

# National Heritage Lottery Grant Hebden Bridge Picture House — A Heritage Fit for the Future

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Supporting Document: Activity plan

Hebden Bridge Picture House  
Activity Plan



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## **Part one: Where are we now?**

### **1. About Hebden Bridge Picture House**

Hebden Bridge Picture House is a Grade II listed, council-owned cinema that has stood at the centre of life in Hebden Bridge since 1921. Designed by Sutcliffe & Sutcliffe Architects, its classical stone façade and distinctive interior plasterwork make it one of the town's most recognisable and valued heritage buildings and one of the few historic cinemas in the UK still operating in its original use.

From its opening as a 900-seat civic cinema serving mill workers, weavers and local families, the Picture House has always functioned as a shared public asset rather than a commercial enterprise. It has provided affordable entertainment for more than a century, acting as a social hub for the Upper Calder Valley and shaping the cultural life of generations.

The community has repeatedly stepped in to protect the building and secure its future. In the late 1960s, when the cinema faced closure and possible conversion to a warehouse, the local council purchased it specifically to preserve it for public use. In the 1990s a Friends group formed, mobilising local people to advocate for the building and influence its future direction. In 2012, the Picture House transferred to Hebden Royd Town Council on a long lease, strengthening its status as a not-for-profit, community-run civic asset.

Today, the Picture House is widely viewed as being “at the heart of the town”. Friends of the Picture House continue to play an active role—fundraising, hosting events, contributing to management discussions and supporting refurbishment works. The cinema's ethos remains rooted in inclusion, accessibility and public benefit, offering diverse screenings and community activities that bring people together across different ages, backgrounds and circumstances.

After more than 100 years of continuous operation, Hebden Bridge Picture House is both a significant heritage landmark and a deeply loved community institution—valued not only for its architecture, but for its long history of social connection, local pride and collective stewardship. It is a place the town has chosen to protect time and again, and one that continues to play a central role in the cultural life of Hebden Royd.

## **2. Our heritage and why it is important**

Hebden Bridge Picture House holds exceptional heritage value as one of the last council-owned cinemas in the UK and a rare surviving example of early 20th-century civic entertainment architecture. Opened in 1921 and Grade II listed in 1999, it retains an unusually complete set of original features—including its classical stone façade, foyer panelling, ticket booth, terrazzo flooring, stained glass, ornamental plasterwork and historic auditorium layout. Together, these elements form a well-preserved architectural ensemble that contributes powerfully to the town's historic character and sense of place, sitting prominently alongside the canal, Memorial Gardens and surrounding listed buildings.

The Picture House also embodies rich social-history heritage. It has operated continuously for over a century, serving generations of mill workers, families and filmgoers, and its survival reflects a long tradition of community activism. Saved from redevelopment in the 1960s, defended again by local campaigners in the 1990s, and transferred into Town Council stewardship in 2012, the cinema stands as a symbol of civic pride, collective care and local identity. Its story illustrates how communities value and fight for the cultural institutions that define them.

The building also preserves important intangible heritage, particularly traditional film-handling and projection skills. As one of the few UK cinemas still equipped to screen 35mm, and with an in-house projectionist maintaining specialist expertise, the Picture House keeps alive craft knowledge that has largely disappeared from the sector. These skills not only enable authentic film presentations but also form a unique educational and cultural asset. With additional resources, there is clear potential to widen access to this heritage—through training, apprenticeships, behind-the-scenes sessions and more regular 35mm demonstrations.

The Picture House remains a living, socially relevant part of community life. As the UK's first Cinema of Sanctuary, it offers inclusive programming for refugees and asylum seekers, people with dementia, autistic audiences, families and young people. Its significance therefore extends beyond its physical fabric to encompass civic, social and relational heritage: a place where welcome, creativity and a sense of belonging are continually fostered. Protecting the building now—particularly in the face of water ingress, ageing fabric and increasing flood risk—is essential to ensure this valued asset continues to serve future generations. There is also scope to explore how contemporary artists and filmmakers can work with the Picture House's heritage—responding creatively to its architecture, stories and social history as a way of broadening engagement and interpretation.

Alongside these strengths, there is significant opportunity to expand the impact of the Picture House's heritage assets, stories and skills. Limited space, staffing and operational pressures currently restrict wider heritage activity, interpretation and skills-sharing. With improved facilities and dedicated areas for engagement, the cinema could grow its heritage offer—developing new programmes that celebrate its architecture and social history, expanding building tours and archival storytelling, and creating pathways for sharing specialist projection skills with staff, volunteers and local audiences. These developments would deepen community involvement, broaden participation and enable more people across Hebden Bridge and the Upper Calder Valley to connect with and benefit from this unique heritage.

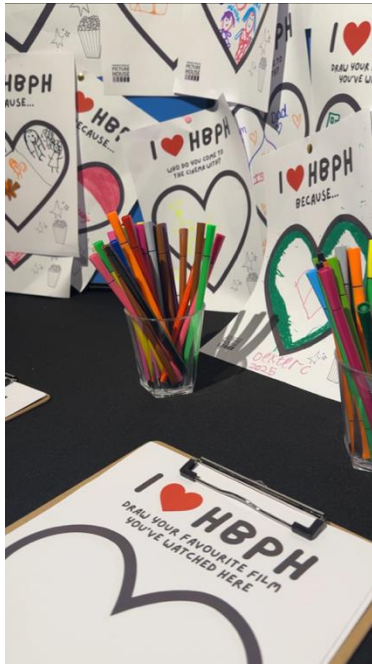
### **3. A Heritage Fit for the Future: About our project**

Hebden Bridge Picture House – A Heritage Fit for the Future will secure the long-term future of one of the UK’s last surviving council-owned cinemas and one of Hebden Bridge’s most cherished heritage buildings. The project will conserve and repair the Grade II listed structure, addressing critical issues identified in recent surveys, including persistent water ingress, deteriorating roof areas, cracked masonry, subsiding entrance steps, and rotten windows. These works are essential to safeguarding the Picture House’s architectural significance, from its classical stone façade to its original ticket booth, terrazzo flooring, stained glass and distinctive plasterwork.

Alongside these fabric repairs, the project will tackle long-standing challenges of access, inclusion and environmental sustainability. The cinema currently has no level-access public entrance, with wheelchair users required to enter through a back-of-house fire door and cross the auditorium to reach the foyer or accessible toilet. The project will resolve this by repurposing one of the street-facing commercial units to create a new, fully accessible entrance, transforming how people experience and enter the building. This responds directly to concerns raised through consultation about “threshold anxiety” and the need for the building to feel more open, welcoming and visible, particularly to young people, families, older audiences and diverse communities across the Upper Calder Valley.

A key component of the project is the addition of a second screen and flexible activity space. This will allow more varied programming, greater flexibility in running community workshops, learning activities, and targeted screenings, including building on the sensory-friendly, dementia-friendly and refugee and asylum seeker sessions, which are core to the Picture House’s identity as the UK’s first Cinema of Sanctuary. Consultation has shown strong demand for these opportunities, as well as the need for dedicated space to deliver them. A second screen also addresses the pressures facing single-screen venues by enabling greater flexibility, increasing financial resilience and securing the cinema’s long-term sustainability, reducing the current bottleneck where one screen must serve mainstream releases, community events and specialist screenings.

The project has already been shaped by extensive public consultation, feasibility work and technical surveys, and will continue to be refined through further engagement during the next phase. It reflects what local people most value about the Picture House: its heritage, civic role and unique atmosphere of welcome and connection. By repairing the building, improving accessibility, reducing environmental impact and expanding its community offer, the project will ensure that the Picture House continues to serve as a vibrant, inclusive and sustainable cultural hub for the next 100 years.



#### 4. Our approach: How the activity plan has been developed

This Activity Plan has been prepared to support the Development Phase (Round 1) application. It sets out the overall vision for activity across the project and focuses in particular on the engagement, learning and planning activity that will be developed and tested during the Development Phase, ahead of a more detailed Delivery Phase Activity Plan at Round 2. It draws on consultation with key stakeholders including Hebden Royd Town Council, the Friends of the Picture House, local clubs and community groups, and cinema users representing a range of ages, backgrounds and accessibility needs from across Hebden Bridge and the Upper Calder Valley. A large survey, workshops and public engagement events captured priorities including customer experiences, programming, accessibility, environmental improvements, learning opportunities and expanded use of the building. Consultation has been guided by the principles of inclusivity and access, ensuring the project benefits diverse audiences and local residents. Input from partners such as DCA Consultants, Page\Park Architects, and Hebden Royd Town Council has shaped both the development vision and the accompanying programme of activity.

## **5. Strategy, policies and practices**

Hebden Bridge Picture House operates within the strategic framework of Hebden Royd Town Council, with a clear commitment to community benefit, accessibility and environmental responsibility. As a not-for-profit, council-owned civic cinema, its policies and practices are designed to ensure public accountability, long-term sustainability and inclusive access for the whole community.

The Picture House supports the Town Council's wider cultural ambitions and contributes to local and regional priorities for cultural participation, wellbeing and the creative economy. This project provides an opportunity to strengthen and formalise a number of existing approaches, including the development of a more targeted audience development plan, a structured volunteer strategy and a clearer framework for evaluating community impact.

### **Strategic principles**

The activities of the Picture House are underpinned by a set of core principles formally adopted by Hebden Royd Town Council in September 2022. These principles guide decision-making across programming, employment, community use and long-term planning. They shape everything from the cinema's programming mix and special screenings to its approach to community engagement and inclusion.

- The Picture House will remain a public building, with robust mechanisms in place to ensure accountability, democratic oversight and financial viability.
- The Picture House will be run in the interests of the whole community and on a not-for-profit basis.
- The Picture House will strive to be a good employer, paying at least the Real Living Wage.
- The Picture House will actively support the local economy by prioritising the use of local suppliers and services wherever possible.
- The building will be available for a wide range of community, arts and cultural events and activities.
- The cinema will maintain its distinctive mix of programming, warm welcome and strong sense of place.
- The Picture House will be strengthened through long-term strategic development planning rather than short-term or reactive decision-making.

### **Governance and decision-making**

The Picture House benefits from a strong and transparent governance structure. It is held on a 125-year lease and operated by Hebden Royd Town Council. Ultimate responsibility for major decisions sits with the Full Council, ensuring democratic accountability.

Strategic oversight is provided by the Picture House Committee, which meets monthly and is responsible for guiding policy, performance and development. The Town Clerk ensures that committee decisions are implemented, while the Picture House Manager oversees day-to-day operations. This structure provides clear lines of responsibility and robust oversight, with decisions formally recorded through published committee minutes. The Friends of the Picture House play an important complementary role, supporting advocacy, fundraising, heritage activity and community connection, and helping to sustain the cinema's social and cultural heritage.

### **Operational and financial monitoring**

Operational performance is closely monitored through established council processes. An annual operating budget is prepared and approved by Full Council, with any variances requiring approval through the Council's Strategy and Review Committee.

Financial performance is reviewed monthly by the Picture House Committee using detailed reports prepared by the Picture House Manager. These include profit and loss statements, budget forecasts and a cumulative analysis showing month-by-month performance across multiple years. This allows trends to be identified early and issues addressed proactively. All financial information is publicly available in line with the Council's transparency obligations.

