**PETERBOROUGH *CULTURAL RESOURCES AND INFRASTRUCTURE ANALYSIS***
**OCTOBER 2021**

This paper sets out an over view of Peterborough's cultural assets – the areas resources and infrastructure.

Please note: *if you think something is missing, please use the google form on the final recommendations page of* [www.peterboroughculturalstrategy.org.uk](http://www.peterboroughculturalstrategy.org.uk) to provide more details. There may well be groups, venues, attractions, festivals that we have overlooked or did not know about.


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## 1. CONTEXT

1.1 The objective of this resources and infrastructure survey is to shape:

- A *gap analysis*. What, if anything, does Peterborough need to develop or acquire in the way of new assets over the next decade?
- *An investment plan*: are there key elements of the infrastructure which need significant investment (ie for new or existing assets). Have resources been identified or fundraising yet to begin? (Eg both the Cresset and the Cathedral have pressing major requirements to the fabric of their buildings). Can the area work collaboratively to deliver such a plan, rather than competitively What is the role of the emerging culture board in enabling such delivery?
- A *measure of impact*: how far has the cultural asset base grown or been improved over 10 years given a baseline developed in 2021?

1.2 In this context, there are different ways we can define an asset, a resource or infrastructure. We have taken the two elements used in the London Mayoral Cultural Infrastructure Plan[1] and added a third leg reflecting the importance of improving resilience and the DIY culture of Peterborough:

[1] https://www.london.gov.uk/sites/default/files/cultural_infrastructure_plan_online.pdf

- the buildings, structures and places where culture is *consumed* — experienced, exhibited, sold — museums, galleries, theatres, cinemas, libraries, music venues and historical cultural sites;
- places of cultural *production* by artists, performers, makers, manufacturers or digitally inducing creative workspaces, performing arts rehearsal spaces, venues in schools, music and broadcasting studios. This includes places of intangible heritage – communities telling their histories but which are not yet so formally recorded or collected
- Sites *of collaboration*, training, leadership and opportunity: the cultural forum, the 'board'; partnerships with HE, FE and schools

1.3 It should be emphasised that these are cultural resources – sites of production and heritage – rather than broader community assets, though some of those may in turn be places where culture happens. Therefore this asset base as structured does not include (for example) the Lithuanian Švyturys or the Hindu Community Association. As the 'Who's Involved' page on the microsite (and the Consultation element of Council reports) make clear, these and many other groups have been involved in developing the Strategy. They are also very important repositories of informal and intangible history: a priority element of future work is uncovering and profiling those stories.

1.4 We also are aware that there are many community centres – such as the Millennium, Gladstone, Paston, St Mark's and St John's, which are deeply engaged with their communities. Consultation particularly highlighted village halls and other spaces in rural areas as much loved and used by local people. Such halls (rural or urban) are often poorly equipped and lack skills to set up specialist equipment, let alone the resources to hire/buy the kit. Despite these challenges, the dynamic people involved arrange events and exhibitions throughout the area. We have not included all of these although they are important potential venues.

1.5 Also this is not a list of *practitioners* – whether visual artists, performers, curators or dancers. The collected mass of creative practitioners is itself an asset for Peterborough.

1.6 A fourth and crucial set of assets relates to the media and communications. Peterborough has reasonable range of media capacity but it is somewhat fragmented and does not yet offer a comprehensive listings picture for residents of visitors. Better collaboration and promotion is a key strategic recommendation.

1.7 The overall identified list of Cultural Resources and Infrastructure *so far* follows the analysis.

## 2. GAP ANALYSIS

2.1 The most obvious point about this survey is how big it is. There is a great deal happening in Peterborough despite the area's self-perception as somewhere with not enough going on.

2.2 It might also be suggested that a 'Cultural Quarter' is emerging, approximately from the New Theatre, south through Cathedral Square and the cathedral itself, the Lido and Key Theatre on to the Embankment. This area will be enhanced by the University developments and the new bridge. Support for such an approach would benefit the retail and business offer in the city centre, so challenged by the pandemic and structural changes in the sector, and (subject to the vote) the ambitions of the new Business Improvement District. It would fit with the ambition to promote Peterborough as an area with a vibrant cultural heart, and the aspirations for a stronger cultural and creative economy. Elements of this gap analysis should be seen in this context, especially

considering potential uses of pop-up spaces, the need for workspaces and use or development of venues.

