



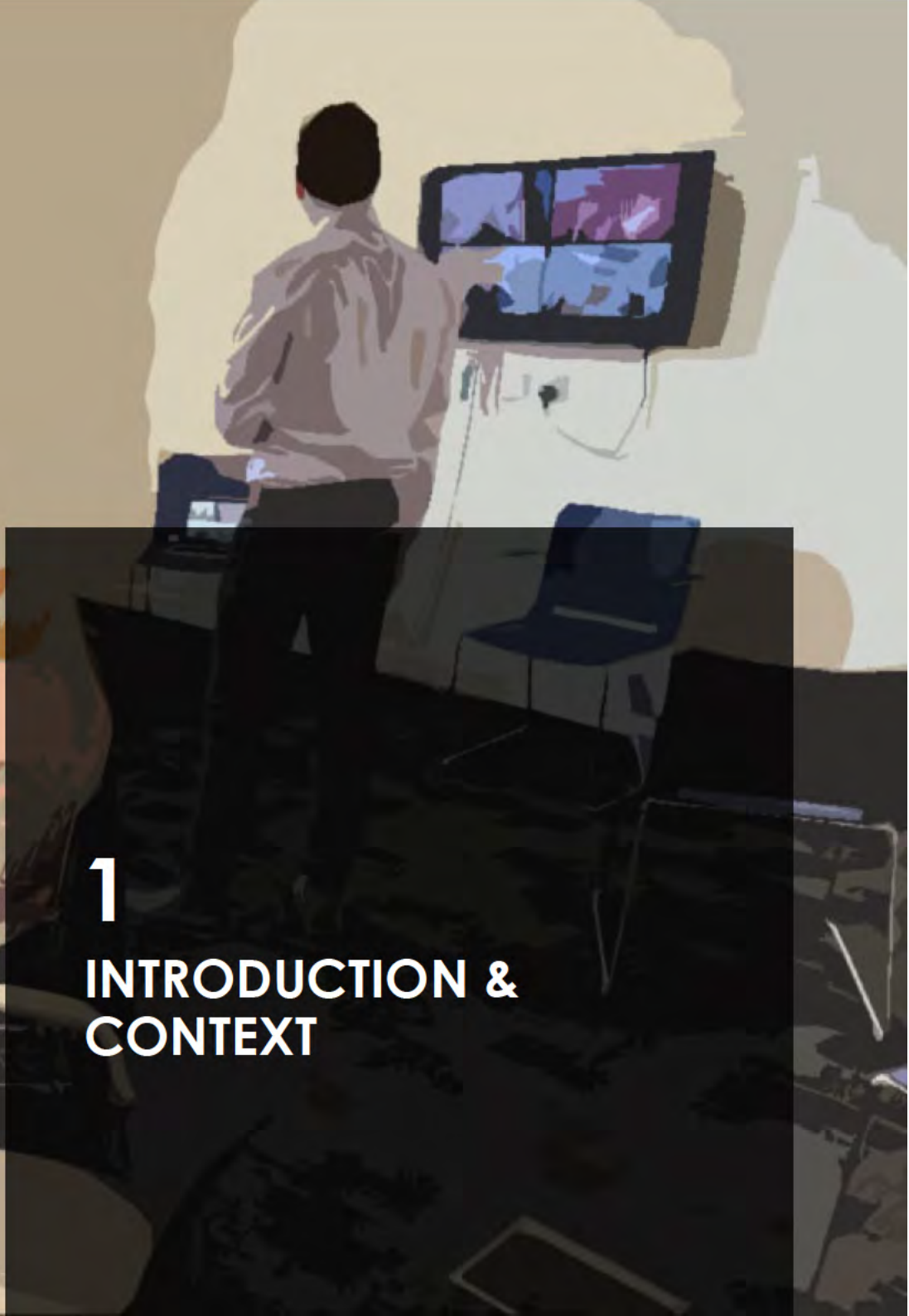
**RE-FASHIONING BATH: LUF
APPLICATION**
THEORY OF CHANGE (TOC) SUMMARY
REPORT

14TH JULY 2022



CONTENTS

1	INTRODUCTION & CONTEXT An introduction to the report and a summary of the Re-fashioning Bath project and its context	3
2	APPROACH Structure to the development of the Theory of Change (TOC) for the Round 2 LUF bid application	7
3	THEORY OF CHANGE Summary of comments across the key LU Focus Areas for each TOC stage, emerging golden threads and summary project TOC	13
A	APPENDIX Further context that informed the TOC	32



1 INTRODUCTION & CONTEXT

1. INTRODUCTION & CONTEXT

INTRODUCTION

This document outlines in detail the Theory of Change (TOC) that underpins the B&NES Council levelling up fund (LUF) submission.

This report has been informed by 3 workshops undertaken over 2021/22, each of which centered on the TOC logic model. A number of stakeholders were engaged with to explore and further develop how the Re-fashioning Bath project could address a range of local issues and deliver impact and value for the region. This engagement consisted of a workshop in June 2022 that aimed to build on two previous workshops; one that informed the round 1 LUF application and one that explored the potential for a new 'Bath Creative Arts Quarter' that would include the Fashion Collection Archive (FCA).

All three workshops were structured around the Theory of Change (TOC) logic model and attended by members of B&NES Council and Bath Spa University (BSU), whose Locksbrook Campus is adjacent to the proposed location for the FCA and currently utilise the Fashion Museum Collection in its curricula. These workshops explored the required inputs (what investment/actions will take place) and the golden thread (causal chain) that leads from these inputs through to the expected outputs, outcomes and impacts for each project.

This TOC summary report has been informed by these workshops, integrated together to provide a strong TOC and support the strategic case as part of the B&NES Council

round 2 LUF bid capital funding application for the Bath Fashion Museum 'Re-fashioning Bath' project. A separate document (Table E) provides a summary of the project M&E plan.

THE PROPOSED PROJECT

Whilst overall B&NES is relatively prosperous, there are some striking instances of inequality across the district. There are also areas of Bath City Centre which need to be regenerated as the old high street economy, on which they used to thrive, has changed.

B&NES Council have been exploring options for relocating the Fashion Museum. It is an under-used heritage asset and a world-class collection, with limited visitation and display space. It is also in search of a new home as its current premises will revert to the freeholder in 2023.

As such, there is an opportunity to create one of the world's great cultural experiences in B&NES and use it to address the levelling up issues evident in the region. This project will establish one of the world's best museums in central Bath - catalysing the regeneration of a wider precinct (Milsom Quarter). The Museum will be located in The Old Post Office, a Grade 11 listed building.

To the West of the city centre, we will create a Fashion Collection Archive (FCA) which will house the majority of the collection not on public display at the new Museum.

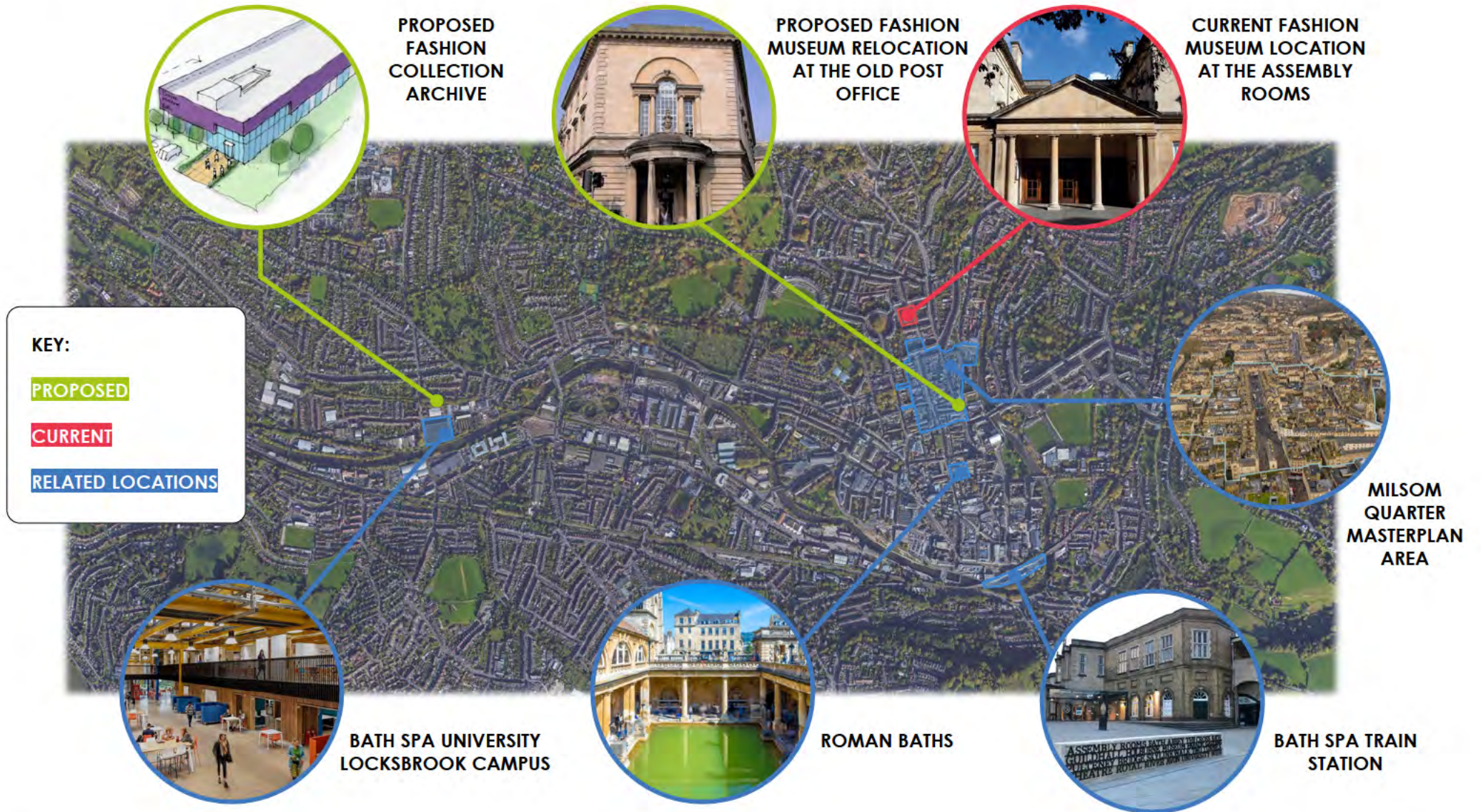
THE PARTNERSHIP

There is an existing and established relationship between the proposed partners for this project. These include B&NES Council as a civic leader, and BSU as a leading arts and design university adjacent to the proposed FCA.

The following page provides an overview of Bath's key current, proposed and related locations to the Fashion Museum and FCA. This includes particular buildings and attractions, as well as general locations such as the Bath city centre area where the majority of footfall is experienced.



1. INTRODUCTION & CONTEXT



1. INTRODUCTION & CONTEXT

THE OVERALL CONTEXT

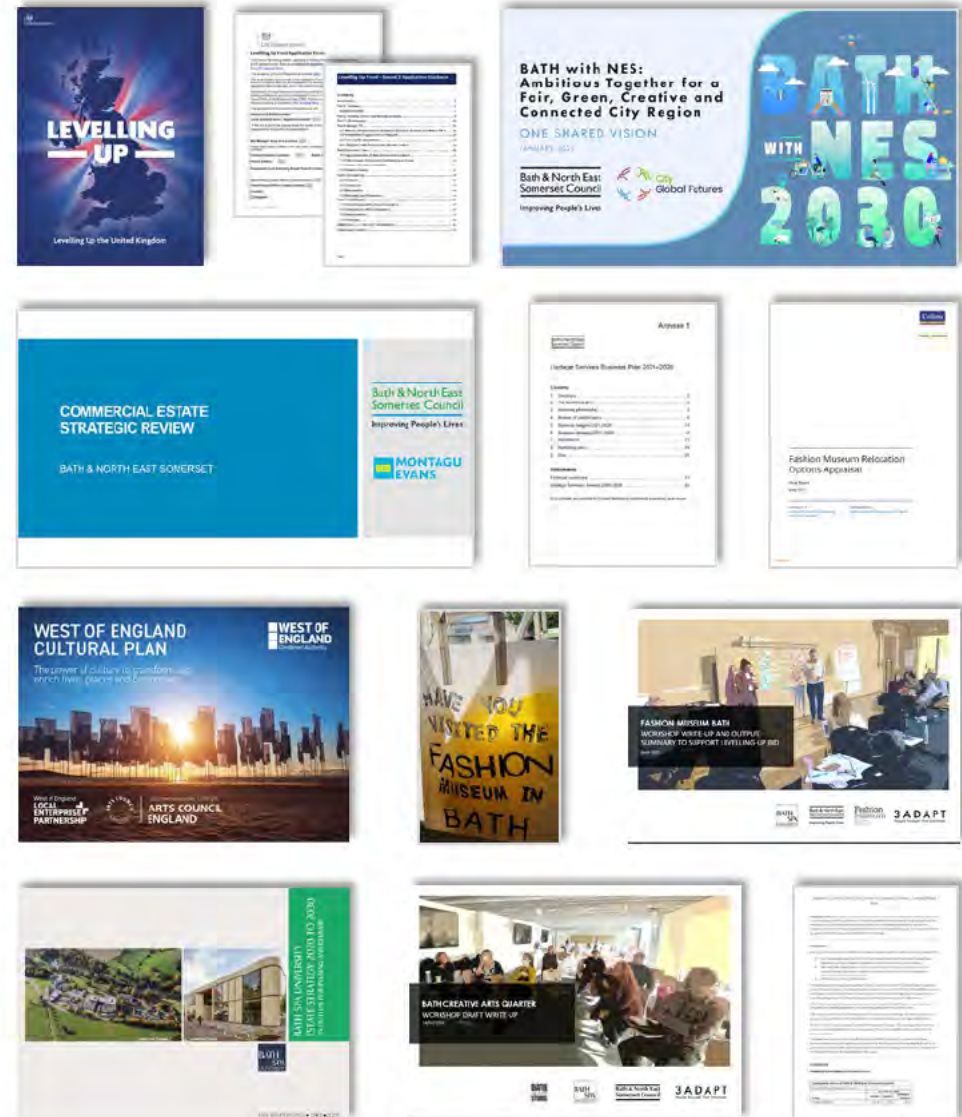
Two important aspects of the Re-fashioning Bath project include the relocation of the Bath Fashion Museum to the Old Post Office in central Bath and the creation of a Fashion Collection Archive adjacent to BSU's Locksbrook campus. This has the potential to 'level up' in a district with large disparities in attainment, skills and income. It will do so by responding to each of the following trends, identified as part of the wider review of strategic documentation that provided the 'context' for the Theory of Change:

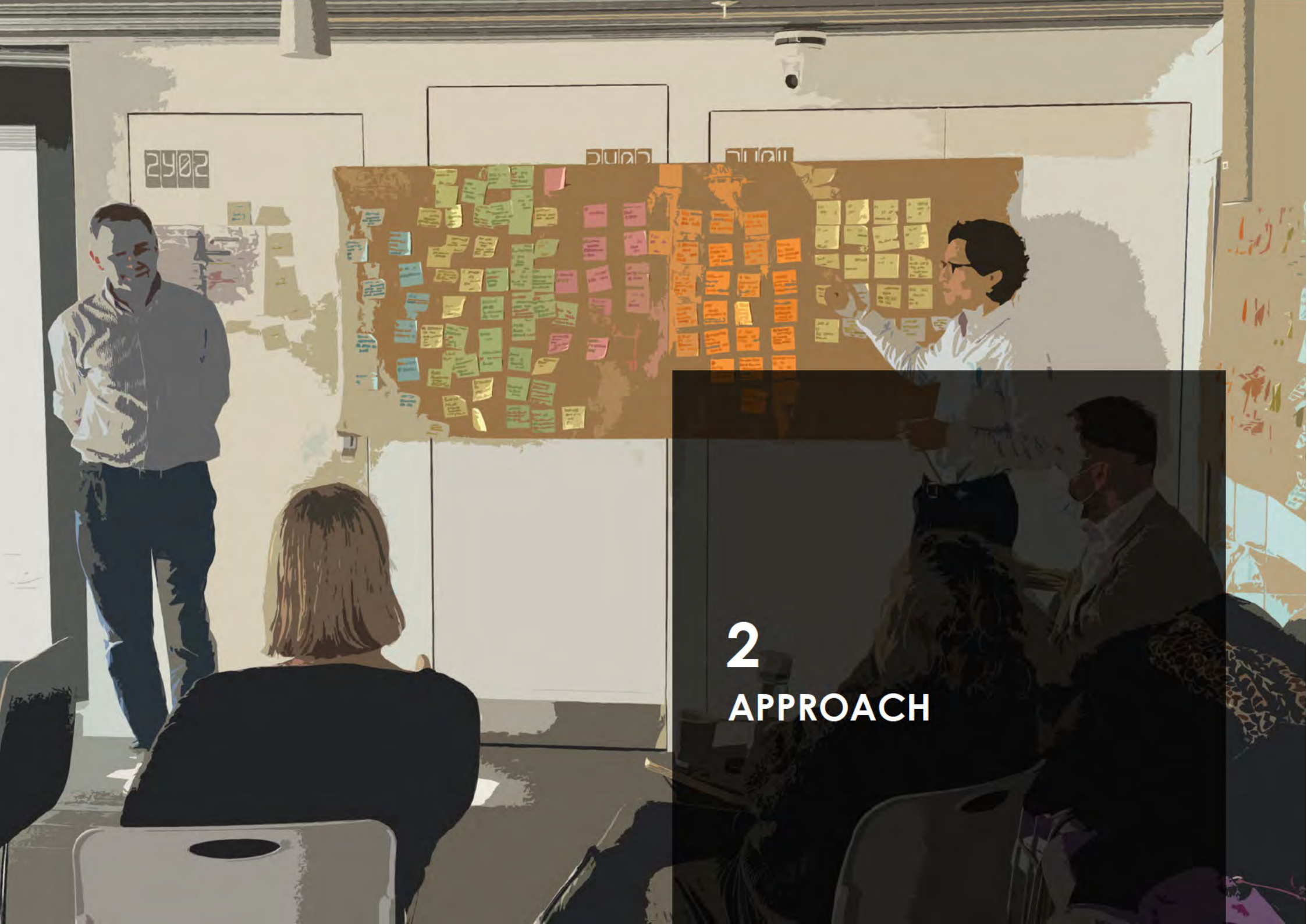
- There is a need to support accessibility, social and cultural inclusion in B&NES and improve educational attainment particularly in deprived communities, for both improved employment prospects and wellbeing.
- The COVID-19 crisis has exposed a number of economic weaknesses.
- There has been a lack of shared purpose, including a lack of effective partnership working and ambition.
- There is a climate and an ecological crisis and commitment to deliver net zero carbon by 2030.
- The fashion industry is highly polluting, emitting vast quantities of greenhouse gases and using a vast amount of environmental resources. The industry needs changing to a less polluting, fairer and more circular system to address the

climate and ecological crises, as well as the social and human issues strongly associated with the industry.

- There is an opportunity to develop a stronger, fairer, more diverse economy through green recovery.
- Bath, a national and international tourist hotspot, has been hard hit with the recent COVID-19 pandemic.
- The enforced departure of the Fashion Museum from the Assembly Rooms by March 2023 presents a unique opportunity to deliver a major cultural project that will stimulate the visitor economy and deliver wide and impactful social benefit.

A summary of the key contextual documents and illustration of the impact of fashion are provided in the Appendix of this report.





2 APPROACH

2. APPROACH

The approach to the development of the summary TOC for the relocation of the Fashion Museum project is provided on the right. It included a review of the outputs, TOC and emerging golden threads (causal chains) from each of the three related workshops, introduced in the previous section.

Key driver documents relevant to the projects were reviewed to provide context to the workshops and to help structure and guide the workshop outputs and TOC, for example, by aligning to associated Themes or Focus Areas set out in these documents.

The following page presents an overview of the alignment between the two key driver documents. This demonstrates the alignment between the output of all three workshops where comments were mapped to one of the documents' themes. It also portrays how actions can work towards the themes and higher aims of both documents.

A more detailed overview of the range of documents reviewed for context is provided in the appendix of this report and can be found in the separate LUF TOC Workshop write-up report.



WORKSHOP 1

**REVIEW: BATH FASHION MUSEUM
LUF ROUND 1 APPLICATION,
WORKSHOP SUMMARY REPORT**



WORKSHOP 2

**REVIEW: BATH CREATIVE ARTS
QUARTER, WORKSHOP SUMMARY
REPORT**



WORKSHOP 3

**REVIEW: BATH FASHION MUSEUM
LUF ROUND 2 APPLICATION,
WORKSHOP SUMMARY REPORT**



2. APPROACH

The ‘Levelling Up the UK’ white paper outlines six factors that will help drive levelling up, which it names the six ‘capitals’. These capitals align well to the six capitals presented in the ‘Integrated Reporting Framework’¹, which is a robust approach and model which can be adapted as required and used to drive sustainability. These approaches have therefore been aligned for reference here to help identify how the Levelling Up drivers can contribute to delivering a sustainable, ‘levelled up’ UK. This alignment also helps shape the Bath Fashion Museum’s approach to delivering sustainable development through ‘Re-fashioning Bath’, and progress the essential transition to a sustainable future, addressing the climate and ecological emergencies, as well as help drive a levelled-up B&NES, West of England and wider UK.

SIX CAPITALS

This capitals-based approach is considered a strong sustainability model as it places an emphasis on the *natural* capital through considering green and blue infrastructure, ecological systems, air quality and the beneficial flows that can be achieved if this stock of capital is maintained i.e. clean energy, clean water, fresh air, and the range of ecosystem services provided by health, flora and fauna. By ensuring natural capital growth, the social, human, intellectual, manufactured and financial capitals will also be able to grow and more effectively deliver an *ongoing* flow of positive benefits.





SIX CAPITALS	DEFINITION	ALIGNED LU CAPITAL	DEFINITION
NATURAL	The natural environment that people use, manage and depend on for life. This includes water, land, air, plants, forests and heritage inherited from previous generations.	N/A	
SOCIAL	The networks, relationships and systems that support us, for example, families, neighbourhoods, schools and voluntary organisations that collectively influence culture.	SOCIAL	The strength of communities, relationships and trust.
HUMAN	People’s wellbeing and the value they bring through experience, productivity and competencies to society or to an organisation.	HUMAN	The skills, health and experience of the workforce.
INTELLECTUAL	The knowledge and information used, generated and shared it encompasses innovation and research.	INTANGIBLE	Innovation, ideas and patents.
MANUFACTURED	The human-made material goods or fixed assets. These include infrastructure, buildings, vehicles, machines, chemicals, pipes, etc.	PHYSICAL	Infrastructure, machines and housing.
FINANCIAL	The common way in which society measures ‘value’ e.g. items that have cash value: money, stocks and shares or the value on a company’s balance sheet.	FINANCIAL	Resources supporting the financing of companies.
N/A		INSTITUTIONAL	Local leadership, capacity and capability.

1. International Integrated Reporting Framework, 2021 ([InternationalIntegratedReportingFramework.pdf](https://www.iri.org.uk/InternationalIntegratedReportingFramework.pdf)).

2. APPROACH

KEY:

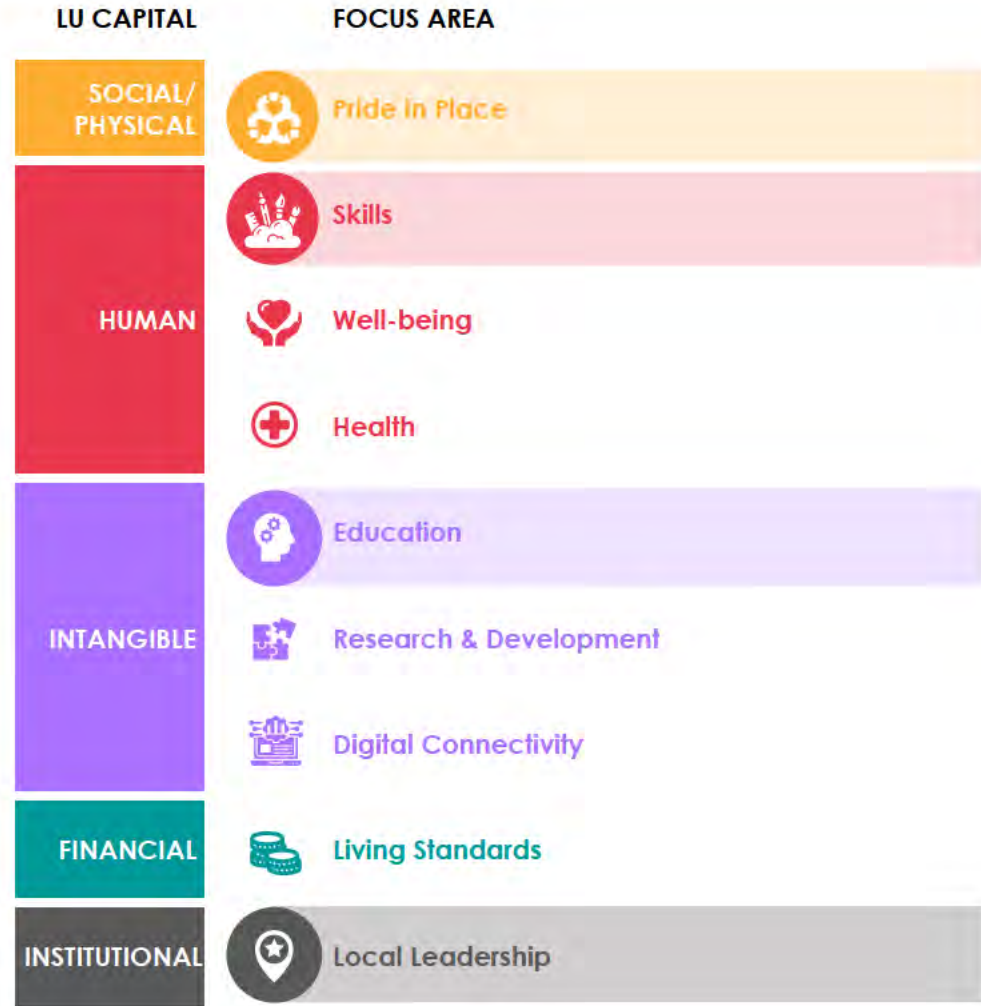
Key Focus Area 
 Underlying Focus Area 

FOCUS AREAS

As per the previous page, the Levelling Up the UK white paper also provides Focus Areas that together will drive levelling up in the UK. These Focus Areas were used to channel the discussion in the workshops around the Theory of Change (TOC) and development of the golden threads (causal chains) to provide the LUF bid with a strong strategic case for change, and how the Re-fashioning Bath project could help drive this levelling up in its context of B&NES.





Key Focus Areas most relevant to the Re-fashioning Bath project were identified with the B&NES Council team and then used to focus discussion. These Key Focus Areas are *Pride in Place*, *Skills*, *Education*, and *Local Leadership*. These are demonstrated by a block-coloured circle behind a white icon in the image to the right and on the following pages. All other Focus Areas relevant to the project were also considered. Three Focus Areas not included were *Housing*, *Crime*, and *Transport Infrastructure* as they were considered to not be significantly influenced by the project.

The following page provides the Focus Areas' 'Missions' and their translated Missions that align to Re-Fashioning Bath's context and aspiration.



2. APPROACH

The translated Missions for Re-fashioning Bath, as shown below for the four key Focus Areas, help inform and strengthen the alignment with the Levelling Up capitals and Focus Areas and the six capitals approach to sustainability, for example by embedding Natural capital into the Local Leadership Focus Area. From this section onwards the Focus Areas are interpreted only in terms of their translated Mission.

LU CAPITAL	ICON	LU FOCUS AREA	LU WHITE PAPER 'MISSIONS'	TRANSLATED 'MISSIONS' FOR RE-FASHIONING BATH LUF ROUND 2
SOCIAL PHYSICAL		Pride in Place	By 2030, pride in place, such as people's satisfaction with their town centre and engagement in local culture and community, will have risen in every area of the UK, with the gap between top performing and other areas closing.	By 2030, pride in place will have risen in B&NES, such as people's satisfaction with Bath City centre and engagement, inclusion and representation in local culture and heritage, with the gap between top performing and other areas closing.
HUMAN		Skills	By 2030, the number of people successfully completing high-quality skills training will have significantly increased in every area of the UK. In England, this will lead to 200,000 more people successfully completing high-quality skills training annually, driven by 80,000 more people completing courses in the lowest skilled areas.	By 2030, the number of people in B&NES successfully completing high-quality skills training, particularly in the creative and cultural sector, will have significantly increased. This will improve routes into highly paid employment and encourage these high-quality skills to stay within the region.
INTANGIBLE		Education	By 2030, the number of primary school children achieving the expected standard in reading, writing and maths will have significantly increased. In England, this will mean 90% of children will achieve the expected standard, and the percentage of children meeting the expected standard in the worst performing areas will have increased by over a third.	By 2030 the number of people within B&NES in educational activities will have significantly increased, especially in deprived communities. Education in the creative and cultural sector, and in sustainable practice, will be highly valued both for employment and wellbeing purposes.
INSTITUTIONAL		Local Leadership	By 2030, every part of England that wants one will have a devolution deal with powers at or approaching the highest level of devolution and a simplified, long-term funding settlement.	By 2030 B&NES will be a beacon for sustainable practice and behaviour change in the Fashion Industry. B&NES will also have transformed access to education, upskilling and wellbeing associated with the cultural and creative sector.

2. APPROACH

WEST OF ENGLAND CULTURAL PLAN

The West of England (WofE) Cultural Plan was produced by the West of England Combined Authority in February 2022. It is highly relevant to the Re-Fashioning Bath project and it provides a context that demonstrates the relevancy of this project to the WofE region.

The strong alignment between the WofE Cultural Plan's Themes and the Levelling Up the UK white paper's Focus Areas is shown in the table to the right. It is worth noting that the alignment between *Local Leadership* and *Environmental Sustainability* demonstrates the project's alignment to Natural capital, described on page 9, however the Local Leadership Focus Area encompasses more than just Environmental Sustainability, as summarised in its translated Mission on the previous page.

This alignment between Focus Areas and Themes can be used to evidence the project's broad ranging impacts for levelling up the region.



LU CAPITAL	ICON	LU FOCUS AREA	WEST OF ENGLAND CULTURAL PLAN: ALIGNED THEME
SOCIAL PHYSICAL		Pride in Place	Inclusion
			Placemaking
HUMAN		Skills	Cultural & Creative Skills
		Well-being	Wellbeing
		Health	
		Education	Cultural & Creative Skills
INTANGIBLE		Research & Development	Digital Technology & Innovation
		Digital Connectivity	
FINANCIAL		Living Standards	Creative Freelancers, Start-Ups & SMEs
INSTITUTIONAL		Local Leadership	Environmental Sustainability



3

THEORY OF CHANGE

3. THEORY OF CHANGE

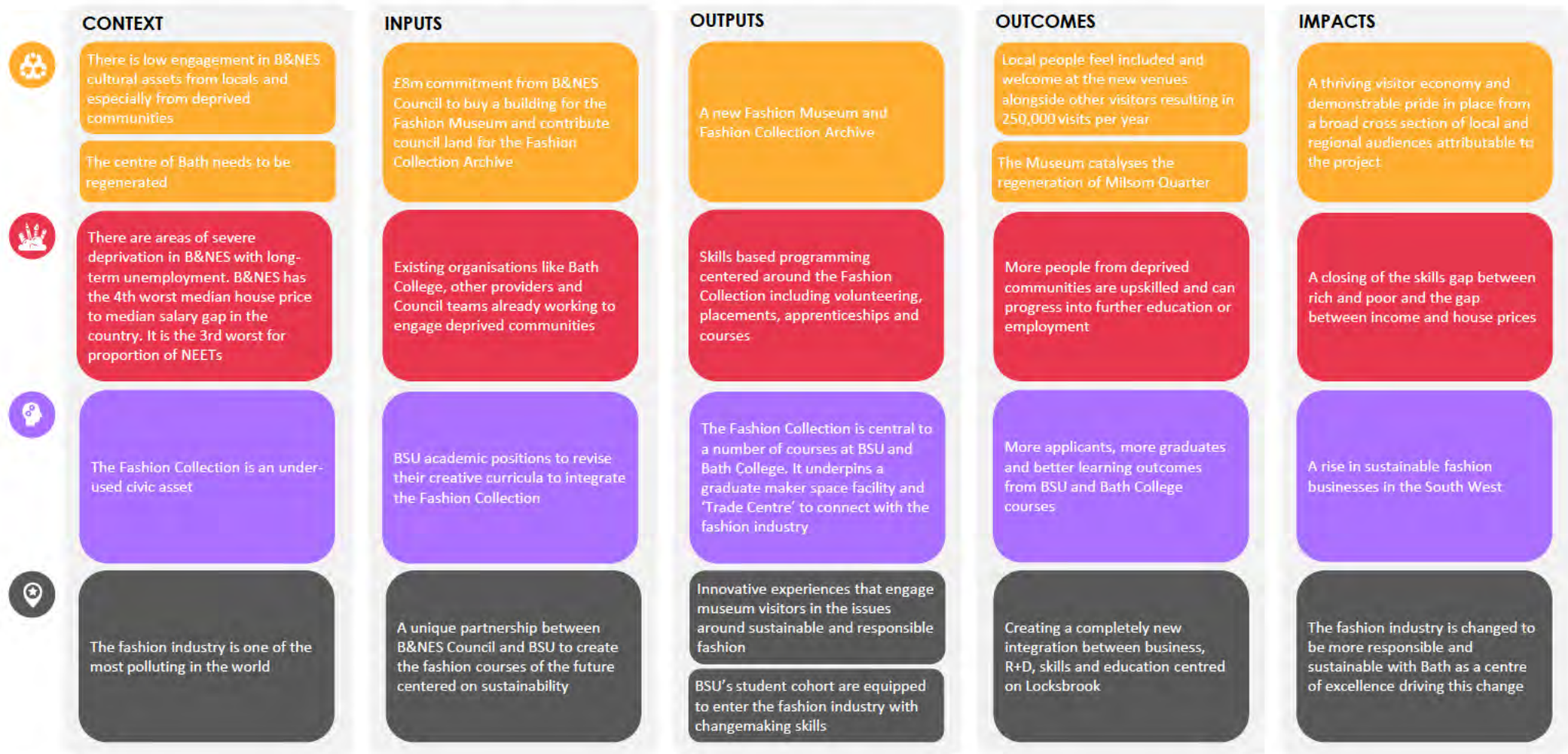
This section provides a summary of the key comments for each of the four Levelling Up white paper's key Focus Areas, as identified from the outputs from all three workshops relevant to the LUF round 2 application for the Re-fashioning Bath project.

An overview of the key comments for each stage of the TOC logic model (as illustrated in the diagram) is provided for each key Focus Area, as well as the emerging golden threads (causal chains). A high-level overview TOC for these Focus Areas is provided on the following page and a summary of the TOC golden threads is also provided on pages 30 and 31.

The data / evidence points, such as visitor numbers, and specific potential benefits outlined from the project are also provided in the monitoring and evaluation section of the LUF bid documents.



3. THEORY OF CHANGE: SUMMARY FOR KEY FOCUS AREAS



KEY

-  PRIDE IN PLACE
-  SKILLS
-  EDUCATION
-  LOCAL LEADERSHIP



3. THEORY OF CHANGE: PRIDE IN PLACE

“
Peoples' lives are shaped by the social and physical fabric of their communities
”

Levelling Up the UK White Paper

CONTEXT

The COVID-19 emergency has exposed Bath's reliance on tourism and hospitality and its need to strengthen and diversify its offering to improve the resilience of its economy. The high-streets in Bath have suffered with a drop in footfall and higher voids, highlighting the need for regeneration and re-imagination of these spaces.

There is also an issue with the visitor economy. Tourist footfall in the city is down from pre-pandemic levels. A large number of these tourists arrive in the city via coaches to

visit the Roman Baths. They remain in the city for a short amount of time bringing congestion at peak times and contributing little to the wider visitor economy. For the Fashion Museum Collection specifically, visitor numbers have fallen from 100,000 pre-Covid down to 38,000 in 21/22. School visits and 'business use' of the collection has also significantly dropped off.

Many local people do not engage with the Council's Heritage assets. B&NES offers free access to these via a 'Discovery Card'. There are 24,000 active users of these cards. Our pre-covid visitation at the Fashion Museum was 100,000 people. Community engagement work detailed elsewhere in this bid has provided qualitative evidence as to the lack of engagement between certain communities across B&NES and the world-class fashion collection that we hold.

This Fashion Collection is at the core of Bath's heritage through representation of design, skills, societal evolution and cultural development. Increased access to this for local communities has the potential to greatly improve pride in place, strengthening identity and belonging through deepened understanding of local heritage and culture for all. At the same time as delivering these benefits for the community it will bring new visitors to Bath and encourage them to stay longer by adding to the rich Museum and Heritage offer available in the city.

The Collection itself is unique – with more items than the V&A and the Met Museum in New York it is one of the world's great Museum collections and an unparalleled asset in civic ownership. It has the potential to be used as a touchstone to explore many relevant contemporary issues but is underutilised at present in out-dated and unsuitable display and storage facilities.

INPUTS

Immediate activities and frameworks to realise the outputs that respond to the context include:

- **The Council has purchased the lease of the 'Old Post Office' for £8m to house the new Fashion Museum** and has committed an empty Council-owned piece of land in Locksbrook for the Fashion Collection Archive.
- **There are existing teams and frameworks in-place within B&NES Council who work in deprived communities in the district** (e.g. the Community & Engagement Team, the Vacant Unit Action Team and the Business and Skills team). We can build on these existing links to work with the community to co-curate and design the new facilities envisaged as part of the project.

- **Work in partnership with existing providers (e.g. Arts Council National Portfolio Organisation 'Creativity Works and other Heritage Organisations such as the Holbourne Museum)** – to add value to existing programmes and activities across B&NES to improve their outcomes whilst at the same time using their connections and frameworks to bring excluded communities into the new project to help co-curate and design the new facilities.

WORKSHOP COMMENTS

When any sector of society needs levelling up – poor communities always pull on heritage to design how to move forward



3. THEORY OF CHANGE: PRIDE IN PLACE

- **Use Bath Spa University (BSU)’s existing Locksbrook Campus** – to engage with local people in an inviting location adjacent to the proposed Fashion Collection Archive facility so that the co-design of the project can be effectively facilitated.
- **Provide new inclusion and access models and pathways** – to engage with communities to help develop the project. This could include a ‘hub and spoke’ model of community engagement where the project ‘pops up’ in vacant high street units to reach out and engage with people where they live and work.
- **An ongoing programme of digital and physical engagement with the Collection whilst it is in storage** – to keep it visible, engaging, relevant and connected to audiences for the future project and inform the content development for the new scheme. B&NES is seeking funding from the Esme Fairban foundation to support this work.
- **Create a Charity to Support the Collection** – to maximise financial contribution that can be achieved to safe-guard it going forward from grants, trusts, foundations, corporates and private individuals.

OUTPUTS

Proposed deliverables within the next 1 to 3 years:

- **Cultural space is created:** (a) A Relocated Fashion Museum in a prominent high-street location – The Old Post Office, and (b) a new build Fashion Collection Archive (FCA) at Locksbrook as part of the wider BSU creative campus development.
- **Heritage buildings renovated:** The Old Post Office is a vacant Grade II listed building that will be completely re-purposed.
- **Increased use of underutilised assets:** the re-use of vacant retail units to house the Museum helping regeneration in central Bath and revitalisation of the high-street, reducing voids.
- **More full-time employment opportunities:** especially for locals, strengthening Bath’s local economy especially in the cultural and creative sector.
- **Increased and improved inclusive community participation experiences (both at the two locations and in community via the Vacant Unit Action Project) including volunteering opportunities:** with an immediate increase in engagement.

- **Modernised exhibitions (including digital) and engagement programmes that mean all community groups feel more clearly reflected and represented:** increasing accessibility, reach and addressing fashion industry challenges.

OUTCOMES

Results that are likely to materialize within the next 3 to 10 years:

- **A Change in the number of visitors to cultural venues:** (a) 250,000 Visitors per year at the new museum and (b) 20,000 Users per year at the FCA, and (c) 4,000 School visits per year.
- **Change in number of cultural events and audience numbers for cultural events:** The Fashion Museum does not currently run an events or activity programme. This will be integral to the audience development for the new project.
- **Change in consumer spending at cultural venues:** (a) As noted in the operational plan – the Museum will move from a position where it is a net drain on B&NES Council to where it is generating a surplus per year. (b) The compelling proposition that the grant will deliver will provide an effective ongoing proposition for 3rd party donors making

the future use, protection, conservation and display of the collection more sustainable. (c) The new project will generate a surplus per-year, reversing a current net drain on the council. This improved surplus, returned to the council as part of the Heritage Services Business Plan, will contribute to delivering improved services to residents.

- **More people from Deprived Communities in B&NES and across the region engage with the Fashion Collection:** (a) Visits to both sites from areas within B&NES, and the wider region, that are classed as deprived

WORKSHOP COMMENTS

Focusing of inclusive community education participation - immediate increase in engagement

A relevant and accessible fashion collection



3. THEORY OF CHANGE: PRIDE IN PLACE

increase significantly, (b) There is a percentage increase in the number of people from deprived areas in B&NES who have signed up to a Discovery Card granting them free access to the Council's heritage assets, and (c) People from deprived communities are engaged in the creative programming and volunteering opportunities available as part of the project with concurrent, measurable, benefits relating to a change in the mental health of residents, skills and sense of belonging.

- **More Employment Opportunities:** Directly at the Museum roles are created and at the Fashion Collection Archive, and indirectly more employment opportunities are generated via the regeneration in Milsom Quarter enabled by the Fashion Museum.
- **The Milsom Quarter Masterplan is Catalysed:** Footfall to the Quarter increases, visitor dwell time increases in the area and new residential, retail and food and beverage tenants are attracted to the area resulting in greater use of underutilised assets across the precinct – a change in vacancy rates and business investment.
- **A more engaging and successful night-time economy in Bath:** As a result of the Fashion Museum's programme of night-time activities and events.

Aggregated together all of these outcomes should contribute to a positive change in perception of place for businesses, residents and visitors of Bath.

IMPACTS

Results that are likely to materialise within the next 10 to 20+ years:

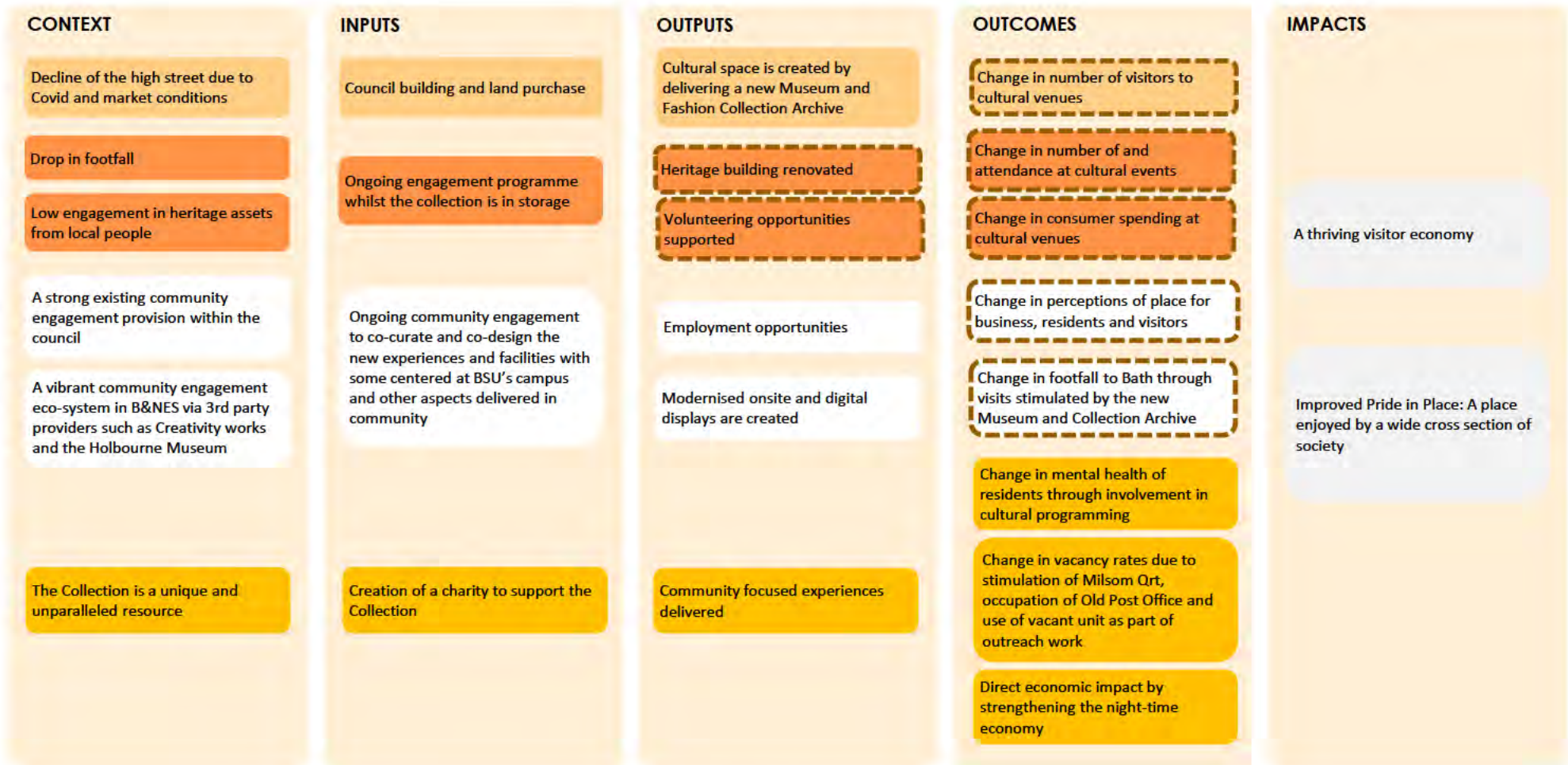
- **A thriving visitor economy:** supporting good quality jobs in B&NES and stimulating international visitation to the UK.
- **Increased sense of pride in place in areas of local deprivation:** through changed perception of place, improved inclusivity and community cohesion and a strong skills base in the cultural and creative sector. Bath's reinvented future heritage narrative that includes, supports and encourages greater diversity, access and participation for all.

The following page provides the key linear causal chains for the Theory of Change logic - the 'golden threads' - for the *Pride in Place* Focus Area.



3. THEORY OF CHANGE: PRIDE IN PLACE

KEY:
 (same shade) = Golden thread
 = cuts across multiple threads
 = LUF 'standard' outputs/outcomes





3. THEORY OF CHANGE: SKILLS

“

Human capital is central to the economic and social well-being of people and places

”

Levelling Up the UK White Paper

CONTEXT

B&NES already provides leadership in skills provision for the creative sector, but its accessibility is limited, and these skills are often lost to other regions as graduates leave the City and region. Bath Spa University for example, which includes the Fashion Collection Archive in its courses as a part of the curriculum, provides a strong pipeline into Level 4+ Fashion from Further Education involving fashion, textiles, fashion marketing, business and retail, etc.

Bath’s reputation and assets are also an attractor for talent in this sector and the Fashion Collection, used by fashion students, tourists and costume designers from across the world, is a key asset that has the potential to educate, upskill and inspire many more with the greater visibility and accessibility that this project would provide.

Bath’s strong reputation for outworkers and craft-based work, building on its historical reputation demonstrated in the Fashion Museum collection, also provides the basis for which the area can lead on sustainable innovation in the highly polluting fashion industry. The skills that will drive sustainable fashion, helping to change the industry into a circular economy model, would be boosted by this project.

This upskilling and reskilling also has the potential to provide higher paid work in the region that could address the significant income and housing affordability gap in Bath. The ratio of median house prices to median gross annual earning in B&NES is the 4th worst in England, rising from 9.77 to 11.91 in 2020. B&NES also has the 3rd worst proportion of people Not in Education, Employment or Training (NEET) in the country.

There are pockets of deprivation across B&NES. These communities include people who are NEET, lone parents, have varying

disabilities and mental health issues. These are all barriers to skills and employment that need to be addressed.

More widely, in the Southwest there is a disparate and disconnected fashion industry. A trend across these firms and individuals is a strong commitment to sustainability but an inability to fully deliver on this due to lack of understanding or resources.

INPUTS

Immediate actions which the Fashion Museum could initiate within the next 1 to 3 years include:

- **Engaging with existing teams and staff within the council who already work in the most deprived communities (e.g. the Community and Engagement team, Care Leavers Team and the Vacant Unit Action Team)** – to build on these existing links to work with and understand community needs to deliver new skills-based programming and opportunities as part of the project.
- **Work in partnership with existing providers (e.g. Department of Work and Pensions, Arts Council National Portfolio Organisation ‘Creativity Works and Youth Connect)** – to add value to existing programmes and activities across B&NES to improve their outcomes whilst at the

same time using their connections and frameworks to develop skills-based outcomes for deprived communities. These organisations will also funnel participants into the skills-based programming delivered as part of the project.

- **Creating an employment and skills ‘Pod’** – this would be 2 roles to provide wrap around employment and training support delivered in the form of 1-2-1 coaching sessions as part of an Employment and Skills Pod. It would underpin any skills activity and support in organising the programmes, cohorts and referrals.
- **Dedicated academic positions at BSU** to optimise the use of the collection in their curricula.

WORKSHOP COMMENTS

Skills are more important than jobs in this industry as there's not many jobs, but skills can build more



3. THEORY OF CHANGE: SKILLS

OUTPUTS

Proposed deliverables within the next 1 to 3 years:

- **Increase in volunteering opportunities:** The project will provide multiple opportunities for local people to engage in volunteering opportunities across both sites. These will all have skills elements tied to them be they specific collections management and research skills or more transferable skills such as customer service, public speaking, numeracy and literacy. A number of these volunteering opportunities will be specifically targeted at local people from deprived communities.
- **Increase in apprenticeships and placements:** There will be a number of yearly apprenticeships and placements available for people from our target communities in the new operation. These will range across the business taking in both front of house and back of house roles (including in curatorial, marketing and venue hire).
- **Skills courses targeted at the long-term unemployed that use the new Museum and Fashion Collection Archive as their hub:** These will include - Community Outreach Days delivered in vacant units across the district to engage people in opportunities for participation and short, entry level introduction courses that teach modern methods of design using

3D/AR/VR, which are fashion focused, but also cover industry standard software that can be used in other sectors (these sessions would also include employability skills).

- **The FM Collection underpins numerous curriculum areas in Bath College and BSU. B&NES Council will also work with them to develop curriculums to support talent development and create a pipeline into the Fashion industry for local and regional communities:** This could build on the existing curriculums, initially mapping gaps and opportunities to address / exploit. Opportunities to work across disciplines were highlighted as an important component of developing a skills pipeline appropriate for the future jobs market. Interconnected disciplines could include Culture & Heritage, Digital & Hacktivism, Fashion design, Costume & Film, Business & Retail, etc. This would result in a provision of inclusive and community-based progression pathways for disengaged locals to enable reskilling and upskilling, connecting the existing strong but unintegrated provision.
- **Catalysing the Locksbrook Campus:** The inclusion of the Fashion Collection Archive (FCA) will underpin not only student learning but also the creation of a graduate incubator space by BSU. The collection will provide practical and creative inspiration to these graduates alongside the provision of cheap studio

space and an overall creative ecosystem provided by BSU. BSU will also create a trade centre at Locksbrook related to the fashion 'hub' centered around the FCA. This will serve as a nexus for local and national fashion industry to access a skilled talent pipeline from the University. It will also bring together the diverse companies and individuals across the South West to help them benefit from the advances in understanding of sustainability in the fashion industry that will be pioneered by BSU.