Programming decisions are also reported regularly to the Committee, ensuring a balance between artistic, community and financial considerations. Staff management is shared between the Picture House Manager and the Town Clerk and is supported by a quarterly Staffing Committee of the Town Council. This includes annual appraisals and provides a forum for addressing workforce issues, wellbeing and development needs.

### **Care of the building and heritage assets**

Day-to-day responsibility for the building sits with the Technical and Facilities Manager, who oversees maintenance, safety and compliance. Given the current condition of the building, resources have largely been focused on essential maintenance and preventing further deterioration rather than proactive conservation or interpretation.

Building issues are logged through condition reports and escalated to the Picture House Committee where necessary. Heritage stewardship also extends beyond the physical building. The Picture House works closely with the Friends of the Picture House to sustain its intangible heritage, including community memory, cinema culture and social history. This has included participation in Heritage Open Days, pop-up exhibitions and community-led heritage activity.

### **Skills, training and workforce development**

While mandatory training requirements are met through the Town Council, structured skills and education provision is currently a weaker area. Limited resources have constrained the development of targeted training, apprenticeships or heritage skills pathways, despite clear interest from staff and volunteers. This project presents an opportunity to strengthen this area through the development of apprenticeships, work placements and in-house skills development, particularly in heritage, projection, customer experience and community engagement.

### **Commitment to community and fair employment**

Hebden Royd Town Council is a Real Living Wage employer and currently provides around 20 roles at the Picture House across a mix of full-time and part-time positions. Staff benefit from membership of the Local Government Pension Scheme and a working environment that prioritises

wellbeing, stability and long-term employment. This approach has resulted in very low staff turnover and absenteeism, with some team members having worked at the Picture House for several decades. This continuity of knowledge, care and local connection is a significant asset to both the organisation and the community it serves.

### **Customer experience**

The Picture House operates on a repeat-visit model, with many customers attending multiple times a year and a core group visiting weekly. A strong focus on customer experience underpins this loyalty. The cinema prioritises personal, welcoming service. There are no automated ticket machines, staff greet customers at the door, and many regular visitors are known by name. This emphasis on hospitality and human connection helps sustain audience loyalty and mitigates commercial pressures such as later film release dates compared to multiplexes. For many audiences, the experience of visiting the Picture House is as important as the film itself.

### **Development phase focus**

During the Development Phase, the Picture House will use this project to strengthen and formalise its strategic, operational and engagement practices. This will include developing a clearer audience development and outreach strategy, a structured volunteer and skills framework, and more consistent tools for evaluating community impact. The Development Phase will also be used to test and refine approaches to access, inclusion and customer experience, ensuring that policies, practices and capacity are aligned with the ambitions of the capital project and are ready to support long-term delivery at Round 2.

## **6. Our team, skills and capacity**

Hebden Bridge Picture House is managed by Hebden Royd Town Council through a small professional staff team, supported by volunteers and the Friends of the Picture House. Project management and development support for the capital project is provided by DCA Consultants, with design and conservation expertise from Page\Park Architects. Together, this team brings a strong combination of experience in cinema operations, heritage conservation, audience engagement and local government project delivery.

As outlined in the governance section, strategic oversight and senior management arrangements are robust. On a day-to-day basis, the Picture House benefits from a highly experienced and committed staff team with deep knowledge of the building, its audiences and its role in the community.

The Town Clerk has worked at Hebden Royd Town Council for over 15 years and was directly involved in the acquisition of the Picture House in 2012. Alongside strong professional expertise in local governance, project management and community engagement, there is a long-standing personal commitment to the Picture House and a clear desire to ensure it remains a valued public asset for the community. The Town Clerk works closely with the Picture House Manager to oversee operations, strategy and development.

The Picture House Manager brings more than 25 years of cinema operations experience. Over the past four years, they have led a significant turnaround in the organisation's financial performance, moving the Picture House from reliance on regular revenue support from the Town Council to operating without a revenue contribution for the past two years. Forecasting and business planning demonstrate that, with the proposed capital and activity interventions, the Picture House can secure its long-term future, preserve specialist skills and heritage, and continue to operate as a financially sustainable community cinema that supports local employment and the wider economy.

The wider staff team includes individuals with specialist skills and a strong passion for film and cinema. Staff retention is exceptionally high, with some team members having worked at the Picture House for up to 40 years. The team includes people with film degrees and professional creative experience who choose to work at the Picture House because of its unique character and community role. This depth of experience contributes significantly to the quality of programming, customer experience and care for the building.

The Picture House is committed to developing its team. Recent steps include promoting the Head Projectionist to the role of Technical and Facilities Manager and making this a full-time post, as well as promoting a casual Duty Manager to the role of Assistant General Manager on a minimum of 20 hours per week. These changes have strengthened operational resilience and succession planning.

The Friends of the Picture House provide additional capacity and expertise, particularly in relation to the cinema's heritage. Their involvement has supported oral history work, heritage interpretation and advocacy, and this relationship provides a strong foundation for expanding heritage activity as part of the project.

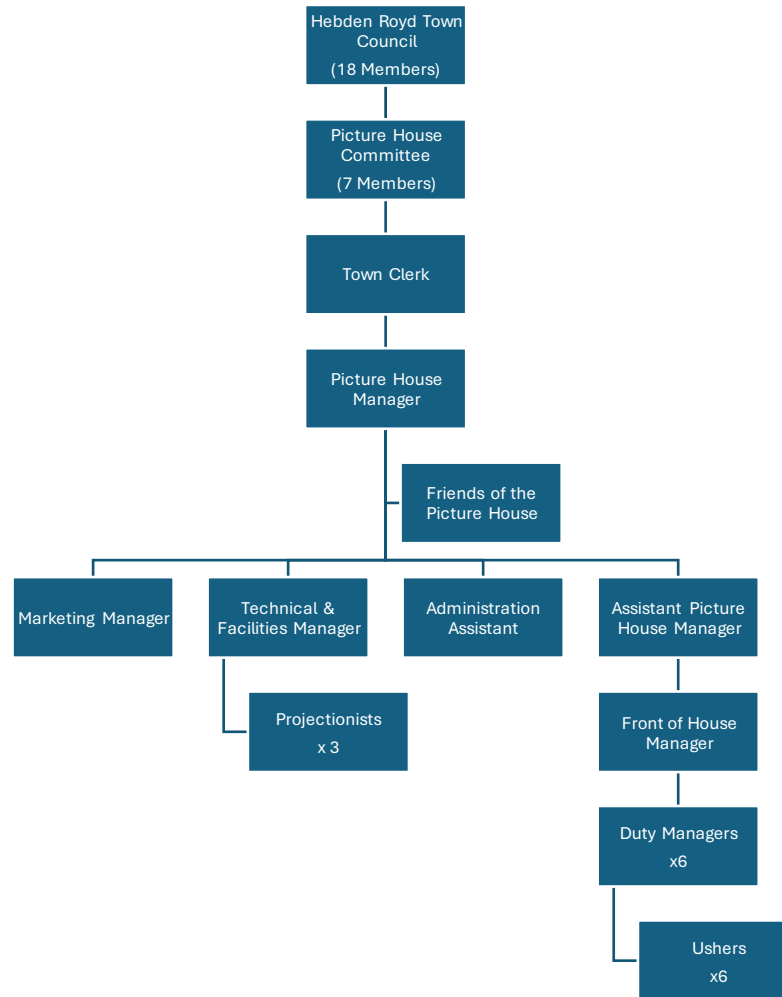
### **Gaps and development needs**

While the Picture House has strong operational and technical expertise, the current lean business model limits capacity in certain areas. In particular, there is no dedicated resource for outreach, education or structured heritage skills development. Engagement and education activity currently takes place on an ad hoc basis rather than as part of a coordinated programme.

The Picture House employs a Marketing Manager on a part-time basis (20 hours per week), which is sufficient to deliver core marketing and promotion but leaves limited capacity for deeper community engagement, partnership development or targeted outreach to underrepresented groups.

### **Development phase focus**

The Development Phase provides an opportunity to address these gaps in a planned and sustainable way. During this phase, the Picture House will explore the creation of dedicated capacity for engagement, outreach and skills development, alongside opportunities for work placements, apprenticeships and volunteering pathways. This will ensure that the team structure, skills mix and resourcing are aligned with the ambitions of the capital project and that the organisation is well equipped to deliver an expanded programme of heritage, learning and community activity at Round 2 and beyond.



## **7. Our current audiences, members, offers and partners**

Audience data collected between April and November 2025 shows a predominantly local core audience:

- 40% of visitors come from HX7 (central Hebden Bridge and immediate surroundings).
- 17% come from OL14 (Todmorden and nearby communities).
- The remainder come from HX2, HX6, BD22, OL15 and a wide range of further-afield postcodes.
- Adults and seniors account for around 80% of all tickets sold.
- Families, students, and Passport to Leisure users form a smaller but important audience segment.

This data shows a picture of deep loyalty from central Hebden Bridge and strong links with Todmorden, but also highlights where greater engagement is needed, particularly in neighbouring communities that experience higher levels of deprivation and have lower participation in cultural activity.

A key aim of the future programme is to grow these audiences through targeted development, improved accessibility, community partnerships, and more flexible spaces created through the project. The NLHF investment will enable the Picture House to extend its reach beyond its already strong Hebden Bridge base, deepening engagement with communities across the Upper Calder Valley—especially those with less access to culture due to geography, income, or mobility. The project’s improved accessible entrance, flexible second screen, and dedicated community space will allow the Picture House to shift from a highly valued local cinema to a broader cultural hub for the whole Upper Calder Valley, expanding its membership, widening participation, and strengthening community ownership of this unique heritage asset.

### **Memberships and community loyalty**

Hebden Bridge Picture House operates a well-established membership scheme that rewards regular audiences with discounted tickets, free annual tickets, food and drink offers, and exclusive benefits. The scheme strengthens loyalty among core audiences and provides a foundation for deeper community participation. While take-up is strong among local residents, there is potential to grow membership beyond the immediate Hebden Bridge area, especially in neighbouring towns where participation is lower. Membership activity is further supported by regular “bring a friend” offers and Monday incentives, helping to encourage repeat attendance and widen access.

### **Inclusive and community-focused screenings**

A defining feature of the Picture House’s current offer is its commitment to inclusive programming. These screenings attract diverse audiences and support the Picture House’s role as an accessible and socially responsive venue. They also provide valuable insight into local needs and barriers to access. This includes:

- Autism-friendly and relaxed screenings with adjusted sound, lighting and house rules, designed to reduce sensory barriers and create a welcoming, low-pressure environment.

- Dementia-friendly / Warm Space screenings, offered free of charge, providing social connection, gentle sensory environments and support for carers.
- Baby and parent/carer screenings, providing a relaxed, supportive environment for parents with young babies.
- £2 family and community screenings, offering an affordable entry point for families and low-income audiences.