2.3 In the consultation and through amassing this list, five key gaps have emerged for further discussion. These are set out below along with preliminary approaches to addressing the issues:

- *Specific youth arts provision*: it has commonly been argued that there should be a dedicated space for young people interested in the arts in Peterborough. However, it was not a strongly identified priority from the conversations with young people through this process. Instead participants tended to say they wanted existing venues to be much more welcoming – from spray painted walls to very different programming. They said they liked the idea of pop-up venues, finding new spaces and new uses for older ones. They enjoy activities outside and want places to be safe for play and creativity. This suggests that it is not a new venue that is needed but a very different approach to programming and management of what already exists. Further work with young people will inform the development of Peterborough Cultural Alliance and enable more exploration of this matter.

- *Heritage buildings and events reflecting the diverse communities of Peterborough*: this shows up in three ways. The buildings and venues which exist do not represent or demonstrate the tides and shifts in the population, especially but not only since the war. The artists' commissions in Phase 3 highlighted this, though any visit to key heritage venues bears this out. Again: the material exists or could be commissioned. This issue is about how venues are curated and managed: for example who is invited to put elements of the collections into the Museum – but it needs to happen. The Museum is already working towards an collaborative action plan, developed with local communities, which will form the basis of a bid in December for a large grant of up to 50k to enable more reflective exhibitions.

  There are important buildings and places that are part of those communities: places of faith for example. These are rarely open to the public or attract little attention outside their local users. This is not only true of temples, mosques, gurdwaras and synagogues in the urban parts of Peterborough: many of the area's churches are in rural areas but are struggling to survive in the face of diminishing congregations and the secular nature of the population. And in this area, the landscape itself is a complex, made artefact, something it seems all too few people understand.

  There is a great deal of intangible and oral heritage amongst the different communities (of interest, or geography). Models of the boats in which people came to this country. Treasured family mementoes or fading photographs. There are new works too, such as the Lithuanian voices and Indian embroidery made as part of this Strategy's development. How should these should be shared, understood and preserved for the future? It Is an important gap that there is no easy answer to this question.

  We have also identified a gap in the understanding and use of archives, documents and archaeological assets. There is a wealth of material in Peterborough which is not of museum display quality but contains a huge amount of information about the periods when they originated. While there are subject/item specific areas of research, there is a lack of overall understanding of what is available, what information it contains and how to access it. This would be an ideal arena for university partnerships.

We propose that the creation of a new heritage network or community be a priority for the Peterborough Cultural Alliance to be developed during 2022. (See separate paper on the establishment of that body.) This might sit alongside the Cultural Forum (which has a stronger focus on contemporary art practice and engagement) or become part of it.

- *A larger event venue, especially but not only for music*: Peterborough is well-endowed with performance spaces of many sizes, from the Undercroft to Kingsgate or the East of England arena. There are pop-up and surprise venues, whether in the Cathedral gardens, or village halls. Yet there is currently no specific space for large events. It is possible that the football stadium will fulfil this need: if this is considered the right solution, thought will be needed as to event requirements in its design and management.

  While this would be welcomed by some, others have voiced caution, concerned that the area, even with its hinterland, cannot support a large dedicated venue of this kind. Peterborough is not a big city, being the 37th largest in the UK and only the fourth biggest in the East of England[2]; promoters will usually see London, Birmingham or Nottingham as more attractive locations. The area does not need to create a large building which cannot be maintained without constant public subsidy, so a robust business case will be essential if this ambition is adopted.

- *Affordable workspace for creative sector start-ups and practitioners*: Peterborough, like many places, struggles to deliver affordable, flexible workspace for people developing creative and cultural sector enterprises. This was raised during consultation: the intense pressure on space at Chauffeur's Cottage highlights the demand[3]. A key opportunity for exhibition space exists in the new 'mini-Vine' opening in the City Centre and indeed in the pop-up potential of empty units. It is proposed that City Culture Peterborough, Metal and HackSpace collaborate on this issue, identifying needs and possibilities over the next 12 months of post-pandemic change, and a programme of events is included in the proposed Demonstrator Programme (see separate paper on funding and finance.)