OUTCOMES

Results that are likely to materialize within the next 3 to 10 years:

- **Upskilled and reskilled local communities:** particularly for local deprived communities, improving wellbeing and sense of purpose through engagement with creative activity and skill progression. This upskilling has the potential to lead to increased creative sector/ higher paid employment and help address the high income and housing affordability gap in Bath.
- **Decrease in the number of long-term unemployed** – based on the placements

and skills-based programming delivered as part of the project.

- **Increase in graduating sustainable fashion focused students:** incorporating Fashion, Film, Performing Arts and Business, consolidating the skills for cultural and creative skills, skills for sustainable jobs for the future and for higher paid potential employment.
- **Supported growth of the nation's sustainable fashion and textile design and manufacturing industries:** through strong career pathways, supported sustainable fashion businesses and connected disciplines that sustain and boost each other.

WORKSHOP COMMENTS

A fully integrated sustainable fashion skills plan, with new sustainability and digital creative skills pathways



3. THEORY OF CHANGE: SKILLS

IMPACTS

Results that are likely to materialise within the next 10 to 20+ years:

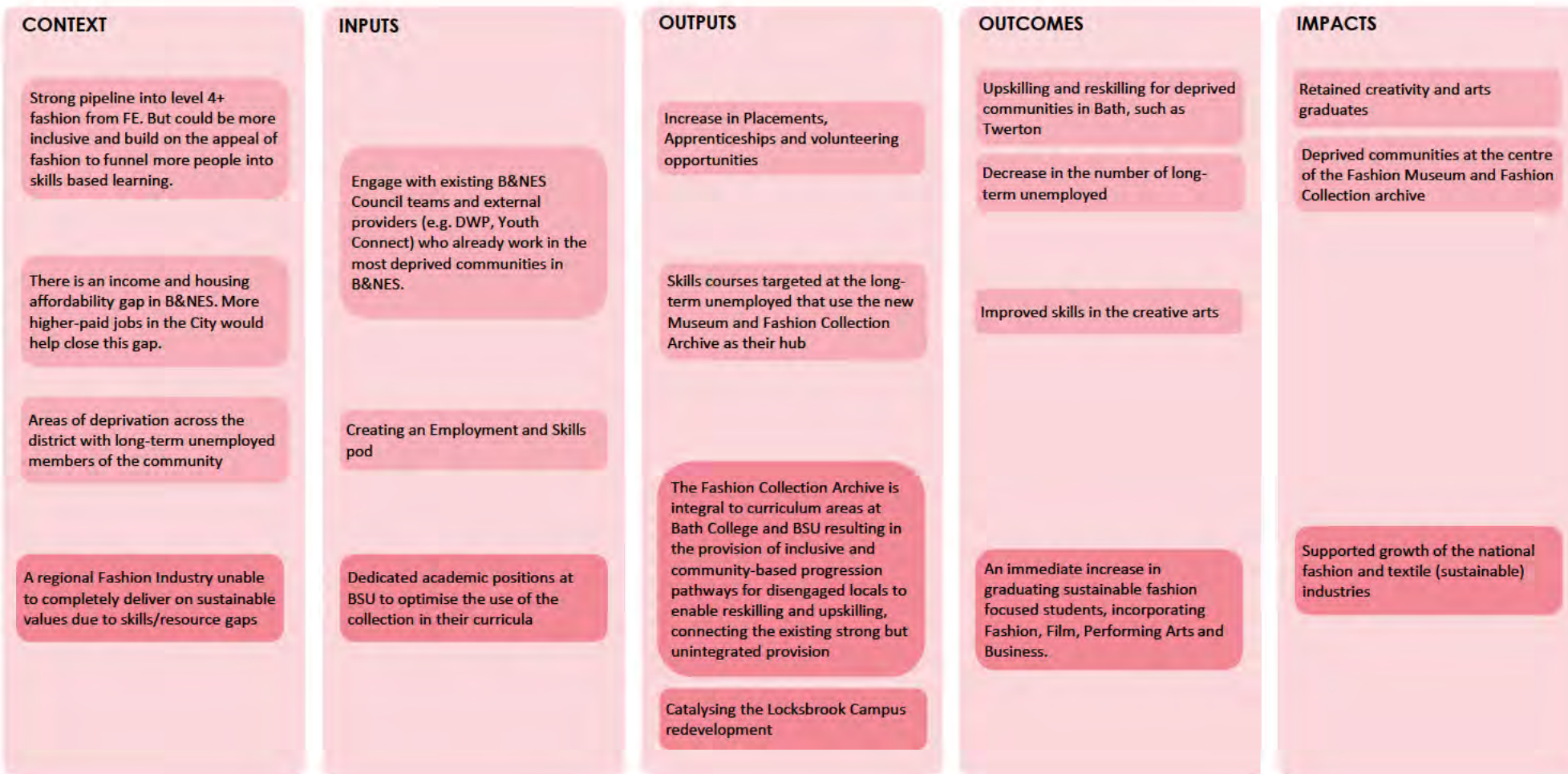
- **Retained creativity and arts graduates:** supported by the reputation and attraction of Bath and the South West as a national and global leader in sustainable fashion innovation and expertise.
- **Deprived communities at the centre of the Fashion Museum and Fashion Collection Archive:** through inclusive and community-based skills programmes centered around increased access to the collection.
- **An inspired, informed and underpinned crafts-based approach and small-scale fashion creativity in the South-West:** through increased visibility, accessibility and utilisation of the Fashion Museum collection.

The following page provides the key linear causal chains for the Theory of Change logic - the 'golden threads' - for the *Skills* Focus Area.



3. THEORY OF CHANGE: SKILLS

KEY:
 (same shade) = Golden thread





3. THEORY OF CHANGE: EDUCATION

“

Supporting people to realise their career aspirations without having to leave their communities

”

Levelling Up the UK White Paper

BSU and Bath College more students will want to attend, learning outcomes will be deepened and more students will complete their courses.

Both BSU and Bath College provide access to education for those from deprived backgrounds. BSU's current intake is markedly inclusive - 80% have one or more WP characteristic, 73% are first generation University Students, 76% are from within the South West. BSU ranks 12th in the UK according to The Times University Guide for 'value added' (i.e. the difference between students' entry scores and attainment). Bath College has 45 community centres providing a network embedded in some of the most deprived wards in England.

The attainment gap between young people from disadvantaged backgrounds and their peers is the 6th worst in England as at 3rd May 2022. This gap has ranged from 36.2 in 2016/7 to 37.1 in 2020/21 and is not improving – in 2020/21 the ratio was 7.6 above the average of all English unitary authorities. At 7.1%, the proportion of young people Not in Education, Employment or Training (NEET) is the 3rd worst in England, behind Shropshire and Blackpool. The proportion has been significantly above the English mean data for each year since 2016 (with the exception of 2017).

There is an issue with fashion graduate retention in B&NES. Of the 34 BSU fashion

graduates in 2021, only 9 remain in the industry and there are none working in B&NES.

Access to the Collection has always been limited by the poor storage facilities and lack of resource, both spatial and human, to facilitate anything other than quite limited engagement with it.

INPUTS

Immediate actions which the Fashion Museum could initiate within the next 1 to 3 years include:

- **Invest in academic positions at BSU to embed sustainability into Fashion curricula at Bath Spa University:** pro-environmental and sustainable behaviours and pathways could be embedded into curriculums across creative, fashion and arts courses that are inspired by, and utilise, the Fashion Museum collection for study. A new sustainable fashion and clothing research centre could be launched in the South-West that also utilizes the collection.
- **Work with Bath College to embed the Fashion Collection into their creative provision** – From pre-Level 1 to Level 6.
- **Work with existing organisations and use the expertise within B&NES Council to design pathways into education for**

those from more deprived neighbourhoods: equally as relevant to education access as skills access.

- **Effectively promoting and marketing the potential of the Collection and the new facilities:** (either directly or in partnership with BSU and Bath College) to attract people to engage in educational activities.
- **An existing museum-based education provision at the Roman Baths that provides a best practice model to build on and evolve.**

WORKSHOP COMMENTS

The majority of courses available that use the Fashion Museum and collection are long courses which are barriers to accessibility

CONTEXT

The Collection is a unique resource that, through 500 years of fashion, can be used in myriad ways to creatively and practically inspire the creatives of tomorrow. However, the fashion collection is not used to its full potential by local education institutions. It could be a much more visible and powerful part of the offer at Bath Spa University (BSU) and Bath College. The collection has the ability to reach younger, more diverse audiences. By making it integral to the offer at



3. THEORY OF CHANGE: EDUCATION

OUTPUTS

Proposed deliverables within the next 1 to 3 years:

- **A dedicated learning provision at the new FM and Collection Archive for Primary and Secondary school students:** at the cutting edge of museum and collection-based learning. This will involve the creation of dedicated learning spaces at both facilities.
- **Bath College and BSU work together to connect existing further education and university courses to support the integration between education, skills and employment:** including the physical organisation of key disciplines around the Collection (Fashion, Design, Film, Performing Arts, Costume, Business).
- **The FM Collection underpins numerous curriculum areas in Bath College and BSU. B&NES Council will work with them to develop curriculums to support talent development and create a pipeline into the Fashion industry for local and regional communities:** This will build on existing curriculums, initially mapping gaps and opportunities to address. Industry consultation highlighted that opportunities to work across fashion related disciplines was an important component of developing a skills pipeline for the future jobs market.

OUTCOMES

Results that are likely to materialise within the next 3 to 10 years:

- **Increased education participation:** (a) increased school student visits to the Museum and Fashion Collection Archive each year, (b) an increase in enrolment and completion at BSU and Bath College, (c) Higher satisfaction scores at both institutions, and (d) Demonstrable progression from both institutions into employment, training or further study and in particular in B&NES.
- **Catalysing the Locksbrook Campus:** The inclusion of the Fashion Collection Archive (FCA) will underpin the student experience. The collection will become central to the Fashion Design course and also to the wider creative disciplines related to it. Overall, the new experience will be characterised by inclusion and diversification that re-writes experiential engagement with fashion and widens access to education in the cultural, creativity and arts sector. BSU will create a 'Trade Centre' at Locksbrook centered around the FCA. This will serve as a nexus for local and national fashion industry to access a skilled talent pipeline from the University.
- **More inclusive education provision:** New study facilities at the FCA will enable

BSU to develop their new courses, including a range of courses not just at degree level and with a range of course lengths to improve accessibility. The new Locksbrook campus will also be used to build a strong community arts base with the FCA at its heart, as an educational 'soft landing' for engagement and re-engagement, directly using the Collection.

- **Higher retainment of graduates in Bath:** through immediate business support for entrepreneurial graduates e.g. within the trade centre, retaining them in Bath across fashion design, fashion marketing, entrepreneurship, digital marketing, creative media, costume, business. Ultimately we would also hope this would result in more sustainable fashion start-ups in Bath and across the region.

IMPACTS

Results that are likely to materialise within the next 10 to 20+ years:

- **Tackling the social and environmental impacts of the fashion industry:** educate and inspire the next generation of industry leaders. This will influence behaviour change on a large scale, reducing carbon footprints and improving respect for the environment across the fashion industry in the UK.

- **A model for improved access to and engagement in education:** for all community groups, particularly those within the most deprived areas.
- **A closing of the skills and attainment gap in B&NES:** with a shortening of the gap between income and house prices.

The following page provides the key linear causal chains for the Theory of Change logic - the 'golden threads' - for the Education Focus Area.

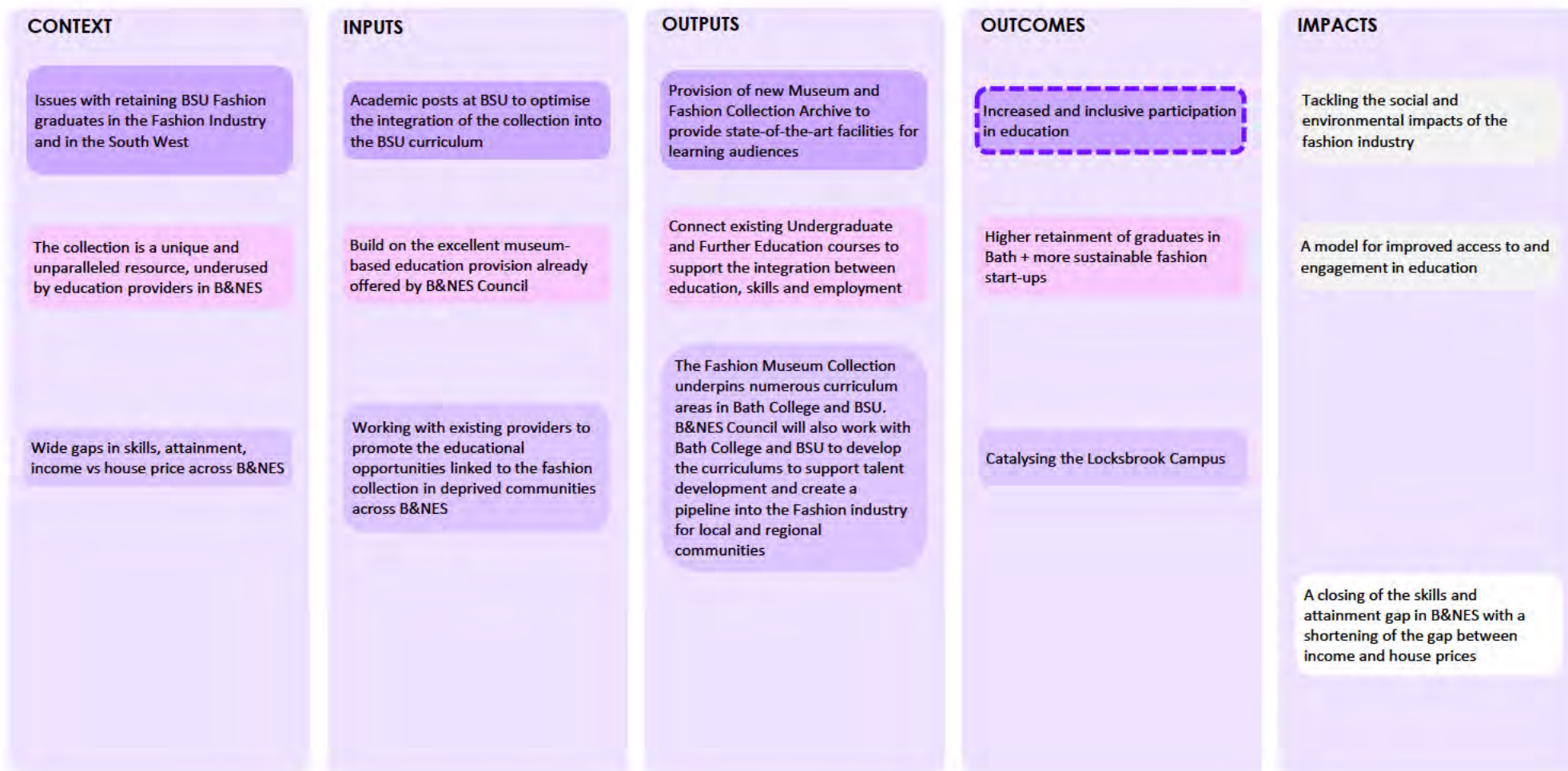
WORKSHOP COMMENTS

Tackling the social and environmental impacts of the fashion industry through education and inspiring the next generation of designers



3. THEORY OF CHANGE: EDUCATION

KEY:
 (same shade) = Golden thread
 = cuts across multiple threads
 = LUF 'standard' outputs/outcomes





3. THEORY OF CHANGE: LOCAL LEADERSHIP

“

The UK Government's ambition is for the UK to be a global hub of innovation by 2035 and a science superpower

”

Levelling Up the UK White Paper

CONTEXT

Bath's Fashion Museum collection doesn't exist anywhere else, it's unique. The collection is studied by fashion students, both small-scale and renowned designers and those employed in costume and TV. However, the current location of the collection severely limits its visibility and accessibility. With greater reach and accessibility, it has the potential to attract many more people from the cultural, creativity and arts sector as well as deprived local communities for education, inspiration and recreation.

Bath has the potential to build on its reputation for heritage, culture and craftwork to become a national and world-renowned destination for sustainable fashion, rooted in the Fashion Museum collection and its interconnection with local culture, education, skills and employment. These interconnections have the potential to drive innovation in the industry to trigger real large-scale change.

The fashion industry is responsible for 8% of global emissions and 20% of global wastewater. The rise of fast fashion has drastically increased consumption of clothing and waste problems as it is disposed of. It is also synonymous with irresponsible working practices.

INPUTS

Immediate actions which the Fashion Museum could initiate within the next 1 to 3 years include:

- **Building on existing links with industry:** such as Mulberry who already have a global brand with sustainability at its core.
- **Utilising the unique cultural partnership between B&NES council and BSU.**
- **Academic posts at BSU dedicated to exploring how the collection can be embedded into contemporary study with a focus on sustainability.**

OUTPUTS

Proposed deliverables within the next 1 to 3 years:

- **Exhibitions and engagement:** about the social and environmental challenges facing the fashion industry, improving education in sustainable fashion, craftwork and circular economy models that would drive behaviour change and innovation and inspire future generations.
- **Embed sustainability into curriculums:** pro-environmental and sustainable behaviours and pathways could be embedded into curriculums across creative, fashion and arts courses that are inspired by, and utilise, the Fashion Museum collection for study. A new sustainable fashion and clothing research centre could be launched in the South West that also utilises the collection (linked to the Education and Skills Focus Areas).
- **Creation of a fully integrated creative business ecosystem – focussed on the Trade Centre established by BSU:** catalysed by a vocationally focused, continuous interaction with the Fashion Museum collection. It would also offer a forum for international and national collaboration.

OUTCOMES

Results that are likely to materialize within the next 3 to 10 years:

- **Increased exposure for Bath's world-famous Fashion collection.**
- **Demonstration of success in a completely new integration between business, R+D, skills and education**

WORKSHOP COMMENTS

Bath has a reputation for heritage (with fashion as a part of this) but not for fashion itself. Sustainable fashion could be a way for Bath to make a name for itself here



3. THEORY OF CHANGE: LOCAL LEADERSHIP

- **The re-education regionally, nationally and internationally as to how fashion is seen:** no longer an exclusive, wasteful and decadent industry, but an inclusive, diversity celebrant one that is a driver of circular economy and sustainability modelling. There would also be a broadened understanding of the environmental impacts of the industry and what consumers and industry can do to improve on this.

The following page provides the key linear causal chains for the Theory of Change logic - the 'golden threads' - for the *Local Leadership* Focus Area.

Pages 30 and 31 then provide the summary Theory of Change golden threads for the four key Focus Areas.

IMPACTS

Results that are likely to materialize within the next 10 to 20+ years:

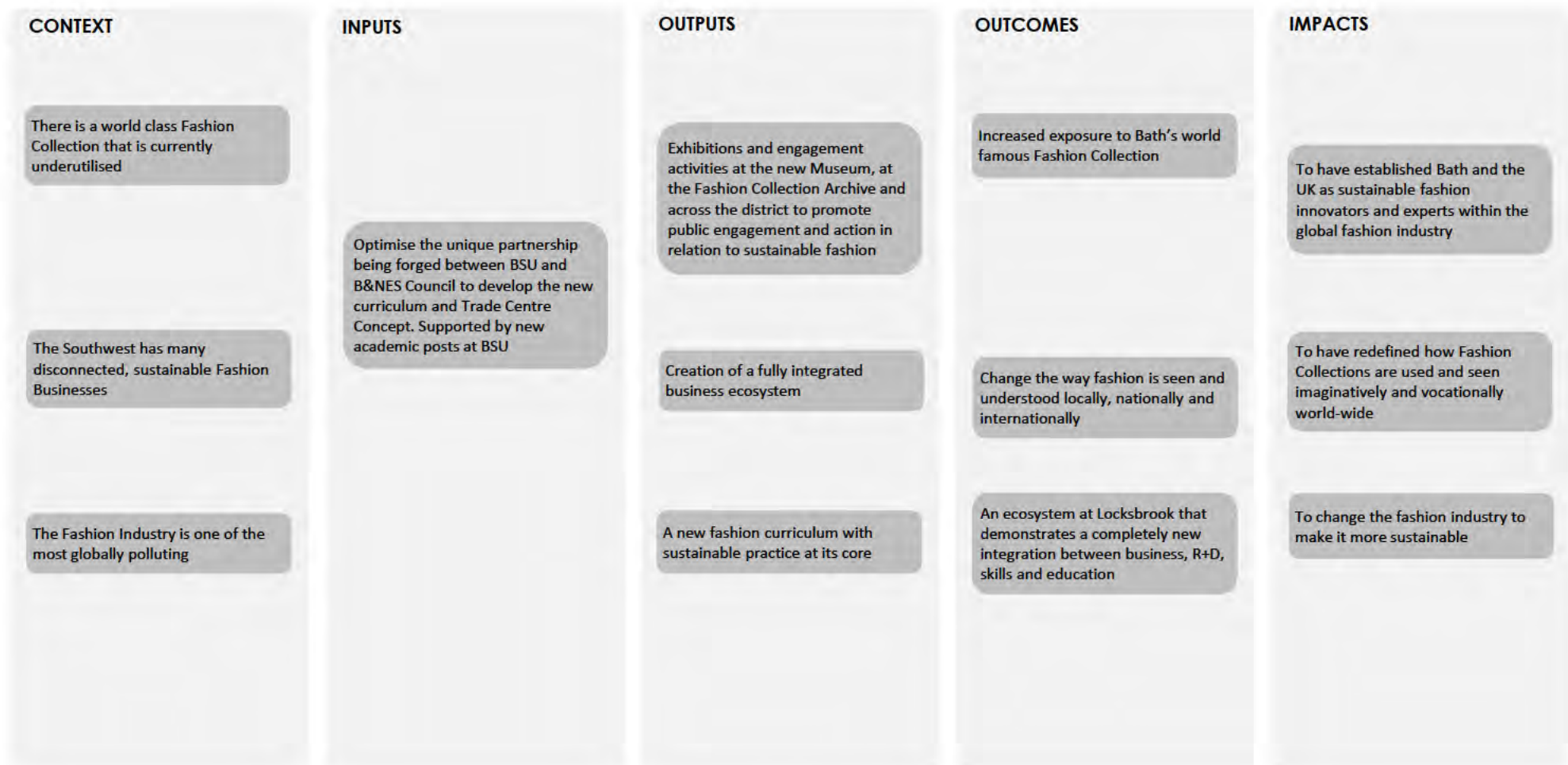
- **The Fashion Industry is more sustainable:** The BSU Fashion graduates have changed the industry from the inside whilst the large number of visitors to the museum have changed it externally by making more sustainable consumer choices.
- **To have established Bath and the UK as sustainable fashion innovators and experts within the global fashion industry.**
- **To have redefined how Fashion Collections are used and seen imaginatively and vocationally world-wide:** redefining access, use, sustainable recycling especially in immersive environments.

WORKSHOP COMMENTS

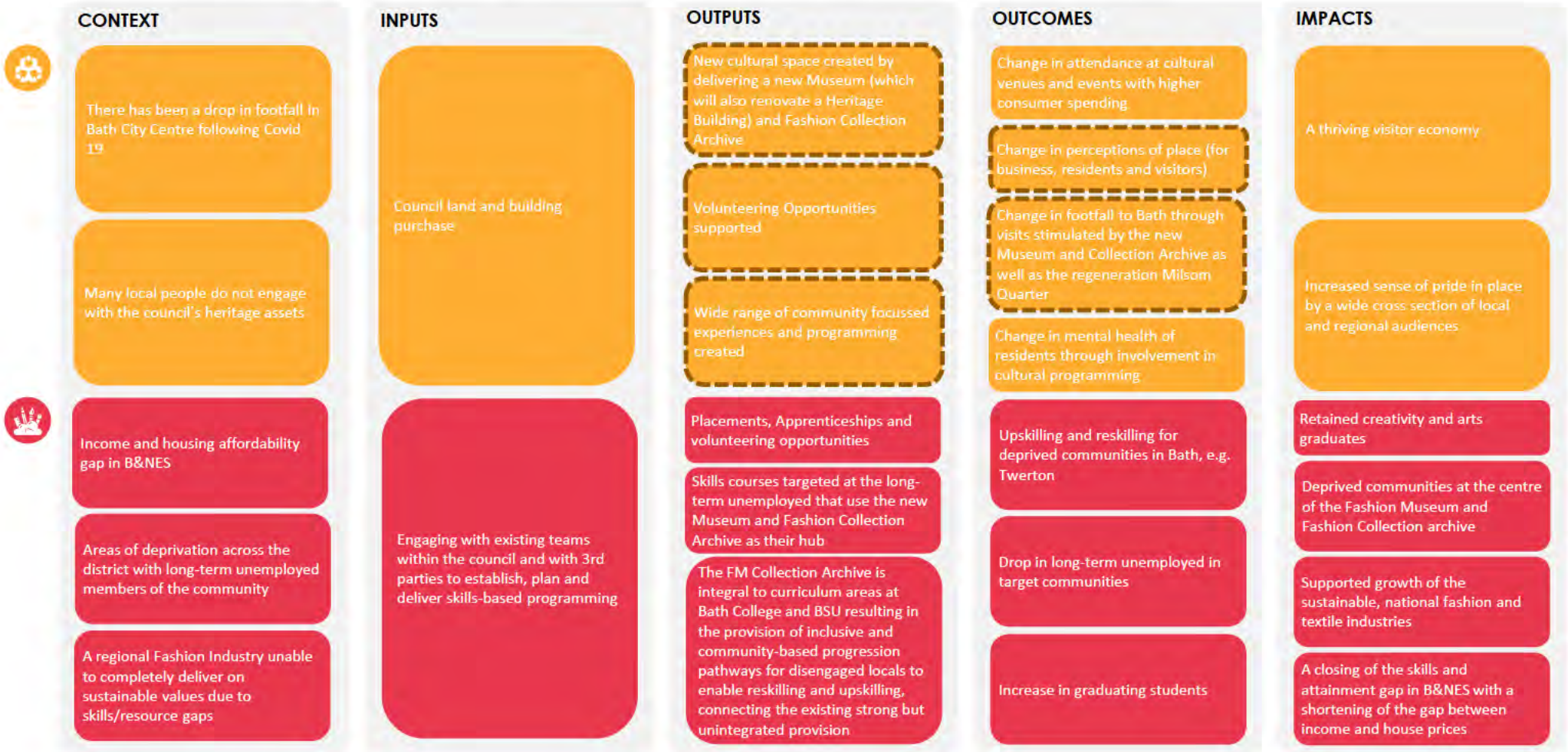
To have affected a volte face in inclusion, diversification, social impact



3. THEORY OF CHANGE: LOCAL LEADERSHIP



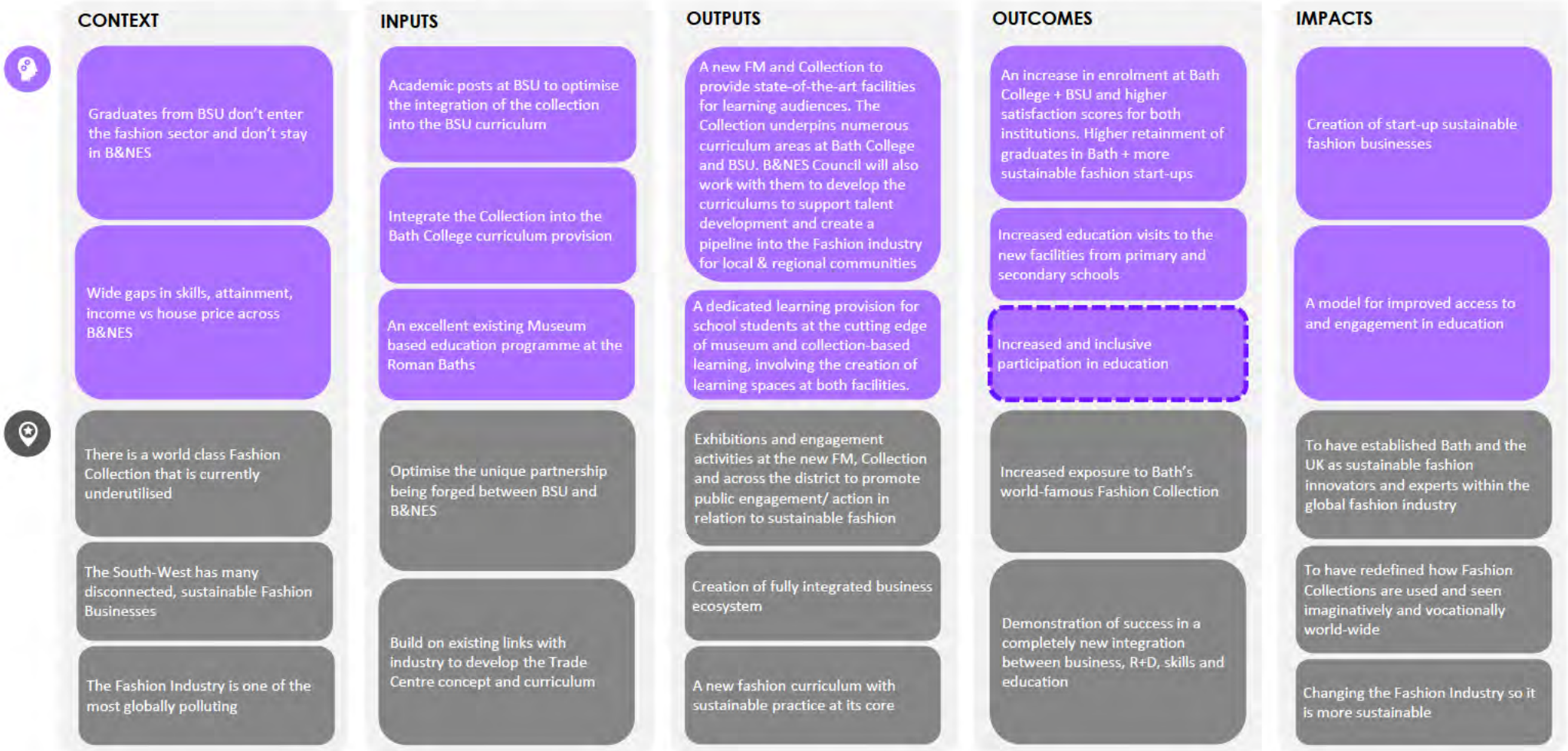
3. THEORY OF CHANGE: SUMMARY FOR KEY FOCUS AREAS



KEY

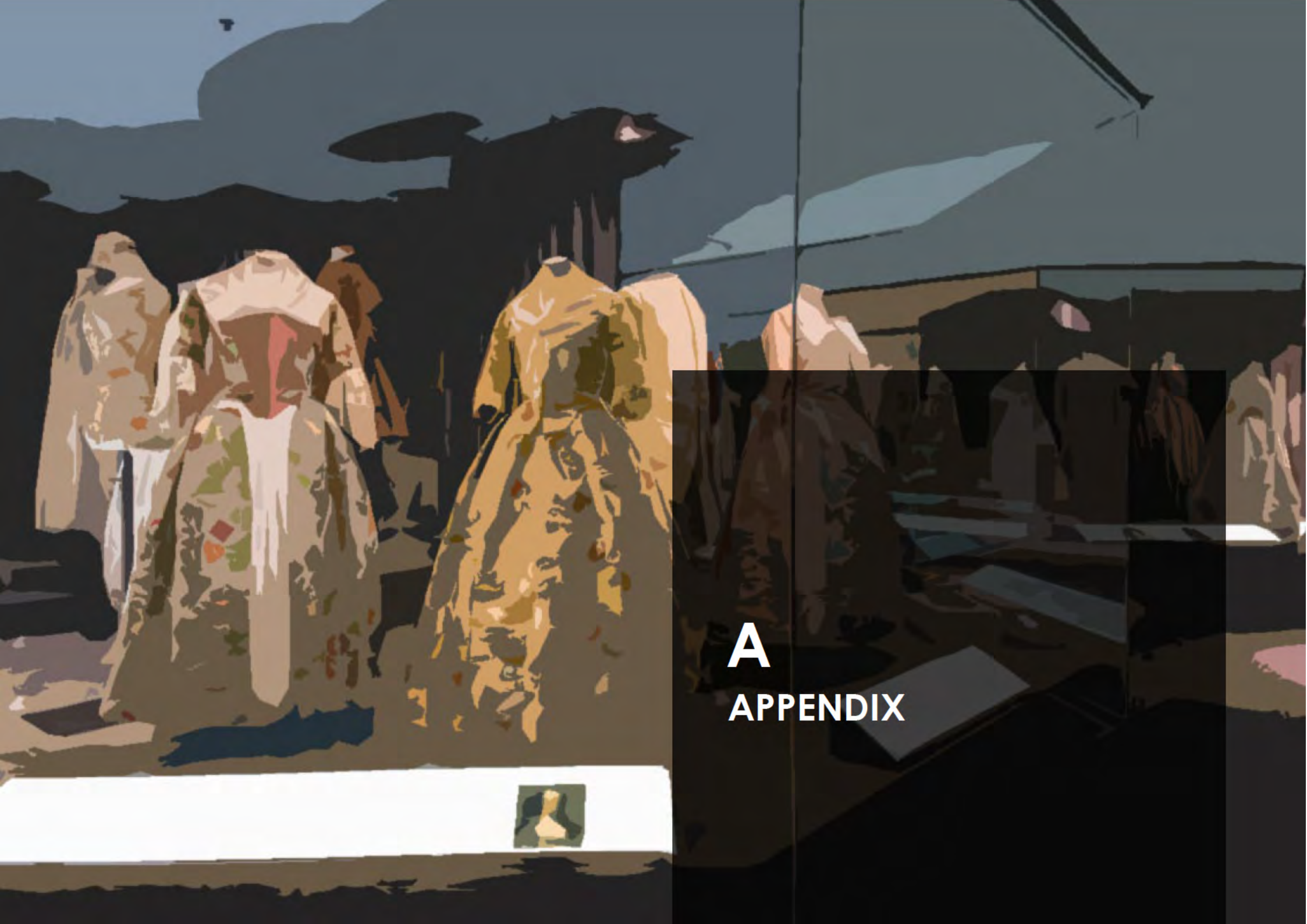
- PRIDE IN PLACE
- SKILLS
- EDUCATION
- LOCAL LEADERSHIP
- = LUF 'standard' outputs/outcomes

3. THEORY OF CHANGE: SUMMARY FOR KEY FOCUS AREAS



KEY

- PRIDE IN PLACE
- SKILLS
- EDUCATION
- LOCAL LEADERSHIP
- = LUF 'standard' outputs/outcomes



A
APPENDIX

APPENDIX: CONTEXT

THE OVERALL CONTEXT

A number of contextual documents informed the TOC and rationale for the Re-fashioning Bath project, as well as understanding of the opportunity that the LUF bid provides to support this. Two key strategic documents are the UK government's 'Levelling Up' white paper and the WECA Cultural Plan. Key documents are summarised to the right and on the following pages.



B&NES COUNCIL COMMERCIAL ESTATE STRATEGIC REVIEW

B&NES Council is adapting quickly to the changes brought by the evolving local authority financing regime and the recent challenges posed by the impact of, and response to, the COVID-19 pandemic.

This has been acutely felt by the impact on income from the Commercial Estate. This report provides an independent assessment of the Commercial Estate and outlines the strategic case for change. The intended result is a better, relevant, fit-for-purpose estate, well governed and capable of delivering sustainable, resilient income.

The relocation of the Fashion Museum is a potential means to reduce voids through attracting increased footfall to the city centre, thus positively impacting the revenue of the Commercial Estate.



B&NES ONE SHARED VISION

B&NES Council commissioned City Global Futures, a local SME business, to help facilitate a 2030 Renewal Vision in August 2020. The aim was to support the development of the Council-led, multiagency, Economic Recovery and Renewal Board (ERRB), formed in response to the COVID 19 emergency. A comprehensive engagement process took place over the following 4 months, successfully involving 100 institutional stakeholders, including the Council's Cabinet and members of the ERRB, with the Council also engaging 74 members of the public. This document proposes the renewal vision developed through the engagement which is 'Bath with NES: Ambitious Together for a Fair, Green, Creative and Connected City Region'. In considering recurring issues, four Renewal Vision Stories were developed: (1) Heritage City of the Future; (2) Sustainable Region Testbed; (3) 15-minute neighbourhoods; and (4) Financing Fairer Futures. The Re-fashioning Bath project is relevant to all four elements of the vision (fair, green, creative and connected) and the Heritage City of the Future Story.

APPENDIX: CONTEXT



WEST OF ENGLAND CULTURAL PLAN

The West of England Cultural Compact aims to focus and amplify the role of culture in the region, as a driver for economic success, placemaking, community cohesion and personal wellbeing. The West of England cultural plan is a key aim of the Cultural Compact that will focus funding and resource where it can have the greatest impact. The Cultural Plan aims to draw on the density and strengths of existing networks, evolving good practice models and supporting opportunities to share knowledge and approaches. It identifies areas of focus and cross-cutting themes to amplify and support world-class culture and creativity across the West of England. The four areas of focus are: *Cultural and Creative Skills; Creative Freelancers, Start Ups and SME's; Placemaking and Wellbeing*. Running across these Focus areas are three cross cutting themes of *Environmental Sustainability, Digital Technology and Innovation and Inclusion*. These have used to inform the Fashion Museum relocation project and shape the TOC.



B&NES ECONOMIC STRATEGY RENEWAL BOARD REPORT & NOTE

The last Economic Strategy was published in 2014, since then the B&NES economy and the working environment has changed beyond recognition, partly as a result of the COVID 19 pandemic. The 'Economic Renewal Board' note aims to set out the key constraints to the B&NES economy, in a series of challenging questions to be addressed. By presenting this to Economic Renewal Board the aim is to gain both consensus on the way forward and funding for the necessary interventions – mapped out in the Economic Recovery & Implementation Plan paper. While B&NES Council has many advantages and economic strengths it also has an imbalance between high and low paying jobs, an ever-decreasing amount of industrial space and pockets of severe economic deprivation. The COVID-19 pandemic has exposed the over-reliance within the B&NES economy on retail and hospitality jobs and the geographic and social inequalities with the authority area. The relocation of the Fashion Museum was considered within the context of the economic strategy and how this could address social inequalities.



B&NES COUNCIL HERITAGE SERVICES BUSINESS PLAN 2022-2029

This document provides the annual revision of the Heritage Services Business Plan and was adopted by Cabinet in February 2022. The Plan sets out the recovery of visitor numbers and financial performance following the COVID-19 pandemic. Profitability is not expected to recover to pre-pandemic levels until year 2024/25.

The Plan highlights how Heritage Services expect to contribute positively towards Council finances. It details how Heritage Services will continue to respond to the climate and ecological emergencies by ensuring that sustainability is embedded in the recovery from COVID-19, as well as undertaking detailed feasibility work to inform longer-term changes to its operation.



BATH FASHION MUSEUM RELOCATION OPTIONS APPRAISAL

The objective of this report was to assess options for a new home for the Fashion Museum Bath because the lease on its current premises, in the Bath Assembly Rooms, ends in 2023. It has also been a long-term aspiration to make more of the collection. The assessment considered ten options and used five criteria including (1) suitable space, (2) location, (3) deliverability, (4) ongoing financial and (5) impacts.

This informed the basis for the LUF bid of relocation of the Fashion Museum Bath to be housed in the Old Post-Office building in addition to the creation of a new Fashion Collection Archive adjacent to Bath Spa University's new Locksbrook campus.

APPENDIX: CONTEXT



B&NES COMMUNITY CONSULTATION WORK

A year long process of community consultation has been undertaken to support B&NES's vision. In Summer 2021 a survey was undertaken via the existing Fashion Museum website, residents' newsletter, social media, fashion courses and industry. 1,434 responses were received from engaged audiences and 38 from community groups. A further community consultation exercise was held in Winter 2021 with representatives of 7 different community groups from in and around Bath. The key findings from both exercises were that: open collections access was important and making the Museum relevant to a diverse range of audiences was very important. Other comments indicated that the Fashion Museum is valued, its presence in the region is important, and people care about its future.

It was then determined to develop and deliver an exhibition at the current Fashion Museum as a co-created project with members of the local community - 'You Choose'. This show validated the relevance and possibility of the Fashion Museum to local communities and July 22

B&NES's approach to the new project which will see much of its content co-created.

A final piece of community engagement was also run with a target community in Twerton – highly proximate to the proposed location for the Fashion Collection Archive. This engagement again demonstrated strong backing for the project and opportunities it presented to help level up what is one of the 10% most deprived places in the UK.



BATH SPA UNIVERSITY (BSU) ESTATES STRATEGY 2020-2030

The BSU Estates Strategy proposes a university footprint that is more efficient and sustainable, academically effective and attractive to students and staff alike. A key element of this is ensuring a substantive response to the 'climate emergency'. The following points set out the relevant key moves proposed that will enable the Strategy to be progressed during this period which are most relevant to the Fashion Museum relocation and BCAQ projects:

- The University will consolidate towards having 2 main campuses. Several academic sites within Bath will be disposed of in phases and co-located to the two main 'walkable' campus areas, one based around Locksbrook Road and one at Newton Park.

- Newton Park will continue to be the primary BSU campus with new purpose built academic, administrative and student residential space created. The overall number of university occupied sites in Bath will be reduced leading to greater efficiencies in timetabling, travel, staffing and maintenance etc.
- The Locksbrook Road campus opened in September 2019 and accommodates Schools of Art and Design in a state-of-the-art facility beside the River Avon.
- The space at Locksbrook Road provides teaching and incubator space that is related to the West of England Local Industrial Study, supporting new start-ups in the creative, digital and tech industries that are so important to Bath and the wider West of England economy. This space would have a synergy with the industrial area, providing a bridge where the creative and digital industries can meet traditional industry.

APPENDIX: CONTEXT



BATH FASHION MUSEUM LUF ROUND 1 APPLICATION: WORKSHOP 8TH JUNE 2021

To support the B&NES Council levelling up fund (LUF) round one application, a number of stakeholders were engaged to explore and further develop how the relocation of the Fashion Museum could address a range of local issues and deliver impact and value for the region across environmental, social and economic areas. A half day 'sprint design' style workshop was then structured and facilitated on 8th June 2021 to capture and define the potential impact and develop the required project Theory of Change (TOC) inputs, outputs and outcomes. This was summarised in the workshop write-up report, produced as a supporting document to the LUF bid submission. A key highlighted strength of the proposal was that B&NES Council are in an excellent position to deliver the project, through providing expertise, experience, a world-class collection, fully owned development sites and a collaborative partnership with Bath Spa University. This was used to inform the development of the TOC.



BATH CREATIVE ARTS QUARTER: WORKSHOP 11TH FEBRUARY 2022 & WRITE-UP REPORT

A workshop was held on 11th February 2022 to bring together stakeholders from three component projects to explore how to maximise benefits for all through aligning these initiatives, which are in close proximity to each other, and improving connectivity across them, initiating the 'Bath Creative Arts Quarter' (BCAQ).

These catalyst projects included: (1) the relocation of the Bath Artists Studio, (2) expansion of Bath Spa University's Locksbrook Campus and (3) the relocation of the World Class Bath Fashion Museum Collection.

A wide range of input was captured and synthesized into a workshop write-up report, which included the BCAQ vision 'an international exemplar of local regeneration through the creative economy' and emerging TOC.

The outcomes of the workshop demonstrated significant shared value and opportunities of the BCAQ to the component projects, some of which are listed here:

- Locksbrook Campus (BSU) could act as an educational anchor with an attractor of a World Class Fashion Museum Collection (B&NES) and wider links to a network of working artists with access into the local community (BAS).
 - Increase utilisation of the Locksbrook site when students are not present.
 - Provide better accessibility to skills and education, particularly for the harder to reach groups in adjacent deprived neighbourhoods, support the transition from education to employment for graduates.
 - Improve locals' wellbeing through access to creative activities.
 - Encourage the clustering of maker space for local artists to flourish and contribute to the economy.
- Provide the opportunity to share space and resources and develop the benefits of social prescribing around the arts to tackle mental health and exclusion.
 - Support 'The 15 Minute Neighbourhood' recommendation in B&NES's One Shared Vision document.

APPENDIX: CONTEXT



BATH FASHION MUSEUM LUF ROUND 2 APPLICATION: WORKSHOP 18TH MAY 2022

To support the B&NES Council Round 2 levelling up fund (LUF) bid, 3ADAPT were commissioned to facilitate a workshop with key stakeholders on 18th May 2022 to explore and further develop a TOC for the Re-fashioning Bath project. As part of this, the two previous LUF round 1 and Bath Creative Arts Quarter TOC workshop write-ups and recent driver documents were reviewed, along with feedback from the unsuccessful Round 1 LUF bid was considered.

This informed the TOC workshop structure to support the update and refinement of the strategic case and develop the required inputs (what investment/actions will take place) and the golden thread (causal chain) that leads from these inputs through to the expected outputs, outcomes and impacts.

In order to provide the LUF Round 2 bid with the strongest possible TOC that responds to the 'Levelling Up' context and the feedback from the Round 1 bid, the key relevant LU White Paper focus areas were used to channel the workshop and identification of golden threads. The focus areas used were aligned to the LUF's 'six capitals'.

The TOC workshop output was summarised in a write-up report to be used as a supporting document to the Round 2 LUF bid submission. Some of this information has been included in the main body and Appendix of this report for ease of reference.

A separate document (LUF round 2 application form Table E) provides a summary of the M&E plan.



LEVELLING UP THE UK WHITE PAPER

Levelling up is a moral, social and economic programme for the whole of government. The Levelling Up White Paper is a flagship document that sets out how we will spread opportunity more equally across the UK. It comprises a bold programme of systems change, including 12 UK-wide missions to anchor the agenda to 2030, alongside specific policy interventions that build on the 2021 Spending Review to deliver change now. Levelling up requires a focused, long-term plan of action and a clear framework to identify and act upon the drivers of spatial disparity, which have been encapsulated in six "capitals". The ambitious medium-term missions aim to provide consistency and clarity over levelling up policy objectives. These will serve as an anchor for policy across government, as well as catalysing innovation and action by the private and civil society sectors. These missions are ambitions that the UK Government has for all parts of the UK. The focus areas and missions have therefore been used to inform the workshop and TOC for the Fashion Museum relocation.



LUF ROUND 2 APPLICATION GUIDANCE, PROSPECTUS & TECHNICAL NOTE

The workshop was in support of further developing the strategic case for the relocation of the Fashion Museum as part of the Round 2 LUF bid and specifically the case for investment.

This requires a well evidenced 'Theory of Change' and thus this was considered appropriate as the structure for the workshop. This would help develop understanding across the stakeholders of the project, the context it is proposed to address, the required inputs (what investment/actions will take place) and the golden thread (causal chain) that leads from these inputs through to the expected outputs, outcomes and impacts. It specifically considers the golden threads/causal mechanisms by which the intervention is expected to achieve its outcomes, identifying where the gathering and synthesis of data/evidence can help support and deliver this. It aimed to specifically address the feedback from the Round 1 LUF bid last year.

APPENDIX: CONTEXT

IMPACT THROUGH FASHION

A review of the Fashion Industry in the context of the issues identified within these documents was also conducted. This was in the context that the Fashion Museum through its current and projected increase in visitor numbers to 250,000 per annum has a significant opportunity to inform and educate on issues of both regional, national and international importance.

This has led to the UN launching a drive to highlight environmental costs of staying fashionable through the UN Alliance for Sustainable Fashion launched during the 2019 UN Environment Assembly.¹

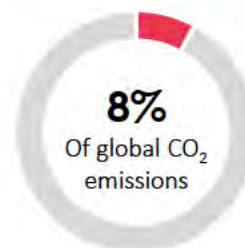
There are also significant social issues with Fashion being one of five key industries implicated in modern slavery by advocacy organisations. Additionally, women make up approximately 80% of garment workers and most live in the global south. Although this means some modest gains in female empowerment and financial independence, women tend to earn significantly less than men, they face systematic discrimination, and they are only able to access the lowest paid jobs with very poor prospects for promotion. They are also still the main homemakers and caregivers.



WE BUY 60% MORE CLOTHES THAN WE DID 15 YEARS AGO

We also own those clothes for half as long which has led to a doubling of production between 2000-2014. Apparel consumption is projected to rise a further 63% in the next 10 years.

The dominant business model in the sector is that of "fast fashion", whereby consumers are offered constantly changing collections at low prices and encouraged to frequently buy and discard clothes. Many experts, including the UN, believe the trend is responsible for a plethora of negative social, economic and environmental impacts and, with clothing production doubling between 2000 and 2014, it is crucially important to ensure that clothes are produced as ethically and sustainably as possible.



CLOTHING AND FOOTWEAR PRODUCTION IS RESPONSIBLE FOR 8% OF GLOBAL GREENHOUSE GAS EMISSIONS

The global production of clothing and footwear generates 8% of the world's greenhouse gas emissions and, with manufacturing concentrated in Asia, the industry is mainly reliant on hard coal and natural gas to generate electricity and heat. This figure is more than all international flights and maritime shipping combined.

If we carry on with a business-as-usual approach, the greenhouse gas emissions from the industry are expected to rise by almost 50% by 2030.



THE FASHION INDUSTRY PRODUCES 20% OF GLOBAL WASTEWATER

It takes around 7,500 litres of water to make a single pair of jeans, equivalent to the amount of water the average person drinks over a period of seven years. There is huge potential to influence change towards a lower resource footprint of the manufacture of new garments.

BATH FASHION MUSEUM

The Bath Fashion Museum and Fashion Collection Archive as a part of the Re-fashioning Bath project have the potential to impact on all such issues identified by communicating these impacts with visitors, influencing consumer habits, educating students and key players in fashion, and inspiring change across the fashion industry.

APPENDIX: CONTEXT

IMPACT BEYOND THE MUSEUM

Through engaging and educating visitors about the impacts of the fashion industry, there is the potential to begin to tackle these emissions through consumer behaviour.

The diagram adjacent estimates the impact if a proportion of visitors changed their fashion habits following a visit to the Bath Fashion Museum. Whilst every attempt will be made to make the proposed museum and collection archive as efficient as possible and target zero carbon where feasible, the potential impact through changing consumer behaviour (as shown to the right) is in the region of ten times the Scope 1, 2 and 3¹ carbon emissions of a typical museum when apportioned per visitor.

THE POTENTIAL CARBON IMPACT THROUGH CHANGING CONSUMER BEHAVIOUR (AS SHOWN TO THE RIGHT) IS IN THE REGION OF TEN TIMES THE SCOPE 1, 2 AND 3¹ CARBON EMISSIONS OF A TYPICAL MUSEUM WHEN APPORTIONED PER VISITOR.

¹ Scope 1, 2 and 3 emission represent carbon emission from buildings, wider assets and supply chain.

FASHION INDUSTRY IMPACT



Average annual UK emissions per capita
5.8 TONNES
CO₂



X

8%
of global
CO₂
emissions

=

460 kg
of CO₂ emissions per
person relating to
fashion



BATH FASHION MUSEUM POTENTIAL IMPACT



250,000

X

50%
OF VISITORS

= **125,000**

X



460 kg
of CO₂
emissions
relating to
fashion

X

**REDUCE
CONSUMPTION
BY 50%**

= **230 kg**

**29,000
TONNES**

Annual savings
of CO₂
emissions

3ADAPT

People focused. Data informed.



www.3ADAPT.com

3ADAPT Ltd is a company registered in England and Wales. Registered number: 10754360.
Registered office: 3ADAPT, F5a, The Foundry, Beehive Yard, Walcot Street, Bath BA1 5BT.

© 3ADAPT LTD. 2022