### **Work with refugees and asylum-seeking families**

A long-standing partnership with the Making Friends Project, run by volunteers from the Friends of the Picture House, supports asylum seekers and refugees across Calderdale. This partnership offers group cinema visits, social activities, bike refurbishment, donation support and signposting to volunteering opportunities. These activities played a key role in the Picture House being recognised as the UK's first Cinema of Sanctuary in 2021. Through this work, the Picture House provides a culturally neutral, welcoming community space for people newly arrived in the UK, helping them build confidence in accessing public places and services.

### **Cultural and social offers**

The Picture House already delivers a breadth of social and cultural activities that strengthen its community role. These initiatives demonstrate strong appetite for socially focused activities linked to film, and highlight opportunities to grow programming that appeals to younger adults and marginalised groups. Current activities include:

A monthly Film Quiz, hosted by local drag artist GenErika, drawing mixed-age teams and LGBTQ+ audiences into a low-cost, social cultural offer.

- A thriving Hebden Bridge Film Club, which organises social meet-ups, supports people attending alone, and influences programming through monthly member votes.
- A successful Fright Night strand, which attracts younger horror fans and uses the building's unique heritage character to create immersive experiences.
- A vibrant, community-focused film festival, showcasing feature films, documentaries and animations, and nurturing local talent through initiatives such as the Calderdale Shorts competition.
- Screenings of the prestigious Banff Mountain Film Festival World Tour, presenting a curated programme of short films celebrating adventurous journeys, extreme sports and outstanding cinematography, providing an annual inspiring showcase to audiences.



## **Partnerships across the community**

The Picture House collaborates with a wide range of local and regional partners, including Hebden Bridge Film Festival, Pennine Heritage, Age UK, Happy Valley Pride, local charities and BANFF. These partnerships extend the cinema's reach, diversify programming, and bring new audiences into the building.

There is strong potential to strengthen and expand these relationships—particularly with schools, Guides groups, youth organisations, disability groups and community partners across the wider Calder Valley—once new accessible spaces and increased capacity are available through the NLHF-funded project.

## **8. Local context**

Hebden Bridge sits within the Upper Calder Valley in West Yorkshire, an area recognised for its strong cultural identity, independent creative economy and rich industrial and civic heritage. The town has a long-standing reputation for creativity, community activism and cultural participation, with venues such as the Town Hall, Hebden Bridge Arts, the Trades Club and the Birchcliffe Centre contributing to a vibrant cultural ecosystem that extends across Calderdale.

The Picture House plays an important role within this landscape. As one of the last council-owned cinemas in the UK, it provides a rare civic cultural asset for the region and serves audiences from across Hebden Royd, Todmorden, Mytholmroyd and the wider valley. These communities vary significantly in demographic profile and levels of deprivation, and consultation has shown a strong desire for the Picture House to operate as a shared resource for the whole Upper Calder Valley, not only the immediate Hebden Bridge population.

The regional context further strengthens the case for investment. West Yorkshire has set out an ambitious strategy for cultural and creative industries, backed by major place-based investment from central government. Through the West Yorkshire Creative Industries Strategy and the £25m Creative Places Growth Fund, the Combined Authority aims to double the value of the sector, grow thousands of new jobs, and use culture as a driver of economic growth, skills development and social outcomes. Hebden Bridge is identified within Calderdale's Cultural Strategy as a key location for creative enterprise, with recognised opportunities to support micro-businesses, freelancers and community participation. The borough's recent "Year of Culture" programme has also raised expectations for accessible, high-quality cultural infrastructure across the district.

Within this context, the Picture House is both an anchor institution and a fragile one. While it contributes significantly to place identity, wellbeing and cultural vibrancy, the building faces urgent challenges. Accessibility limitations prevent many residents, particularly disabled people, families with young children and older audiences, from participating fully. Its location in a high flood-risk zone, combined with deterioration of the building fabric, presents real threats to its long-term sustainability. These issues are heightened by major infrastructure works planned locally, including the Flood Alleviation Scheme due to begin in 2026, which will span several years and should be reflected in project risk planning.

Redevelopment will therefore allow the Picture House to play a fuller role in the region's cultural and economic future. By improving access, resilience and community spaces, the project aligns strongly with local and regional priorities: widening cultural participation, supporting creative skills, strengthening social outcomes and contributing to the long-term ambition for the West Yorkshire creative economy.

## 9. Who was consulted and how

To deepen our understanding of community needs and ensure that our project decisions were evidence-led, we undertook a comprehensive programme of consultation with audiences, partners and stakeholders across Hebden Bridge and the wider Upper Calder Valley. Our approach focused on meeting people where they already are, removing barriers to inclusion, and creating informal, creative and low-pressure opportunities for people to share their views. Engagement took place both inside the Picture House and throughout the community, with particular attention paid to families, older people, disabled audiences, young people, and refugees and asylum seekers—groups who may face additional barriers to accessing cultural spaces.

Between July 2025 and February 2026, we delivered a structured series of activities that blended open-access engagement with targeted outreach. This included stakeholder workshops, staff sessions, family events, creative activities, school outreach, dementia and accessibility-focused events, one-to-one conversations with disability groups, festive community activities, and heritage-led programming such as behind-the-scenes tours and local film screenings. Each activity was deliberately designed to be accessible, welcoming and enjoyable, encouraging feedback from people who might not traditionally take part in formal consultation processes. The following table provides an overview of engagement activities.

We also undertook focused disability-access consultation through a dedicated session with the Hebden Royd Disability Access Forum, which provided detailed feedback on physical access, communications, programming, safety considerations and the proposed development of new community-facing spaces. In addition, specialist access research was carried out using the HBPH Access Recommendations report, which combined learning from national Access Screening Days with local insight to identify both short-term improvements and longer-term design principles for the capital project.

| Period                       | Key Consultation and Engagement Activities                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
|------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>July–August 2025</b>      | Stakeholder Engagement Day with Hebden Royd Town Council, Page\Park and DCA; staff workshop and appointment of a Staff Ambassador to support accessible engagement.                                                                                                                                                                                                                                                                                                                                                                                                                     |
| <b>September 2025</b>        | £2 family screenings with creative “I ♥ HBPH” activity sheets capturing children’s and families’ ideas; project stall at the Happy Hounds community dog show using games and icebreakers; Heritage Open Day with behind-the-scenes tours, archive displays, local film screenings, talks and craft workshops.                                                                                                                                                                                                                                                                           |
| <b>October–November 2025</b> | Outreach to older people via the International Day of Older People event with the Dementia Hub; half-term children’s activities and book-bag flyers through local schools; public drop-ins with architects and consultants; one-to-one session with Hebden Royd Disability Access Forum; one-to-one consultation with the Hebden Royd Disability Access Forum, focusing on access barriers, inclusive language, foyer circulation, hearing support, toilet provision and wayfinding; engagement with Project Challenge learners exploring future heritage apprenticeship opportunities. |
| <b>December 2025</b>         | Community presence at Christmas Lights Switch-On events in Mytholmroyd and Hebden Bridge, including the “Help Us Decorate the Picture House” activity; Friends of the Picture House raffle outreach; launch of the Christmas Memory Tree collecting personal memories and hopes for the future; festive decoration-making with the “Making Friends” refugee support group.                                                                                                                                                                                                              |
| <b>January–February 2026</b> | Collation of findings and publication of “You Said, We Heard” summaries; follow-up communications to show how feedback is shaping design decisions, accessibility plans and future activity programming.                                                                                                                                                                                                                                                                                                                                                                                |

This programme reached a broad cross-section of the community, including regular cinemagoers, children and families, older people, disabled audiences, LGBTQ+ communities, refugees and asylum seekers, and those who may be socially or culturally isolated. Creative and informal engagement—such as children’s activities, themed games, craft workshops, festive decorating and memory sharing—allowed contributors to take part without pressure and helped us to gather insights from people who may not complete surveys or attend formal meetings.

We also invited the public to contribute personal stories, photographs and memories of the Picture House, enriching our understanding of its heritage value and supporting the development of interpretation and storytelling within the project.

This inclusive and varied approach ensured that consultation was active, authentic and reflective of the wider community. The insights gathered are directly informing:

- building design and accessibility improvements
- the development of new community and activity spaces
- the future programme of heritage engagement and skills activity
- plans for interpretation, storytelling and memory sharing
- outreach strategies to reach currently underserved groups across the Upper Calder Valley

This programme of consultation provides a strong evidence base for the project and has directly informed the initial capital proposals and activity priorities set out in this application. During the Development Phase, further consultation will be undertaken as designs, activity plans and delivery approaches are developed in more detail, ensuring that communities and partners continue to shape the project as it evolves.

## 10. What did we learn

The consultation programme has deepened our understanding of what the Picture House means to the community, the barriers that prevent full participation, and the opportunities this project must address to ensure the building continues to serve—and reflect—the whole Upper Calder Valley. The insights gathered sit at the heart of Section Two of this plan and directly inform our design thinking, engagement priorities and proposed activity programme. This section summarises the key learning across surveys, access consultation and focus group engagement.

### Survey overview

The survey was promoted widely across the community through local networks, newsletters, mailing lists and social media, as well as at a series of in-person events. Audiences could take part using email links or digital QR codes displayed in the cinema and around the town, while paper copies and accessible formats were provided at community events to ensure everyone could contribute. This mixed-method approach enabled us to reach a broad and diverse cross-section of local people. In total, around 300 responses were received, offering a rich and representative snapshot of audience attitudes, priorities and ideas for the Picture House's future.

- **Audience profile and reach**

Most respondents are familiar with or regular users of the cinema: 60% visit regularly and 37% occasionally, with very few unaware of it. The majority (61%) live within Hebden Royd, a further 23% elsewhere in Calderdale, confirming a primarily local but regionally connected audience. Most ticket buyers are adults (41%) or seniors (29%), suggesting scope to expand engagement among younger adults and families.

- **Membership and visiting patterns**

Just under a quarter (24%) of respondents are Picture House members. Around half also visit other cinemas, mostly occasionally, indicating loyalty to HBPH but competition for attention from larger multiplexes and arts venues. Visitors usually come with a partner (57%) or friends (42%), while one in three come alone, showing that the Picture House appeals both socially and individually.

- **Use and experience**  
General release films are the most used offer (87%), followed by the Hebden Bridge Film Festival, National Theatre Live and world cinema screenings. Specialist and community-oriented sessions such as family £2 screenings, dementia-friendly shows, and Thursday Elevenses attract smaller but significant participation. The data highlights strong appreciation for varied programming but suggests potential to widen awareness and attendance for community-focused events.
- **Accessibility and welcome**  
Accessibility is mixed: 37% find the cinema very accessible, 37% quite accessible, and 26% say it could be more accessible or is not accessible. Comments emphasise the need for step-free entry, improved toilets, and better access to seating areas. In contrast, 96% describe the cinema as very or quite welcoming, showing deep affection and community attachment even where physical access is limited.
- **Affordability and inclusion**  
Over 40% consider affordable ticket options important or very important. This underlines the value of initiatives such as the £2 family screenings and the need to maintain flexible pricing during and after redevelopment.
- **Environmental priorities**  
More than 70% feel it is important or very important that the cinema becomes more environmentally friendly. Qualitative responses show particular interest in energy efficiency, waste reduction, and local sourcing, supporting the case for visible sustainability measures within the project.
- **Heritage and learning**  
Interest in the cinema's heritage is strong: 61% definitely want to learn more, and 27% might. The most popular ways to do so are exhibitions (63%), tours (55%) and workshops (21%). Nearly half (49%) would consider volunteering or mini-apprenticeship opportunities linked to restoration or heritage skills such as projection, showing potential to involve the community in hands-on learning.

