



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.

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.

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.

The geographical area we are bidding for, is the Town of Tavistock (including the parish of Whitchurch). Tavistock is a market town and therefore it is expected that the outcomes and benefits of the town’s cultural Programme will extend into its surrounding rural villages including Yelverton, Princetown and Bere Alston.

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 help to build knowledge of your town (e.g., improving, celebrating, raising the profile)?*

Like many towns in England, Tavistock has had its fair share of excitement over the centuries: we have been invaded, reformed, dissolved, rebirthed. Tavistock could be England in miniature.

But there is an enormous amount that Tavistock has quietly contributed to the development of our country that few others can claim. The collection of tin ore from the streams on the edges of Dartmoor which contributed to the creation of some of the great Bronze Age civilisations, one of the first printing presses in England, an Abbey that controlled trade and commerce across much of south west England, the birthplace of Sir Francis Drake, the global explorer, the spread across the world of metal mining and steam technology expertise now recognised in the UNESCO World Heritage Site, being the western gateway to the Dartmoor National Park, and of course the invention of the 'cream tea'.

To quote UNESCO: 'Culture is who we are, and what shapes our identity' and Tavistock is a fine example of this. Tavistock people are community minded and entrepreneurial, energetic and ingenious, creative and dependable. Living in Tavistock means braving the elements (Charles I famously stated "if it is raining anywhere in my Kingdom, it will be raining in Tavistock"), but it also means coming together for a good knees-up.

Our Programme will not only seek to overcome some of our challenges but will celebrate and bring to life the themes that have emerged throughout our towns long history: exploration, innovation, resilience, creativity and community. Using our existing and improved assets, our Programme will look forward as well as back, creating a long term legacy.

We will showcase Tavistock's unique story in visible and ambitious ways enabling Tavistock to raise its head above the parapet, to get recognition nationally and internationally for the contributions this quiet town has made to regional, national and global culture. It will reshape Tavistock's external perception from 'a nice place to retire' to 'wow I didn't know Tavistock had this much to offer'. We will demonstrate how culture can support sustainable rural communities, contribute to wellbeing and economic vitality and find solutions to sustainability, equality, multiculturalism. Tavistock understands its civic duty and is ready and willing to serve our country once more, by demonstrating how heritage and creativity can be harnessed to shape a confident, sustainable and inclusive future.

(405)

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 your bid align with any other local and / or regional plans to tackle local needs?*

Whilst Tavistock on the face of it appears to be a fairly cohesive and successful town, it has some fairly significant challenges: areas of deprivation and rural isolation, youth disengagement, growing peripheral and multicultural populations, town centre vitality.

As a market town, it relies on its high street remaining vital and vibrant, a constant balance between the need to encourage commercial activity, and the retention of our tradition of strong independent shops. Tavistock's heritage, whilst of international renown, is in constant need of maintenance and repair. Its cultural assets, similarly require investment to enable them to continue contributing to the enjoyment, health and wellbeing of the town's inhabitants and visitors.

Being a rural town, travel is a big issue. The rural hinterland has pockets of severe deprivation, where the lack of transport options leads to isolation and the inability to access services. In addition, agriculture and especially hill farming in the surrounding areas continues to be a struggle.

As a growing town of 12,500 people, Tavistock faces challenges of integration and cohesion, both in terms of multiculturalism but also because most of the new housing development is 'edge of town'. Over 10% has been added to the town's population in recent years and a further 20% is in the planning pipeline. This causes tensions between longstanding residents and 'newcomers'. In particular there are limited opportunities and activities for those aged 5 to 18 which causes young people to feel disenfranchised and isolated.

In addressing these issues through our cultural Programme we seek to complement and add value to the other plans and policies that are active across the town and wider area. Critical to this is Tavistock's Neighbourhood Plan, developed with substantial community engagement and adopted in 2025 to guide development in the town and help tackle some of its challenges.

