

UK Town of Culture 2028 Competition

Expression of Interest (EOI)

Thank you for your interest in the UK Town of Culture 2028.

Please ensure you have read the “UK Town of Culture 2028 Expression of Interest: Guidance for bidders” document before applying. All EOIs must be submitted using this standard template.

The form comprises four sections which each require a statement response. You are provided with a series of prompts to use as a guide. You do not need to answer each prompt individually but your responses should address all prompts. The prompts draw from the competition criteria and bidding places should refer back to the criteria when completing the form to show the potential of their programme to make a contribution to the aims of the UK Town of Culture programme.

The form has set formatting (e.g., font size and line spacing) which should be adhered to. Please note that the EOI form is strictly word limited and we do not expect at this stage detailed economic data, research or in depth fundraising or delivery plans. Responses should also only include text.

The application deadline is **31 March 2026**. Applications received after this date will not be considered. **If a large number of applications are received, an initial sift will be conducted on the section, 'Section 2: Your Story', only.**

Contact: uktownofculture2028-competition@dcms.gov.uk

SECTION 1: BID INFORMATION

In this section, we ask for information relating to your bidding team and place. The information will not be scored but will be used to confirm your eligibility.

1.1 Contact Information

Please provide contact information for the single point of contact for your bidding team.

Name, Position, Team / Organisation, Telephone Number, Email Address.

John Spencer, Chair
Barnoldswick Town Council
Town Clerk's office
The Civic Hall
Station Road
Barnoldswick
BB18 5NA
01282 788090
events@barnoldswicktowncouncil.gov.uk

1.2 The Bidder

Please provide information for the bidder. With reference to the definitions of the Accountable Body and Delivery Body in "UK Town of Culture 2028 Expression of Interest: Guidance for bidders". You should include information on who the lead bidder is and who the key partners are.

Barnoldswick Town Council is the lead bidder with technical and accountable body support from Pendle Borough Council. Other key partners will include Nelson and Colne College, Pendle Education Trust, Lancashire County Council, Pendle Leisure Trust, and Creative Lancashire. We have welcomed private sector support in the form of sponsorship, placements and through direct leadership of elements of the programme from [REDACTED] and [REDACTED] in workspace based creative activities for employees and visitors.

1.3 The Geographical Area

Please specify the geographical area that you are bidding for, with reference to the relevant geographical boundary designations. You may want to note the town categories set out in the "UK Town of Culture 2028 Expression of Interest: Guidance for bidders". We will use your geographical area's population size to categorise your bid.

We will be bidding into the 'Small Town' category – those with a population of under 20,000. This will cover the neighbourhoods and communities which make up the built-up town of Barnoldswick in the Borough of Pendle in Lancashire.

SECTION 2: YOUR STORY

In this section, we want to understand the unique story and culture of your town. *[Maximum 400 words for each section]*

2.1 Vision

Please use the following prompts to guide your response:

- *What is the story of your town (e.g., places and landscapes, people, communities, culture and heritage) and what is special about it (e.g., including, how it has contributed to a local identity - and, if relevant, how it has contributed to the national story)?*
- *How will your programme celebrate the story of your town and what themes will be explored in your programme?*
- *How will your programme build knowledge and profile?*

Barnoldswick — the cradle of the jet age — ready to take flight once again.

From the thunder of looms to the roar of jet engines, Barnoldswick has always been a place of momentum. Shaped by Pennine waters and once powered by the Leeds and Liverpool Canal, our small town helped build the nation's wealth and connections, while our off-grid location became the cradle of world-changing innovation.

2028 marks the centenary of Sir Frank Whittle's jet engine thesis — a pioneering vision first brought to life here at Rolls-Royce Barnoldswick, securing our place in Britain's national story. We are the 'B' in the RB211 world-leading engine. This moment carries a powerful message for our young people: ***"You can make it in Barnoldswick."***

Our still-industrial town continues to deliver "Made in Barnoldswick" products across the UK, and our entrepreneurial spirit lives on through vibrant independent shops, bustling cafés, and community-led traditions — from the famed inland summer beach to the inclusive community Iftar.