- *Event, small venue and touring infrastructure*: this analysis shows that there are many smaller and pop-up venues: indeed the whole Strategy illustrates the enormous range of potential sites for cultural production alongside the wealth of festivals held in Peterborough. The experience of development organisations such as Metal and Peterborough Presents have highlighted a key lack of equipment and kit to enable such sites and events to reach their potential. Lighting, seating, projection, sound equipment are all needed, together with skills in management and use. It is proposed that a collaborative project be run by Metal to work with venues, festival organisers and groups involved in touring (especially rural touring) to ascertain what is needed and the best, most sustainable route to delivery of a

[2] https://www.thegeographist.com/uk-cities-population-1000/. Luton, Norwich and Southend are all larger populations based on 2021 figures.

[3] Chauffeurs Cottage houses various small meeting rooms and office accommodation, a single rehearsal space, and small 'dirty' studio. It hosts Metal (5 people), Eastern Angles Theatre Company (3 people), Paper Rhino Productions (2 people), The Green Backyard (2 people), Area Co-ordinator for the Federation of City Farms (1), Area Coordinator for Arts Award (1), Project Manager for PHACE (Children and Young People's Cultural Partnership (1). In addition, hot- desking opportunities support Peterborough Presents (CPP) commissioned artists and project managers; and NPO Pop Up Projects administratively use Chauffeurs as their hub. The building is at capacity, with a range of local groups and individuals wishing to use the space who cannot be accommodated.

flexible, developmental equipment infrastructure. (See separate paper on funding and finance.)

2.3 This analysis highlights that the key gaps are primarily in how ***existing assets are managed, promoted, curated and funded***. This analysis reinforces the central message of the Strategy. There are some needs for additional resources as identified above. Nonetheless, subject to improving existing assets, the key investment need in Peterborough is in **people** rather than buildings.

## 3. INVESTMENT PLAN

3.1 The recommendations of the Cultural Strategy and our approach to resources and funding (see separate papers) rest on the core objective **to foster and promote a vibrant culture in Peterborough**. This shapes the ***investment principles*** which underpin the support of the Peterborough Cultural Alliance for bids for resources which will:

- Drive excellent art and celebration of heritage
- Connect, reflect and include Peterborough's many diverse and isolated communities
- Be environmentally sensitive and celebrate how people in Peterborough love and work with their environment
- Be an economic driver for creative industries, for tourism and for inward investment, growing skills valuable to all sectors
- Promote and grow Peterborough as a cultural destination welcoming visitors, businesses and communities

We expect significant bids or proposals to all sources to reflect some or all of these ambitions, alongside aligning to the overall vision. We will further expect to see *collaboration* on bidding, whether from individuals, organisations or venues with groups and individuals working together on projects rather than competing for smaller slices of available money

3.2 Many of these assets have major investment requirements. In the next phase of this Strategy, as part of developing the heritage community network prioritised for the Alliance, we aim to work with the buildings in particular to understand their long term needs – whether for new roofs or rehousing key collections. This will create a clear, transparent investment plan for the cultural asset base of Peterborough. The CSG and the Peterborough Cultural Alliance will need to consider whether it should encourage strategic investment planning across these resources, not least in response to the expectations of potential funders.

3.2 In the spirit of collaboration which has informed this Strategy, we encourage owners of these assets to work together strategically. This might include joint approaches to funders, for example, or sharing design and construction work to reduce costs. As a first stage, and measurable impact of this strategy, we expect that strategic and major bids will be considered by the Alliance. This will have two major benefits for everyone:

- Demonstrating how they sit within Peterborough's strategic approach, adding weight to bids and proposals which otherwise will be asked (by funders) to show their contribution
- Making it easier for funders, of all kinds, to understand the marketing, audience development and related activities which underpin the work.

