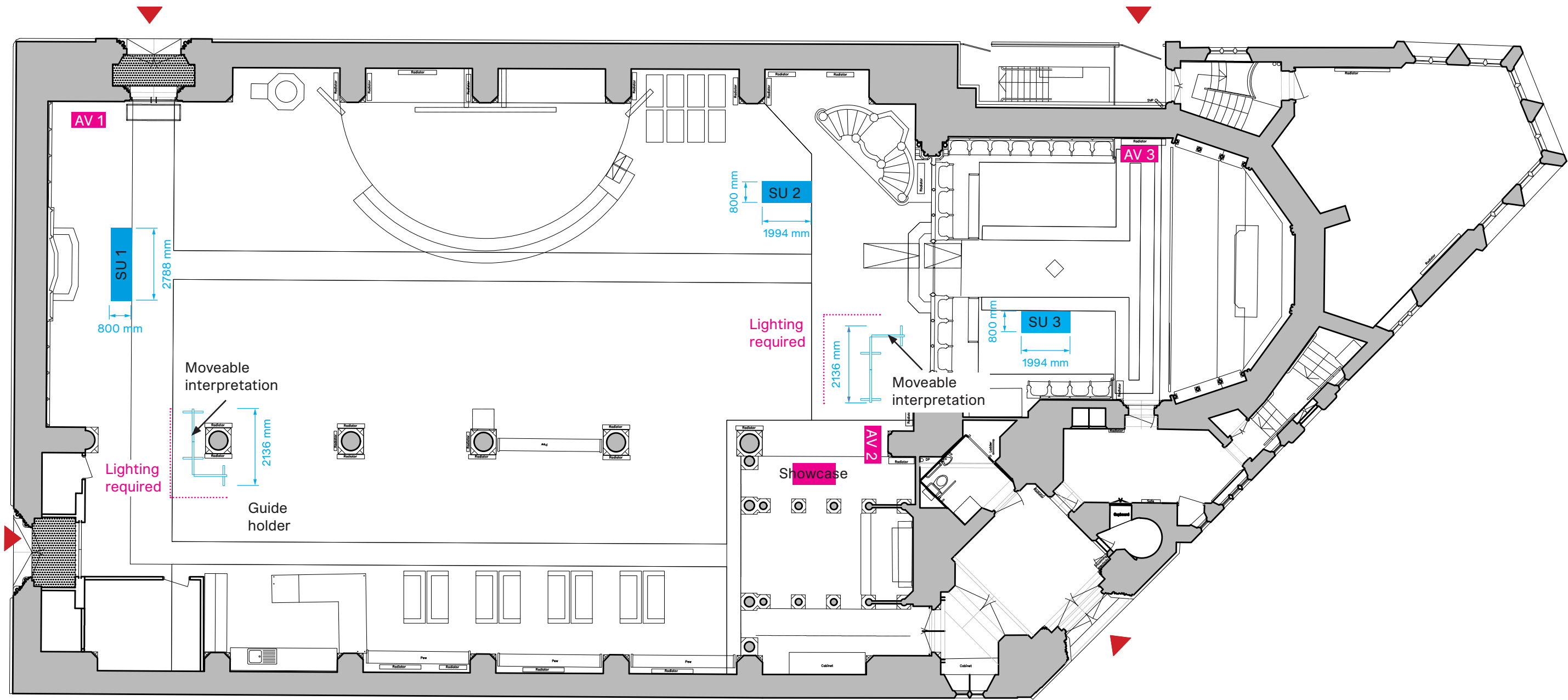
Signage and Way-finding:

58	External signage
59	Poster panel
60	Door signage
63	Moveable signage
65	Wall signage
66	Acknowledgements

68	Positions
69	Schedule

GA Plan – Interpretation Layout

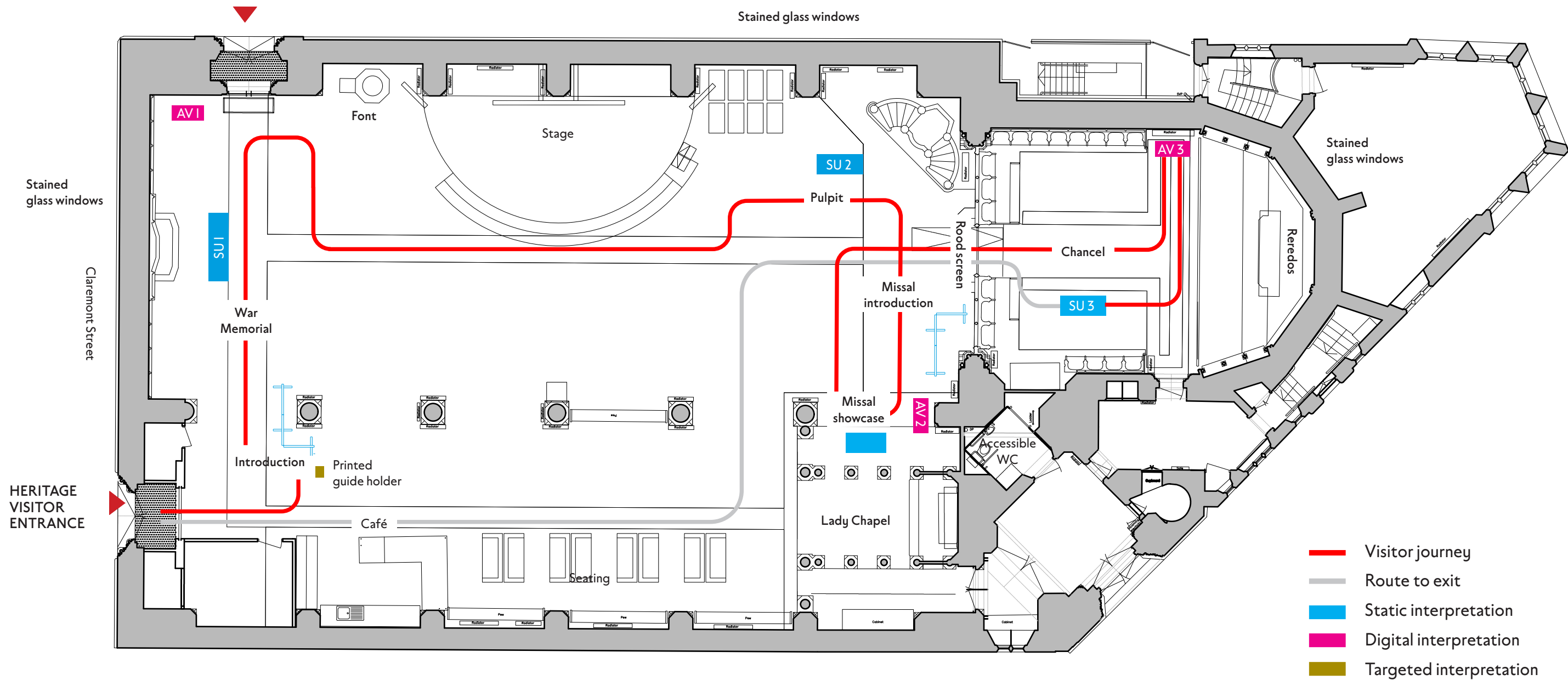
This GA plan indicates the position of the interpretation furniture during a heritage day set up.



NOT TO SCALE

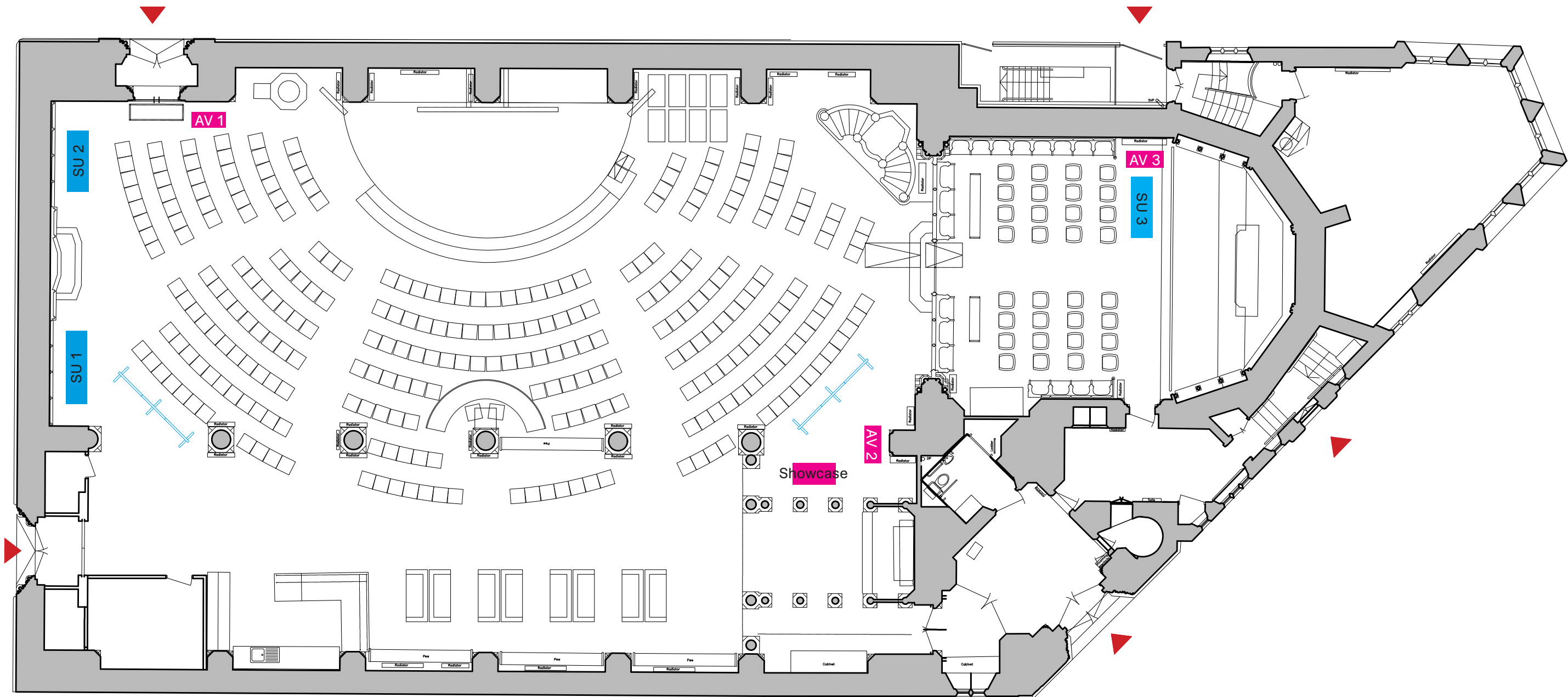
GA Plan – Visitor Flow

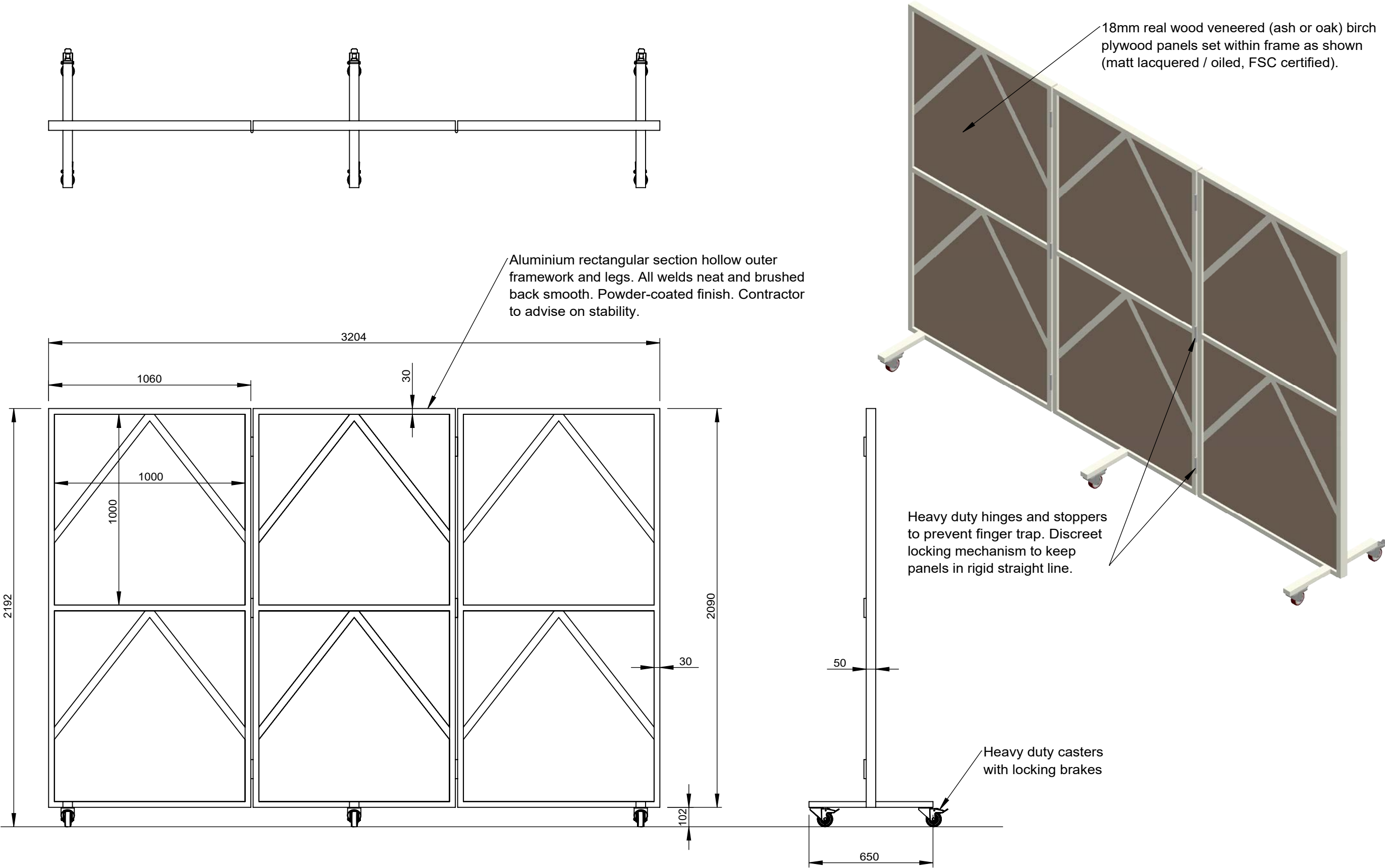
This GA plan indicates a typical visitor journey.



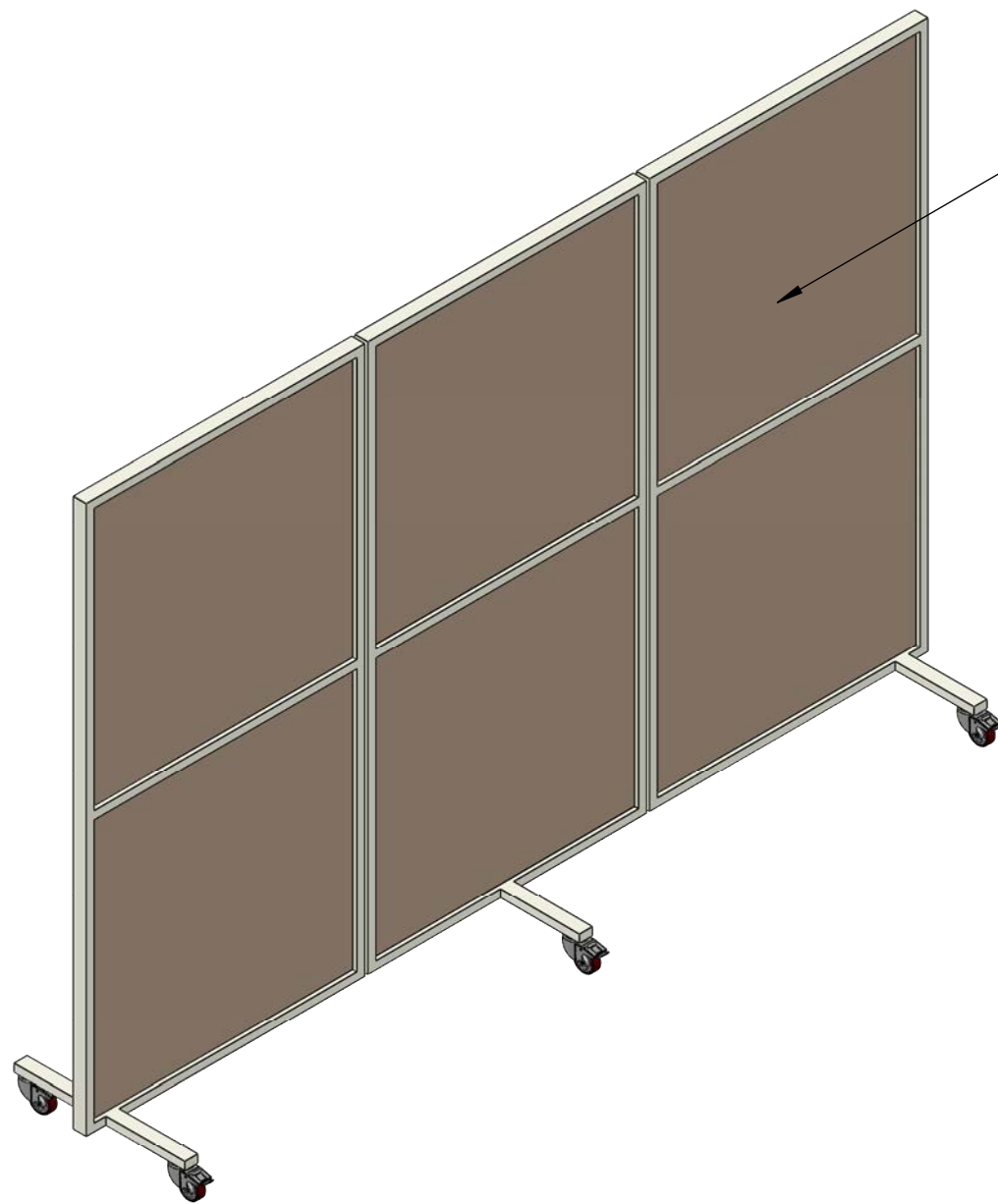
GA Plan – Seating Layout

This GA plan indicates the positions of interpretation furniture during a high capacity event or service.

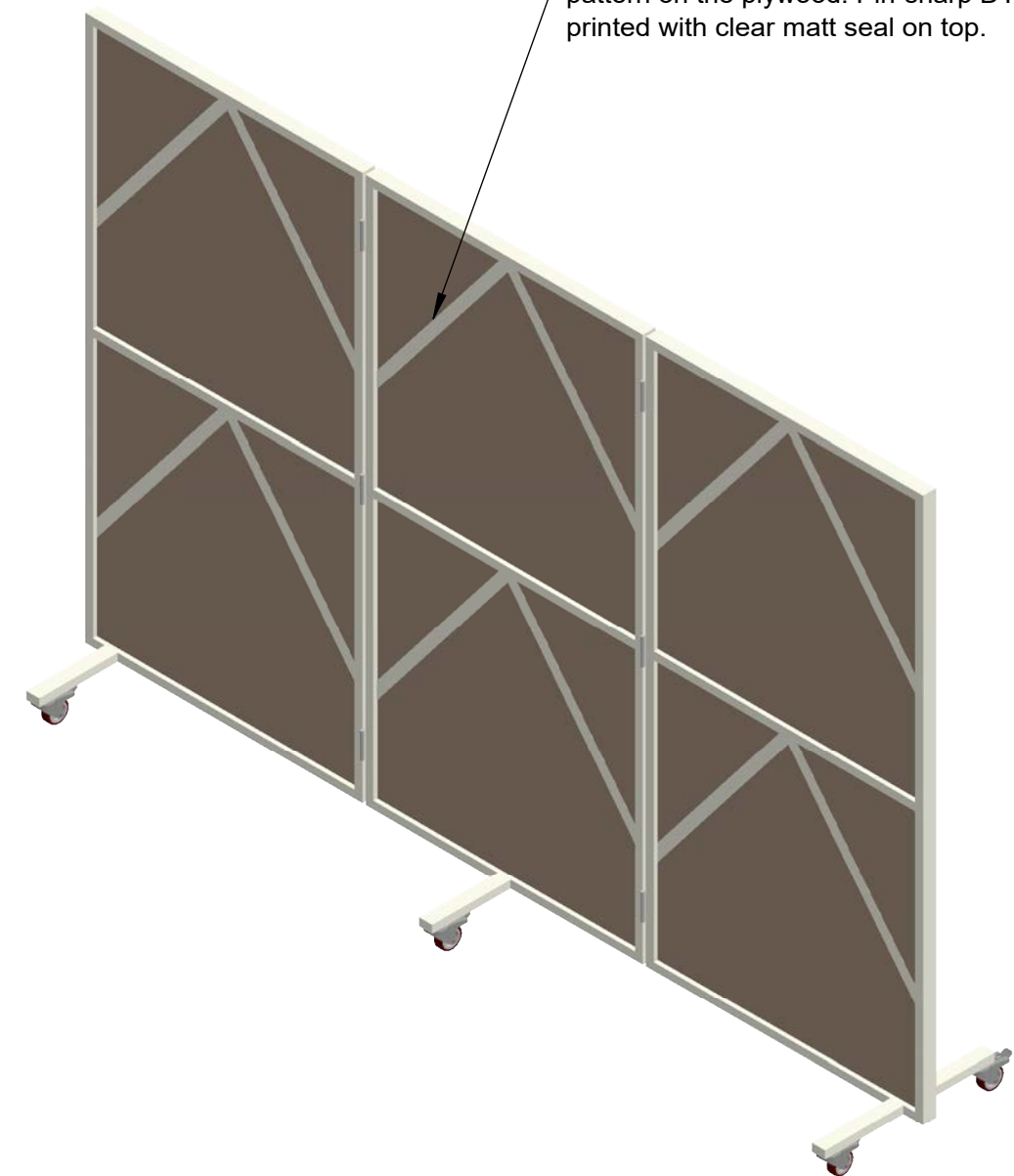




Moveable Dividers – Drawings

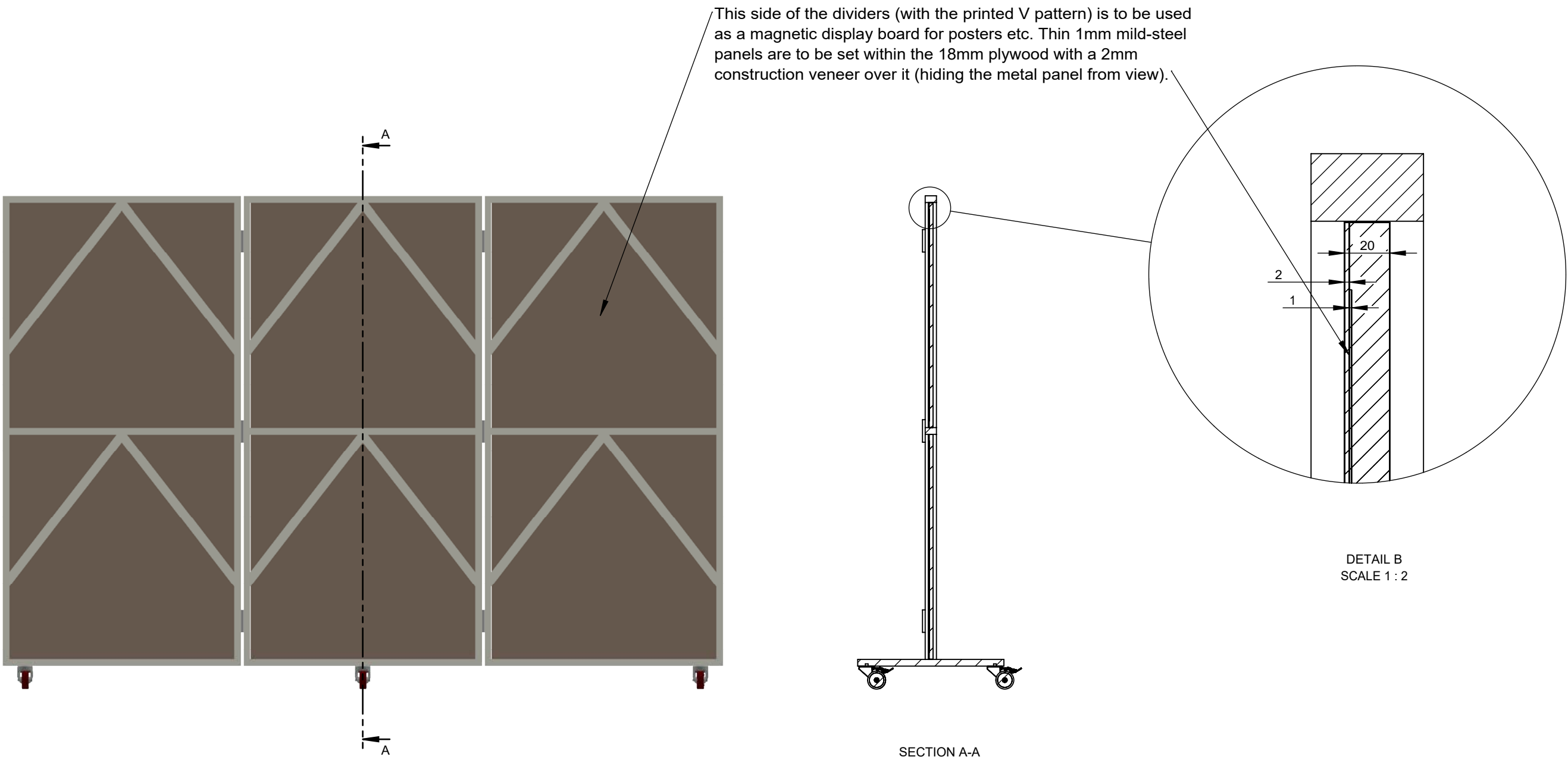


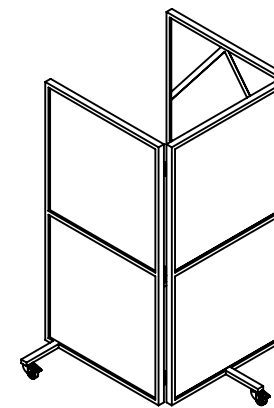
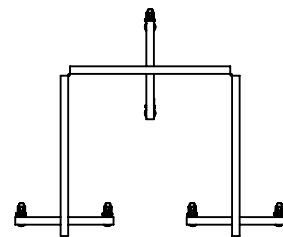
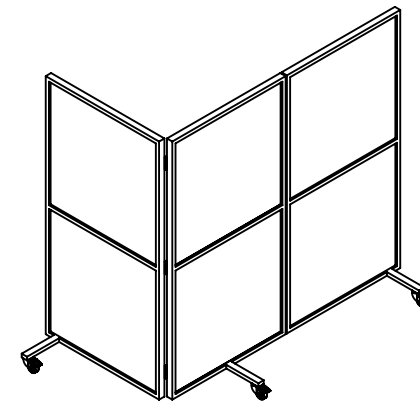
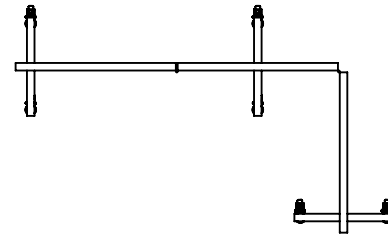
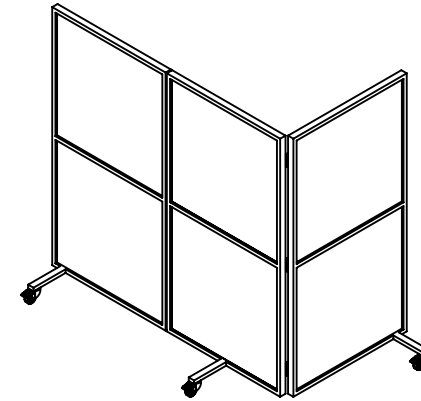
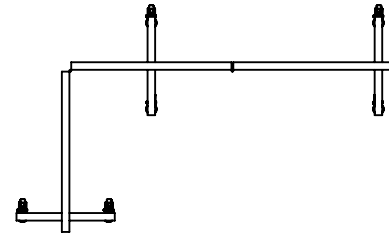
This side of the wooden panels is to have full colour printed artwork / images. Pin-sharp DTM printed with clear matt seal on top.



These V shapes are a colour printed pattern on the plywood. Pin-sharp DTM printed with clear matt seal on top.

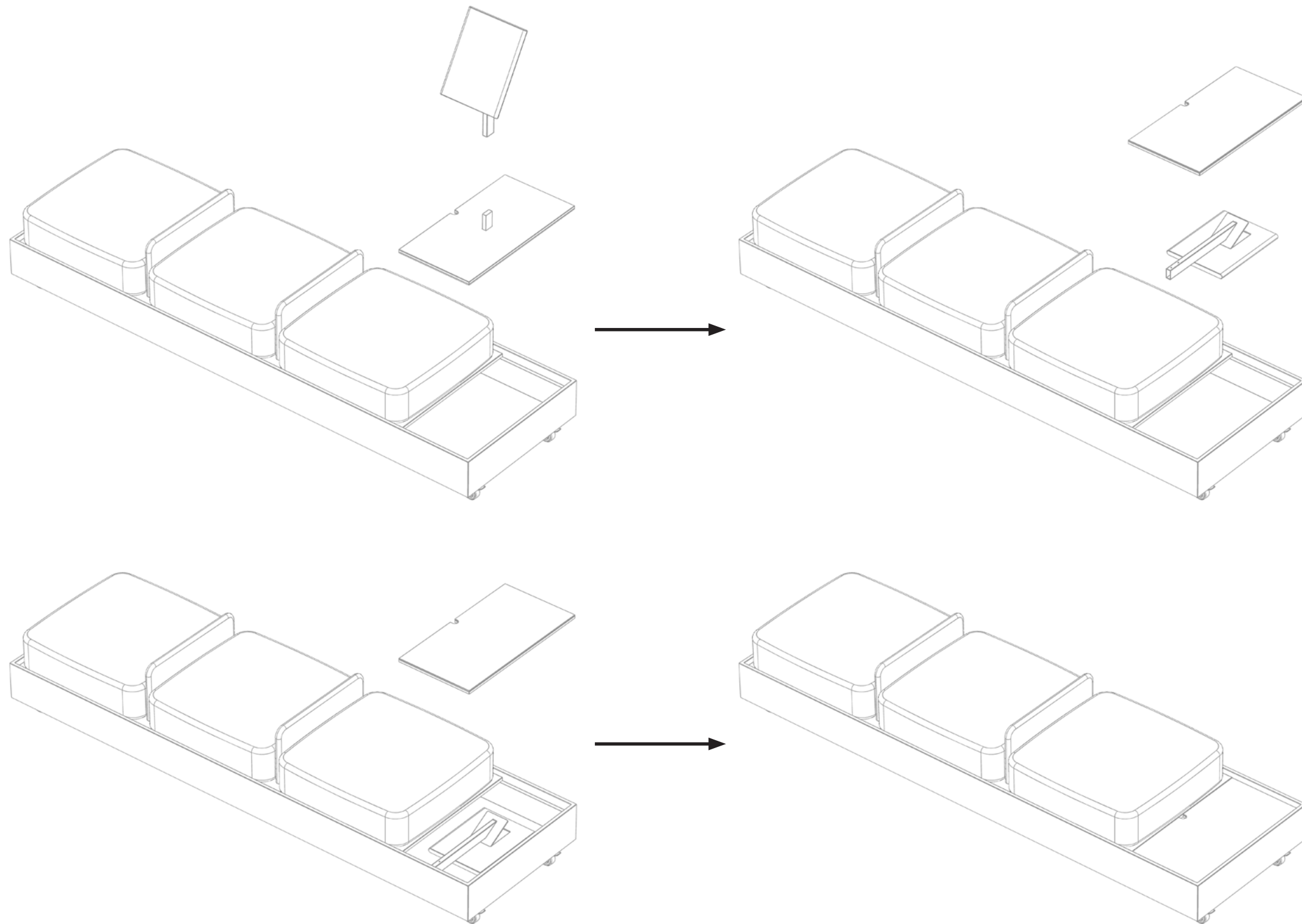
Moveable Dividers – Drawings



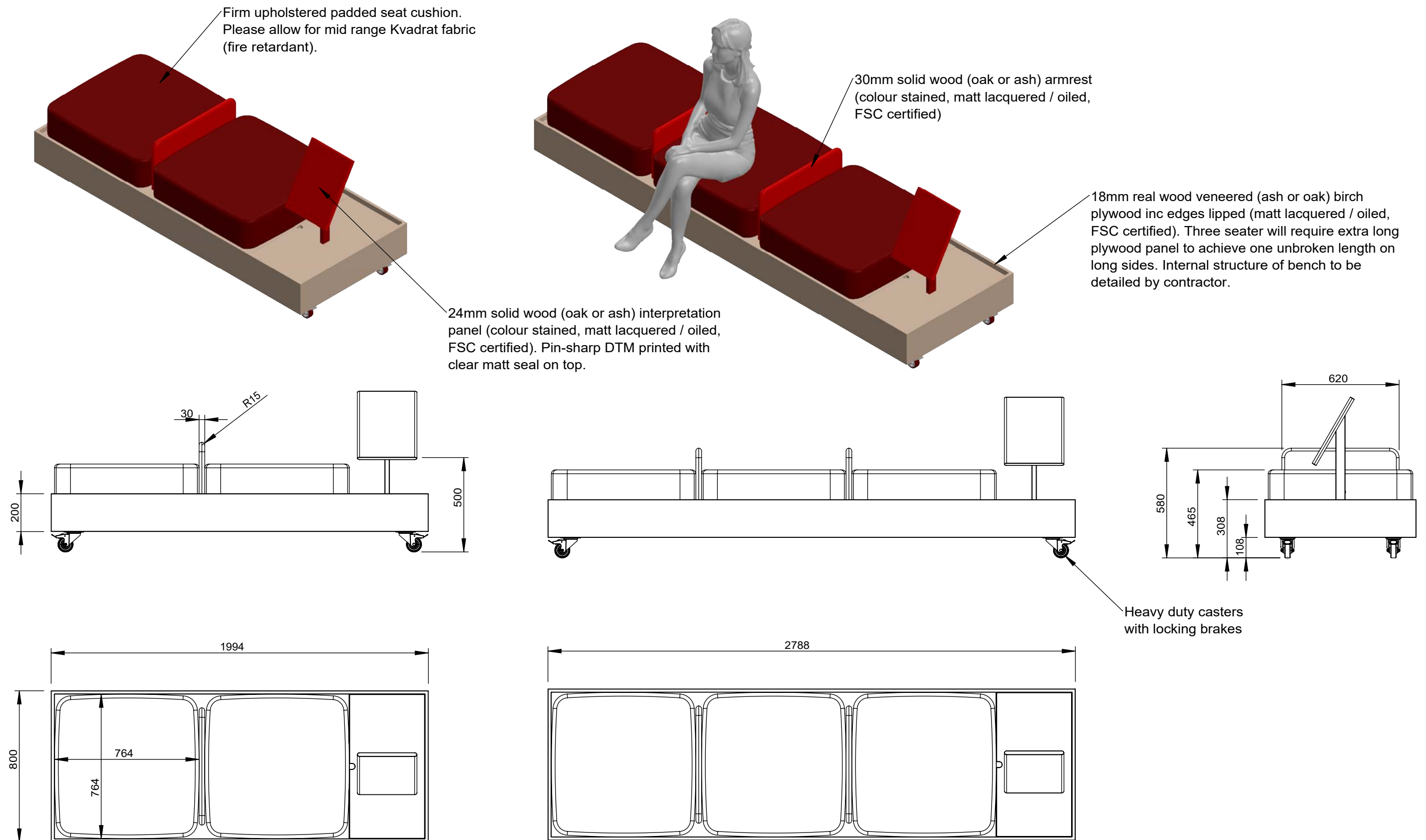


Seating Units – Pack away Section Intro

The diagram below demonstrates how the Section Intro can be removed and stored within the base on the seating unit.