Our culture-led programme celebrates Barnoldswick not just as a town of proud makers, but as a place where new generations of artists and performers can thrive. Here, 'making' goes beyond manufacturing: it is about human connection, shared ambition and co-creating futures. Barnoldswick, and its defining Weets Hill, stands ready to be a beacon for the future.

Through this theme, we connect past, present and future — moving from industrial heritage to digital transformation, from engineering to the arts, and from fossil fuels to green energy. At its heart is a ***Festival of Flight***: spectacular flight-themed, future-thinking theatre, and a living timeline that links our industrial past to a greener future, woven through our streets and brought to life through creativity and participation.

Meet the Makers will showcase the innovators who define Barnoldswick today, placing young people alongside them in a youth-led approach that sparks **new flights of imagination**. The arts are central — helping us tell our story, unlock creativity and make innovation human and accessible.

Crucially, this programme builds our future as well as celebrating our past. By inspiring young people to stay, shape and lead — and connecting them to technologies, creative pathways and local opportunity (and crucially each other) — we will ensure Barnoldswick continues to evolve. In doing so, we will raise the town's profile regionally and nationally as a place where culture, industry and creativity together drive innovation, opportunity and community — proving that in Barnoldswick, the sky's the limit.

2.2 Local Needs

Please use the following prompts to guide your response:

- *What local challenges and issues does your town face that your bid can help to address? What priorities, needs, groups and demographics will your programme target and why?*
- *How does the bid align with any other local and / or regional plans to tackle local needs?*

Barnoldswick's community strength is unmistakable, reflected in our home grown brilliantly attended calendar of events and activities supporting social cohesion. Yet our remoteness limits the attention of cultural services. With no A-road access, we're often last in line for public provision, and cultural opportunities are no exception. Economic transitions have shaped confidence, aspiration and opportunity, creating challenges for our harder to engage young people. For some, disengagement begins in primary school, when ideas about "possible" futures start to form. Despite this, our community continues to respond with innovation, determination and a strong shared identity.

Culturally, Barnoldswick benefits from an impressive range of community-focused creative assets including a music and arts centre, sculpture trail, library, events hub, and textile museum. Provision, however, remains uneven. Our challenge is not a lack of cultural potential but unlocking it for everyone – especially younger local residents.

A central strength of Barnoldswick is our ever-evolving manufacturing base. Our bid builds on this identity to inspire a new generation of creative entrepreneurs. By connecting the skills of engineers, designers, technicians and business leaders with emerging cultural forms, young people will see how creativity and industry intersect in ways that feel relevant and achievable.

We will build on an existing 'creative entrepreneurship through mentoring initiative', develop artists' and musicians' collectives, and explore repurposing semi-redundant

heritage buildings as multi-use cultural facilities powered by locally sourced environmental technologies. Dedicated spaces will ensure young people of all abilities can participate fully. The programme will also stimulate new business start-ups in retail, construction and related trades, strengthening our high street and keeping talent rooted locally.

This programme embeds creative learning from primary years to early adulthood, strengthening aspirations, supporting a vibrant high street and using culture as a strategic tool for early engagement, skills development and economic renewal.

Locally our bid aligns with the priorities of local schools, community and wellbeing groups, local entrepreneurs and businesses, our heritage museum and town council.

Additionally, it is informed by Pendle Borough Council's Youth and Business Support Services; Pendle Vision Board; Pendle Education Trust; Pendle Leisure Trust; In-Situ; and CVS

Regionally and nationally we align with Lancashire's Growth Plan 2025; Culture as Growth Infrastructure (2025); Remade (2021); The Culture Investment Strategy (2026) Lancashire Police and Crime Commissioner; National Youth Agency, The King's Trust, OnSide; Arts Council; Public Sector Organisations; The DWP Youth Guarantee for 16-24 and the DCMS including 'Youth Matters:Your National Youth Strategy'

2.3 Empowerment

Please use the following prompts to guide your response:

- *How have you developed the ideas within this bid? To what extent have you already consulted your local community and community groups (i.e., residents, businesses, institutions, creative providers, and cultural organisations) on your interest in UK Town of Culture?*
- *How will communities and community groups be involved in developing and delivering the full application programme and its legacy? How will you hold yourselves accountable to community groups and members when making decisions about the programme?*

Our bid has been informed by the fullest early local engagement as possible. Initial discussions began at the January meeting of Barnoldswick Town Council (BTC), followed by meetings with a small working group of volunteer Town Councillors to shape the bid's vision and identify our headline audiences, including children and young people; skills, education and learning; health and wellbeing; disability and access groups; neighbourhood and faith communities; environmental groups; businesses; funders; and the wider public.

We circulated the DCMS guidance for bidders, engaged closely with Pendle Borough Council (PBC) and Lancashire County Council (LCC), took part in an Arts Lancashire advice session, and sought learning from Bradford 2025 to understand best practice in

governance, programming, and legacy.

This early work enabled the full identification of Barnoldswick's community groups, organisations, and businesses (see section 3.4), who were invited to engage via emailed communication about the programme. The bid was further highlighted at an open forum during the annual Town Team meeting in early March, attended by more than 150 residents. We also undertook research into local challenges using qualitative insights from Town Councillors, local social media groups, news reports, and our Youth Club of 50 who as a result have set up 'Creative Futures'.

The results of this research and early feedback have enabled a more targeted approach to the challenges facing our town—particularly supporting young people and improving cultural access. Targeted discussions with [REDACTED] alongside many informal conversations across community networks and volunteering spaces, have directly informed the development of this bid.

Our model is resolutely grassroots-led, with a new People's Assembly in the making ensuring that residents and community groups remain central to the development, delivery, and legacy of the full programme. Our creatives will continue working closely with community partners to surface new thinking and generate ideas, ensuring that priorities and innovations are shaped by local insight rather than imposed from above.

Early engagement has already generated a strong response from major employers, high street businesses, schools, youth groups, the FE college, the library and heritage textile museum, sports clubs, and local creatives. We will maintain accountability through clear communication, published updates, and structured feedback. Our legacy focus is sustainability: stronger networks, transferable skills, and confident local leadership capable of sustaining cultural growth long into the future.

SECTION 3: CULTURE FOR EVERYONE

In this section, we want to understand how you will design a cultural programme for all which will provide visible, accessible culture that boosts the profile of your town. *[Maximum 400 words for each section]*

3.1 Quality and Innovation

Please use the following prompts to guide your response:

- *What is your cultural and heritage infrastructure, and how will you use it and build upon them in your programme? If your infrastructure is more limited, how could you leverage UK Town of Culture to develop your infrastructure on a permanent or temporary basis?*

- *What type of activities will your programme deliver, and how will they work together?*

For its size, Barnoldswick has a strong and active cultural and heritage infrastructure.

The Rainhall Centre, the Civic Hall, churches, schools and social clubs, alongside the Barnoldswick Music and Arts Centre are the foundation for this. Outdoor cultural life includes: Bands on the Square, the winter Switch-On Lantern Procession and creative workshops, Barlick Beach, and a mobile cinema programme. The town square re-purposing achieved national recognition as a Great British High Street winner.

The town's heritage assets include Bancroft Mill Engine Museum, the Leeds and Liverpool Canal and Stream and Steam trails, outdoor arts and interpretation.

A network of local artists / performers underpins a vibrant grassroots scene. Community assets include the Rainhall Centre, schools, sports clubs and community centres, but their use is not often co-ordinated.

Success would enable us to oversee this infrastructure under a single strategic vision for 2028. We will embed this approach as a future-proofing succession strategy. We will animate mills, canal corridors and public spaces through temporary installations, trails and performance; strengthen venue capacity; support volunteer development; and improve technical and digital capability. We will also create a fresh new venue steered and operated by young people that positions Barnoldswick as a place of national significance.

A pioneering archaeological dig will explore Barnoldswick's Roman and medieval past. This live excavation will combine research, public participation and interpretation, deepening understanding of the town's early role in northern England and creating an educational legacy.

A flagship centenary project will mark 100 years since Frank Whittle's jet engine thesis. As the engine was developed in Barnoldswick during WWII, we propose a major exhibition at the historic Bankfield site in partnership with Rolls-Royce, potentially showcasing engines from their Derby collection. This temporary exhibition could catalyse a permanent jet-engine museum, securing a long-term visitor attraction rooted in local achievement.

Alongside this, we have approached  and will talk to theatre companies to develop a youth-focused creative initiative, mentoring emerging writers and potentially producing a commissioned work reflecting Barnoldswick's story during its UK Town of Culture year with special emphasis on the story of those who 'have made it in Barnoldswick'.

Together, archaeology, aerospace heritage and contemporary creative writing / performance combine scholarship, industry and creativity to create a cohesive, high-impact programme with lasting cultural infrastructure and returning legacy events.

3.2 Opportunity

Please use the following prompts to guide your response:

- *How will you ensure the initiatives and opportunities (e.g., learning and skills-building, career awareness, bringing different communities together) you are planning are genuinely aligned with your community's needs and interests, especially for younger members of the community?*
- *What social and community impacts will there be to help you to achieve in your area, and why are these important to your town?*

In Barnoldswick alignment with community need, particularly for young people, will be built through direct partnership rather than assumption.

We are working closely with the Principal of Nelson and Colne College and engaging senior leadership to ensure skills pathways reflect real employment opportunities in creative, heritage and technical sectors. Alongside this, we are undertaking direct engagement with all local schools from primary through to secondary embedding workshops, assemblies, co-design sessions and careers conversations into the programme's development. This ensures that learning and skills-building are shaped by young people's interests and aspirations, not imposed upon them.

Youth voice will be embedded through structured participation, project-based learning, and clear progression routes from early engagement to accreditation, volunteering, and paid roles. By linking cultural programming to local industry, further education, and enterprise we will make creative careers visible and achievable within the town.

The social impact of this approach is significant. First, it builds **community empowerment**, identifying and nurturing new champions, particularly among harder-to-engage young people and underrepresented groups. This strengthens inclusivity and creates genuine local ownership of the programme.

Second, it strengthens **community cohesion**, bringing together schools, faith groups, businesses and voluntary organisations around shared projects that celebrate local heritage and identity.

Third, it supports **wellbeing and reduces isolation** by creating accessible activities across generations, encouraging participation, creativity and connection.

Fourth, it builds **skills, confidence and opportunity**, equipping residents with transferable abilities in culture, media, heritage and events sectors that can support both local employment and entrepreneurship.

Finally, it reinforces **local pride and civic participation**, while supporting the high street and wider local economy through increased footfall, skills development and enterprise growth. Direct engagement like this is known to lessen the risk of anti-social behaviour in

young people.

For Barnoldswick, these impacts matter because sustaining a small town depends not only on economic resilience but on people feeling that they belong, are valued, and can build a future locally.

3.3 Accessible

Please use the following prompts to guide your response:

- *How will you embed accessibility across the design and content of your programme?*
- *How would you aim to reach the widest possible audience?*

Accessibility will be embedded throughout the programme by actively involving SEND groups, local disability support groups such as St Andrews House, schools, sports and arts clubs, elderly centres, and all faith communities, including churches, mosques and madrasas. Community leaders will advise on design, content and delivery to ensure that events, workshops and trails are fully inclusive for all ages, abilities and backgrounds. Venues, routes, communications and materials will be evaluated and adapted to remove barriers, with mobility, sensory and cognitive needs considered from the outset.

Co-designing with people with lived experience of facing barriers will shape decisions about venues, formats, communication methods and event design ensures accessibility is built in from the start

To reach the widest possible audience, we will combine direct engagement with residents during programme delivery, supported by local word-of-mouth, the Barlick Talk forums and the town's network of trusted community influencers. This approach ensures that all residents from young people to older adults, new arrivals to long-standing families are aware of opportunities, feel welcome to participate, and can experience the programme in ways that suit them.

We will use layered communications, linking digital and in-person engagement, and leveraging local influencers and trusted community networks, the plan will ensure every audience is reached, informed, and actively included in the programme from engagement and programme oversight to delivery, monitoring and legacy.

Audience reach is built on inclusivity, accessibility, and relevance, ensuring that people of all ages, backgrounds and abilities can engage meaningfully with the programme. Targeted outreach, community partnerships, accessible design, and diverse communication methods will maximise the participation in our programme.

3.4 Communication

Please use the following prompts to guide your response:

- *How will you build a communication plan that utilises a breadth of media formats and reaches different types of audiences?*

Our communication plan will use a multi-channel, audience-focused approach to ensure consistent, inclusive messaging and maximum engagement across Barnoldswick's diverse community.

Engagement Channels

We will combine **open consultation sessions, workshops, and community meetings** with digital channels such as **social media, email newsletters, blogs and video content**. Traditional media, including local press (Craven Herald, Lancashire Telegraph), Radio Lancashire, and PR campaigns, will amplify messages to wider audiences. Messaging will be clear, consistent, and tailored for different groups, with accessibility and inclusivity embedded in every format.

Audience-Specific Approaches

1. **Children and young people** – all schools, TAS, Scouts and Brownies, Youth Club, Youth British Legion, and home-education networks will be reached via assemblies, workshops, newsletters and social media campaigns designed for younger audiences.
2. **Skills, education and learning** – Pendle Education Trust and Barnoldswick Library networks will be engaged through newsletters, email updates, workshops and targeted social media content.
3. **Health and wellbeing groups** – sports clubs, wellbeing groups and centres will receive communications via community leaders, printed materials, social posts, and event invitations.
4. **Disability and access groups** – St Andrews House, Riding for the Disabled, Sparkling Stars and advisors like Debbie Williams will guide accessible communications, supplemented with tailored digital and print content.
5. **Communities and neighbourhoods** – History Society, Creative Writing group, Barlick in Bloom, Music and Arts Centre, and Learning & Cultural Trust networks will be engaged through workshops, newsletters, and participatory storytelling projects.
6. **Faith communities** – churches, Catholic and Islamic centres will receive targeted communications through community leaders, bulletins, and digital outreach.
7. **Environmental groups** – Eco Barnoldswick, Ribble Rivers Trust, Canal & Rivers Trust and Garden Gate charity will be involved via workshops, blogs, and social media highlighting sustainability initiatives.
8. **Businesses and funders** – [REDACTED] will receive tailored briefings, newsletters, and collaborative updates.

9. **General public** – town-wide campaigns, public notices, newsletters, social media, and local press will ensure all residents are aware of events, volunteering opportunities, and programme milestones.

SECTION 4: MAKING IT HAPPEN

In this section, we want to understand how you will deliver a successful programme.
[Maximum 400 words for each section]

4.1 Partnerships

Please use the following prompts to guide your response:

- *How will you secure and work with additional external partners (e.g., artists and creatives, cultural and heritage organisations, funders, institutions, businesses, voluntary sector and civic society partners, and residents) to deliver the programme?*
- *How will you ensure your partners are representative of your town population?*

We will have created a business strategy. In it will be a detailed guidance document indicating our priorities, aims, objectives and themes. This will make very clear our aspirations for inclusive delivery. It will include performance measurements and be both quantitative and qualitative.

We will work closely with our accountable body and likely succession accountable body to enshrine all their appropriate expectations. This will be essential to ensure we deliver against agreed outcomes.

These published priorities, outcomes and legacy aspirations will be issued to all partners and contractors to ensure they are aware of our priorities. In some cases, we feel we do not need some of our partners to be 'representative' of the town population...we simply need the best at their craft to deliver to us. But all performance will be closely monitored.

Nevertheless, we recognise the risk of inappropriate performance themes and clumsy misunderstandings of our local circumstances. We will vet all potential performers to ensure they understand the message.

All associates will need to understand and accept our Key Performance Indicators and priorities for the programme. They will be measured against these KPIs and if necessary, funding will be staged or withheld.

Where businesses are delivering their own elements, they too will be required to sign up to the same vision document.

Our approach is rooted in relationship-building, shared purpose and long-term collaboration, ensuring the programme is genuinely co-owned across the community and wider region. This is essential for its own succession as well as becoming the template for all future regeneration opportunities.

A clear partnership strategy from the outset will help partners understand the vision and their role within it. By identifying key organisations and individuals across culture, heritage, education, business and community sectors — and involving them before decisions are

made — we will build trust and ensure a wide range of voices shape the programme.

Using demographic data, community mapping, insights from schools and voluntary groups, and direct conversations with residents, we have a clear understanding of our town's population — its age profile, cultural backgrounds, socio-economic diversity, health needs and under-represented communities. Actively seeking diverse partners, using open and accessible recruitment, working through trusted community connectors, embedding representation in governance, removing barriers to participation, and continually reviewing our approach, we will ensure the programme is shaped and delivered by a partnership that truly reflects the whole community.

4.2 Programme Management

Please use the following prompts to guide your response:

- *How will the programme be managed throughout the year, including leadership structure and delivery model?*

How will you provide clear roles and responsibilities, and ensure the team has the skills and capacity to deliver?

What are the key risks associated with your proposed programme (i.e., risk, mitigating action, RAG rating)?

We understand a Prince 2 accredited monitoring officer from the local authority will be dedicated to the programme – possibly as a secondee.

That person will become part of a 'Make It' leadership board and will join council members, town council members, private sector representatives, residents reps and especially a young person representative who will have been through an empowerment programme at Nelson and Colne College (as part of their commitment).

The programme performance will be managed through strong leadership, shared governance and a distributed delivery model, ensuring it is well-run, community-owned and capable of delivering meaningful cultural impact throughout the year.

A dedicated Programme Lead will be identified and attached to the Town Council. They will provide strategic oversight and be accountable for delivery, budget management, risk, evaluation and partner coordination.

Supporting roles will consist of:

- Project Manager-day-to-day delivery-**Microsoft Visio**
- Community Engagement Lead to work with residents and partners
- Creative/Arts/Heritage Leads to oversee commissions and content.
- Communications and Marketing Lead

- Finance and Administration Support

Identifying risks early and putting robust mitigation in place across capacity, finance, engagement, partnerships, accessibility and operations will improve the chance of the programme remaining resilient, well-managed and able to adapt throughout the year. We will scrutinise, prioritise and score the following long list of potential risks:

- Capacity and delivery pressure-limited staff or volunteer capacity.
- Financial risk or funding shortfall-rising costs or reduced income could impact scope.
- Low engagement from under-represented groups-some communities may not feel included or may be harder to reach.
- Partnership breakdown or lack of alignment-conflicting priorities or limited capacity.
- Accessibility barriers-activities may unintentionally exclude disabled or neurodivergent people.
- Operational or logistical challenges-weather, venue availability, staffing or technical issues could disrupt events.
- Reputational risk-poor communication or negative public perception.
- Evaluation and data challenges
- Anti-social behaviour at music events
- Elongated payments of grant and partner cash contributions -
- Timescale pressures
- Weather associated with outdoor activities.
- Partners failing to deliver contributions.
- Controlling high quality delivery
- BTC financial exposure

4.3 Financial Management

Please use the following prompts to guide your response:

*If shortlisted, how would you use a £60,000 grant to strengthen your full application?
How much do you expect it will cost to deliver your programme?*

How much additional funding will you need to raise to deliver the programme, and where will you get that additional funding (e.g., existing / reallocated budgets, income from charitable trusts and foundations, income from public funding bodies, business investment / sponsorship, crowdfunding, cultural partnership cash contributions / joint funding applications, in-kind support)?

To enhance the £60k we would secure the in-kind and diverted funding to ensure the programme was prepared appropriately. This would mean investment in elements which would be necessary whether we win the full funding or not. Training, volunteering support, bursaries for local youngsters, as well as hiring technical expertise in social media marketing and bid writing.

The potential joint funders we have spoken with have usually expected 50-50 matched funding. So we have started with the assumption of a [REDACTED]

[REDACTED] Partner funding cycles, board meetings and overall strategic planning did not forecast Town of Culture considerations. Nevertheless:

- Pendle Borough Council has pledged cash and in-kind support and to take accountable body responsibility – but will be unlikely to be in existence in 2028.
- Lancashire County Council is in the same position as Pendle.
- [REDACTED]
- Barnoldswick Music and Arts Centre – This private sector centre of excellence is in discussion about how it might deliver shows intended to bring in additional Barnoldswick custom.
- Arts Council and Heritage Lottery support will be forecast, but is not yet confirmed.
- [REDACTED]
- We will expect individual project sponsors to raise their own match funding.
- N&C College own diverted training programmes before 'Make it' commences to prepare businesses and volunteers.
- West Craven Together (the town's social enterprise managed workspace and community venue) is considering support through it's Rainhall Centre venue for both in-kind and own funding by potentially hosting its own activities such as art gallery showings, community theatre for a 'Made in Barlick' series of shows, a touring cinema series and associated poetry readings / theatrical performances

4.4 Monitoring, Evaluation and Legacy

Please use the following prompts to guide your response:

What outcomes of your programme can be monitored and evaluated? Please refer to outcomes referenced throughout your bid, including those referenced in "Local Needs" and "Opportunity".

How are you currently monitoring the impact of any culture and heritage programme(s) and how could these methods be adapted and used to evaluate UK Town of Culture?

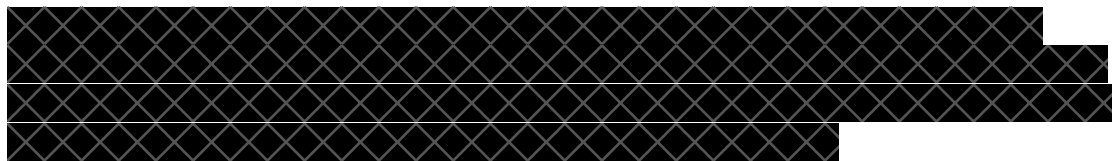
What baseline information is available to help assess the impact of your programme?

Monitoring and evaluation are vital to deliver real and lasting change for the town, not simply a successful programme of events. We would develop a shared Theory of Change and co-create a set of outcomes rooted in the priorities identified throughout this bid. This

would ensure all partners are working towards the same goals, with a shared understanding.

The outcomes we expect to monitor are likely to include:

- Increased pride, belonging and civic participation
- Improved access to culture and heritage
- Stronger aspiration and ambition among children and young people
- Increased skills, confidence and progression into volunteering, training and employment
- Stronger creative entrepreneurship and local business growth
- Improved financial turnover of town centre businesses
- Number of organisations receiving direct benefits
- Number of events delivered.
- Number of national creative institutions visiting / showing in the town
- Amount of additional funding levered into Barnoldswick.
- Improved wellbeing and social connection
- Stronger local cultural infrastructure, partnerships and leadership.

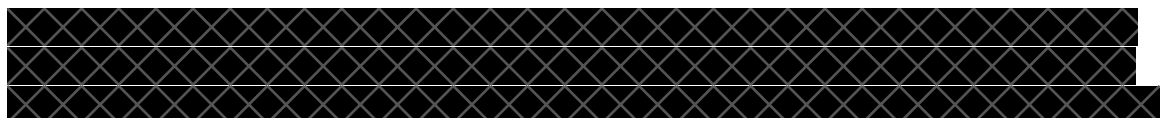


Using a mixed-methods approach, they would measure delivery, participation and outcomes through:

- Baseline, midpoint and endpoint tracking
- Attendance and reach
- Short surveys and interviews
- Creative feedback / case studies
- Partner reports

Evidence would be gathered across all parties. Findings would be reviewed during delivery so that learning can strengthen the programme in real time.

Baseline information is through Pendle's cultural strategy evidence base.



 Perhaps more than anything else radically improving these figures must remain at the heart of our programme.