3.3 It is clear from discussions with potential funders that they will expect to see investment bids explicitly relate to the delivery of this Strategy, both in their outcomes and in the process of development. This too will require collaboration, openness to the ambitions of different communities and environmental awareness.

## 4. IMPACT MEASUREMENT

4.1 For these assets there are five main impact measures to be incorporated into the overall Strategy, and are closely related to the Performance Indicators set alongside the recommendations:

- Audience measures: both overall footfall and specific satisfaction
- Participation and feedback from diverse communities, particularly from minority and rural communities and from young people, that the programming and presentation is much more relevant to them
- Investment (from all sources) in the existing assets – in this context particularly in the physical estate
- Environmental impact from management decisions eg landscape conservation, planting for diversity or energy sourcing
- Decisions and implementation regarding both a dedicated youth arts centre and a large scale event venue.

4.2 It has proved difficult to establish robust baselines for audiences during this strategy. Where data exists it is from 2019 and that has been reviewed, for example in the Tricolour Associates review of heritage audiences and the analysis shared by Peterborough Presents. Since that time, in addition to the pandemic, there have been important changes of ownership (Vivacity, the New Theatre) and new ambitions for representation for example through the Black Lives Matter movement and the Fierce Talen programme. The 2021 census will also be an important source of data as it emerges.

4.3 In considering Peterborough-wide measures of impact therefore, we are devising light touch measures which will enable us to assess audience and participation measures. Measuring investment income against targets will be dependent on developing trust between different partners as part of improving strategic relationships.

## TOWARDS AN CULTURAL RESOURCES AND INFRASTRUCTURE LISTING

This is divided into:

- Venues attractions, sites and places
- Events and production
- Collaborations
- Media
- Glossary

Please note: *if you think something is missing, please use the google form from [www.peterboroughculturalstrategy.org.uk](www.peterboroughculturalstrategy.org.uk)* to provide more details. There may well be groups, venues, attractions, festivals that we have overlooked or did not know about.

| **Venues, attractions, sites and places** - museums, galleries, theatres, cinemas, libraries, music venues and historical cultural sites | | | |
|---|---|---|---|
| **Type** | **Asset** | **Ownership** | **Comment** |
| Art Gallery | Art in the Heart | Private | Online sales gallery for many regional artists |
| Art Gallery | 62 Gladstone Street | Private | Online and (pre Covid) IRL exhibition and event space showcasing the work of British South Asian artists, activists and writers from Muslim and non-Muslim backgrounds. |
| Art Gallery | Online Ceramic | Private | Online sellng gallery |
| Annual Gallery/Studio trail | Peterborough Artists Open Studios | Private / self organised | Regular event and important selling opportunity for artists. |
| Faith centre /architecture/ heritage | Cathedral | C of E | Central building, major symbol. |
| Faith centres | Other places of worship | Various | Often/occasionally used as venues for secular/public access arts based displays events. A few (eg Kingsgate) operate venues and many host community groups |

| **Venues, attractions, sites and places** - museums, galleries, theatres, cinemas, libraries, music venues and historical cultural sites | | | |
|---|---|---|---|
| **Type** | **Asset** | **Ownership** | **Comment** |
| Gallery/training space | Djiboart | Roland Burt | |
| Gallery (online) / heritage | Peterborough Images | self-owned | |
| Heritage/ arts | Longthorpe Tower | EH own, NPT volunteers staff | Could more be made of this as an unusual venue/heritage trail etc? |
| Heritage. | Burghley House | self owned | |
| Heritage | Fotheringay | | |
| Heritage | Thorpe Hall | Sue Ryder | Underappreciated; needs new business model |
| Heritage | Thorney Heritage Museum | self-owned | |
| Heritage | Whittlesey Museum | self-owned | |
| Heritage | Railworld Wildlife Haven | self-owned | |
| Heritage | Sacrewell Farm | self-owned | |
| Heritage | Ferry Park Miniature Railway | Voluntary group | NPT tenant |
| Heritage | Nene Valley Archaeological Trust | Self-owned | Second success to the Water Newton Excavation Committee set up in 1958 as a sub-committee of the Council for British Archaeology |
| Heritage | Nene Valley Railway | Self-owned | Based in Wansford, major steam attraction |
| Heritage/ literature & arts venue | Clare Cottage | John Clare Trust | Space for exhibitions. Gardens |