### Focus groups overview

Community stakeholders engaged through focus groups, events and targeted outreach included representatives from Age UK, Pennine Heritage, Hebden Royd Disability Access Forum, local schools and youth groups, refugee-support organisations (including the Making Friends group at St Augustine's Centre), Hebden Bridge Film Club, Friends of the Picture House, and a wide range of regular and occasional audience members from across the Upper Calder Valley. The following key themes emerged.

- **A need to reflect the whole Upper Calder Valley, not just Hebden Royd.**  
Stakeholders emphasised that the Picture House's influence and responsibility extend far beyond its immediate neighbours. The project should consciously reach communities in Todmorden, Mytholmroyd, Luddendenfoot and rural areas who face higher deprivation and fewer cultural opportunities.

- **Better engagement with teenagers and young adults.**  
Stakeholders noted that young people are not a single audience but a collection of diverse subgroups with different interests and barriers. Programming, communications and spaces should be designed with youth input and offer social, creative and informal opportunities.
- **Reducing “threshold anxiety” and improving the welcome.**  
For some groups—particularly young people, disabled audiences and low-income families—the act of entering the building can feel daunting. Stakeholders encouraged clearer signage, more visible community activity and a stronger sense that “everyone is welcome here.”
- **Making full use of new community spaces for flexible, low-pressure engagement.**  
There was strong support for using adjacent units as hubs for drop-in sessions, heritage interpretation, social events, volunteering, and intergenerational activity. These spaces could become important connectors between the cinema and the wider community.
- **Building cross-sector partnerships to widen reach and relevance.**  
Stakeholders encouraged deeper relationships with Age UK, Pennine Heritage, local colleges, refugee networks, and creative organisations. These partnerships were seen as essential for reaching underrepresented groups and co-creating new activity.
- **Linking heritage with wellbeing, identity and social connection.**  
Participants highlighted how the Picture House already supports a sense of belonging and how heritage stories, skills and spaces could deepen this impact. There is strong appetite for programmes that combine culture, mental wellbeing and local identity.

People from the following areas of the staff team were also consulted through focus groups and 1-1s: strategic and leadership roles, technical and projection staff, front-of-house team members, box office and customer service staff, staff involved in marketing, communications, community engagement and outreach, and volunteers. The following key themes emerged:

- **Consistent and confident communication with the public.**  
Staff highlighted the need for shared messaging and practical tools (cheat sheets, FAQs, visuals) to help them explain the project clearly and respond to public questions with confidence.
- **Greater transparency and visibility of the building’s needs.**  
Staff suggested using a video tour or virtual walkthrough to show areas that are currently inaccessible, demonstrating the urgency of repairs and helping audiences understand why investment is necessary.
- **Flexible community and exhibition spaces as a core need.**  
Staff saw huge potential in repurposing the former taxi office and Nightjar spaces for exhibitions, heritage displays, social activity and accessible community use—particularly if lift access is introduced.
- **Screen 2 as an opportunity to reach new and younger audiences.**  
A modernised second screen, retaining the charm and character of the main auditorium, could support more responsive programming and attract audiences who currently travel outside the valley for film.

- **Expanding outreach to meet people where they are.**  
Staff were enthusiastic about pop-up screenings, partnerships with care homes and youth settings, and initiatives to tackle transport barriers—including collaborations with community transport providers.
- **The need for dedicated roles to sustain engagement and heritage activity.**  
Staff felt that to maximise the project's future impact, the Picture House will need focused capacity for community relationships, volunteer coordination, heritage skills development, and ongoing engagement work.

### **Access and inclusion overview**

Feedback from the Hebden Royd Disability Access Forum provided detailed and practical insight into the experiences of disabled audiences and highlighted where improvements are most needed. Participants expressed strong appreciation for the aspects of the cinema that already work well, particularly the welcoming atmosphere, accessible seating options that allow wheelchair users to sit together, good legroom downstairs and the comfort and safety of attending alone. Afternoon screenings were valued by people with mobility or energy limitations, and hearing headsets were praised when functioning effectively.

However, the consultation also surfaced clear barriers that limit access. Priority concerns included the lack of step-free entry, slippery outdoor steps, the need for simpler door and locking systems, difficulties navigating the foyer at busy times, and the inaccessibility of printed “What’s On” materials. Challenges with hearing headset reception, the need for more inclusive language around adjusted screenings and the absence of a Changing Places facility were also emphasised. Participants stressed that access needs extend beyond mobility to include sensory, cognitive and mental health considerations.

These findings were reinforced by the Access Recommendations audit, which highlighted the need for clearer signage, improved digital accessibility, more consistent wayfinding, enhanced staff training and more visible communication about access features and support. While the Picture House is perceived as friendly and welcoming, significant physical and operational barriers prevent many disabled people from participating fully. Addressing these issues is both urgent and transformative. The redevelopment offers a major opportunity to embed accessibility across the whole visitor experience, through step-free entry, improved circulation, upgraded hearing support, inclusive signage and communication, better toilets and changing facilities, and the creation of quiet spaces. These improvements will not only serve existing audiences but also enable the cinema to reach disabled residents across the wider Upper Calder Valley who are currently unable to attend.

## Summary

The following themes emerged consistently across surveys, stakeholder discussions, staff engagement and access consultation, and have informed both the capital proposals and the activity priorities set out in this application.

- **A more accessible and inclusive building**

Accessibility improvements are a clear priority. People raised the need for step-free entry, better circulation routes, clearer signage, more accessible toilets and improved hearing support. There is strong support for creating a Changing Places facility and dedicated quiet space. Participants stressed that accessibility should support physical, sensory, cognitive and mental health needs. The redevelopment creates an opportunity to embed inclusive design throughout the building so that more disabled people, older people and those with mobility or energy limitations can participate fully.

- **Reaching the whole Upper Calder Valley**

Many people highlighted that the cinema's role extends beyond Hebden Royd. There is a need to reach communities in Todmorden, Mytholmroyd, Luddendenfoot and rural areas who face higher deprivation and fewer cultural opportunities. Transport barriers and affordability remain significant issues for some groups. The project provides an opportunity to strengthen outreach, partnerships and targeted activity so that people across the wider valley can benefit.

- **Greater engagement with younger people and families**

Younger audiences are under-represented and described as a series of distinct groups with different interests and needs. People called for programming, spaces and communications that feel appealing, social and relevant to teenagers and young adults. Improved community spaces, more flexible screening options and stronger partnerships with schools and colleges will help broaden this engagement.

- **A stronger welcome and reduced barriers to entry**

Many stakeholders identified the need to improve visibility, wayfinding and the first impression of the cinema. Some people feel uncertain or intimidated when entering the building for the first time. A more open and welcoming entrance, improved signage and clearer customer information would help reduce this threshold anxiety and reinforce that the cinema is for everyone.

- **Flexible spaces for community use**

Across consultations there was enthusiasm for transforming the adjacent units into well-designed community and exhibition spaces. These spaces could host heritage interpretation, drop-in activities, workshops, volunteering, arts events and social gatherings. People felt that the Picture House has the potential to become a more visible civic hub, with activity that extends beyond film screenings.

- **Strong appetite for heritage, learning and skills**

There is clear interest in learning about the building's history and in taking part in heritage-related activities. Many people want access to exhibitions, tours and behind-the-scenes experiences. Others expressed interest in practical learning, including volunteering and apprenticeships linked to heritage conservation and traditional projection skills. The redevelopment provides a strong platform to grow this offer.

- **Environmental responsibility**

A large proportion of consultees expressed a desire for the cinema to become more environmentally sustainable. People supported improvements in energy efficiency and waste reduction and saw environmental upgrades as part of safeguarding the heritage building for the long term.

- **Strengthening partnerships and outreach**

Stakeholders encouraged deeper collaboration with organisations such as Age UK, Pennine Heritage, schools, colleges, youth services, refugee support groups and community networks. Further strengthening these already positive partnerships were viewed as essential for widening participation, addressing barriers and reaching groups that do not currently visit the cinema.

- **Capacity to support ongoing engagement**

Staff and community partners emphasised the need for dedicated capacity to coordinate outreach, partnerships, volunteering and heritage activity. A more structured approach to community relationships was seen as key to sustaining the benefits of the project after redevelopment.

## 11. Comparable projects: Learning from others

| Cinema / Project                                                                                                                             | Key Learnings Relevant to HBPH                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
|----------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>Hyde Park Picture House (Leeds)</b> – Grade II-listed 1914 cinema, recently reopened after a multi-year NLHF-supported restoration</p> | <ul style="list-style-type: none"> <li>• Heritage restorations benefit enormously from early, detailed planning of sourcing spares, materials and repairs, especially for bespoke or historic elements. Prioritise <i>locally available</i> solutions to reduce delays.</li> <li>• Investment in environmental upgrades (modern plant, insulation, improved ventilation) significantly reduces long-term energy costs while preserving heritage character.</li> <li>• New accessible entrance and lift created step-free access for the first time, demonstrating how heritage buildings can achieve inclusive design without compromising historic fabric.</li> <li>• Flexible new spaces (community room, exhibition space) increased capacity for education, partnerships and heritage engagement.</li> <li>• Strong public communication throughout the works helped maintain trust and audience loyalty during closure.</li> </ul> |
| <p><b>Depot (Lewes)</b> – new independent cinema with strong community and sustainability focus</p>                                          | <ul style="list-style-type: none"> <li>• A visible environmental strategy (solar power, waste reduction, sustainable materials) strengthens audience engagement and supports funder priorities.</li> <li>• Multi-use spaces deepen community relevance – heritage, education, wellbeing programmes all benefit from flexible rooms.</li> <li>• Clear transport and access planning widens reach and reduces barriers for rural audiences.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| <p><b>Broadway (Nottingham)</b> – independent cinema and creative hub</p>                                                                    | <ul style="list-style-type: none"> <li>• Partnerships with universities and colleges help build skills pipelines in film, digital media, production and heritage.</li> <li>• Community filmmaking schemes and youth programmes can significantly increase engagement from groups who rarely attend traditional cinema.</li> <li>• Café and social spaces encourage repeat visits and enable quieter, low-pressure ways for new audiences to enter the building.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                              |

|                                                                                                        |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
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| <p><b>Phoenix (Leicester)</b> – cinema, arts centre and digital culture hub</p>                        | <ul style="list-style-type: none"> <li>• Second screens are essential for financial resilience, enabling a mix of mainstream, independent and community programming.</li> <li>• Diversifying revenue through events, workshops and digital arts increases sustainability.</li> <li>• Strong focus on accessibility and inclusive design helps attract new audiences and strengthens community trust.</li> </ul>                                                                                 |
| <p><b>Watershed (Bristol)</b> – independent cinema with major community programmes</p>                 | <ul style="list-style-type: none"> <li>• Deep, ongoing engagement is more effective than short-term consultation. Projects benefit from building long-term relationships with marginalised groups.</li> <li>• Co-created programmes produce higher take-up from young people, migrants, disabled audiences and culturally diverse communities.</li> </ul>                                                                                                                                       |
| <p><b>Queen’s Film Theatre (Belfast)</b> – heritage cinema with education and outreach remit</p>       | <ul style="list-style-type: none"> <li>• Clear, consistent communication about programming and pricing builds loyalty, especially for older audiences and people on lower incomes.</li> <li>• Partnerships with refugee and asylum-seeker organisations help create meaningful cultural welcome and reduce “threshold anxiety.”</li> </ul>                                                                                                                                                      |
| <p><b>Regional Heritage &amp; Film Projects (e.g., Tyneside Cinema, independent rural cinemas)</b></p> | <ul style="list-style-type: none"> <li>• Heritage skills such as projection, archiving and building conservation are powerful engagement tools. Hands-on opportunities attract volunteers and young people.</li> <li>• Rural cinemas emphasise the importance of transport partnerships and outreach screenings to reach more isolated communities.</li> <li>• Visual storytelling of restoration work increases public understanding of heritage value and encourages volunteering.</li> </ul> |