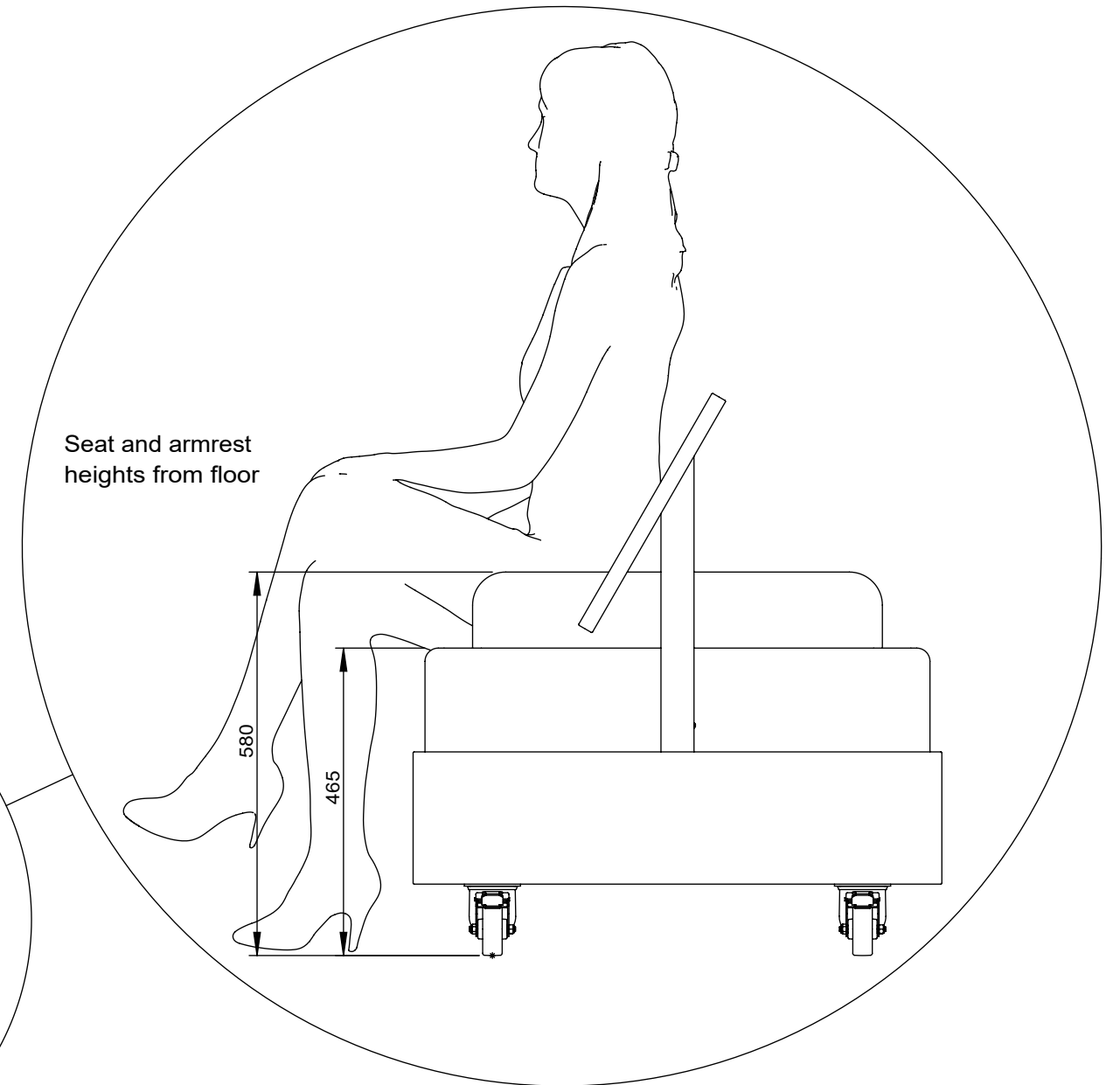
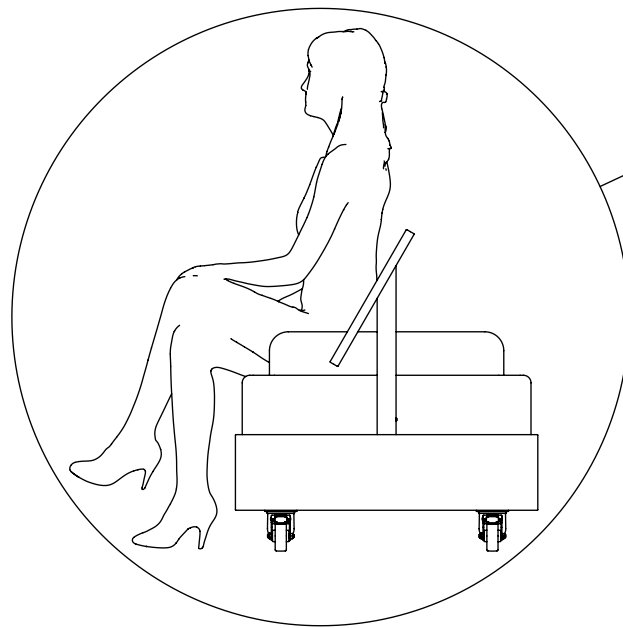
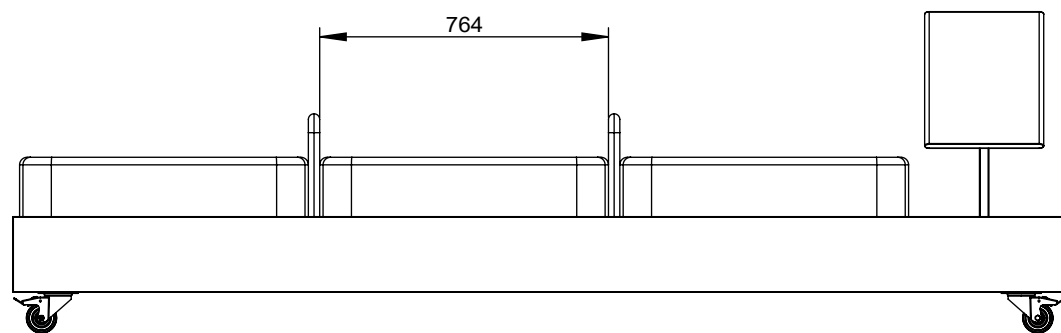
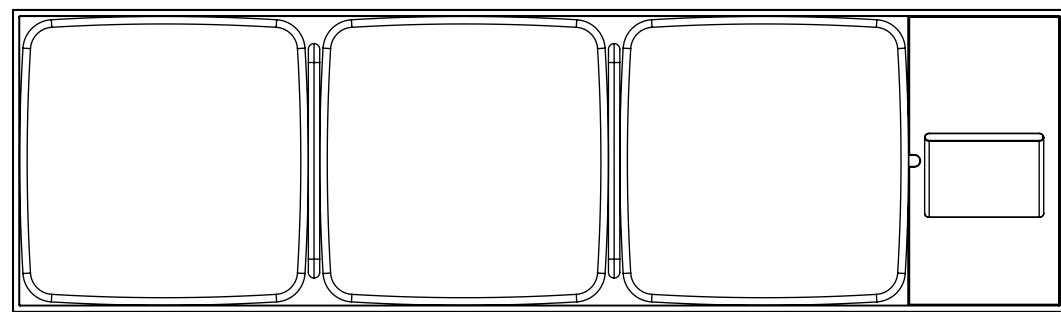
Seating Units – Type 1 and 2



Seating Units – Ergonomics

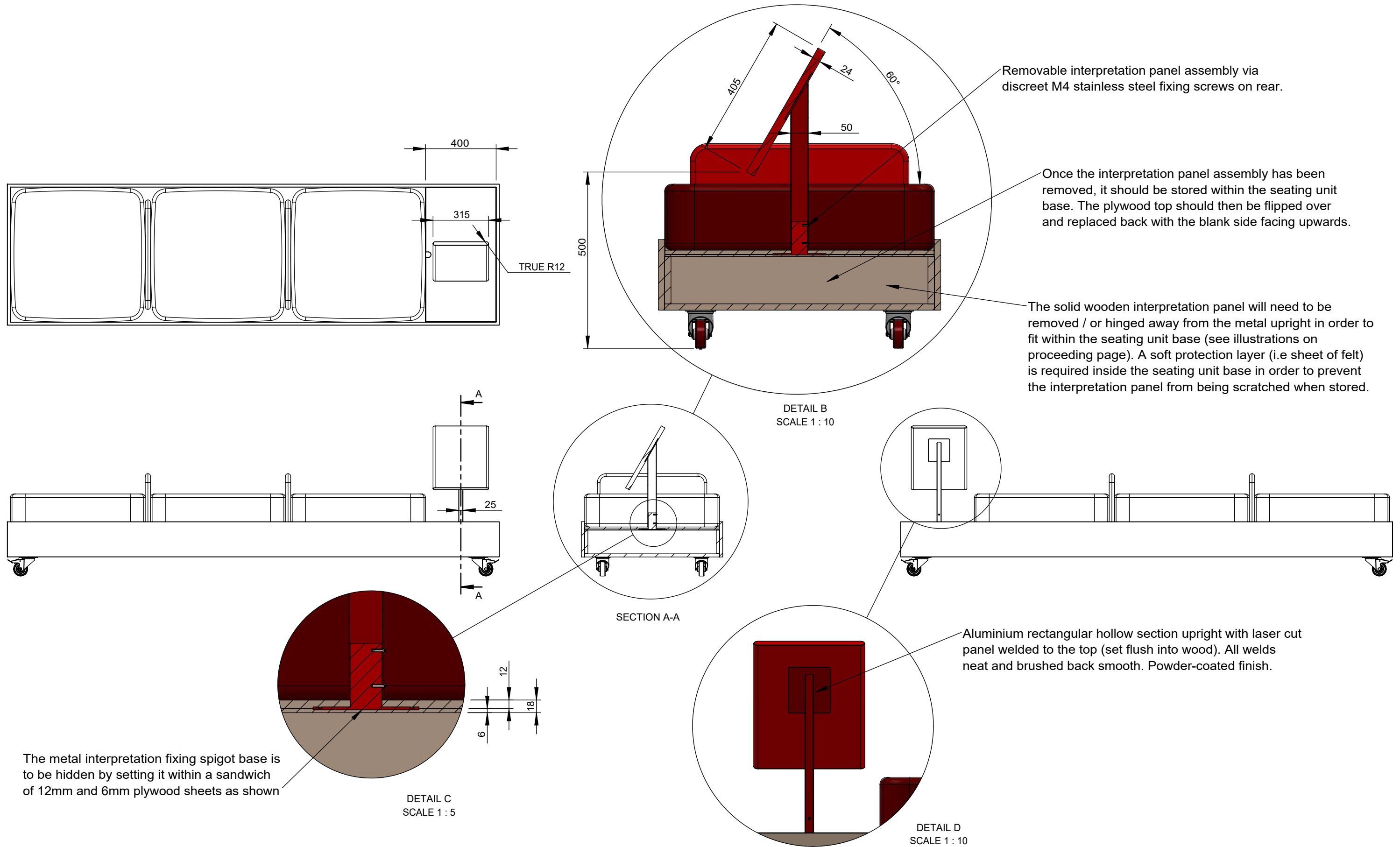
The seating units comply to the required seating heights indicated by the accessibility consultants. We will also ensure that the upholstery will be firm enough to prevent users from sinking into the seat.

Arm rests are included to help users get in and out of the seating. Back rests are not include as these seats are not intended for long periods of sitting. Other seating with back rest are available within the body of the church.



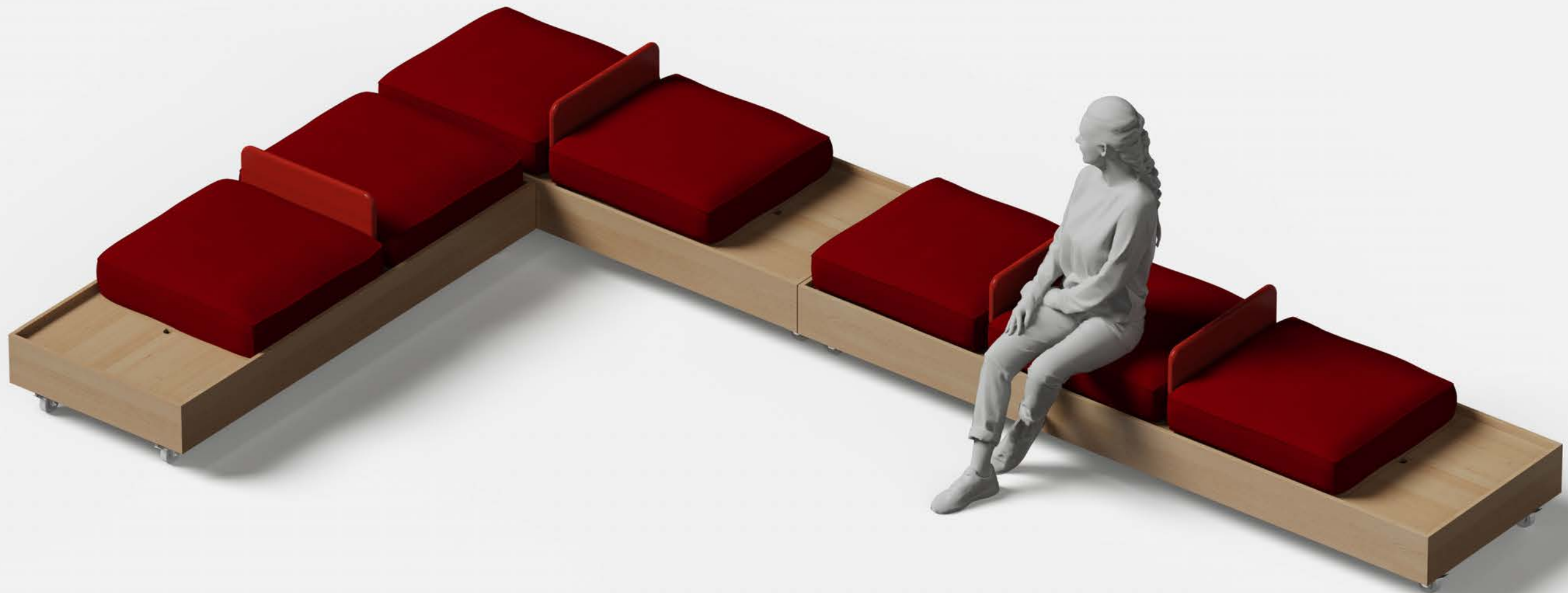
DETAIL A
SCALE 1 : 10

Seating Units – Text panel detail

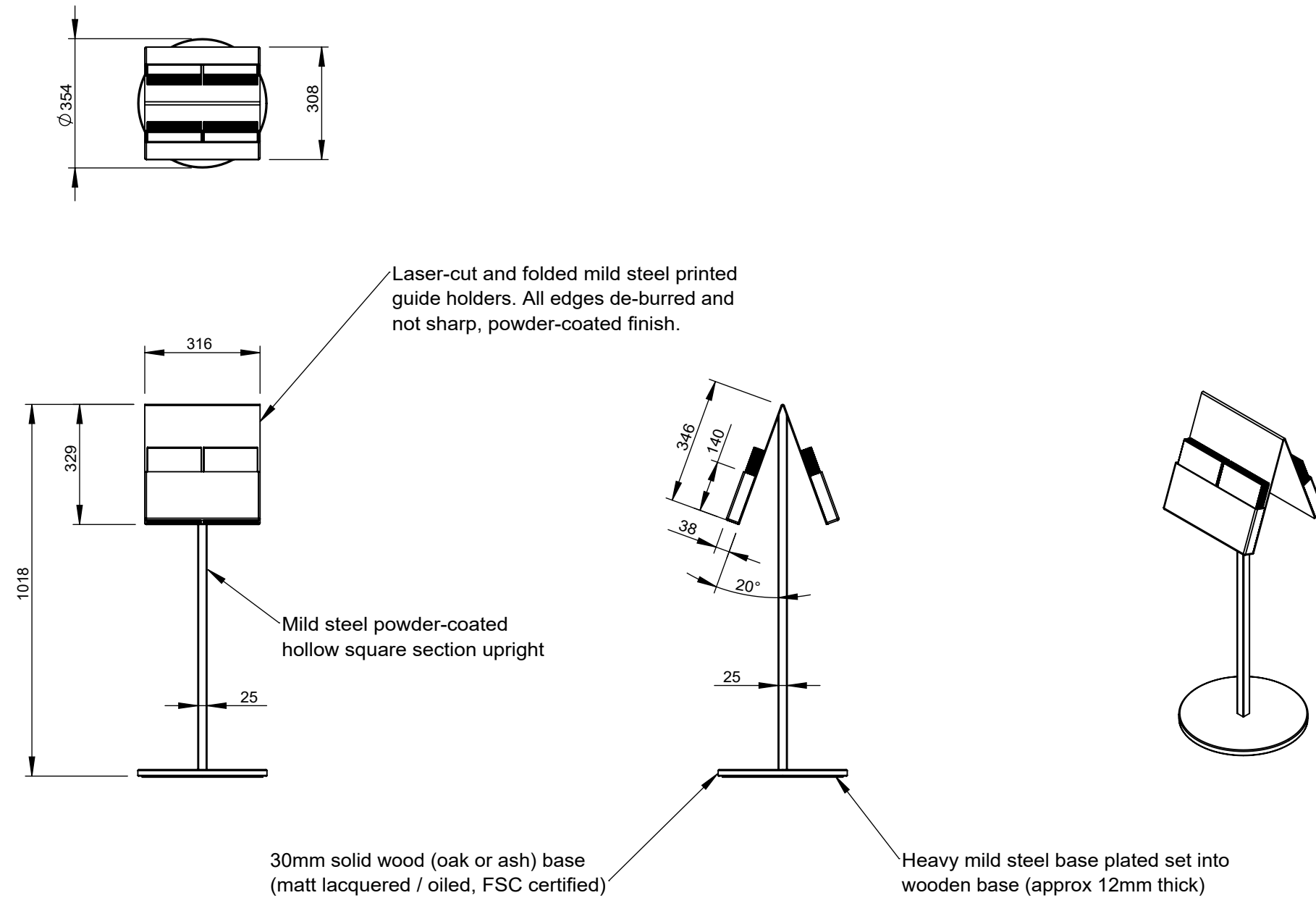


Seating Units – Grouped

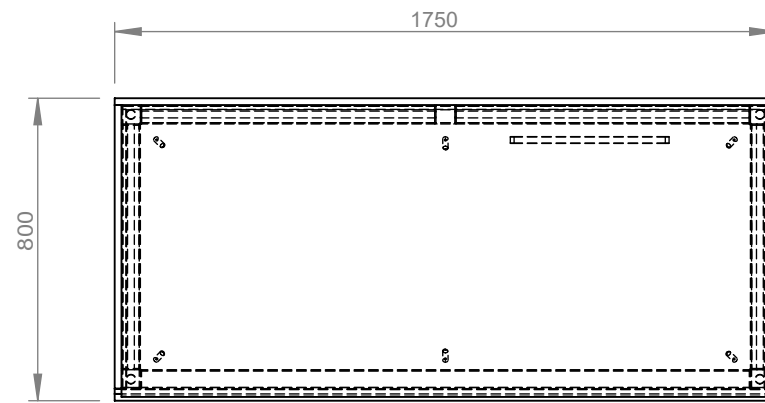
Section Intros can be removed and stored to allow the seating units to be used for workshops and events.



Printed Guide Holder



The Missal – Showcase

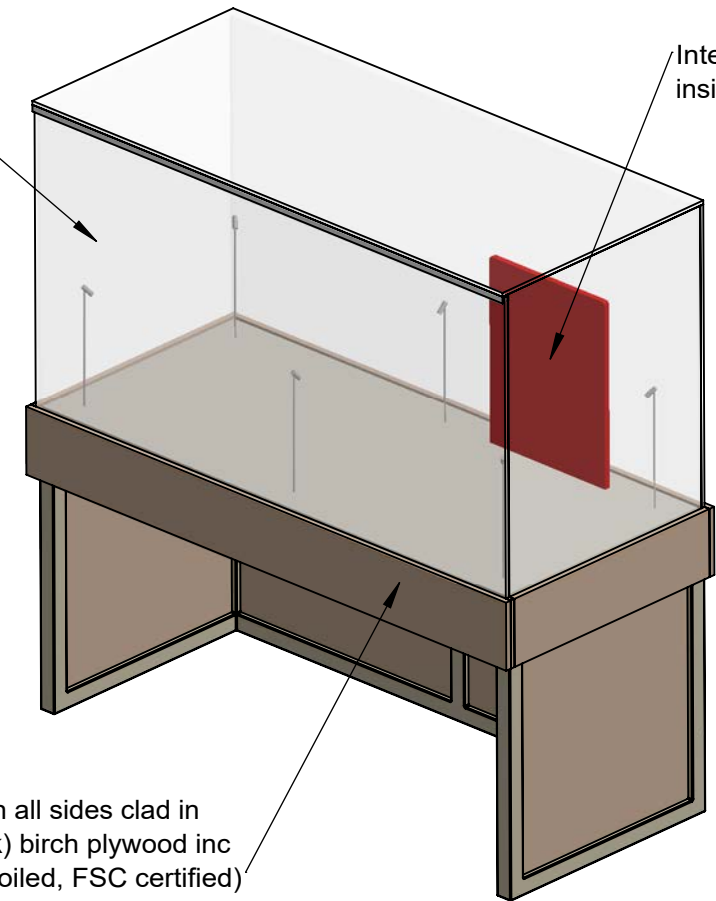


Case Specification

- 11.5mm anti-bandit laminated glass. Low-iron and anti-reflective. UV filtered. Conforming to all required standards e.g EN 356 and BS EN 12600 standards.
- High security case lock Abloy CL291. Accessible from underneath case.
- Extra security features beyond locks e.g vibration alarm (contractor to confirm options).
- Pull and slide front glass panel (sliding both ways).
- All internal materials Oddy approved.
- LED lighting stalks. LED drivers, dimmer and cabling hidden inside base unit. Lighting control to integrate with the church's system via bluetooth Casambi.
- All cabling hidden inside base unit with neat cable management feature via the bottom / back.
- Humidity control facility (we assume via silica gel box hidden inside drop down hatch accessible from underneath case).

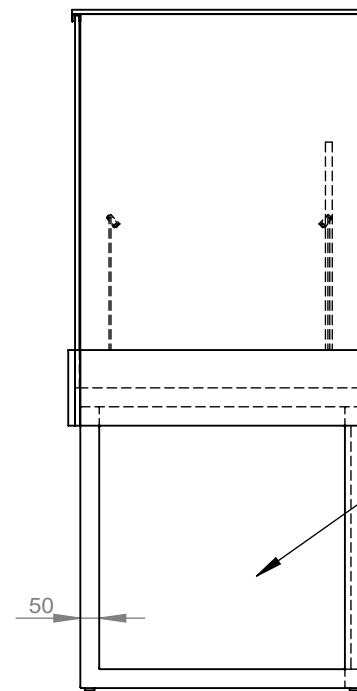
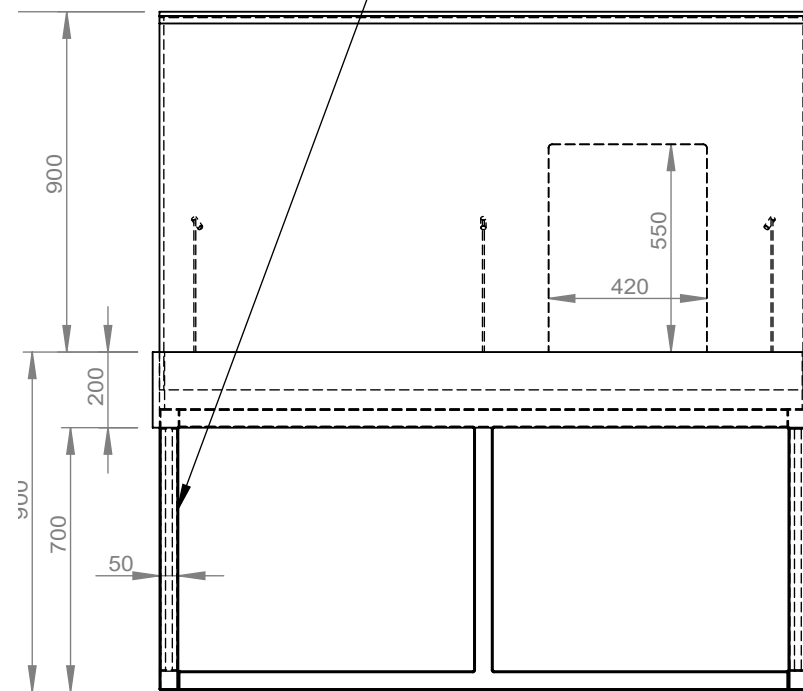
Pull and slide front glass panel (sliding both ways)

Interpretation panel inside case

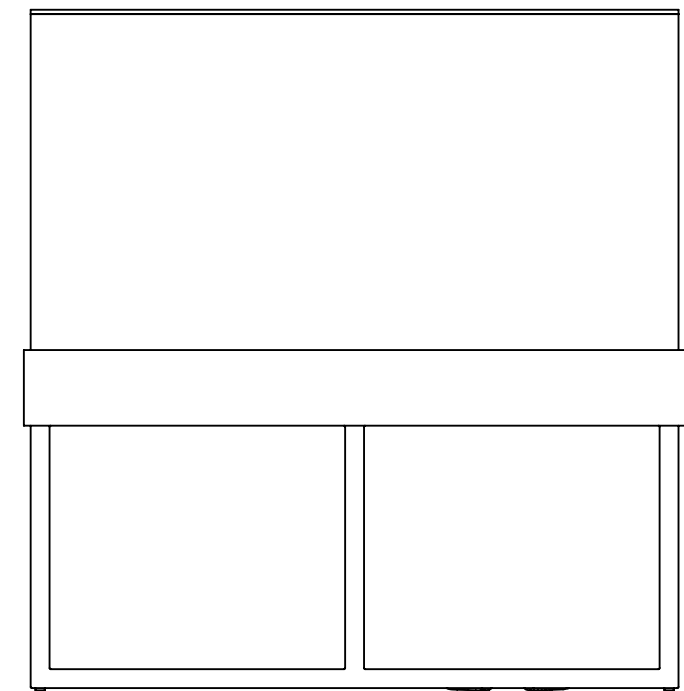


Mild steel powder-coated hollow square section base frame and internal structure. All welds neat and brushed back smooth. Hidden adjustable feet.

Museum grade sealed case with all sides clad in real wood veneered (ash or oak) birch plywood inc edges lipped (matt lacquered / oiled, FSC certified)

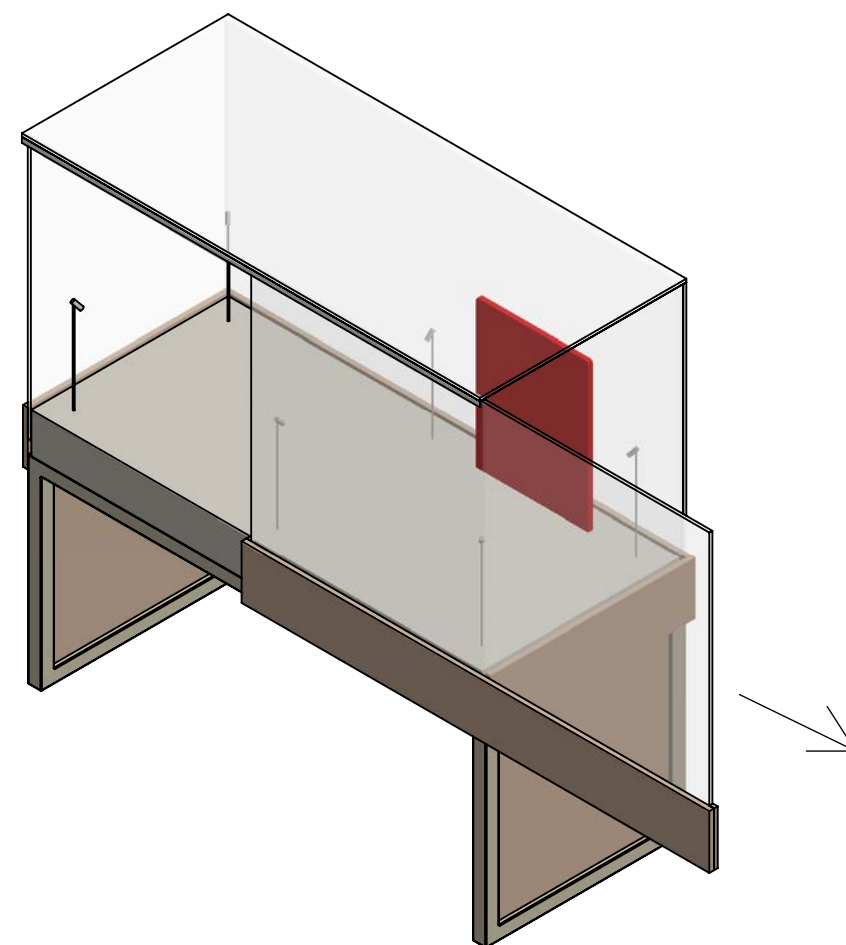
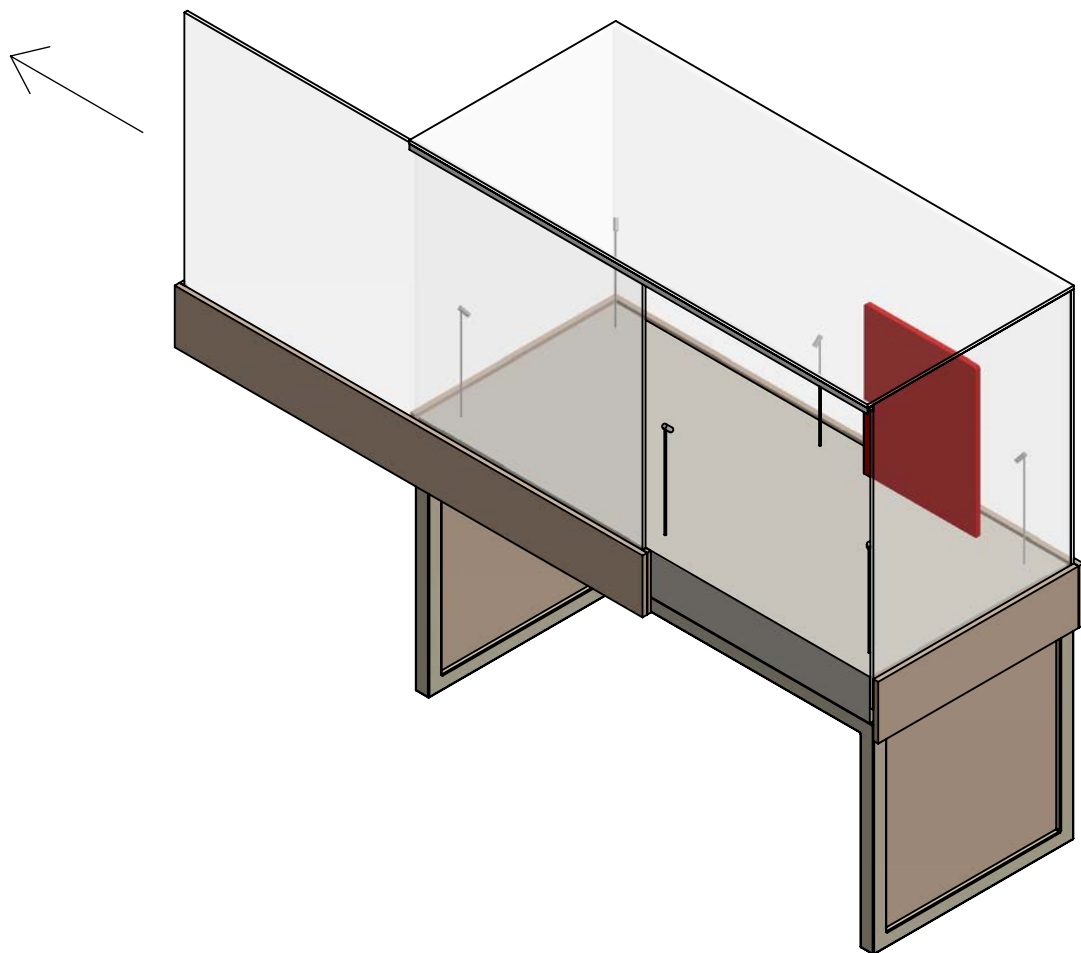


Inset 18mm real wood veneered (ash or oak) birch plywood panels set within frame on all both sides / back.

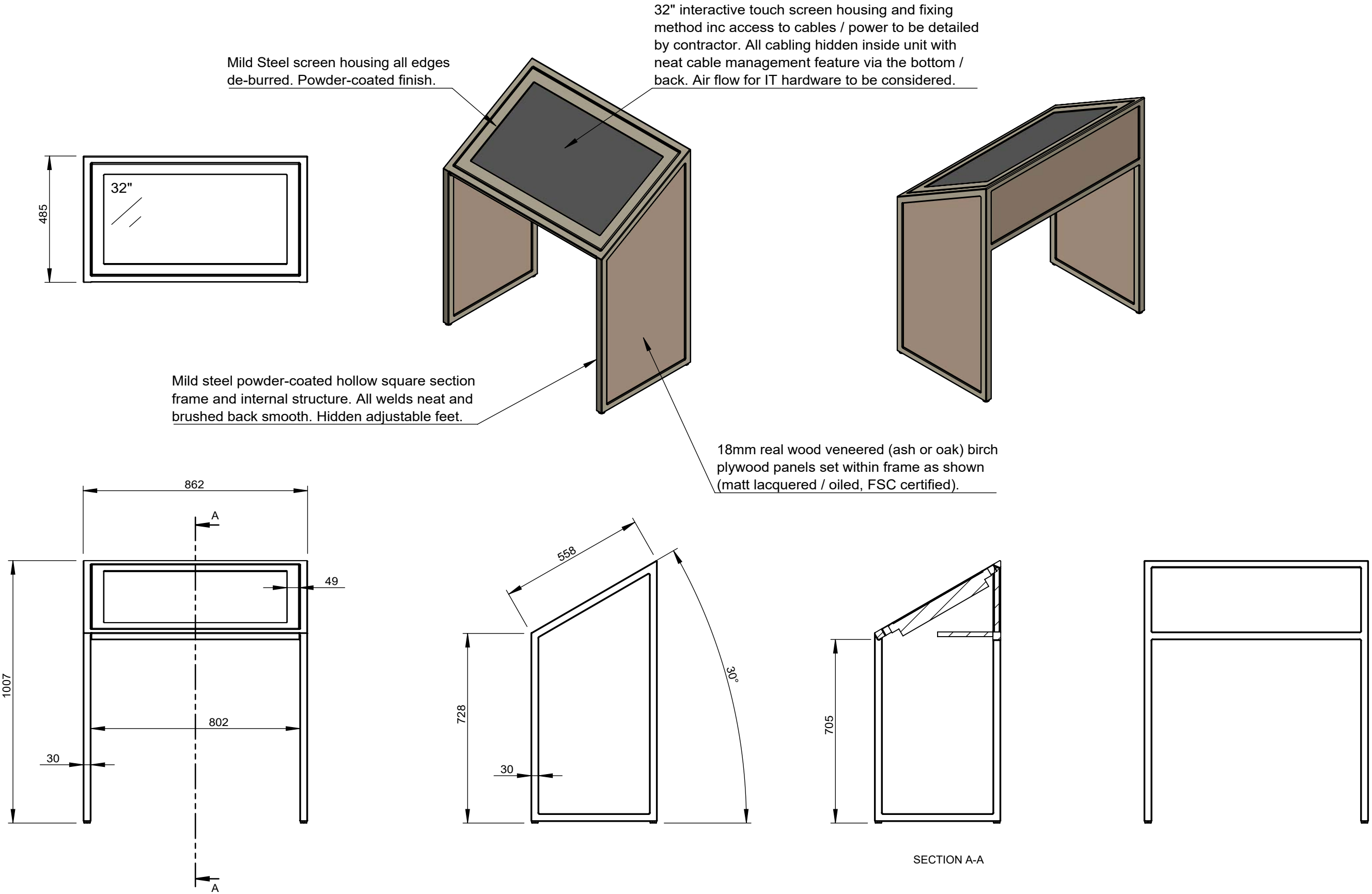


The Missal – Showcase

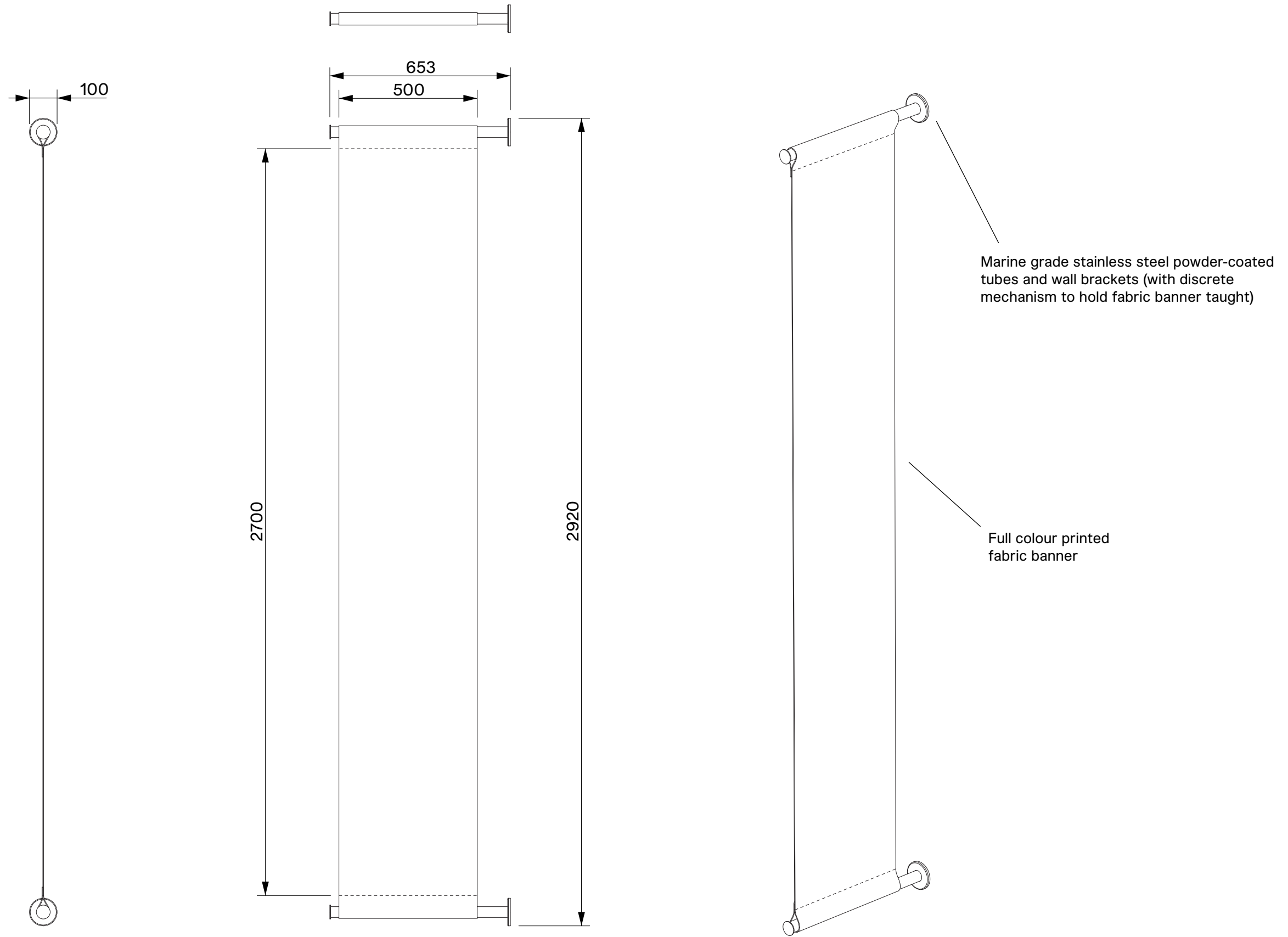
The showcase glass can open to the center of the case from either direction.



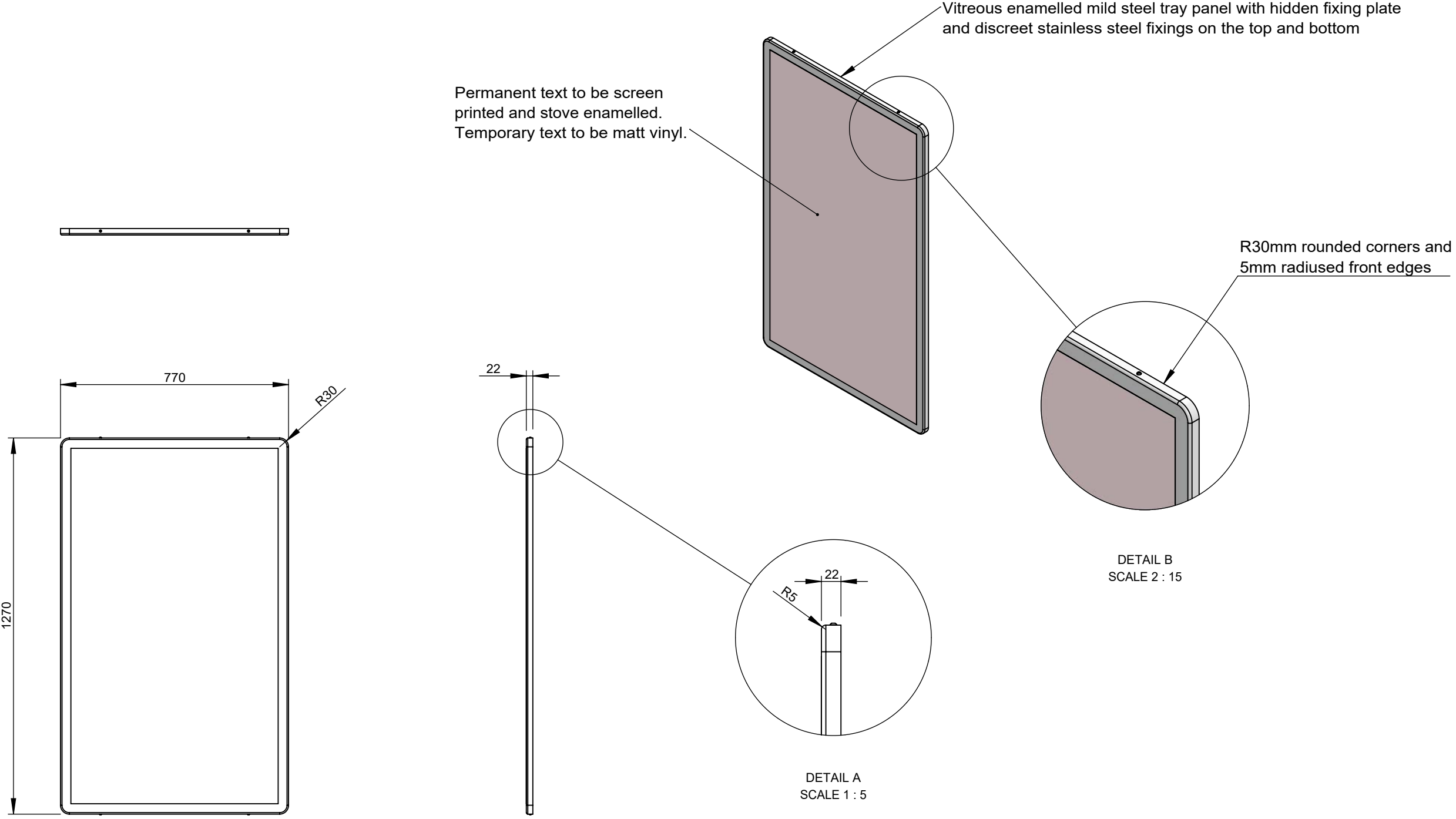
The Missal – Interactive Screen



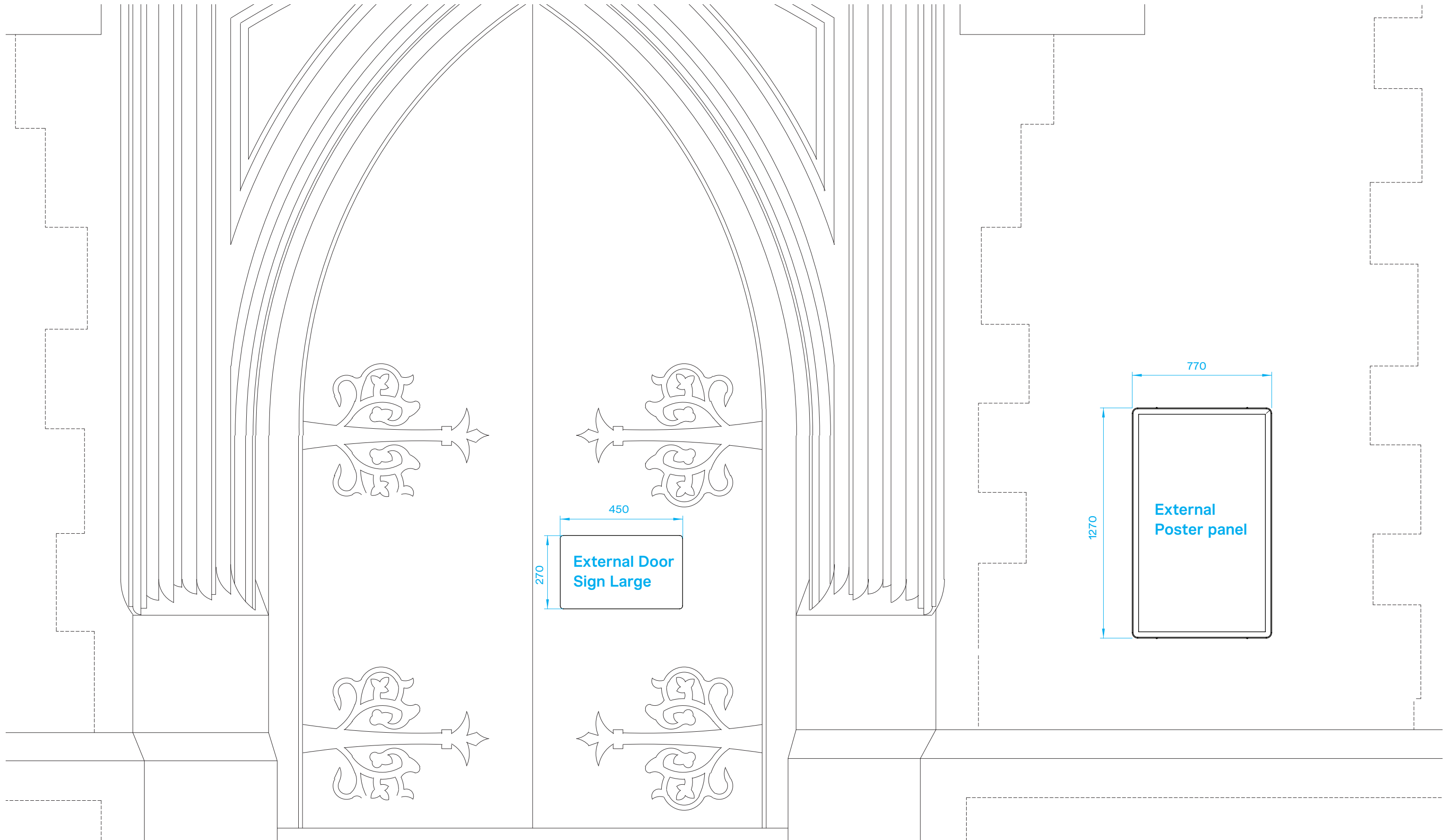
External Banner Holder



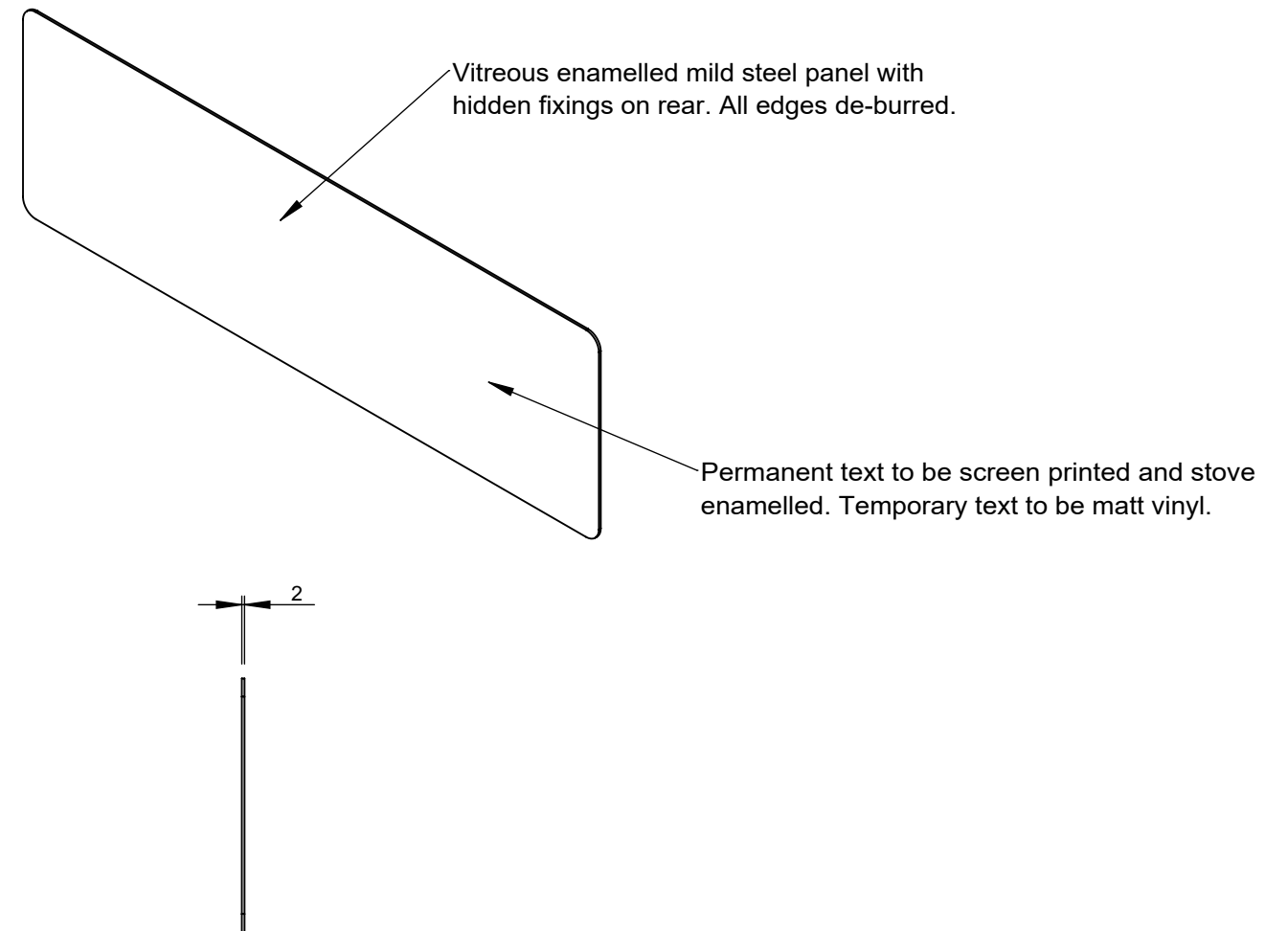
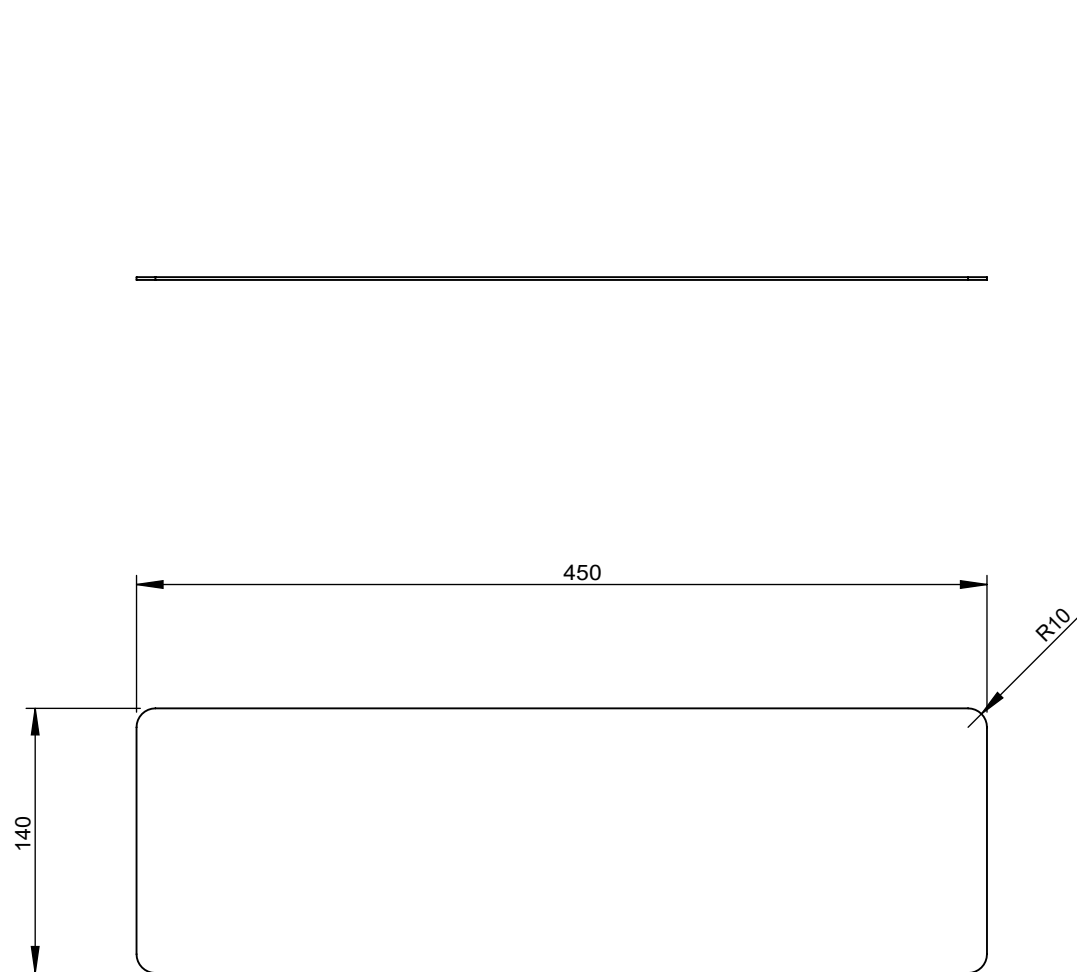
External poster panel



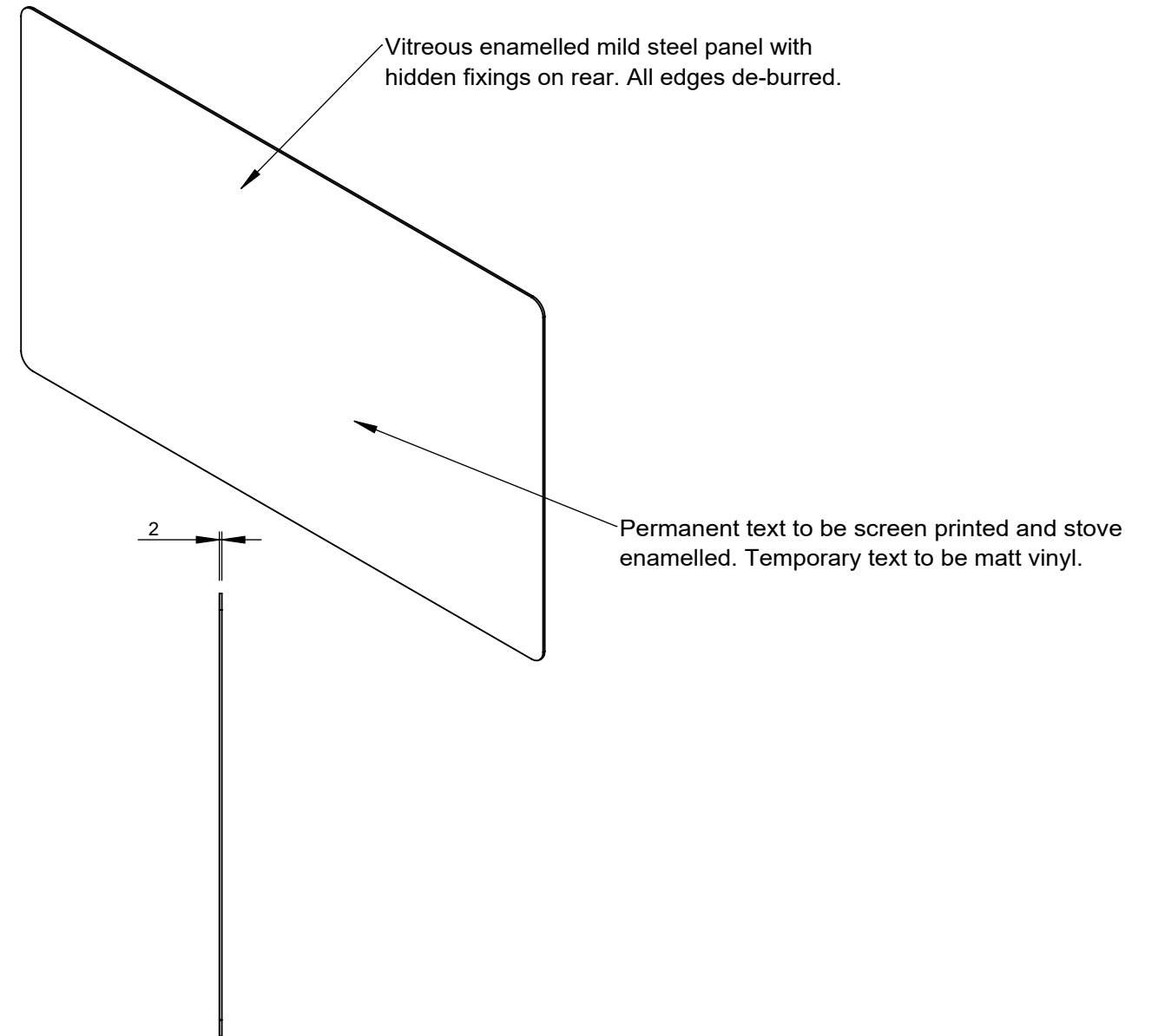
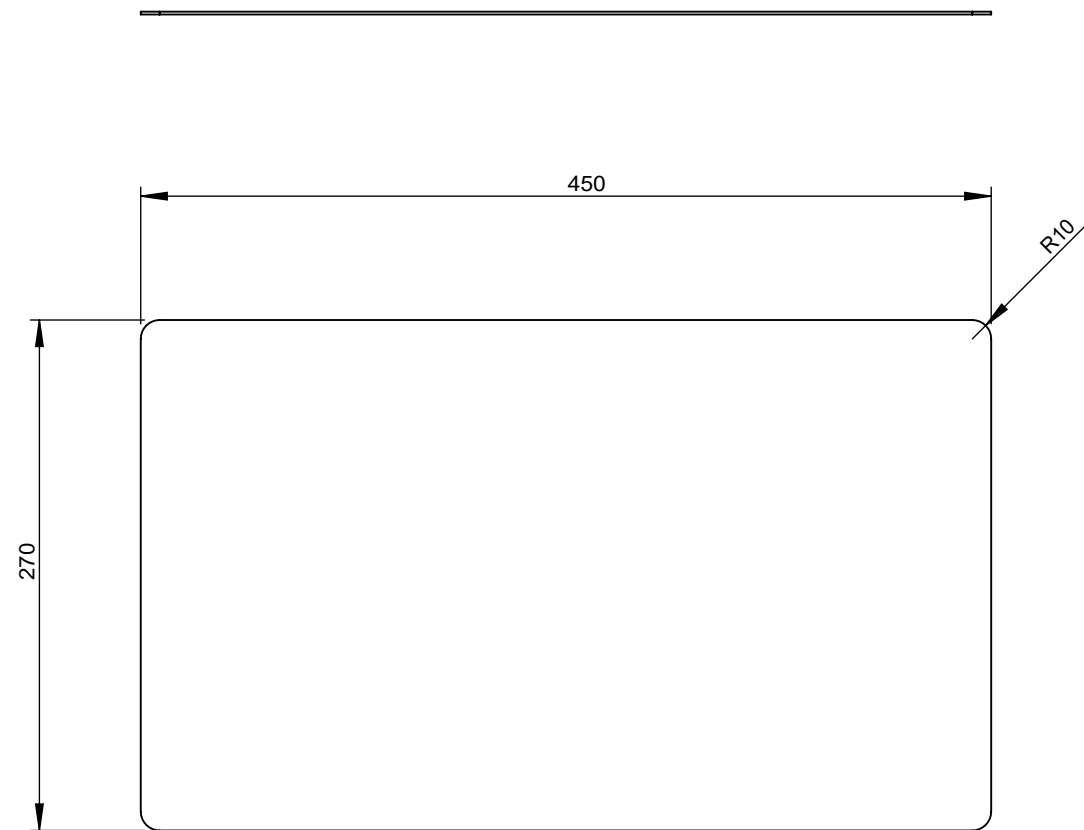
External Door Signage

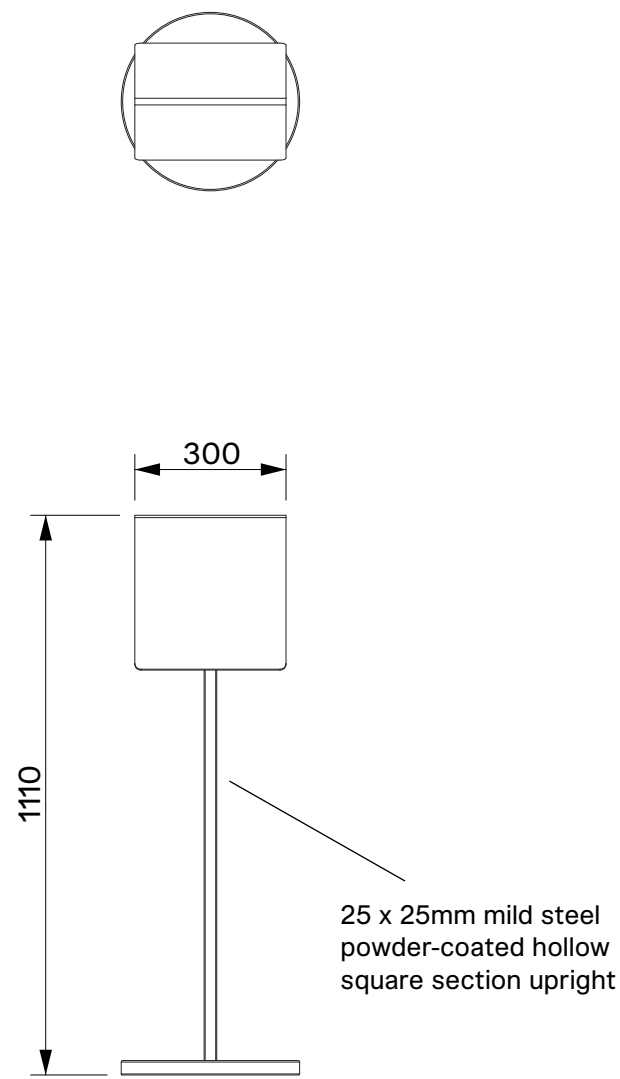


External Door Signage – Small

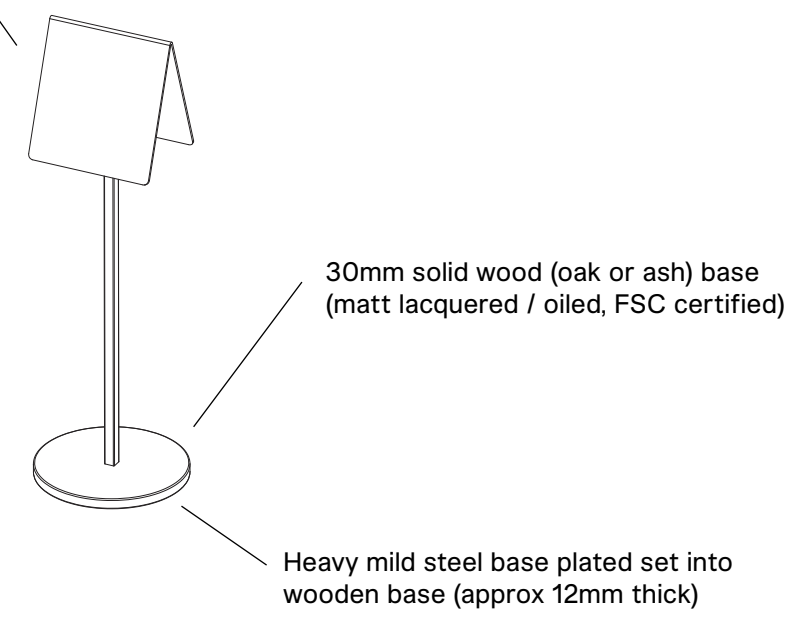
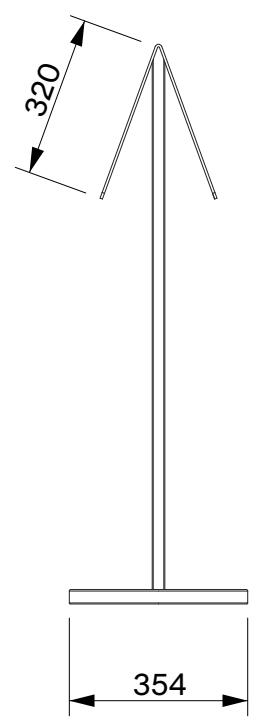


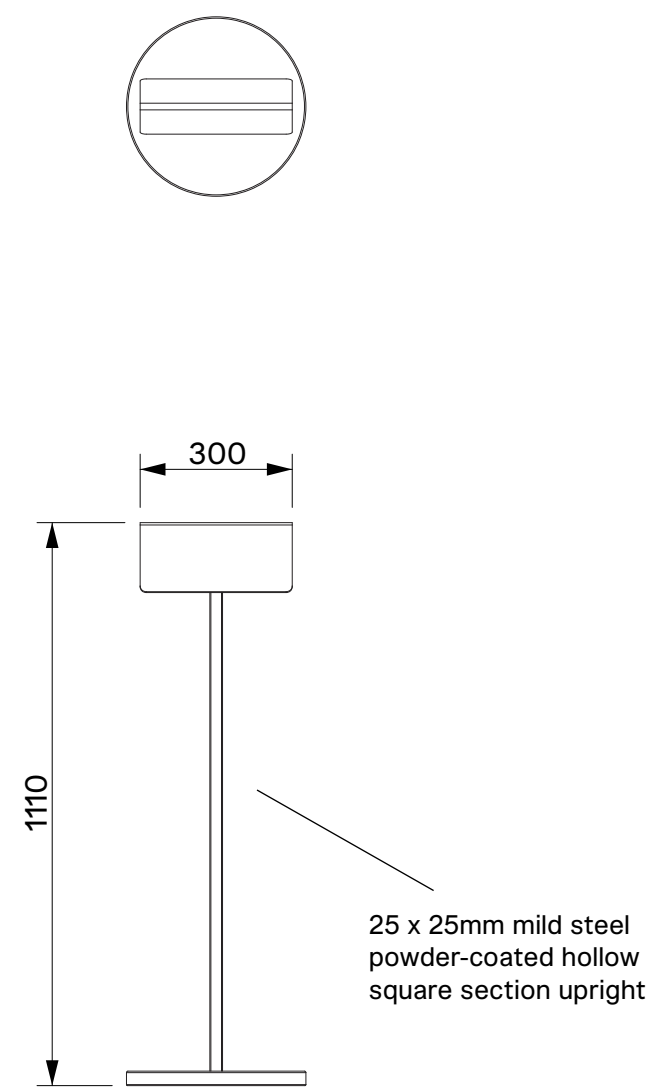
External Door Signage – Large



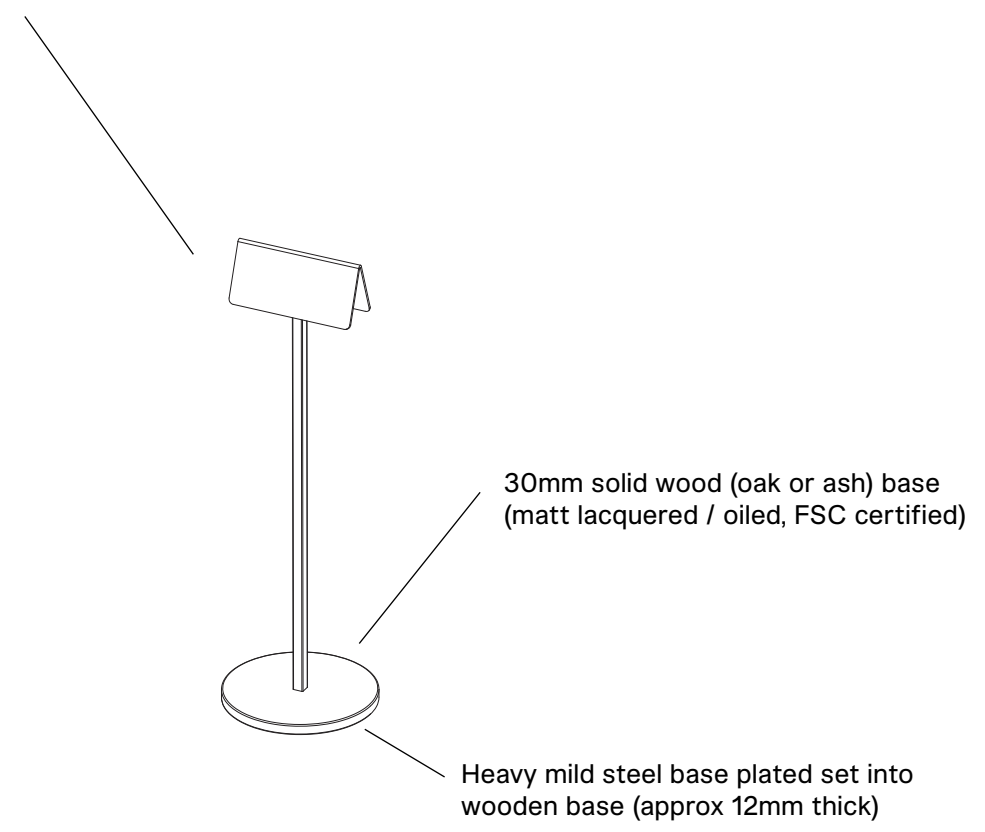
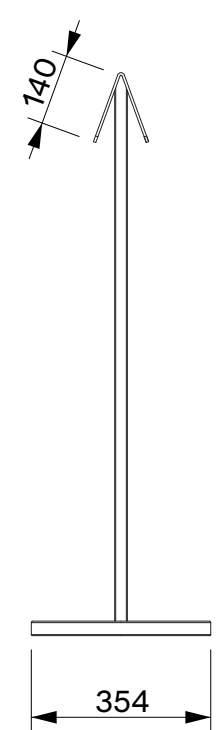


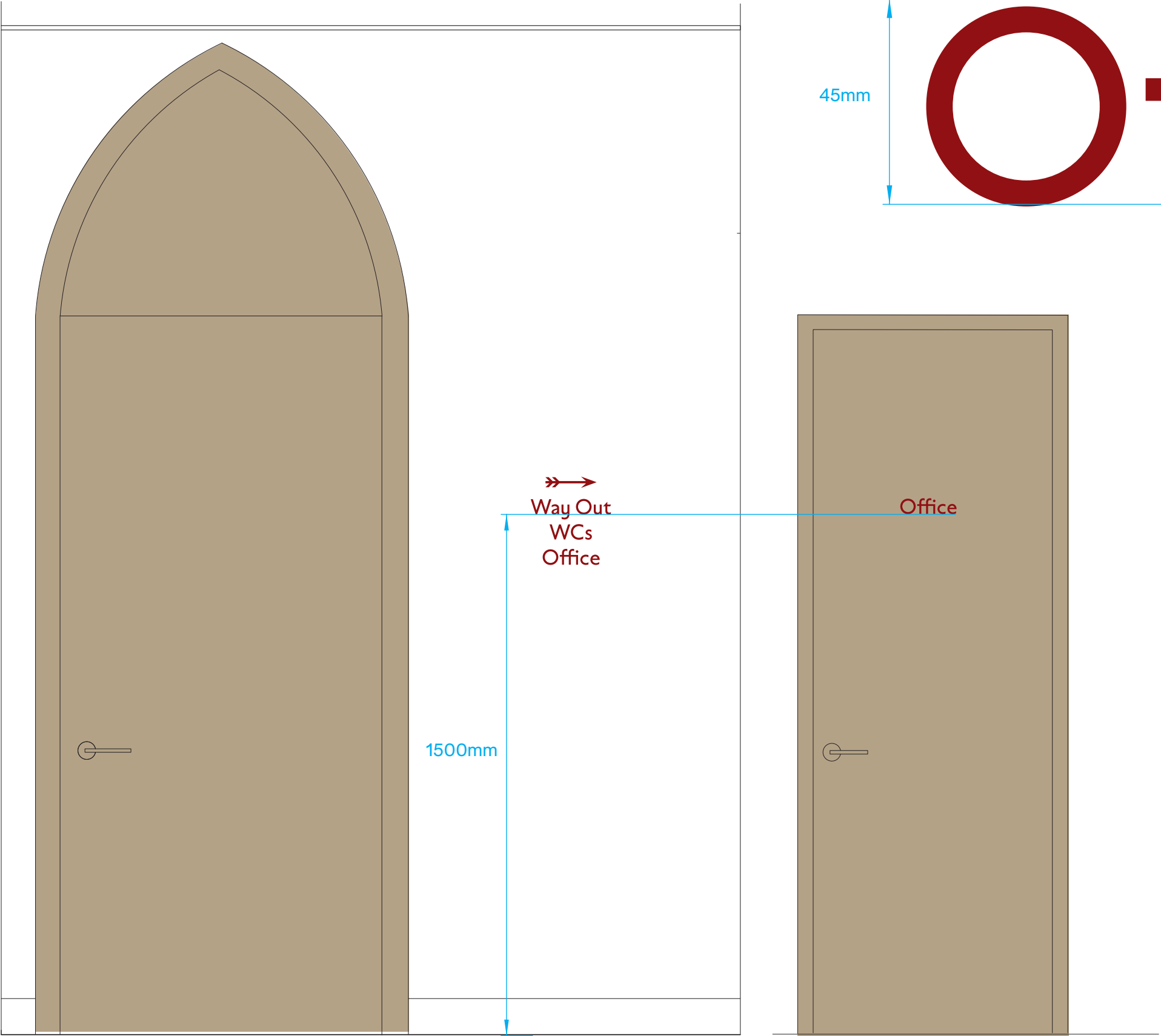
Laser-cut and folded mild steel top for printed artwork graphic. All edges de-burred and not sharp, powder-coated finish. Pin-sharp DTM printed top with clear matt seal on top.





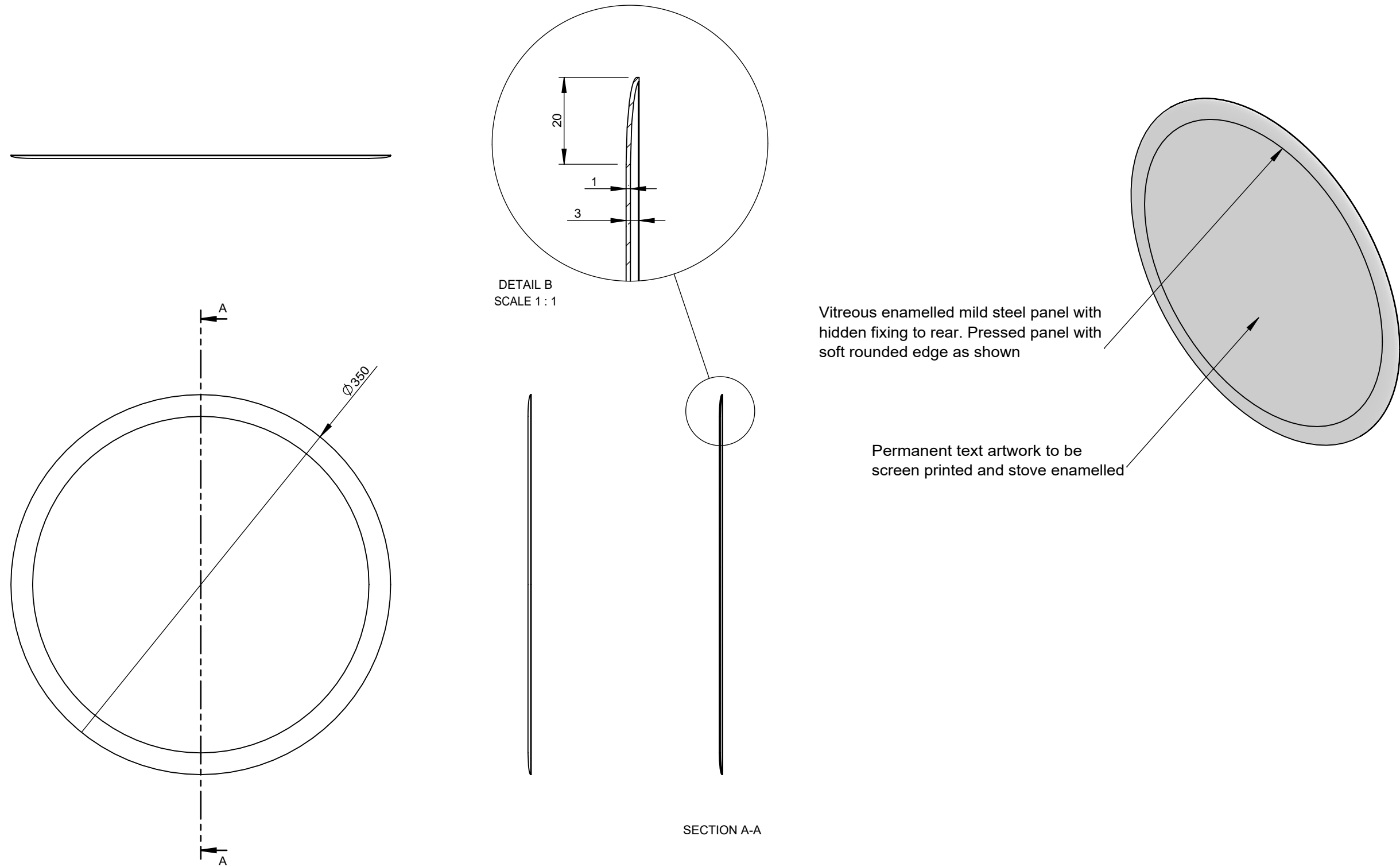
Laser-cut and folded mild steel top for printed artwork graphic. All edges de-burred and not sharp, powder-coated finish. Pin-sharp DTM printed top with clear matt seal on top.





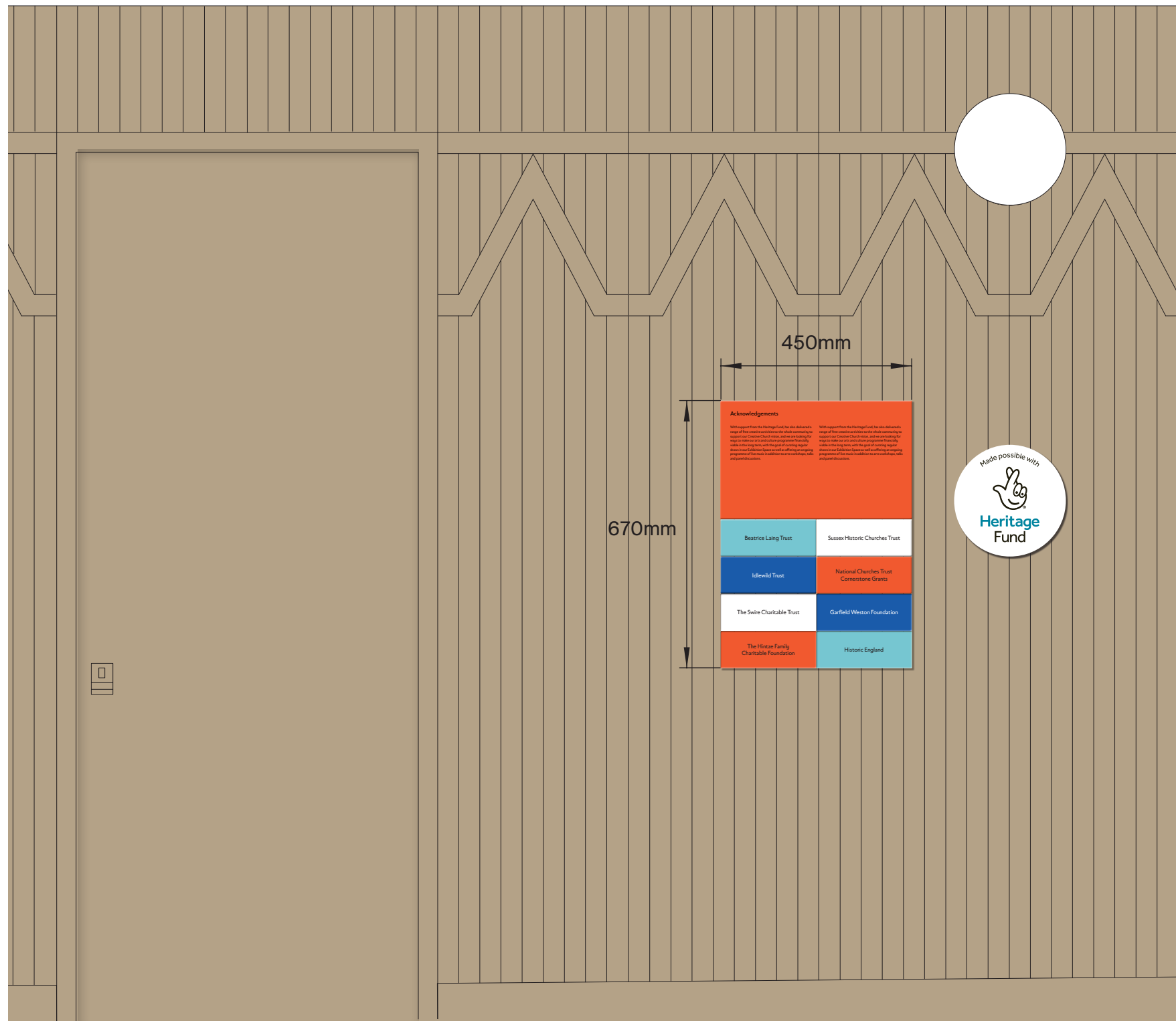
Office

Lead Donor panel



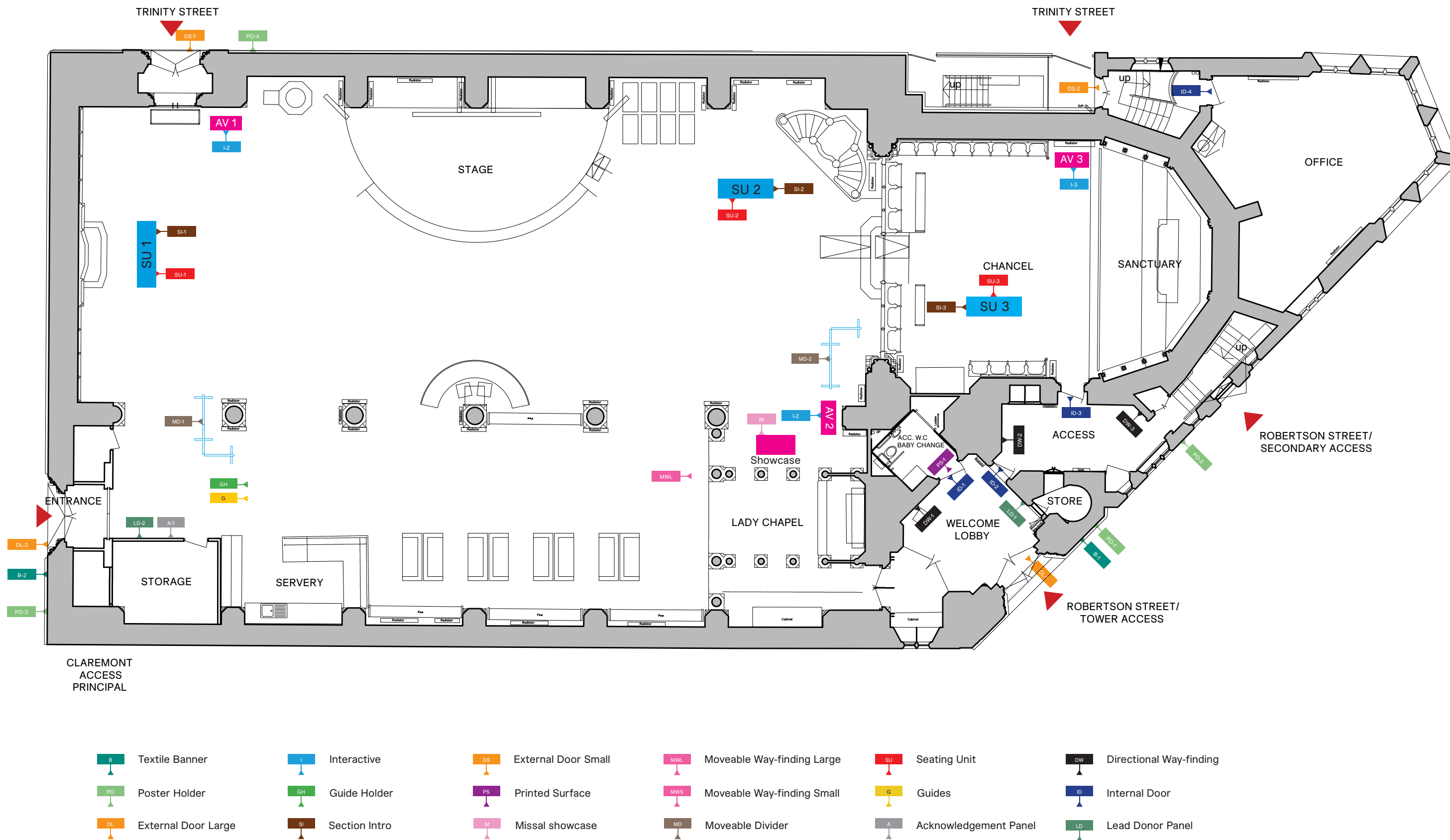
Acknowledgement Panels

A second Heritage Fund Panel is placed at the Claremont Street entrance. This is combined with an acknowledgement panel and individual plaques for high level donors.

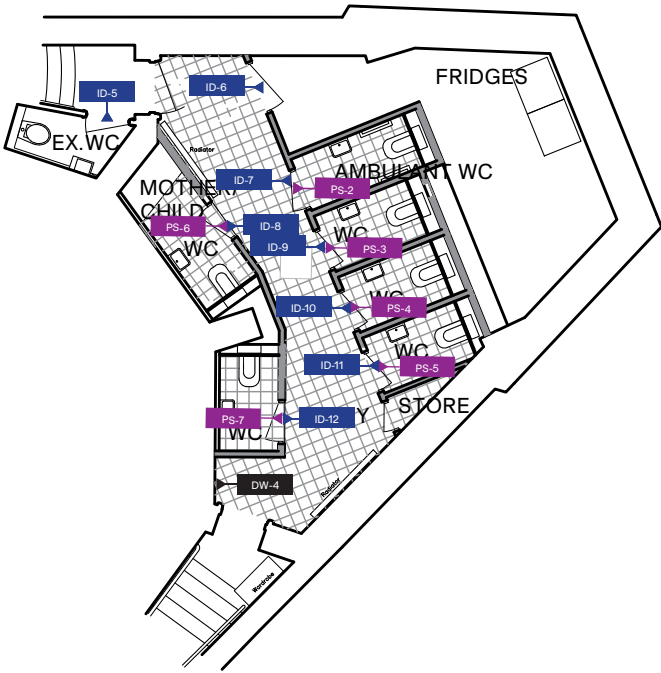
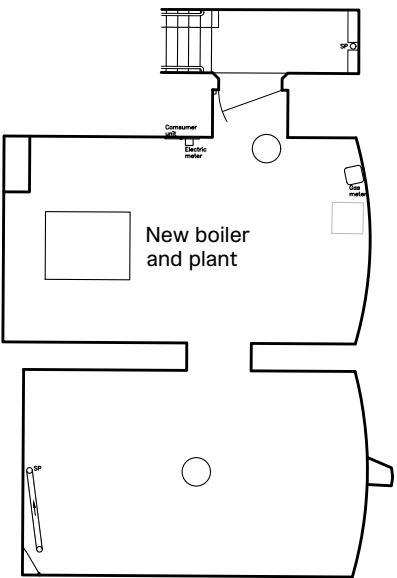


National Man
Conservation

Location plan: Ground



Location plan: Basement



B Textile Banner

PH Poster Holder

DL External Door Large

I Interactive

GH Guide Holder

SI Section Intro

DS External Door Small

PS Printed Surface

M Missal showcase

MNL Moveable Way-finding Large

MMS Moveable Way-finding Small

MD Moveable Divider

SU Seating Unit

G Guides

A Acknowledgement Panel

DW Directional Way-finding

ID Internal Door

LD Lead Donor Panel

Schedule – Signage and Wayfinding

CODE	QUANTITY	SIGN TYPE	NAMING	DESCRIPTION	REQUIRES POWER	MATERIAL / COLOUR / FINISH	PRINTING	DESIGN INFORMATION D	DRAWING REFERENCE	COMMENTS
EXTERNAL SIGNAGE										
B-1	1	Textile Banner		External banner sign fixed to building façade	N	External banner fabric. Marine grade stainless steel powder-coated tubes and wall brackets (with discrete mechanism to hold fabric banner taught).	Full colour print to both sides.	p46		
B-2	1	Textile Banner		" "	N	" "	" "	p46		
PH-1	1	Poster Holder		External enamel panel with applied vinyl poster	N	Vitreous enamelled mild steel panel with hidden wall fixings. 3D shaped with rounded corners and front edges.	Printed matt vinyl poster applied to the permanent panel.	p47-48		
PH-2	1	Poster Holder		" "	N	" "	" "	" "		
PH-3	1	Poster Holder		" "	N	" "	" "	" "		
PH-4	1	Poster Holder		" "	N	" "	" "	" "		
DL-1	1	External Door Large		External enamel flat panel with permanent and applied vinyl text	N	Vitreous enamelled mild steel panel with hidden fixings (i.e 3M VHB tape)	Permanent text to be screen printed and stove enamelled. Temporary text to be matt vinyl.	p49-53		
DL-2	1	External Door Large		" "	N	" "	" "	" "		
DS-1	1	External Door Small		External enamel flat panel with permanent and applied vinyl text	N	Vitreous enamelled mild steel panel with hidden fixings (i.e 3M VHB tape)	Permanent text to be screen printed and stove enamelled. Temporary text to be matt vinyl.	p52		
DS-2	1	External Door Small		" "	N	" "	" "	" "		
INTERNAL SIGNAGE										
MWL	1	Moveable Way-finding Large		Moveable freestanding sign with large printed surface	N	Mild steel powder-coated freestanding wayfinding stand (hollow square section upright, folded sheet top). Real wood veneered plywood base (ash or oak, matt lacquered / oiled, FSC certified) with hidden mild steel base plate for stability.	Top direct to media printed artwork with clear matt powder-coated seal on top.	p54-55		
MWS	1	Moveable Way-finding Small		Moveable freestanding sign with small printed surface	N	Mild steel powder-coated freestanding wayfinding stand (hollow square section upright, folded sheet top). Real wood veneered plywood base (ash or oak, matt lacquered / oiled, FSC certified) with hidden mild steel base plate for stability.	Top direct to media printed artwork with clear matt powder-coated seal on top.	p56		
DW-1	1	Directional Way-finding		Directional sign direct to wall	N	Cut vinyl letters applied directly to wall OR Sign painted directly to wall. DPM will supply artwork.		p57-58		
DW-2	1	Directional Way-finding		" "	N	" "		" "		
DW-3	1	Directional Way-finding		" "	N	" "		" "		
DW-4	1	Directional Way-finding		" "	N	" "		" "		
ID-1	1	Internal Door		Sign direct to door	N	Cut vinyl letters applied directly to door OR Sign painted directly to door. DPM will supply artwork.		p58		
ID-2	1	Internal Door		" "	N	" "		" "		
ID-3	1	Internal Door		" "	N	" "		" "		
ID-4	1	Internal Door		" "	N	" "		" "		
ID-5	1	Internal Door		" "	N	" "		" "		
ID-6	1	Internal Door		" "	N	" "		" "		
ID-7	1	Internal Door		" "	N	" "		" "		
ID-8	1	Internal Door		" "	N	" "		" "		
ID-9	1	Internal Door		" "	N	" "		" "		
ID-10	1	Internal Door		" "	N	" "		" "		
ID-11	1	Internal Door		" "	N	" "		" "		
ID-11	1	Internal Door		" "	N	" "		" "		
A	1	Acknowledgement Panels		Wall based enamel acknowledgement panels	N	Vitreous enamelled mild steel panel with rounded corners and curved edges. Hidden fixings (i.e 3M VHB tape)	Text to be screen printed and stove enamelled.	p61		
LD-1	1	Lead Donor Panel		Wall based enamel acknowledgement panel	N	Vitreous enamelled mild steel panel with rounded corners and curved edges. Hidden fixings (i.e 3M VHB tape)	Text to be screen printed and stove enamelled.	p59-60		
LD-2	1	Lead Donor Panel		" "	N	" "	" "	" "		

Schedule – Interpretation

CODE	QUANTITY	SIGN TYPE	NAMING	DESCRIPTION	REQUIRES POWER	MATERIAL / COLOUR / FINISH	PRINTING	DESIGN INFORMATION D	DRAWING REFERENCE	COMMENTS
MD-1	1	Moveable Dividers		Moveable and hinged room divider. Constructed from aluminium rectangular section with internal veneered panels.	N	Aluminium rectangular section hollow outer framework and legs. All welds neat and brushed back smooth. Powder-coated finish. Contractor to advise on stability. Heavy duty casters with locking brakes Heavy duty hinges and stoppers to prevent finger trap. Discreet locking mechanism to keep panels in rigid straight line. 18mm real wood veneered (ash or oak) birch plywood panels set within frame as shown (matt lacquered / oiled, FSC certified). One side of the dividers (with the printed V pattern) is to be used as a magnetic display board for posters etc. Thin 1mm mild-steel panels are to be set within the 18mm plywood with a 2mm construction veneer over it (hiding the metal panel from view)	One side of the wooden panels is to have full colour printed artwork / images. Pin-sharp DTM printed with clear matt seal on top. V shapes are a colour printed pattern on the plywood. Pin-sharp DTM printed with clear matt seal on top.	p6-13		
MD-2	1	Moveable Dividers		" "	" "	" "	" "	" "		
SU-1	1	Seating Unit 1		Three pad seating unit with interpretation	N	Firm upholstered padded seat cushion. Please allow for mid range Kvadrat fabric (fire retardant). 30mm solid wood (oak or ash) armrest (colour stained, matt lacquered / oiled, FSC certified) 18mm real wood veneered (ash or oak) birch plywood inc edges lipped (matt lacquered / oiled, FSC certified). Three seater will require extra long plywood panel to achieve one unbroken length on long sides. Internal structure of bench to be detailed by contractor. 24mm solid wood (oak or ash) interpretation panel (colour stained, matt lacquered / oiled, FSC certified). Pin-sharp DTM printed with clear matt seal on top. Heavy duty casters with locking brakes Aluminium rectangular hollow section upright with laser cut panel welded to the top (set flush into wood). All welds neat and brushed back smooth. Powder-coated finish. Removable interpretation panel assembly via discreet M4 stainless steel fixing screws on rear. Once the interpretation panel assembly has been removed, it should be stored within the seating unit base. The plywood top should then be flipped over and replaced back with the blank side facing upwards. The solid wooden interpretation panel will need to be removed / or hinged away from the metal upright in order to fit within the seating unit base (see illustrations on		p14-21		
SU-2	1	Seating Unit 2		Two pad seating unit with interpretation	N	" "		p15, 20		
SU-3	1	Seating Unit 3		Two pad seating unit with interpretation	N	" "		" "		
PH-1	1	Section Intro Panel		Interpretation panel that fixings to seating unit	N	24mm solid wood (oak or ash) interpretation panel (colour stained, matt lacquered / oiled, FSC certified).	Pin-sharp DTM printed with clear matt seal on top.			
PH-2	1	Section Intro Panel		" "	N	" "	" "			
PH-3	1	Section Intro Panel		" "	N	" "	" "			
PG	2000 x 2	Printed Guides		Printed guides	N	Finished Size: 230 x 120mm Extent: Double sided folded to 16pp X 2 TYPES Origination: Print-ready artwork files Proofing: High resolution, imposed ink jet proof Printing: 2 PMS Material: 120gsm Offset (FSC) Finishing: Trim, fold in half and saddle stitch Despatch: Hastings Quantities: 2000 each type	Lithoprinted	p22-23		
GH	1	Moveable Guide Holder		Moveable freestanding printed guide holder	N	Laser-cut and folded mild steel printed guide holders. All edges de-burred and not sharp, powder-coated finish. 30mm solid wood (oak or ash) base (matt lacquered / oiled, FSC certified)		p24-25		
M	1	Missal showcase		Museum grade showcase	Y	Museum grade showcase table. Mild steel powder-coated hollow square section base frame and internal structure. Hidden adjustable feet. Museum grade sealed case with all sides clad in real wood veneered plywood (ash or oak, matt lacquered / oiled, FSC certified). Case Specification: – 11.5mm anti-bandit laminated glass. Low-iron and anti-reflective. UV filtered. Conforming to all required standards e.g EN 356 and BS EN 12600 standards. – High security case lock Abloy CL291. Accessible from underneath case. – Extra security features beyond locks e.g vibration alarm (contractor to confirm options). – Pull and slide front glass panel (sliding both ways) – All internal materials Oddy approved. – LED lighting stalks. LED drivers, dimmer and cabling hidden inside base unit. Lighting control to integrate with the church's system via bluetooth Casambi. – All cabling hidden inside base unit with neat cable management feature via the bottom / back. – Humidity control facility (we assume via silica gel box hidden inside drop down hatch accessible from underneath case).		p26-29		

Schedule – Interpretation

CODE	QUANTITY	SIGN TYPE	NAMING	DESCRIPTION	REQUIRES POWER	MATERIAL / COLOUR / FINISH	PRINTING	DESIGN INFORMATION D	DRAWING REFERENCE	COMMENTS
I-1	1	Interactive		Interactive touch screen	Y	Mild steel powder-coated hollow square section frame and internal structure. All welds neat and brushed back smooth. Hidden adjustable feet. Mild Steel screen housing all edges de-burred. Powder-coated finish. 18mm real wood veneered (ash or oak) birch plywood panels set within frame as shown (matt lacquered / oiled, FSC certified). 32" interactive touch screen housing and fixing method inc access to cables / power to be detailed by contractor. All cabling hidden inside unit with neat cable management feature via the bottom / back. Air flow for IT hardware to be considered.		p30-33		
I-2	1	Interactive		Interactive touch screen	Y	" "		" "		
I-3	1	Interactive		Interactive touch screen	Y	" "		" "		
PS-1	1	Printed Surface		Printed WC doors	N		High quality direct to media printed text and image artwork to storage joinery 'printing to be pin sharp, no bleeding or fuzzy edges'. Clear matt seal on top.	p37		
PS-2	1	Printed Surface		" "	N		" "	" "		
PS-3	1	Printed Surface		" "	N		" "	" "		
PS-4	1	Printed Surface		" "	N		" "	" "		
PS-5	1	Printed Surface		" "	N		" "	" "		
PS-6	1	Printed Surface		" "	N		" "	" "		
PS-7	1	Printed Surface		" "	N		" "	" "		

Appendix 2:
AV Software brief
for NLHF Delivery Phase

Holy Trinity Hastings
AV brief for NLHF Delivery Phase



Role specification summary

Introduction and Context

Heritage is embedded in everything undertaken by this remarkable community at Holy Trinity Hastings (HTH). The Church, once restored, has the potential to become a beacon in Hastings, using its heritage and committed mission to catalyse social change and create a place where locals and visitors alike can find and enjoy stories of the past. The church is on Historic England's Heritage at risk register and in desperate need of restoration and adaptation to increase access and sustainability. The leadership team have long been aware of its perilous condition and this project aims to restore the building, remove it from the at-risk register, extend its reach and use by the local community, whilst developing organisational resilience and securing its place in the locale for decades to come.

In summary, HTH, built to serve the expanding Hastings community in the 19th c and an example of excellence in Victorian architecture and design, will become a beacon for social change and heritage interpretation, bringing benefits to both local people and visitors.

Holy Trinity Hastings (HTH) is an Anglican church located in the Castle Ward of Hastings - the third most deprived ward overall in all of East Sussex. HTH have established a community of 653 weekly visitors including some of the most marginalised people in Hastings who attend the Men in Need and Women in Need established programme.

HTH already has a strong track record of supporting those who need it most and this project will enable them to build on that work to provide new opportunities through skills development and initiatives designed to foster community pride in the local area. The Church has a long-standing community, and is at the forefront of innovative social projects and artistic endeavours and they will leverage this experience to engage hard to reach audiences with the heritage of the church and local area.

The Church will create a vibrant range of activities, including projects, exhibitions and events, which will:

- 1 Create a sense of pride of place for residents through historical research and interpretation, and engagement projects.
- 2 Widen participation of new users, in particular young people, offering respite activities for young carers and an ambitious plan of skills improvement, learning opportunities and employability for the young people at college.

- 3 Tackle social isolation and loneliness affecting older people living in the area.
- 4 Support home schooling parents with formal and informal learning opportunities.
- 5 Encourage and support creatives in Hastings by offering facilitator roles and creative networking opportunities.
- 6 Strengthen existing volunteer opportunities by upskilling and supporting the current volunteers in creating and delivering new projects and recruiting new volunteers to gain valuable experience.
- 7 Significantly increase the footfall for the local businesses in the Trinity Triangle.
- 8 Deliver through local partnerships with front line-service providers, education providers, and heritage organisations.

The Heritage@HTH project will offer the Church an incredible opportunity for more openness, taking the building from being accessible just 9 hours a week over 4 days, to opening 6-7 days per week with 167 new heritage sessions annually. HTH are deeply committed to serving their existing audiences whilst reaching out to new audiences. The welcome addition of a new heritage offer at HTH is another strand to their community outreach and will allow them to engage with new target audiences as well as enriching the offer for their existing participants.

There are currently c.23,000 annual visitors to the Church and the ambition is to increase this to 32,000 annual visitors through this project with the new heritage offer. Reviewing the current tourist market, which looks at the number of tourists visiting Hastings each year (100,000), and the annual visitor numbers to key attractions in town, indicate it is reasonable for HTH to attain an eventual heritage visitor target of 10,000 per year by 2030. Visitor growth will be enabled by HTH's plan to be open 6-7 days per week. The visitor journey for HTH will begin with a new website which will provide the background history of the church and what there is to see and do and the opportunity to book online for activities. The website will contain important information on the treasures of the Church and visitors will have the chance to follow up their visit via the website with more in-depth information if they have found something of particular interest.

The church now needs to commission an AV consultant for their delivery phase of the NLHF funded project. A full Interpretation Plan and designs has been drawn up as part of the Development Phase and this contains elements of AV interpretation which we wish to commission through this brief. All interpretation needs to be visually accessible and attractive and appeal to a wide audience. Oral history is part of the interpretation and needs to be incorporated into the displays.

Target Audiences

Target Audiences for this project are:

- Young People – 16- 24-year-olds supported by Hastings Spear employability programmes

- Local schools and FE Colleges
- Carers – both young and adult
- Older people at risk of isolation and loneliness
- Home schooling families and Tots and Me family groups
- Residents of the socio economically deprived wards of Hastings
- Creative community living or working in Hastings
- Existing attendees of Safe Haven groups
- Tourists (100k to Hastings per annum)
- Residents of the socio economically deprived wards of Hastings

Delivery Phase Brief

The specific roles we are looking for the AV Consultant to provide are:

- AV software / Audio software / Oral history

The AV Consultant will be expected to work closely with the Architect to ensure there is integrated design for the multi-function spaces. To work closely with the QS on the cost plan. Undertake Value Engineering if required.

The AV Consultant will need to ensure they meet NLHF guidelines for access.

The project will need to adhere to NLHF digital guidelines.

- Work with the Project Manager and team to deliver AV requirements for the project
- Liaise as appropriate with project partners.
- Contribute to the project programme, risk register, management and maintenance plan, and NLHF progress reports.
- Provide monthly progress reports.
- Attend monthly meetings on Interpretation and Project Progress.
- Costings for all the AV provision in conjunction with the QS.
- Attend meetings with Project Board Members as required.
- Undertake value engineering exercises to ensure alignment with budget.

AV will form part of the following interpretation

History and introduction to Holy Trinity Hastings

- Three interpretive screens will be placed throughout the visitor journey creating a digital spine allowing access to rich media experiences and detailed content.
- Each screen is 32ins angled touch screen with two single headphones and an induction loop and 800mm clear space below for wheelchair access
- Indications of style are provided in the delivery stage NLHF submission

War Memorial Digital Interpretation

- Positioned next to the War memorial
- This proposal is for an element of digital interpretation in addition to that laid out in the existing Interpretation Plan. HTH would like visitors to know more about the War Memorial, particularly:
 - Its physical layout and what the figures signify
 - How it was made
 - Its importance to Hastings
 - Its significance as a war memorial

• Learning outcomes

In the existing Interpretation Plan the War Memorial comes under The History of the Church theme, for which the learning outcomes are:

Visitors understand why the church was founded

Visitors enjoy stories of what the area used to be like

Visitors are inspired to find out more about what the area was like (e.g. by visiting the website).

• Format for War Memorial Digital Interpretation

Whilst not in use a cover image will be shown of Philip Cole painting

When visitor approaches and taps the screen a menu is shown with two options –

The War memorial and Oral Histories

War memorial Film of 5 minutes' duration with voiceover.

If the film is any longer than this, visitors are unlikely to watch it all the way through. In my experience visitors have a limited attention span for film or audio, particularly if they are on one subject only rather than providing a general introduction to the whole experience. We also want to avoid a bottleneck in this part of the church.

The War Memorial Oral Histories will include war veterans from Hastings and relatives. The stories are oral based but accompanied by archive images and photographs.

• Content

A narrator introduces the film, saying that we begin in Philip Cole's studio.

We are looking over Philip Cole's shoulder as he puts the finishing touches to the War Memorial. We hear his voice telling us what the figures on each side mean, how important Hastings is to him (it was his hometown of course) and how he painted it (using oil paints on board etc). We could use some poetic licence, e.g. how the young people on the WM are inspired by his students.

Philip Cole tells us how pleased he is that people seem to like the WM and as he speaks we see the article in the Hastings newspaper and one of the pieces in the parish magazine praising the WM. We then see the whole of the finished WM,

including the names. The narrator tells the stories of one or two about whom we have details. The final 20 seconds of the film could be a vox pop with a surviving relative of one of the young men. This would be an opportunity to do some TV and radio publicity

Oral Histories

- The Oral History Project will collect interviews with people with a connection to HTH and its history.
- The stories will be audio based but archival images and detailed photographs will appear on screen.

The Missal

- Positioned next to the Missal showcase
- Cover image of the Missal is shown
- Menu shows four options – the Missal, Art of Calligraphy, Edward Johnston, Oral History
- The Missal – a turning pages interactive that allows visitors to view pages of The Missal
- Audio description of key pages
- Music relating to pages of The Missal will play
- Edward Johnston – biographical slides and audio
- Art of Calligraphy – short film of a calligrapher drawing with an audio description of the process
- Oral Histories – memories of the Missal being used, audio based but with images and photographs

Restoration

- Location in the Chancel
- Cover image of restoration work
- When visitor approaches two options Restoration and Oral Histories
- Film assets created during the restoration
- Focussing on skilled trades – stonemasons, stained glass
- Made into a single film.
- Oral Histories – memories from people associated with the project and the restoration with photographs

Fee

The consultancy is required to provide services in 6 key areas:

- Project management of all content development:
- Procurement of required AV software and advice on required hardware
- Design, content creation and production of all films

- Usability/user testing to ensure it is fit for purpose and will meet the needs of our target audiences
- Technical implementation, installation and testing.
- Training session with staff and volunteers

Technical requirements to be costed

Scriptwriter

Actor

Narrator

Filming, editing, directing

The fee proposal is to be presented in a clear manner, supported by a stage-by-stage breakdown, presented in sufficient detail and a style that enables a clear understanding of the fee, services, programme and deliverables for each stage, with any specific exclusions stated.

Summary of Information to be Included in Tender Submission

- - Form of Tender which includes:
- - Fee offer
- - Fee breakdown
- - Resources
- - Rates
- - Expenses and disbursements
- - Offer period
- - Three examples of relevant pieces of work,
- - Two references of Clients for whom you have completed similar work that we can contact
- - Detailed programme from appointment to completion of work
- - Details of any assumptions made in preparing the above information

There is currently an available **budget of circa** plus VAT

Experience / Knowledge

We are seeking to appoint a Designer who can demonstrate the following:

- Ability to be flexible and work collaboratively with a client with limited resources.
- Experience of working on listed buildings.
- Experience of working on non-traditional design projects.
- Experience of managing digital interpretation
- Team players and joint working
- Experience of working on NLHF projects

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