| **Venues, attractions, sites and places** - museums, galleries, theatres, cinemas, libraries, music venues and historical cultural sites | | | |
|---|---|---|---|
| **Type** | **Asset** | **Ownership** | **Comment** |
| Open space/ public art | Peterborough Sculpture Collection (including Sculpture Trail at Thorpe Meadows, Nene Park) | Nene Park Trust | Major collection of public sculpture, augmented by eg Gormley works and potential future additions. NPT installing wayfinding at Sculpture trail. Many works are in need of restoration and relocation and investment needed for engagement activities, relocation and new commissions. Funding being sought to develop *Collection Conversations* project to carry out restoration and consultation activities.<br>Basis for a key strand of development |
| Open spaces/venues | Nene Park locations | Nene Park Trust | Several locations are managed by the Trust but are disaggregated to unpick opportunities.<br>697 hectares of meadows, lakes and woodland and extends for 10km west from Peterborough centre.<br>**Ferry Meadows Country Park**: Includes visitor attractions inc. watersports centre, cafes<br>• Venue for outdoor arts including outdoor theatre, residences, and exhibitions<br>• Sculpture trail (see Peterborough Sculpture Collection above)<br>• Creative/ Studio Space- Lynch Lake Community Hub<br>• Meeting room – Lakeside meeting room<br>• Classroom- Discovery den & outdoor classrooms<br>**Thorpe Meadows**:<br>• Sculpture Trail & Rowing Lake<br>• Art banner exhibition site<br>• Scope for exhibition/ event space under flyover<br>**Orton Meadows**: Art banner exhibition site<br>**Orton Mere** & **Woodston Reach**<br>**Rural Estate**: rich heritage offer, new digital art trail autumn 2021 |
| Open Space | Flag Fen | City Culture Peterborough/ Nene Park Trust | New opportunity to consider environmental heritage |

| **Venues, attractions, sites and places** - museums, galleries, theatres, cinemas, libraries, music venues and historical cultural sites | | | |
|---|---|---|---|
| **Type** | **Asset** | **Ownership** | **Comment** |
| Open Space | John Clare Countryside Project | John Clare Trust | |
| Open Space | The Green Backyard | Charity | |
| Oral historians | Oblique Arts | Oblique Arts | |
| Performance/exhibition pub or café space | Brewery Tap | Private | |
| Performance/exhibition pub or café space | Stoneworks | Private | |
| Performance/exhibition pub or café space | Lightbox | Private | |
| Performance/exhibition pub or café space | Bewiched | private | |
| Performance/exhibition pub or café space | Ostrich Inn | private | |
| | | | |
| Sport/arts | The Lido | PCC | Already home to poetry, also a venue for arts and performance |
| Theatre | New Theatre | Sellador Venues | Active programming already underway. Have shared some info with PCC. |
| Theatre | Cresset Theatre | YMCA Trinity Group (self-managing) | Important community history in Bretton. |
| Theatre | Undercroft | Eastern Angles /? | Community resource. Artist in residence |
| Venue | Libraries | PCC | Strong network across PBO. New ones planned for growth? |
| Venue | Central Library | PCC | Moving to Vine. Other assets in the same building? |
| Venue | Met Lounge | Steve Jason | |

| **Venues, attractions, sites and places** - museums, galleries, theatres, cinemas, libraries, music venues and historical cultural sites | | | |
|---|---|---|---|
| **Type** | **Asset** | **Ownership** | **Comment** |
| Venue | Key Theatre | PCC | Strategic opportunity? |
| Venue | East of England arena and showground | Private | |
| Venue | Kingsgate Conference Centre | Private | Event, exhibition, meeting and performance spaces |
| Venue | Town Hall | PCC | |
| Venue/ architecture | Cathedral square | Public space | Proven venue but not everyone will come into the centre |
| Venue | Undercroft | