

# Re-fashioning Bath

Culture, Regeneration,  
Education and Skills  
through the provision of  
a new Fashion Museum  
and Collection Archive

Fashion Museum  
Bath



Bath & North East  
Somerset Council

Improving People's Lives

A National Treasure	The Situation	Opportunity	Our Vision	Guiding Principles	A Temporary Home	Collection Archive	The New Museum	Cultural engagement	Outcomes and impacts	Strategic Fit	Theory of Change	Great Collections	The History	Timeline	Map of Locations
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# Fashion Museum

## A national treasure

The Fashion Museum Collection is in the care of Heritage Services which is part of Bath and North East Somerset Council

The Council also operates the world famous **Roman Baths**, the **Victoria Art Gallery** and **Bath Record Office**.

The Fashion Museum is one of the world's great museum collections of historical and contemporary fashionable dress and Designated by government as a collection of outstanding significance. It contains over **100,000 artefacts** and attracted **100,000 a year**, pre-Covid, to the city of Bath.



Dress of the Year 2019  
Giambattista Valli for H&M

# 603,000

people **world-wide** have seen Fashion Museum objects on loan in 2021

# 58

consecutive years of contemporary fashion with the **Dress of the Year** collection

# 100,000

visitors per year

# 1000s

of fashion photographs in designer archives in FM collection.

# 22

loans to **8 countries** in 5 years

Through its extensive work with key partners in education, industry and heritage the museum contributes to the future of fashion and its role in society.





# The Situation: The Fashion Collection

“

I have worked with many museums over the last 30 years; the Fashion Museum is without question the most accomplished and inspirational.”

**Alexandra Byrne**  
Oscar-nominated costume designer

The Council has leased the **Assembly Rooms** from the National Trust for over 60 years

**The National Trust have decided to take possession of the building** to create a new heritage experience celebrating the Georgian era in Bath

The Fashion Museum will leave the building by **March 2023**

**A new home must be found for the Fashion Museum collection**

Since Covid visitation has dropped to **38,000 p/yr**

The study facilities are small **limiting engagement** with the collection

The **storage facilities** are not to museum standards



# The Situation: Inequality in B&NES



Despite relative prosperity in some areas there are still wide gaps between the haves and have nots in B&NES.”

Community consultation participant



Local people do not **engage** with the Fashion Collection

Tired high streets

B&NES is **4th worst in the country** for median house prices vs median gross annual earnings

Pockets of severe deprivation: Twerton West Ward is within **bottom 10% most deprived in the country**

**6th worst attainment gap** in the country for young people from disadvantaged backgrounds

The proportion of young people **Not in Education, Employment or Training is the 3rd worst in England**



Twerton High Street in Bath



# The Situation: City Centre Regeneration

## The high-street is changing.

With a move to online shopping and a desire for more bespoke experiences, rather than just generic chain retail, visitors and residents now need more from their local areas.



Covid has accelerated the decline pushing many **store-front business off the high street.**

**Bath has not been immune** and the core of the city now needs to change.

B&NES Council is proposing that the **Milsom Quarter becomes Bath and the South West's fashion destination.** Complementing the rest of the city centre, Milsom Quarter's future will take inspiration from its past strengths as a leading fashionable location. The Milsom Street core will house a range of high-end fashion retailers and will host more festivals and events, making it less dependent on shopping.



“

Don't save the high-street, change it completely”

**Mary Portas**

We will also take the opportunity to **deliver more housing in the area**, and we will do this through new development and conversion of underused space on upper floors of existing buildings.

This is a huge investment relying on at least **£70m of public funding.** It needs to be catalysed by unique, impactful interventions that encourage footfall and attract tenants and residents.



# Opportunity: Sustainability and Fashion

The fashion industry is responsible for **8% of global greenhouse gas emissions** and produced **20% of global wastewater**.

This has been exacerbated in recent years by the rise of 'fast fashion'. At a UK level the average annual UK emissions per capita is 5.8 tonnes of Co2 with 460kg of this relating to fashion. The 'fast fashion' industry is also often characterised by low wages and poor working practices.

This project will tackle this issue from two sides:

**Industry:** Creating the next generation of fashion workers with the skills and abilities to develop a truly sustainable fashion industry

**Consumer:** Through the exhibitions and programmes across the Fashion Collection Archive and New Museum – consumers will be equipped to understand and make sustainable choices in their own lives

“

Consumer demand can revolutionize the way fashion works as an industry. If everyone started to question the way we consume, we would see a radically different fashion paradigm”.

**Carry Somers**  
Co-founder of Fashion Revolution

“

Buy less.  
Choose well.  
Make it last”

**Vivienne Westwood**  
Fashion Designer

“

Demand quality not just in the products you buy, but in the life of the person who made it”

**Orsola de Castro**  
Designer and co-founder of Fashion Revolution

“

Fast fashion is not free. Someone somewhere is paying”

**Lucy Siegle**  
Journalist

“

Fashion can be a universal player in protecting the planet”

**Pharrell Williams**  
Musician and entrepreneur

“

Good design is a sustainable design”

**Imran Amed**  
Founder and editor-in-chief of The Business of Fashion

“

Realize the political power of your money and spend it with the brands you know are treating their workers and the environment in the best possible way”

**Lily Cole**  
Model and entrepreneur

# Our Vision

We will create **a new Fashion Museum** in Bath City Centre.

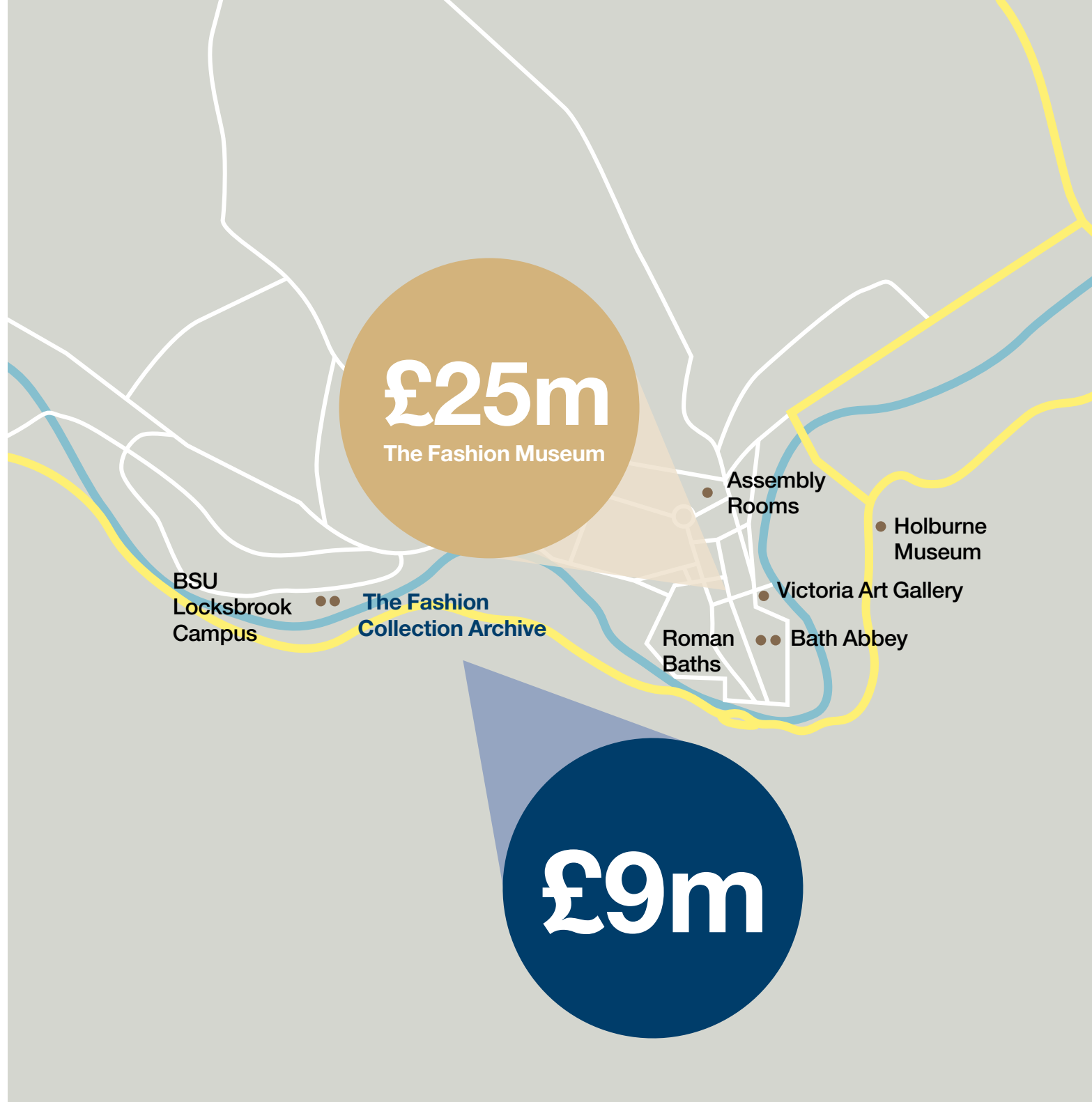
We will establish a **purpose built home** for the collection

Both places will play a **pivotal role in the economic, cultural and social future of the city**

This is one of the most **significant cultural infrastructure projects in the country**

– preserving access to one of the world's great museum collections as well as delivering wide-spread regeneration, economic, skills, placemaking and wellbeing benefits across Bath and the West of England.

Fashion is a topic with **universal appeal** allowing us to engage with a broad range of new and existing audiences



# Guiding Principles

## Relevance

Fashion is a powerful touchstone to help us understand ourselves, those around us and the modern world as well as being a spur for people to explore their own creativity.



## Inclusion and Access

We will ensure that this project is open to all. The project will exceed best practice standards for accessibility and we will design a range of experiences to appeal specifically to new and existing audiences.

## Regenerative Placemaking

The future success and vitality of Bath is explicitly linked to a strong, innovative and vibrant attraction sector which in turn helps power the economy of the city and the wider region.

## Environmental Sustainability

All elements of the project will be approached with a view to achieving a net zero solution for the storage and display of the collection. We will use the project to change consumer behaviour by providing a space to consider the impact of a more sustainable fashion industry. We will also change the fashion industry by helping Bath Spa University create the next generation of sustainably literate fashion graduates.

## Partnership

The Fashion Museum has always thrived on the creative links with industry, education and academics. The full impact of this project will not be realised without further strong partnership working.

## Future Skills

Skills development will be at the heart of the project with the collection used to inspire and enthral a new generation of creative practitioners in both formal and informal learning settings.

## Wellbeing

We will use the transformative power of culture to improve the mental wellbeing of individuals and communities.



To risk losing these resources in 2023... would be a travesty”

**Dr. Tristram Hunt**  
Director of the V&A



## Community

Community participation and co-creation will be central to all aspects of the project – we will reach out to new and existing audiences to directly involve them in what we do.





# A Temporary Home



The collection will be housed at Dents glovemakers, one of the UK's leading heritage fashion brands, while we create a permanent home.

The collection will be as open as possible, with a range of **engagement activities**.

We will run **digital engagement and community consultation workshops** from our temporary accommodation at Dents for the new Fashion Museum project.

We will continue to loan objects from the Fashion Museum collection to **exhibitions world wide**.

We will explore **temporary exhibition opportunities** across Bath and the South West.



“

I cannot emphasise enough that the Fashion Museum's continuance is essential as a place which gives life-chances to local young people.”

**Sarah Mower MBE**  
British Fashion Council

# Fashion Collection Archive



A **purpose-built home** for the Fashion Museum collection

Built to **minimise carbon footprint**

Co-located as part of the **Locksbrook Creative Quarter** with Bath Spa University's Creative Campus and 'Fashion Trade Centre'

Work in partnership with Bath Spa University to **enhance the student offer** to create exceptional learning outcomes for a world-leading and future focussed creative curriculum

Support **graduate opportunities** by providing creative inspiration alongside maker spaces and start-up incubators run by Bath Spa University

Offering **cultural and skills opportunities** to adjacent areas of deprivation

Welcoming a diverse range of people – including designers, makers, researchers and film studios – to access and **experience the collection** for their own purposes

**BSU has an inclusive student intake** with 80% having a widening participation characteristic and 73% as first generation students. 76% are from the South West region.



A National Treasure

The Situation

Opportunity

Our Vision

Guiding Principles

A Temporary Home

**Collection Archive**

The New Museum

Cultural engagement

Outcomes and impacts

Strategic Fit

Theory of Change

Great Collections

The History

Timeline

Map of Locations



# Fashion Collection Archive

A new education/industry/skills ecosystem

**Bath Spa University** intend for the Fashion Collection to underpin, integrate into and inspire the following areas:

## The Trade Centre

It will be an international first, based on the Stockholm Fashion District's wrap around offer, where fashion and all related creative disciplines are brought together (film, TV, costume, games, photography, marketing,). All the necessary elements to actually build a business (business, finance, entrepreneurship) will also be present. The focus of the centre will be sustainability and jobs. It will attract students, keep graduates in the area and act as a hub for regional and national fashion brands to connect with new talent and cutting edge R&D.

## Education and Innovation

The Centre will be the catalyst for a revolutionary approach to the University curriculum – employability focused around sustainable fashion. It will also form a pipeline into innovation via BSU's existing links with schemes such as Impact Accelerator Awards from the AHRC, the 'My World' project and University of Bath's CAMERA project. Combined these will ensure an innovation start-up base around sustainable fashion that will be of national and international impact.



Revolutionise the learning of  
**800 Arts School Students, 400 Business School Students, 200 Humanities students 400 Further Education students** year-on-year.



**20**  
 new start-ups



Opportunities for  
**1000**  
 adult Part-time reskilling and Upskilling participants



**40%**  
 increase in university applications over 3 years



# The New Museum Milsom Quarter

Provide a bespoke 'shop window' to one of the world's great museum collections – with **permanent displays, temporary exhibitions, dedicated learning and community spaces, with retail, and food and beverage options**

Attract **250,000 visitors** per year

Allow visitors not only to consider the beauty and craftsmanship of historic and contemporary fashion, but to use the collection as a lens to understand themselves and the world around them better – **engaging in issues such as sustainability, identity and social justice**



62% of UK adults agree that having cultural experiences on the high street makes them feel proud about where they live

Arts Council England

Support the **Milsom Quarter regeneration project** in Bath City Centre

**Increase dwell times and overnight stays in the city**

Underpin an authentic and unique sense of place in what has long been **the centre of fashion retail** in the city

Provide a **hub for community engagement**

focussing on positive behaviour change and skills development for deprived communities in B&NES.





# Re-fashioning Bath

## Hubs for inclusive cultural engagement and levelling up



The Fashion Collection will be integrated into **skills-based courses** specifically targeted at the long-term unemployed to **improve employability** and teach up-to-date creative skills

A 'hub and spoke' model with the Museum and Collection Archive **extending programming into deprived communities** via pop-ups in vacant units and using existing local infrastructure

We will work in partnership with providers including Bath College, DWP, Youth Connect and the Care Leavers Team to ensure that the project is **benefitting some of the most disadvantaged** in our society

Working with Bath College to **enrich learning engagement and student retention** across a range of curriculum areas – the college had 1895 course starts in 21/22 across 45 community venues in B&NES

**Apprenticeships and placements** will be key to operating the new sites

**Free entry** for all B&NES residents and schools with targeted engagement campaigns to **break down real and perceived barriers to visiting and participating**

We expect to welcome **4000 school children** per year



The project will not only support the South West's aspiration within a global fashion industry, it will form a pivotal hub for social economic development within the community"

**Rob Billington, Mulberry**



# Outcomes and Impacts



This project responds directly to the issues found in the context of **B&NES and the West of England**.

## Outcomes

**Increased attendance across the two venues** of 270,000 per/yr and higher spending on culture in B&NES

New **volunteering opportunities**

Creating a completely **new integration between business, R+D, skills and education** centered on Locksbrook

**Upskilling and re-skilling of deprived communities**

Drop in long-term **un-employment**

More applicants, more graduates and better learning outcomes from BSU and Bath College courses

**Increased education visits** to the new Museum and Fashion Collection Archive

A **renovated heritage asset** in Milsom Quarter that will catalyse the **regeneration of the wider area**

## Impacts

A **thriving visitor economy** and demonstrable pride in place from a broad cross section of local and regional audiences

A **closing of the skills gap** between rich and poor and the gap between income and house prices

A **rise in sustainable fashion** businesses in the South West

The fashion industry is changed to be **more responsible and sustainable with Bath** as a centre of excellence driving this change

## Overall the project will

Contribute to **more pride in place for local people** by changing perceptions of the Fashion Collections and how it makes Bath a wonderful place to live work and visit

Offer **life-changing skills and education opportunities** to some of the most deprived communities in B&NES

**Improve the sustainability** of the Fashion Industry locally, nationally and internationally

Deliver **strong economic benefit** to the region with the creation of jobs, employability, visitor footfall and wider regenerative benefits in central Bath – combined these deliver a **BCR of 3.9**





# Strategic Fit



## B&NES Corp strategy

The project is a direct response to B&NES Council's corporate strategy - it will improve people's lives, contribute to net zero and give residents a bigger voice



## WECA

The Fashion Museum Project directly aligns with the focus areas of the WECA Cultural Strategy with both elements of the project contributing to:

- Inclusion
- Placemaking
- Cultural and Creative Skills
- Environmental Sustainability
- Wellbeing



## Levelling Up

The Levelling Up the UK White paper provides Focus Areas that together will drive levelling up in the UK.



Culture can support local prosperity, helping provide good jobs in growing creative industries clusters and visitor economies. And where town centres are threatened by the decline of retail, culture can help them find renewed purpose as places for shared experiences."

These Focus Areas were used to channel the Theory of Change for the project and establish the causal chain to provide a strong strategic case for change, and how the relocation of the Fashion Museum could help drive levelling up in it's context of Bath.

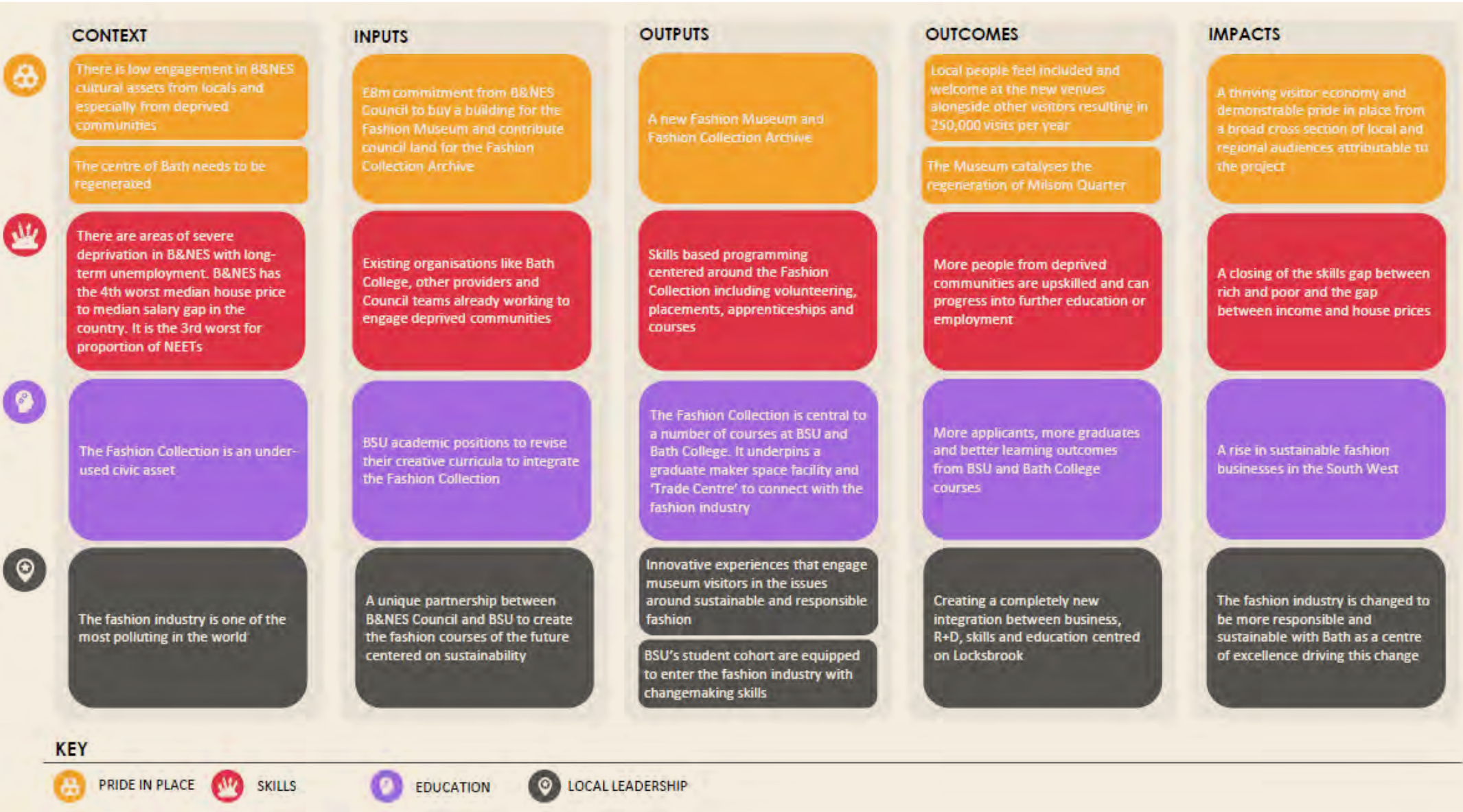
Key Focus Areas most relevant to the project were identified as:

- Pride in Place
- Skills
- Education
- Local Leadership



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# Theory of Change







# One of the World's Great Collections

Over **100,000 objects**, Designated of national importance by Government

Fashions from the **1600s to the present day**

Archive collections from **1800s to 2000s**

A collection of such **depth and quality** that it has pieces constantly on-loan to Museums around the world

*"The collection's ultimate value is that it can function for myriad audiences including both specialized experts and general public alike. It has tremendous potential."*

**Professor Iain Webb**  
Writer, Curator, Academic

**A wide range of fashion related material** across the full spectrum of fashion production, as well as a basis to explore the broader cultural perspective on fashion

The collection is focused on **people** – be they collectors, wearers or makers



# The History

The Fashion Museum began as the personal collection of one person

**Doris Langley Moore**  
**OBE** 1902–1989

Her passion for historical fashion was spurred by visits to the V&A Museum in London during the **1920s**.



A true polymath she wrote many publications including Greek translation, etiquette manuals, biographies and romantic novels. She wrote a ballet, *The Quest*, performed at Sadler's Wells in **1943**. She was also a costume designer for film, most notably on *The African Queen* (1951).



Through her network of famous and influential connections she quickly built up an **extensive collection**.

Her book, *The Woman in Fashion*, written in **1949**, brought great public attention to her collection.

Mrs Langley Moore presented her first 'Museum of Costume' at Eridge Castle in Kent in **1955**.

**Mrs Langley Moore** gifted her personal collection to Bath City Council in 1959. She worked with the Council to open the Museum of Costume in the Assembly Rooms in **1963**.





# Timeline

**Doris Langley Moore** acquires her first piece of historical costume whilst playing charades at a friend's house: an 1870s dress.



**1928**

The first collection **Christian Dior** ever brought to England is shown as a fundraiser for the Museum of Costume

**1950**

The **Museum of Costume** opens in Bath at the **Assembly Rooms**

**1963**

The **Fashion Research Centre**, the brainchild of Doris Langley Moore, opens at No4 the Circus near the Assembly Rooms in Bath

**1974**

The collection of the **Worshipful Company of Glovers of London** arrives on loan to the Museum of Costume



**1985**

**Sir Roy Strong** donates his personal wardrobe collection to the Museum, numbering over 1000 items.

**2006**

**50th year of Dress of the Year**

**2013**



**1920s**

**Doris Langley Moore** visits the V&A as she develops a passion for historic fashion

**1949**

*The Woman in Fashion* published to public acclaim

**1955**

First ever **Museum of Costume** is opened by HRH The Queen Mother at Eridge Castle in Kent

**1960**

The **Silver Tissue Dress** is lent to the Museum. It is still on loan and is the oldest dress in any public collection in the UK



**1970s**

The purpose-built displays are opened in the **Assembly Rooms** basement



**1991**

**Vogue** gift an ensemble collection, put together by many international designers to mark their 75th year, to the Museum



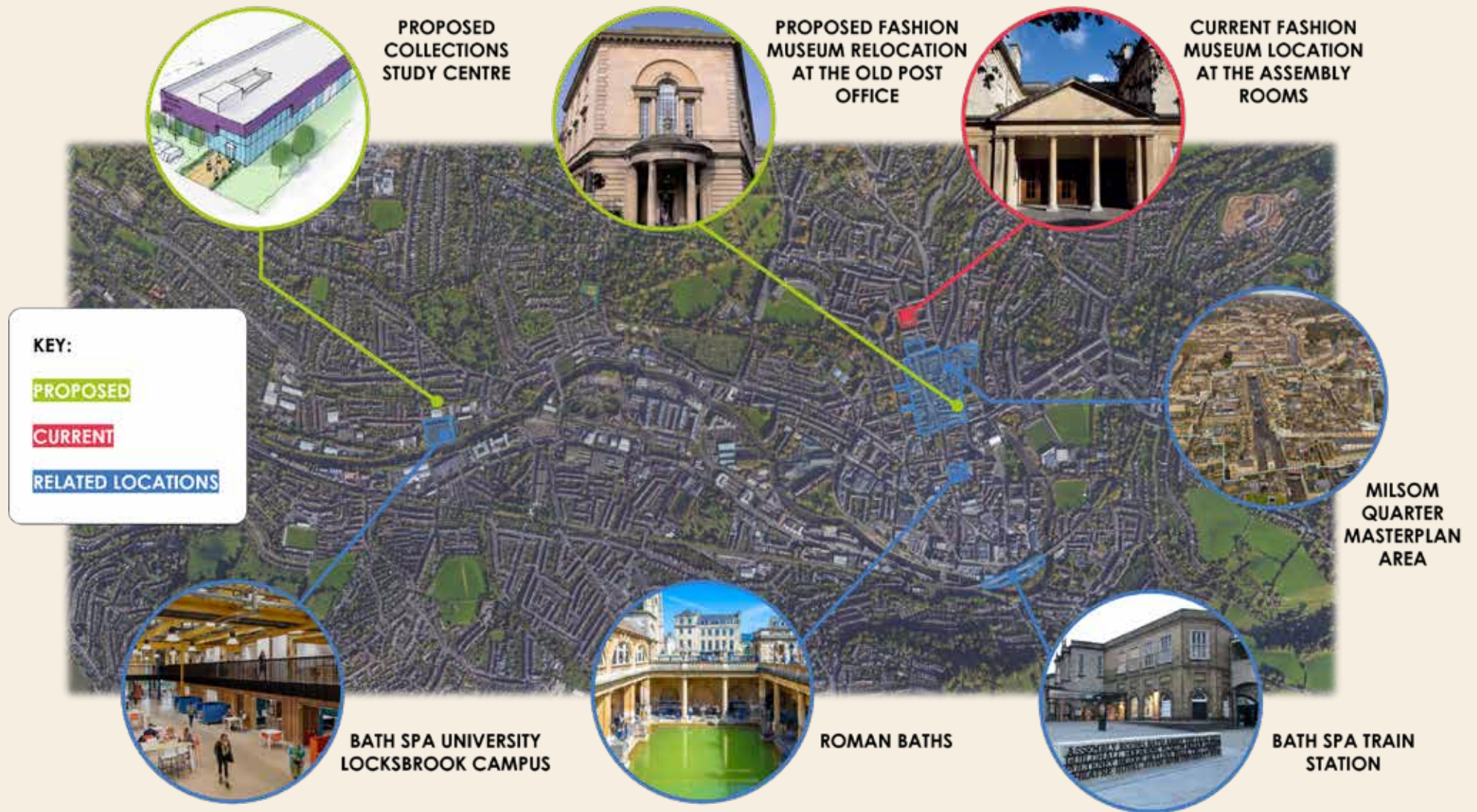
**2003**

The **Museum** forms a partnership with **Bath Spa University (BSU)** to use the collection to support the Fashion Design Programme

**2019**

Many items lent to the most successful fashion show ever at the **V&A: Christian Dior, Designer of Dreams**

# Map of key Fashion Museum project locations





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Improving People's Lives

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