Across the sector, several shared principles emerge that strongly reinforce HBPH’s approach:

- Accessibility and inclusion must sit at the heart of heritage redevelopment, with step-free entry, clear signage, quiet spaces and improved circulation seen as essential for widening participation.
- Flexible community spaces are transformational—cinemas that create them see stronger partnerships, more diverse activity and deeper engagement with young people, older residents and newcomers.
- Heritage skills, especially projection, are highly valued by audiences and represent a unique learning and volunteering opportunity.
- Operational resilience depends on planning for spares, maintenance and long-term repairs, especially in listed buildings. Hyde Park’s experience highlights the importance of choosing systems and materials that can be sourced locally.

- Environmental upgrades are both a sustainability and audience-engagement tool, especially in areas with strong climate awareness, like Hebden Bridge.
- Second screens enable flexibility, financial viability and audience growth, allowing a balance of mainstream, independent, community and heritage programming.
- Transparent communication throughout the redevelopment process builds trust, especially during closures or disruption.

## Part two: Where do we want to get to – Strategic decisions and ambitions

The activities set out in this section describe the intended direction and scope of activity across the full capital project. They are indicative and proportionate to a Development Phase application, and will be further tested, refined and costed during the Development Phase ahead of a detailed Delivery Phase Activity Plan at Round 2.

### 1. What the project aims to achieve

The Picture House aims to become a fully accessible, resilient and community-centred heritage cinema for the whole Upper Calder Valley. The project will secure the long-term future of the Grade II-listed building. With a focus on heritage skills, the project will address urgent repair needs, improve environmental performance, and create new spaces that support learning, participation, artistry, community life and financial resilience. The following theory of change outlines the key aims and how they plan to be addressed.

| NEED / PROBLEM                                             | WHAT WE WILL DO (ACTIVITIES AND CHANGES)                                                                                                                                       | WHAT THIS WILL CREATE (OUTPUTS)                                                                                             | WHAT THIS WILL ACHIEVE (OUTCOMES)                                                                                                            | LONG-TERM IMPACT                                         |
|------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------|
| <i>Potential loss of Heritage Skills – 35mm projection</i> | <i>Work placements, mini and full apprenticeships, in house training, development of team members, to operate and maintaining the projector and ensuring its working order</i> | <i>Skills development opportunities, strengthening engagement with young people and those interested in heritage skills</i> | <i>Opportunities for young people, development of team members, internal promotion opportunities and genuine progression within the team</i> | <i>Survival of this heritage skill in a digital era.</i> |

|                                                                                                                              |                                                                                                                         |                                                                                                                       |                                                                                                                                |                                                                                     |
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| <i>Hidden Heritage – the original proscenium arch is hidden behind a modern curtain façade.</i>                              | <i>Fully restore the proscenium, ensuring the apprenticeships are incorporated in the delivery of the project.</i>      | <i>Skills development in the heritage restoration and detailed plasterwork.</i>                                       | <i>Heritage restoration and opportunities for learning and sharing.</i>                                                        | <i>Restoration of the Picture House and maintenance of skills</i>                   |
| <i>Lack of Heritage interpretation</i>                                                                                       | <i>Mini exhibitions, tours, workshops, Development of a short film.</i>                                                 | <i>Tell the story of the 100-year-old Picture House highlighting its importance and role within the community.</i>    | <i>New activities and media to encourage involvement and participation in understanding the heritage of the Picture House.</i> | <i>Wider cultural engagement increasing long term engagement</i>                    |
| Cost and threshold anxiety limit engagement among young people, low-income households, isolated older people and refugees.   | Outreach in schools and community venues; £2 screenings; inclusive communications; youth-led programming.               | More accessible pricing, targeted sessions, outreach screenings, and partnerships with community groups.              | Increased participation from underserved audiences; stronger social connection and wellbeing.                                  | Cultural participation improves quality of life across the Upper Calder Valley.     |
| The building has major physical access barriers (no step-free entrance, limited circulation, inaccessible toilets, no lift). | Introduce step-free entrance, lift, improved circulation routes, upgraded toilets including a Changing Places facility. | Accessible entrance and foyer; lift-served floors; accessible toilets; improved seating and evacuation systems.       | Disabled people, older people and carers can use the cinema independently, safely and with dignity.                            | A cinema that is genuinely accessible for all residents of the Upper Calder Valley. |
| Single-screen operation restricts programming flexibility, limits income, and prevents expansion of community events.        | Create a second screen with improved accessibility and heritage-sensitive design.                                       | More screenings, targeted activity for young people, families and underserved groups, and increased community events. | Greater choice, improved financial resilience, and programmes shaped around community needs.                                   | A sustainable independent cinema serving diverse audiences for the next 100 years.  |
| Limited community space restricts participation, heritage                                                                    | Redevelop adjacent units into flexible community/heritage spaces; create safe, warm areas for drop-in activity.         | New multi-use rooms for workshops, exhibitions, volunteering, youth sessions, heritage skills,                        | More people can take part in cultural, social and heritage activity; new partnerships flourish.                                | A thriving community cinema hub rooted in local identity and                        |

|                                                                                                         |                                                                                                                    |                                                                                                      |                                                                                               |                                                                                     |
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| activity and informal engagement.                                                                       |                                                                                                                    | and wellbeing programmes.                                                                            |                                                                                               | accessible to all communities.                                                      |
| Access to heritage stories and cinema skills is limited; 35mm projection heritage is not widely shared. | Expand heritage interpretation, develop behind-the-scenes tours, 35mm workshops, volunteering and apprenticeships. | Regular heritage sessions, new interpretation, digital storytelling, community-led heritage outputs. | People feel more connected to the cinema's history and learn new skills.                      | A living heritage site that passes skills, stories and identity across generations. |
| Sustainability challenges and climate risks threaten the building's long-term viability.                | Improve energy efficiency, modernise plant and equipment, reduce waste and improve resilience to flooding.         | A more environmentally sustainable cinema aligned with West Yorkshire and Calderdale priorities.     | Reduced running costs; greater energy efficiency; enhanced resilience.                        | A heritage building protected "for the future," supporting local climate goals.     |
| Travel barriers due to geographical location.                                                           | community transport partnerships;                                                                                  | outreach screenings, and partnerships with community groups.                                         | Increased participation from underserved audiences; stronger social connection and wellbeing. | Cultural participation improves quality of life across the Upper Calder Valley.     |

## 2. Target audiences and barriers to engagement

The Picture House already serves a committed and varied audience, from regular film-goers to families, older residents, and participants in specialist screenings. These strong foundations provide a platform to broaden reach and deepen engagement, particularly with groups who are currently underrepresented or face barriers to participation. Through consultation, we have gained a clearer picture of who these audiences are, what they value, and what prevents them from taking part.

The table below summarises our priority target audiences, why they matter for the future of the Picture House, and what we have learned about their needs and motivations.

- Children, young people and families
- Low-income households across the Upper Calder Valley
- Audiences from surrounding towns (Todmorden, Mytholmroyd, Luddendenfoot, OL14, HX2, HX6), where cultural access is more limited
- People with disabilities or impairments (visible and non-visible)
- Young adults (18–30) and socially isolated people
- Volunteers, learners, and those interested in heritage skills
- Older people (including people living with dementia)
- Refugees, asylum seekers and newly arrived communities
- Creative practitioners and local cultural partners

Consultation has confirmed that a range of structural, social and practical barriers currently limit who is able to engage with the Picture House and how fully they can participate. These barriers affect both existing audiences and groups who are not yet well represented, and addressing them will be essential for widening access, strengthening inclusion and ensuring the benefits of the redevelopment reach the whole Upper Calder Valley. Consultation shows that:

- **Physical accessibility remains the biggest barrier.**  
The absence of step-free entrance, circulation challenges in the foyer, limited accessible seating, poor hearing support and lack of suitable toilets prevent many disabled people from attending at all.
- **Threshold anxiety affects young people, disabled people and socially isolated adults.**  
Many groups reported that entering the building can feel intimidating, confusing or “not for them.” Clearer signage, a more open welcome and informal social spaces are needed.
- **Affordability is a critical factor for families, young adults and low-income residents.**  
Although £2 screenings help, travel costs, food costs and uncertainty about pricing create barriers.
- **Geography affects reach.**  
Audiences outside Hebden Royd face limited public transport, fewer cultural options and lower awareness of the cinema’s offer. Todmorden and Mytholmroyd residents emphasised the need for targeted outreach.
- **Awareness and communication gaps persist.**  
Some potential audiences do not know about accessible screenings, concessions, or community events. Printed materials are inaccessible for some disabled people.