We are aligning with the key Borough Council plans too that seek to improve life in the town. An Economic Plan, a Tourism Plan and a Cultural Strategy are all being developed. A new Local Plan for West Devon is also about to be commenced. We also have a responsibility to assist in the implementation of the UNESCO World Heritage Site Management Plan with its difficult balance of protecting the heritage whilst allowing its communities to thrive.

(375)

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 your local community and community groups be involved in developing and delivering the full application, programme and its legacy? How will you hold yourself accountable to community groups and members when making decisions about the programme?*

The ideas within this bid have been developed through ongoing conversations with local stakeholders, including community groups, creative practitioners, local businesses, education providers and civic organisations. Existing partnerships and networks have provided a strong foundation for its collaborative development.

Core members are drawn from both local authorities, the Chamber of Commerce, the Heritage Trust, The Lions, and some of the cultural venues/providers. The wider network has involved direct conversations with local groups such as the local Youth Café, Tavistock Area Support Services, Transition Tavistock and Tavistock Group of Artists. In addition all of the organisations that have come together to form this initial cultural partnership have close links with most of the town's community groups and their clients and members.

In addition to the continuous and ongoing conversations between the group and its network, there is an extensive evidence base of recent town consultations that contain evidence of need and desire. The Town's Neighbourhood Plan was subject to extensive consultation and discussion before its formal adoption in 2025, with 861 responses, a 14% response rate from households in the town.

Whether or not our EoI is successful this partnership will continue, and grow. Improvement of the assets and venues has been specifically recognised in the Neighbourhood Plan. Furthermore, work to develop a Cultural Strategy in the Borough has revealed that there is a significant deficit in cultural leadership and coordination and that this is holding back involvement and investment. This partnership will start to address these issues.

Community involvement will continue throughout the full application process and delivery phase through consultation, co-creation workshops, open calls, and volunteer opportunities. Governance structures will ensure accountability, with clear mechanisms for community feedback and representation in decision-making.

The programme will be shaped by local people, ensuring that Tavistock's residents and communities are active creators and contributors rather than just passive audiences. For our Queens Jubilee celebrations for example we specifically engaged older people and schools throughout the extensive preparations for the event. Our annual Christmas Tree Festival involves people from 69 local groups and businesses.

So far the partnership has been created and the bid written by people with energy, vision and determination. It is our responsibility to ensure that this continues, drawing more people in along the way. The town's soul lies with its people and we must encourage all, but particularly its young people, to embrace the town and take it forward.

(400)

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? Please refer to proposed lead artists / creatives, if they are known. You may refer to creating and / or promoting existing events that could become a returning event using the leverage generated by UK Town of Culture investment*

Tavistock benefits from a strong and distinctive cultural and heritage infrastructure although much of it would benefit from further investment

to widen the breadth and quality of cultural experience, and to ensure accessibility and long term sustainability. Further investment would also enable existing and new events to continue beyond 2028 without the worry of annual fundraising by the purchase of sound and lighting equipment, marquees and stalls etc. This improved collaboration and associated skills development, would create a lasting legacy beyond the programme year.

Temporary installations, creative use of public space, and pop-up cultural venues would allow high quality cultural activity to reach new audiences.

The programme will include festivals, live performance, visual arts, heritage interpretation, participatory community projects, creative learning programmes, and outdoor events inspired by the town's landscape and history. The town's digital creative industries will ensure that the Programme is as up to date as possible. Existing events such as the Pride Festival, Tavistock Music and Arts Festival, Dickensian Evening, Cheese Festival, annual Carnival, and Goose Fair (in existence since 1116), will be strengthened and connected through the shared narrative, helping to build a coherent cultural offer across the year and beyond.

The community led programme will bring our story to life by connecting past, present and future, celebrating both the town's heritage and its contemporary creative energy.

Through intergenerational projects, creative collaborations, outdoor activity, and accessible cultural events, the programme will reflect the diversity of experiences within Tavistock and strengthen local pride.

The programme will culminate with a new flagship event, co-created by the community as an end of programme celebration, in Tavistock, but capable of being toured round the surrounding villages. It will make use of immersive digital experiences including drones and lightshows, and will be a celebration of England, through the town of Tavistock. The town has been host to similar activities in the past through The Man Engine, and a Son et

Lumiere extravaganza.

To co-create the flagship event a team of community artists will hold workshops in the outlying villages and estates, and schools.. It will build on the Programme themes of exploration, innovation, resilience, creativity and community using our rich history of folklore, music and storytelling. Our Programme will also showcase artistic excellence as a way of enabling people to be inspired and, Seth Lakeman, our Mercury Prize nominated, singer, songwriter and multi-instrumentalist, has agreed to play a key part in developing our story.

(397)

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 these help you to achieve in your area, and why are these important to your town?*

The funding and enthusiasm generated by the UK Town of Culture initiative would enable the team to work with the local schools, youth organisations and the established clubs to present an accessible and affordable programme of art, drama, music, personal development and contemporary gaming, etc. Youth would be given the opportunity and responsibility to generate, plan, and deliver significant elements of this programme.

The Neighbourhood Plan specifically included young people. There were three consultations at Tavistock College as well as one session at the Youth café. In total there were over 300 students age 16 plus at the college events and another 50 at the Youth café between 13-18..Whilst the Neighbourhood Plan consultation with young people identified some of their key concerns we still need to ask: What are your challenges? What excites you? How could you become involved and make it happen? What facilities / venues are needed and how could they be future proofed? Most importantly, this process must establish strong foundations that don't crumble at the year's end but deliver a structure that continues to be built upon.

In addition to the emphasis on young people, other key groups have been identified in the local plans and policies of our local authorities. These include multicultural groups, older people and those who are rurally isolated. This evidence base of need will influence the activities and initiatives we introduce, and the way we communicate and engage to ensure maximum benefit. Based on this needs analysis and knowledge of the plans and policies affecting the town and its surroundings, we have identified the following key Impacts and Outcomes to guide our Programme:

Community - increases in social capital (including volunteering in over 100 local organisations), community participation

Cohesion - bringing together of isolated and new communities - raised sense of belonging

for all, civic pride

Travel and access - no-one excluded because of travel or accessibility issues

Economic - vitality and viability of town centre and increased investment in infrastructure and heritage assets

Individual - raised skill levels, improved wellbeing, reduced isolation

Resilience and sustainability – improved ability to face future challenges

In pursuing these outcomes we will be particularly mindful of the need to target particular groups who are currently underrepresented, isolated, disenfranchised or who find it difficult to participate. These include young people, isolated people, rural communities and new neighbourhoods.

(385)

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?*

Embedding accessibility across our year-long cultural programme means designing it from the outset so that everyone in our town and surrounding rural villages can meaningfully participate, especially those who may not typically access cultural activities for whatever reason. Accessibility is not an add-on or a single policy; it is a core principle shaping our programme design, partnerships, delivery, communications, evaluation and legacy.

In a community of 12,500 people, with outlying and sometimes difficult-to-access villages, we recognise that geography, transport, cost, mobility, digital exclusion and social isolation can all act as barriers. Our approach is therefore based on both removing obstacles and actively creating a range of visible and diverse opportunities.

We will design a layered programme structure. Alongside larger town-centre anchor events, we will deliver satellite activity in village halls and community spaces, ensuring that rural residents are not required to travel in order to take part. Pop-up workshops, touring performances and collaborative projects will extend the programme's reach. Where appropriate, we will explore partnerships with community transport providers and local groups to reduce travel barriers.

Financial accessibility will be central. A mix of free events, sliding scale pricing and low-cost family activities will ensure that cost does not prevent participation. Clear, transparent pricing and community ticket allocations will further widen access.

Physical accessibility will be embedded through venue audits, step-free access wherever possible, accessible toilets, clear signage and well-trained volunteers. We will budget for reasonable adjustments such as captioning, BSL interpretation and large-print materials when required, and provide clear access information in advance so that audiences can

make informed decisions.

Communication will extend beyond digital channels. Posters, parish newsletters, schools, GP surgeries, local businesses and community networks will all play a role in reaching those who may not engage online. Language will be welcoming and inclusive, and local voices will be visible in our marketing.

Importantly, cultural accessibility means ensuring people see themselves reflected in the programme. Through open calls, co-creation projects and advisory input from different age groups and communities, we will build shared ownership. Events will be intergenerational and responsive to local identity.

We will monitor postcode reach, demographic participation and qualitative feedback throughout the year to ensure we are genuinely engaging the widest possible audience. By embedding accessibility in governance, budgeting and delivery, we aim to create a programme that is not only inclusive in principle, but inclusive in practice.

(394)

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 be characterised by a clear recognisable brand / identity. One of the starting points will be clear measurable objectives around awareness, participation, inclusion, pride and reach. A mix of different approaches and channels will help us reach the distinct audience groups we are targeting: teenagers and young people, older residents, new residents, minority groups, digitally excluded residents, those who are socially isolated, people with disabilities, those living in the surrounding rural villages, and visitors. The Plan will also be about ensuring that Tavistock's story reaches far and wide, nationally and internationally, as we feel that we have a strong story to tell.

Communications will be structured around the two key phases of the Programme: development and delivery. During the development phase, the emphasis will be on awareness raising, listening, building ownership, transparency and co-creation. The messaging will reinforce that the programme belongs to the community, and will use a mix of methods including surveys, workshops, pop-ups and community meetings and an ambassador or host programme. Updates will be given through local press, social media, newsletters and physical noticeboards to help build trust and momentum.

During promotion and delivery, the focus will shift to awareness, attendance and sustained engagement. A strong and consistent visual identity, clear information hub (website and printed listings), and accessible design will be essential. Story telling will be important to help connect the Programme with real people: profiling participants and showcasing behind-the-scenes activity, and of course celebrating impact. Regular reminders and simple "what's on" formats will help maintain visibility throughout the full year.

We intend to utilise use multiple formats: digital (website, email, social media, targeted ads), traditional media (Tavistock Times Gazette, local radio, Link and other local magazines), and place-based communications (posters, banners, flyers, school newsletters, notice boards, community venues, market stalls). Hard-to-reach audiences will be engaged through direct outreach and trusted networks such as TASS, youth workers, food banks and care providers. Communications will be characterised by plain language, large print, translations where needed and clear pricing information. The power of word of mouth and just basic visibility will not be underestimated, which can of course be positive and negative. Media partnerships will be developed to ensure buy-in from the key local publishing and broadcasting organisations.

To ensure that the core team and its key partners remains 'on message' strong internal communications will be developed using shared toolkits, regular briefings and aligned messaging. Ongoing evaluation of engagement levels, event attendance, quality assessments, and target group and postcode-level monitoring will enable us to adapt the plan over time.

(426)

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?*

Tavistock is built on community. The external partners we would need to work with, in many cases will actually be internal partners such is the closeness of working in our town. The two key artists networks that represent many of the towns creatives, Tavistock Group of Artists and Drawn to The Valley are both part of the broader partnership network. The key heritage organisation, the Tavistock Heritage Trust is a member of the steering group. The Chamber of Commerce and our award winning BID (Business Improvement District) which together represent many of the businesses in the town are both members of the steering group. Our CVS, Tavistock Area Support Network and the Youth Café which represent both young and old clients within the town are also members of the wider partnership.

Some of the additional work we need to do before submitting the full application will be to ascertain where there are gaps in our coverage, ie which sectors of the population do we need to engage with who fall outside these representative organisations. Having partnerships that are 'representative' needs to be designed in at the outset to ensure the conversations are not dominated by 'the usual voices'. We already have a good deal of demographic data for the town to be able to establish baselines, and from the towns evidence base we have a strong idea of who our target groups are. The governance and partnership model will therefore reflect this ie by ensuring that youth, rural, gender and socio economic group voices are involved and properly represented. Community advisory forums will be used in addition to 'representation' to ensure all voices are engaged and involved so that we hear multiple voices and not just 'one representative' of the sector. For some groups more active engagement methods may be necessary especially where there is a lack of trust of authority or a history of disengagement.

A concentric circle model might be the most appropriate with a core team at the centre being the drivers, with blended outer circles consisting of the delivery and commissioned partners, and the community and support partners. The arrangements need to be a careful balance between the need for accountability and delivery capability, and being relatively light touch and adaptable.

To ensure this works effectively we will introduce transparent and fair operating principles (eg recruitment), clear roles and accountability, supportive structures and careful relationship management processes. We will also need to be aware of any structural barriers to participation in the partnership such as accessibility, travel issues, childcare and work patterns so that participation is not prevented. Representation will be regularly monitored so that adjustments can be made.

(443)

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)?

Tavistock has a strong recent history of project and programme management involving multiple parties, complex objectives and external funding packages. These include a £2.2m Townscape Heritage Initiative scheme, and the very recent Guildhall Project which was a £1.9m scheme funded by the National Lottery Heritage Fund and led by Tavistock Town Council in partnership with the Tavistock Heritage Trust, both of whom are key partners in this Town of Culture bid. Other recent completed projects include The Meadows Makeover, a collaboration between local residents and the Town Council. A live project that has just been announced is the ££500k Rediscovering Tavistock Abbey Remains Project, again being delivered by a multi agency partnership within the town.

To a certain extent the governance architecture will be dictated by the characteristics of the Programme and the objectives we are seeking to achieve.

Strategic Oversight would be achieved through a Programme Board, which would include the two local authorities along with community representatives. Their responsibilities will include risk register review, outcome monitoring, liaison with funders etc. A Delivery team would be responsible for day to day implementation, providing operational leadership. This would most likely consist of a Programme Director, Event producers, and a community engagement lead, a marketing and communications lead, a fundraising lead, a monitoring and evaluation lead, a volunteer coordinator, and someone responsible for finance and admin. Clear boundaries will be set for key aspects such as budget and spending, signing contracts, speaking to the media and managing risk and crises.

One of the first tasks of the Programme Board would be to present a realistic roadmap, detailing how capacity building, risk management, coherent budgets, and the evaluation framework will be achieved.

The Programme would have its own risk management process with clear risk owners, and regular reviews. We have identified the key risks and some suggested mitigating actions to be:

Financial shortfall, overspends, poor ticket income: build in a contingency, clear spending authority, secure majority income before committing major cost, regular budget and cash flow monitoring, conservative ticket sales forecasts

Volunteer and core team attrition: recruit more than needed, identify stand-ins for key tasks, spread workload, recognition and social events, proper induction, training and clear roles, regular information sharing

Cancellation or disruption due to weather: back up venues, covered staging, insurance, weather monitoring decision making process

Artist cancellation / technical failure: back up performers / artist pool, strong contracts, duplicate equipment

Reputational risk: programming criteria, complaints procedure, prior community consultation, internal review process, venue accessibility checks

Health and safety issue: safeguarding lead, risk assessments, public liability insurance, first aiders, evacuation plans

Data risks: standardised feedback templates, regular data reviews, identified lead and system for data protection

Venue or infrastructure risks: building audits and safety checks, contingency fund, back-up venues

(458)

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)?*

There are 3 key areas where we would need to focus the £60,000 in order to complete the full application. These are Programme creation and development including fundraising, additional research into needs and audience, and community and partnership buy-in and capacity building.

Having a strong Programme creator / creative director is key to the creation of an exciting, relevant and achievable programme. This post would be advertised.

Whilst there are people and resources available within the town to support the additional research required to justify the Programme and the full application, it is likely that additional research would need to be commissioned to fill any gaps.

We would seek to secure community buy-in by contributing to and attending each of the key events and festivals being held during the summer of 2026. These include Tavistock Music and Arts Festival, Pride and Respect Festivals, Goose Fair and Dickensian Evening. These are key cultural dates in the towns calendar. The costs will include pitch hire and presentational material. In addition the presentational material will be used to also hold workshops and promotional sessions around the town and surrounding villages, to enable as wide an audience as possible to contribute to the creation of the programme.

Currently the full cost of the Programme is unknown. However, additional funding will be sought from our two local authorities, the Lions, in kind contributions from volunteer time, business sponsorship, and a dedicated Tavistock Culture Crowdfunder.co.uk platform which we are currently in talks about creating. The partnership will also make funding bids to charitable trusts and foundations for elements of the programme particularly around target groups and community capacity building. Further capital bids may be necessary to co-fund any venue and infrastructure improvements required. Developer Contributions, through S106 and Community Infrastructure Levy, from the proposed new housing will

also be harnessed, prior to and during the year, and to contribute to the legacy.

(316)

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?*

We will adopt the Theory of Change approach (in a proportionate way) to understand the complexities around how our activities can contribute to our outcomes and impacts. We will use this from the outset and throughout our planning and evaluation stages, in conjunction with our key partners and stakeholders to ensure alignment throughout the process, for example to seek agreement on 'what success looks like, and how to measure it'. For each outcome, we will identify indicators, methods of measurement, baselines and targets.

We will also be guided by both the Green and Magenta Books to ensure we can correctly assess and evaluate the costs, benefits, risks and effectiveness of our processes, as well as the impacts of our activities. This will be supplemented by a value for money assessment to assess the cost-effectiveness of our interventions.

Participation will be one of the key means by which we can measure some of our outcomes. Ticketing system data, headcounts, all split where possible by demographic groupings. Simple Surveys, both pre and post event will give us more qualitative data. For some of our key target groups we will also employ longitudinal tracking and in some cases structured interviews and focus groups to get into more detail. This will also enable us to capture success stories to see changes over the year in such things as skill levels, confidence, etc This will be supplemented by observation.

In terms of economic impact we will use footfall counts, occupancy data and spend data, supplemented by business surveys.

For baseline data we have the Tavistock Profiles supplemented with additional ONS statistics, together with local authority and local health service data. We may supplement this with our own baseline survey which could also enable us to canvass thoughts on programme design with questions such as what currently prevents you from attending cultural events? We will make use of the Arts Council Creative People and Places as a basis for measuring changes in cultural engagement.

In designing our evaluation process we will draw on the recent Tavistock Guildhall Gateway Centre Project evaluation which was undertaken over the delivery phase of the project to assess the level of achievement of the project in delivering against its stated aims, approved purposes and funded outcomes.

One of the clearest lessons from the Cities of Culture is that culture can unlock sustained transformation if used as a catalyst, especially in relation to tourism and economic value, and investment in-flow. We are also looking for sustained improvements in cultural participation, wellbeing, skills development and physical regeneration. Consequently, legacy planning is critical to the success of our initiative, and will be built in from the start. It is important to us that the effort and investment that goes into this cultural programme acts as a springboard for long term change. A cultural strategy for the town will be developed as an outcome of this Programme, to complement and amplify the cultural strategy being developed by West Devon for the whole Borough and to support the delivery of other town objectives over the long term. The investment in infrastructure, assets and venues will ensure participation for all in a broad range of cultural activities well beyond 2028 and the social capital created will support ongoing volunteering and skills pathways.

The town understands its responsibility to contribute to environmental and sustainability challenges. To this end we are working with Transition Tavistock to ensure not only that the Programme limits its environmental impacts but that through our cultural and creative Programme we can explore long term sustainability solutions that will be relevant to a national audience.

(599) (needs editing down!