- **Lack of flexible, informal community spaces limits engagement.**  
Stakeholders strongly supported using the adjacent units for exhibitions, drop-in sessions, learning and heritage activity. Without these spaces, community participation is constrained.
- **Limited staff capacity restricts the ability to sustain partnerships and develop heritage engagement.**  
A recurring theme across staff and stakeholder feedback was the need for a dedicated engagement role.

| <b>Audience</b>                                 | <b>Why we want to engage them</b>                                                                                     | <b>What we know from consultation</b>                                                                             | <b>Key barriers</b>                                                                                                                   |
|-------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------|
| <b>Children, young people and families</b>      | To grow future audiences, strengthen intergenerational connection to the Picture House, and address under-engagement. | Young people are diverse; teenagers feel “threshold anxiety”; families value £2 screenings and creative activity. | Limited social spaces; programming not always youth-focused; cost; transport for teens; perceptions of cinema as adult-focused.       |
| <b>Low-income households</b>                    | To ensure affordability is not a barrier to cultural participation.                                                   | £2 screenings very popular; importance of flexible pricing strongly expressed in survey.                          | Cost of travel; cost of food; limited daytime screenings for shift workers; awareness of concessions.                                 |
| <b>Audiences from wider Upper Calder Valley</b> | To broaden geographic reach and reduce cultural inequality.                                                           | Strong interest from OL14 and surrounding areas but engagement lower relative to Hebden Royd.                     | Distance; poor public transport; less awareness of HBPH; limited tailored outreach.                                                   |
| <b>People with disabilities or impairments</b>  | To ensure equal access to a cherished civic space and remove entrenched physical and sensory barriers.                | Access Forum feedback shows strong emotional attachment but significant physical and operational challenges.      | No step-free entrance; slippery steps; inaccessible foyer; poor hearing support; limited quiet space; inaccessible printed materials. |
| <b>Young adults (18–30)</b>                     | To diversify audiences and build long-term relevance.                                                                 | Stakeholders emphasised need for social, creative and informal events.                                            | Limited late-evening transport; perception of limited offer; competition from Halifax/Manchester/Leeds.                               |
| <b>Socially isolated people</b>                 | To use film and community activity as a route to wellbeing and connection.                                            | 1 in 3 survey respondents visit alone; desire for sociability around film.                                        | Anxiety entering venues; lack of informal spaces; busy foyer environment.                                                             |

|                                                     |                                                                                      |                                                                                                                |                                                                                                            |
|-----------------------------------------------------|--------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------|
| <b>Volunteers and heritage learners</b>             | To support heritage resilience and skills development.                               | 49% interested in apprenticeships and volunteering; strong support for projectionist skills development.       | Limited space for training; limited staff capacity; no structured skills pathway.                          |
| <b>Older people and people with dementia</b>        | To reduce isolation and build community wellbeing.                                   | Afternoon screenings and warm-spaces valued; need for comfortable access, clear signage, and improved toilets. | Mobility challenges; evening travel safety; inaccessible information; lack of Changing Places facilities.  |
| <b>Refugees and asylum seekers</b>                  | To support social integration and wellbeing and strengthen Cinema of Sanctuary role. | Making Friends group relies on HBPH for welcoming social activity; desire for family-friendly content.         | Transport; language barriers; confidence; unfamiliarity with cultural institutions; financial constraints. |
| <b>Creative practitioners and cultural partners</b> | To strengthen the role of HBPH within the local and regional cultural ecosystem.     | Strong appetite for programming partnerships; region places high priority on culture-led growth.               | Limited flexible space; lack of exhibition/creative workspaces.                                            |

### 3. Overview of activities

This table provides an overview of the activities proposed across the full capital project. It is indicative and proportionate to a Development Phase (Round 1) application, and will be further scoped, refined and operationalised as part of the Development Phase. Its purpose is to demonstrate the types of activity the project intends to deliver, how these respond to identified needs and consultation findings, and how they support the project's aims and the Heritage Fund's outcomes.

| <b>Activity Theme</b>             | <b>Proposed Activities</b>               | <b>Description / Purpose</b>                                                                                                                                                                                                                               | <b>Relevant NLHF Principles</b>                                          |
|-----------------------------------|------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------|
| <b>1. Engagement and outreach</b> | <b>Engagement and outreach role</b>      | Explore recruit a dedicated part-time or full-time Engagement & Outreach Coordinator to sustain partnerships, develop audiences beyond Hebden Royd, support volunteers, and lead delivery.                                                                 | Inclusion, access & participation (3); Organisational sustainability (4) |
|                                   | <b>New engagement strategy</b>           | Develop a strategic framework that outlines long-term approaches to widening participation, improving inclusion, building relationships, and reaching underserved groups (Todmorden, Mytholmroyd, disabled audiences, low-income residents, young people). | Inclusion (3); Organisational sustainability (4)                         |
|                                   | <b>Evaluation strategy and framework</b> | Development of consistent methods for measuring reach, impact, learning and community benefit; includes new tools (surveys, interviews, data dashboards, volunteer logs).                                                                                  | Organisational sustainability (4)                                        |
|                                   | <b>Access and inclusion policy</b>       | Development of an access and inclusion policy, informed by research and consultation, to embed inclusive practice across the cinema's culture, programming, operations and visitor experience.                                                             | Inclusion (3); Organisational sustainability (4)                         |
|                                   | <b>Outreach in community settings</b>    | heritage talks, takeovers in local schools, libraries, care settings, and community hubs across the Upper Calder Valley.                                                                                                                                   | Inclusion (3); Saving heritage (1)                                       |

| <b>Activity Theme</b>                              | <b>Proposed Activities</b>                              | <b>Description / Purpose</b>                                                                                                                                                                                                                                                                                                      | <b>Relevant NLHF Principles</b>                        |
|----------------------------------------------------|---------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------|
| <b>2. Heritage learning and skills development</b> | <b>Volunteering programme – developed with partners</b> | Opportunities to be developed in partnership with Friends of the Picture House. For example: Heritage Day and Hebden Bridge Film Festival to provide structured volunteer pathways (front-of-house heritage ambassadors, archives, tour guides, skills support). Training provided to ensure volunteers feel equipped and valued. | Saving heritage (1); Inclusion (3); Sustainability (4) |
|                                                    | <b>Apprenticeships / work experience</b>                | Short placements for young people, NEET groups, and adult learners focused on heritage building care, projection, programming, conservation and digital storytelling.                                                                                                                                                             | Saving heritage (1); Inclusion (3)                     |

|  |                                       |                                                                                                                                       |                                        |
|--|---------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------|
|  | <b>Heritage skills demonstrations</b> | Public demonstrations of 35mm projection, building conservation techniques and behind-the-scenes stories to celebrate craft heritage. | Saving heritage (1); Participation (3) |
|  | <b>School and education offer</b>     | Workshops linked to history, film literacy, engineering (projection), environmental sustainability and heritage interpretation.       | Saving heritage (1); Inclusion (3)     |

| <b>Activity Theme</b>                     | <b>Proposed Activities</b>              | <b>Description / Purpose</b>                                                                                                                                                                                                                  | <b>Relevant NLHF Principles</b>                        |
|-------------------------------------------|-----------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------|
| <b>3. Interpretation and storytelling</b> | <b>Permanent and pop-up exhibitions</b> | Exhibitions inside foyer/new community spaces on the building's history, community memories, 35mm heritage, local film culture, and the evolution of cinema. Including artist led creative commissions responding to the building's heritage. | Saving heritage (1); Inclusion (3)                     |
|                                           | <b>Digital interpretation</b>           | Website storytelling, digital tours, audio content from oral history, film archive materials, accessibility information integrated. Including digital artist commissions responding to the building's heritage.                               | Saving heritage (1); Inclusion (3); Sustainability (4) |
|                                           | <b>Oral history programme</b>           | Capture memories from older residents, long-term cinemagoers, projectionists and volunteers to form a lasting record.                                                                                                                         | Saving heritage (1); Inclusion (3)                     |

| <b>Activity Theme</b>             | <b>Proposed Activities</b>                           | <b>Description / Purpose</b>                                                                                                                                                                                                                                       | <b>Relevant NLHF Principles</b>                        |
|-----------------------------------|------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------|
| <b>4. Programming development</b> | <b>Activity to promote and launch the new screen</b> | A programme of light-touch promotional activity to raise awareness of the new second screen and highlight the expanded choice and flexibility it offers audiences.                                                                                                 | Inclusion (3); Saving heritage (1); Sustainability (4) |
|                                   | <b>Community-focused programming</b>                 | More regular and consistent programming of things like carer and baby friendly screenings, more regular refugee, asylum-seeker screenings, and £2 screenings. Including more activities delivered in partnership with other charities and community organisations. | Inclusion (3); Organisational sustainability (4)       |
|                                   | <b>Inclusive programming expansion</b>               | More relaxed screenings, sensory friendly screenings, captioned screenings, dementia-friendly screenings and subsidised family events.                                                                                                                             | Inclusion (3)                                          |

|  |                                                          |                                                                                                                                                                                                             |                                                  |
|--|----------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------|
|  | <b>Access friendly programming and awareness raising</b> | Wider promotion of access ie 2 wheelchair users can sit together, (uncommon across cultural settings) development of appropriate marketing materials i.e flyers, large print, learnt from DAF consultation. | Inclusion (3); Organisational sustainability (4) |
|--|----------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------|

| <b>Activity Theme</b>                    | <b>Proposed Activities</b>                                    | <b>Description / Purpose</b>                                                                                                                                                                                                                                                | <b>Relevant NLHF Principles</b>                                   |
|------------------------------------------|---------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------|
| <b>5. Sustainability and environment</b> | <b>Sustainability interpretation</b>                          | Engage audiences with green improvements through exhibitions, talks and digital content. Demonstrate how heritage and sustainability work together.                                                                                                                         | Protecting the environment (2); Saving heritage (1)               |
|                                          | <b>Community climate conversations linked to the building</b> | Host sessions exploring sustainable heritage, flood resilience and how the cinema adapts to climate change.<br><br>Link with the work of the Town Council and its development of the Green Network, become a venue for sharing information and demonstrating best practice. | Protecting the environment (2); Inclusion (3)                     |
|                                          | <b>Environmental skills workshops</b>                         | Workshops for schools, young people and adults exploring energy, materials and sustainable building care.                                                                                                                                                                   | Protecting the environment (2); Inclusion (3)                     |
|                                          | <b>Programming</b>                                            | Relevant film screenings that are environmentally themes noting the proactive community and link with relevant local groups.                                                                                                                                                | Protecting the environment (2); Inclusion (3)                     |
|                                          | <b>HRTC Local Environment Officer</b>                         | Links with the Town Council to demonstrate a wholistic approach to sustainability and the environment.                                                                                                                                                                      | Protecting the environment (2); Organisational sustainability (4) |

#### 4. Activities to animate our heritage stories and assets

Interpretation will be central to helping people understand, value and connect with the heritage of Hebden Bridge Picture House. The approaches outlined below describe the key heritage stories and assets the project seeks to animate through activity. They are indicative and will be further developed and refined during the Development Phase, informed by consultation, design development and partnership working.

- **The building and its architectural story:** The Picture House's Grade II-listed fabric offers a rich basis for interpretation, from the classical stone façade and historic auditorium layout to original interior features such as the foyer panelling, terrazzo flooring, stained glass and ticket booth. Interpretation will explore the building's evolution from a civic cinema serving mill workers to a much-loved cultural hub today, helping audiences understand how its design, layout and materials reflect changing social and cultural uses.

Interpretation will be delivered through a mix of foyer displays, pop-up exhibitions, guided tours and digital content. The redevelopment also provides opportunities to interpret the relationship between old and new, demonstrating how inclusive design and improved access can coexist with heritage conservation.

- **Cinema craft, projection and skills:** The Picture House is one of a small number of UK cinemas still practising 35mm film projection, making its technical heritage particularly rare. Interpretation will foreground these endangered skills through behind-the-scenes tours, projection demonstrations, talks, workshops and opportunities for volunteering or mini-apprenticeships.

This hands-on, skills-led approach brings heritage to life and supports learning about the craft, engineering and specialist knowledge involved in historic and contemporary cinema operation, providing an engaging route for young people and volunteers to experience heritage in action.

- **People, memory and social history:** The heritage of the Picture House is shaped as much by people as by the building itself. Interpretation will foreground community memory, drawing on material gathered through consultation, surveys and open calls for stories and photographs.

These lived experiences will inform oral history recordings, co-created displays, exhibitions and short films, ensuring that local history, identity and belonging play a central role in the visitor experience. Stories will be shared both within the building and online, widening access to community heritage.

- **Creative and artistic responses:** Creative commissions will support imaginative and accessible approaches to interpretation. Opportunities will be explored for artist-led projects with young people, film-making activity, temporary installations and creative workshops that reinterpret the Picture House's heritage through digital media, sound, illustration or photography.

This work responds directly to consultation feedback highlighting a strong appetite for creative engagement and helps broaden who sees themselves reflected in the heritage of the Picture House.

- **Sustainability, change and the future:** The redevelopment provides an opportunity to interpret how heritage buildings respond to environmental and climate challenges. Interpretation will highlight repair works, energy-efficiency improvements and responses to issues such as flood risk, helping audiences understand how heritage can be safeguarded for the future while respecting historic character. This future-facing narrative reinforces the Picture House's role as a steward of heritage and connects local action to wider conversations about sustainability.
- **Beyond the building and digital access:** To reach people who face barriers to visiting the cinema, interpretation will also take place beyond the building. Pop-up exhibitions, talks and workshops in schools, libraries, community centres and care settings across the Upper Calder Valley will take heritage to people where they are, supporting inclusion and wider participation.

Digital interpretation will further increase access through online content such as audio tours, short films, accessible documents and social-media storytelling. Consultation feedback highlighted the limitations of printed materials for some disabled audiences, and digital approaches provide flexible formats as well as a long-term legacy that can evolve over time.

## 5. Resources

To deliver the activity we are aiming for across the full project, we know it will require a mix of staff capacity, specialist expertise, partnerships, volunteers and materials. We will use the Development Phase to work out exactly what that looks like, what is affordable and what has most impact.

The Picture House benefits from a committed and experienced core staff team, supported by volunteers and the Friends of the Picture House, who together provide strong foundations for engagement, programming and heritage activity. To deliver the expanded ambitions of the project, additional capacity is likely to be required in areas such as community engagement and outreach, heritage interpretation, access and inclusion, learning and skills development, and evaluation.

The project will also draw on specialist input from partners and freelancers, including expertise in heritage conservation, interpretation, access, learning and audience development. Partnership working will be central to delivery, enabling the Picture House to extend its reach, share skills and make best use of local knowledge and networks across the Upper Calder Valley.

The Development Phase will be used to test and refine the appropriate balance between employed staff, freelance support, volunteers and partner contributions, ensuring that activity is deliverable, affordable and sustainable over the long term. This work will include exploring resourcing models that support inclusive practice, build local skills and create capacity for ongoing community engagement beyond the life of the capital project.

## 6. Our partners

- **Pennine Heritage** is a Calderdale-based heritage organisation focused on preserving and interpreting the area's industrial, social and cultural history. As part of this project, Pennine Heritage will support heritage interpretation, learning activity and the development of exhibitions and storytelling that connect the Picture House to the wider history of the Upper Calder Valley.
- **Project Challenge** works with young people and learners to develop skills, confidence and pathways into employment. Through this project, Project Challenge will support engagement with young people, including opportunities linked to heritage skills, work placements and apprenticeships connected to the Picture House.
- **Calderdale College** is the main further education provider in the borough, offering vocational and skills-based learning. The Picture House will work with the College to explore opportunities for student engagement, work experience, apprenticeships and skills development linked to heritage, film, technical roles and customer experience.
- **Hebden Royd Disability Access Forum** is a local advisory group representing disabled people and access needs across the area. The Forum has already played a key role in shaping the project's access thinking and will continue to support the refinement of capital designs, programming and communications to ensure inclusive and accessible outcomes.
- **Friends of the Picture House** is a long-established volunteer group that supports the cinema through advocacy, fundraising and heritage activity. As part of this project, the Friends will play a central role in heritage interpretation, oral history work, volunteering, community engagement and events such as Heritage Open Days.
- **Hebden Bridge Film Festival** is a well-established annual event celebrating independent, documentary and international film. The Festival provides opportunities for collaborative programming, audience development and heritage-led screenings that align with the Picture House's cultural and community ambitions.
- **Hebden Bridge Film Club** is a community-led group that supports sociable film-going and member-led programming. The Film Club contributes to audience engagement and loyalty and will continue to support participatory programming and social activity linked to the cinema.
- **Calderdale Dementia Hub** supports people living with dementia and their carers across the borough. The Picture House works with the Hub to deliver dementia-friendly and warm-space screenings, and this partnership will be strengthened as part of the project's inclusive programming and community wellbeing activity.
- **Happy Valley Pride** is a local LGBTQ+ organisation promoting inclusion, visibility and community celebration. The Picture House works with Happy Valley Pride on inclusive programming and events and will continue to support safe, welcoming cultural spaces through screenings and community activity.

- **Hebden Bridge Community Association** supports a wide range of local groups, activities and community initiatives. Through this project, the Association provides a route to wider community engagement, outreach activity and partnership working beyond the cinema building.
- **Hebden Royd Business Forum** represents local businesses and supports economic activity in the town. The Forum provides opportunities to strengthen links between the Picture House, the local economy and town centre activity, particularly during redevelopment and reopening phases.

## Part three: How do we want to get there: Project plans

This section sets out how the Activity will be delivered during the development and delivery phases. It describes the work that will be undertaken to test, refine and plan the activity proposals outlined in Part 2, ensuring that the final Activity Plan submitted at Round 2 is deliverable, affordable and aligned with the capital project.

The Development Phase will be used as a structured period of learning, co-design and decision-making. It will allow the Picture House to build on existing strengths and activity, deepen engagement with priority audiences, and integrate activity, access and interpretation with the emerging capital design.

- **Testing, learning and refinement:** The Development Phase will be used to test assumptions and refine proposals before committing to delivery. Learning will be drawn from consultation feedback, pilot activity where appropriate, design development, capacity assessments and affordability testing. This evidence will be used to make informed decisions about which activities have the greatest impact and reach, how activity can be delivered sustainably within available resources, and how partnerships can best support delivery. Decisions will be documented and reviewed through the project's governance structures to ensure transparency and accountability.
- **Partnerships and roles during development:** Partnership working will be central to the Development Phase. Existing relationships with community, heritage, education and access partners will be used to shape activity proposals, test ideas and explore delivery models. During this phase, roles and responsibilities will be clarified, including the respective contributions of staff, partners, volunteers and the Friends of the Picture House. This will ensure that future delivery arrangements are realistic, well supported and aligned with organisational capacity.
- **Evaluation framework and success measures:** An evaluation framework will be developed during the Development Phase to support effective delivery at Round 2 and beyond. This will include establishing baseline data, defining success measures aligned to National Lottery Heritage Fund outcomes, and identifying appropriate qualitative and quantitative evaluation methods. Evaluation will be embedded as a learning tool, ensuring that insights gained during Development inform final activity design and support continuous improvement.

- **Risk Management:** The Development Phase will also be used to identify and manage risks associated with activity delivery. Key risks may include capacity constraints, affordability, barriers to participation or misalignment between activity ambition and capital design. By testing and refining proposals during Development, the project will reduce the likelihood of delivery risks at Round 2 and ensure that activity plans are realistic, resilient and inclusive.

## 1. Phase 1 activity and resources

The Phase 1 development action plan and resource tables below outline the programme of consultation, pilot activity, skills development and strategic planning that will inform the project's Phase 2 Delivery Application. Together they demonstrate how the Development Phase will test approaches, strengthen partnerships and build the evidence, capacity and frameworks required for successful delivery, alongside a breakdown of how the £30,000 budget included in the financial attachments will be allocated.

### Phase 1 action plan (can also be found as an excel spreadsheet attachment)

| Activity: detailed description                                                             | Target audience for activity                  | Outcome – what change will there be?                                             | Resources                  | Costs in project budget | Timetable  | Targets & measures of success                     | Method(s) of evaluation                   |
|--------------------------------------------------------------------------------------------|-----------------------------------------------|----------------------------------------------------------------------------------|----------------------------|-------------------------|------------|---------------------------------------------------|-------------------------------------------|
| Development of engagement strategy, access and inclusion policy, and evaluation framework. | Staff, partners, volunteers, community groups | Clear engagement framework and evaluation approach aligned with NLHF principles. | Consultant time, workshops | £7,000                  | Months 1–6 | Strategy and framework produced; policies adopted | Stakeholder feedback; governance approval |

|                                                                                                                                                                   |                                                                                                     |                                                                                                         |                                              |        |             |                                                           |                                                               |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------|----------------------------------------------|--------|-------------|-----------------------------------------------------------|---------------------------------------------------------------|
| Community consultation and audience testing sessions, including targeted engagement with priority groups.                                                         | Young people, disabled audiences, families, refugees, older people, wider Calder Valley communities | Evidence of need, refined activity plan, improved accessibility design input.                           | Facilitated workshops, outreach sessions     | £5,000 | Months 1–6  | 8+ sessions, 150 participants, consultation report        | Participation data, surveys, feedback analysis                |
| Pilot heritage and engagement activities (heritage talks, behind-the-scenes tours, outreach sessions). Mini testing of interpretation approaches.                 | Local residents, schools, volunteers                                                                | Tested programme models and evidence of audience demand.                                                | Staff time, materials, speaker fees          | £6,000 | Months 4–10 | 6 pilot activities, 120 participants                      | Participant feedback, attendance monitoring                   |
| Development and pilot of mini heritage skills apprenticeships (short placements testing projection, heritage interpretation, building care and technical skills). | Young people, NEET groups, volunteers, heritage learners                                            | Tested skills pathway model; evidence of demand; framework for full apprenticeship delivery in Phase 2. | Technical staff, mentors, training materials | £4,000 | Months 6–12 | 2–3 pilot placements delivered; skills framework produced | Participant feedback, skills assessment, progression tracking |
| Volunteer and heritage skills programme planning and partnership development.                                                                                     | Volunteers, community partners                                                                      | Structured volunteer framework and delivery partnerships established.                                   | Staff time, partner meetings                 | £3,000 | Months 6–10 | Volunteer framework created; partnership agreements       | Partner feedback                                              |

|                                                                                               |                            |                                                               |                       |        |             |                               |                             |
|-----------------------------------------------------------------------------------------------|----------------------------|---------------------------------------------------------------|-----------------------|--------|-------------|-------------------------------|-----------------------------|
| Interpretation planning covering exhibitions, digital storytelling and oral history approach. | Future audiences, visitors | Clear interpretation strategy supporting heritage engagement. | Specialist consultant | £5,000 | Months 6–12 | Interpretation plan completed | Project review and approval |
|-----------------------------------------------------------------------------------------------|----------------------------|---------------------------------------------------------------|-----------------------|--------|-------------|-------------------------------|-----------------------------|

### Phase 1 resources breakdown

| Activity Overview                                                                      | Professional fees | Training | Interpretation | Materials | Outreach | Events | Placements and apprenticeships | Travel and expenses | Total  |
|----------------------------------------------------------------------------------------|-------------------|----------|----------------|-----------|----------|--------|--------------------------------|---------------------|--------|
| Engagement strategy, access policy and evaluation framework                            | £4,000            |          |                |           |          | £1,000 |                                | £1,000              | £6,000 |
| Community engagement and consultation workshops (co-design, access, outreach)          |                   |          |                | £1,500    | £1,500   | £1,500 |                                | £500                | £5,000 |
| Pilot heritage learning and outreach activities (talks, tours, interpretation testing) |                   | £1,000   | £1,000         | £1,500    | £500     | £500   |                                | £500                | £5,000 |
| Mini heritage skills                                                                   |                   | £1,500   |                | £500      |          |        | £2,500                         | £500                | £5,000 |

|                                                                                    |               |               |               |               |               |               |               |               |                |
|------------------------------------------------------------------------------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|----------------|
| apprenticeships and training pilots                                                |               |               |               |               |               |               |               |               |                |
| Volunteer programme development and partnership building                           |               | £1,000        |               |               | £500          | £1,000        |               | £500          | £3,000         |
| Interpretation planning (exhibitions, digital storytelling, oral history approach) | £3,000        |               | £1,000        |               |               |               |               |               | £4,000         |
| Environmental sustainability and climate engagement scoping                        |               |               |               | £500          | £700          | £500          |               | £300          | £2,000         |
| <b>TOTAL</b>                                                                       | <b>£7,000</b> | <b>£3,500</b> | <b>£2,000</b> | <b>£4,000</b> | <b>£3,200</b> | <b>£4,500</b> | <b>£2,500</b> | <b>£3,300</b> | <b>£30,000</b> |

## 2. Phase 2 delivery activity and resources

The tables below set out the proposed action plan and associated resources for the Phase 2 Delivery stage of the project. Informed by learning from the Development Phase, the programme will deliver heritage engagement, learning, skills development, interpretation and community participation activity that strengthens the Picture House’s role as an accessible and sustainable heritage asset. At this stage the scope and costings are intentionally high-level and will be refined following Phase 1 testing, consultation and evaluation, including the development of detailed delivery plans for each activity strand.

Delivery will be undertaken in collaboration with local and regional partners, including Pennine Heritage, Age UK Calderdale, local schools and youth organisations, and the Friends of the Picture House, alongside other community and heritage organisations identified through consultation (see Part 2). Partners will support delivery through venue provision, specialist expertise, promotion through their networks and community engagement, contributing an estimated £5,000 of in-kind support. Marketing and audience development activity will be embedded across all programme strands to maximise participation, reach and long-term impact. The resource table provides an indicative breakdown of how the delivery budget of approximately £200,000 will support this programme.

### Phase 2 action plan

| Activity: detailed description                                                                                                                                                                                                                                           | Target audience                                                                | Outcome – what change will there be?                                                      | Resources                                                                                           | Costs in project budget | Timetable | Targets & measures of success                               | Method(s) of evaluation                                   |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------|-------------------------|-----------|-------------------------------------------------------------|-----------------------------------------------------------|
| <b>Engagement and outreach programme:</b> sustained community engagement across the Upper Calder Valley including outreach sessions, workshops and co-produced activity delivered with local partners (including Age UK Calderdale, local schools and community groups). | Young people, families, underserved communities, wider Calder Valley residents | Increased participation, reduced barriers to access and stronger community relationships. | Engagement staff, partner venues, outreach materials, embedded marketing and communications support | £60,000                 | Years 1–3 | 1,500+ participants; engagement across multiple communities | Participation data, postcode monitoring, feedback surveys |
| <b>Heritage learning and skills development:</b>                                                                                                                                                                                                                         | Young people,                                                                  | New heritage skills                                                                       | Trainers, mentors,                                                                                  | £45,000                 | Years 1–3 | 20 trainees; volunteer                                      | Skills assessment,                                        |

|                                                                                                                                                                                                                                                             |                                                                    |                                                                                                      |                                                                    |         |           |                                                      |                                   |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------|------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------|---------|-----------|------------------------------------------------------|-----------------------------------|
| apprenticeships, work placements, volunteer training and heritage skills activity (including projection, interpretation and building care) delivered with partners and specialist mentors.                                                                  | volunteers, heritage learners, NEET groups                         | pathways, increased workforce capacity and strengthened volunteer programme.                         | placement support, partner delivery                                |         |           | programme established                                | progression tracking              |
| <b>Interpretation and storytelling programme:</b> exhibitions, oral histories, digital interpretation and creative responses to the building's heritage, developed with community partners including Pennine Heritage and the Friends of the Picture House. | Visitors, residents, heritage audiences                            | Greater understanding of the cinema's heritage and increased engagement with its stories and assets. | Interpretation specialists, exhibition production, digital content | £40,000 | Years 1–3 | Exhibitions delivered; oral histories recorded       | Visitor surveys, engagement data  |
| <b>Inclusive and community programming:</b> expanded accessible screenings, wellbeing activity, youth programming and targeted sessions for priority groups delivered with community partners and supported by targeted promotion.                          | Disabled audiences, older people, refugees, families, young people | Increased inclusion, wellbeing and social connection.                                                | Programming costs, partner delivery, accessibility support         | £30,000 | Years 1–3 | Increased participation from target groups           | Attendance data, partner feedback |
| <b>Environmental engagement and sustainability activity:</b> climate conversations, environmental learning and sustainability interpretation linked to the building and its future operation.                                                               | Schools, residents, community groups                               | Increased environmental awareness and sustainable heritage practice.                                 | Facilitators, workshops, learning materials                        | £25,000 | Years 2–3 | Workshops delivered; sustainability outputs produced | Feedback and reporting            |

## Phase 2 resource breakdown

| Activity Overview                         | Professional fees | Training       | Interpretation | Materials      | Outreach       | Events         | Placements and apprenticeships | Travel and expenses | Total           |
|-------------------------------------------|-------------------|----------------|----------------|----------------|----------------|----------------|--------------------------------|---------------------|-----------------|
| Engagement and outreach programme         | £10,000           |                |                | £10,000        | £25,000        | £10,000        |                                | £5,000              | £60,000         |
| Heritage learning and skills development  | £5,000            | £15,000        |                | £5,000         |                | £5,000         | £15,000                        |                     | £45,000         |
| Interpretation and storytelling programme | £10,000           |                | £20,000        | £10,000        |                |                |                                |                     | £40,000         |
| Inclusive and community programming       |                   | £5,000         |                | £5,000         | £10,000        | £8,000         |                                | £2,000              | £30,000         |
| Environmental engagement activity         | £5,000            | £5,000         |                | £5,000         | £5,000         | £3,000         |                                | £2,000              | £25,000         |
| <b>TOTAL</b>                              | <b>£30,000</b>    | <b>£25,000</b> | <b>£20,000</b> | <b>£35,000</b> | <b>£40,000</b> | <b>£26,000</b> | <b>£15,000</b>                 | <b>£9,000</b>       | <b>£200,000</b> |

### 3. Risk management

The project team will maintain and regularly review a risk register throughout both the Development and Delivery phases. Potential risks to activity delivery will be monitored and managed through regular project oversight, with mitigation actions implemented as required to ensure successful delivery.

| <b>Risk</b>                                                                               | <b>Likelihood</b> | <b>Impact</b> | <b>Mitigation / Management</b>                                                                                                                                         |
|-------------------------------------------------------------------------------------------|-------------------|---------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Lower than anticipated participation from priority audiences                              | Medium            | Medium        | Early consultation in Phase 1; targeted outreach; partnership working with Age UK Calderdale, schools and community organisations; accessible programming and pricing. |
| Limited organisational capacity to deliver expanded activity programme                    | Medium            | Medium        | Dedicated project and engagement roles; phased delivery; volunteer development programme; partnership delivery model.                                                  |
| Partnership delivery challenges or delays                                                 | Low               | Medium        | Early partnership agreements; clear roles and responsibilities; regular coordination meetings.                                                                         |
| Recruitment to skills placements or volunteer roles lower than expected                   | Low               | Medium        | Work with local education providers and community partners; targeted promotion; flexible entry routes.                                                                 |
| Activity disrupted by capital works or operational pressures                              | Medium            | Medium        | Phased programme scheduling; clear communication with audiences; temporary alternative provision where required.                                                       |
| Accessibility provision does not fully meet audience needs                                | Low               | High          | Access consultation in Development Phase; specialist advice; ongoing user feedback.                                                                                    |
| External factors affecting building operation (e.g. infrastructure or flood risk context) | Low               | High          | Coordination with local authority and relevant stakeholders; contingency planning.                                                                                     |
| Cost pressures or changes in delivery environment                                         | Medium            | High          | Contingency allowance; regular budget monitoring; phased delivery approach.                                                                                            |

#### **4. Evaluation of activities and learning**

The project will adopt a structured approach to evaluation to understand impact, support continuous improvement and inform future delivery. Evaluation activity will begin during Phase 1 and continue throughout Phase 2. Evaluation will combine quantitative and qualitative methods to assess participation, learning outcomes and organisational impact. A baseline will be established during the Development Phase to enable comparison over time. Methods will include:

- participation and monitoring data
- audience and participant surveys
- interviews and focus groups

- partner feedback
- case studies and qualitative evidence
- volunteer and skills progression tracking

An evaluation framework developed in Phase 1 will guide data collection, reporting and learning. Key areas of focus will include:

**Participation and access**

- Number and diversity of participants
- Engagement of priority groups
- Removal of barriers to participation

**Heritage engagement**

- Increased understanding of the Picture House’s heritage
- Community connection to the building and its stories

**Skills and learning outcomes**

- Skills development through placements and training
- Volunteer engagement and progression

**Inclusion and wellbeing**

- Participant confidence and social connection
- Feedback from targeted audiences

**Organisational capacity**

- Strengthened partnerships
- Enhanced volunteer programme
- Improved delivery capability

Evaluation findings will inform ongoing programme development and the refinement of activity delivery. Learning will be shared with partners, stakeholders and wider sector networks through reporting, events and digital channels, supporting wider learning around community engagement and sustainable heritage practice.

## **5. Legacy and sustainability**

The project is designed to deliver lasting benefits for the Hebden Bridge Picture House, its communities and its long-term sustainability as a valued heritage asset. Through the programme of activity, the project will establish a sustainable model of heritage engagement and community participation, develop a structured volunteer and skills development pathway, and strengthen partnerships with local organisations and community groups. It will also increase participation and audience diversity, embed inclusive and accessible programming, and enhance understanding and stewardship of the building's heritage. Together, these outcomes will support the Picture House's continued role as an important cultural and community hub within the Upper Calder Valley.

The Development Phase will strengthen organisational capacity through strategic planning, partnership development and the establishment of delivery frameworks. The Delivery Phase will embed new working practices, build staff and volunteer capability, and establish approaches that support ongoing programme delivery beyond the funded period. Learning generated through the project will inform future programming, business planning and funding strategies, contributing to the organisation's long-term resilience and sustainability.

Environmental sustainability will also form an important part of the project's legacy. Climate engagement activity and environmental learning will support increased awareness among audiences and participants, while improved operational approaches will inform the future management and use of the building. This will help ensure that environmental considerations are embedded within the Picture House's ongoing operation and development.

Partnership working and community involvement will further support long-term sustainability by strengthening the Picture House's role within local networks and ensuring activity reflects community priorities. Relationships developed through the project will enable continued collaboration, shared learning and future programme delivery, supporting the long-term social and cultural value of the Picture House for local communities.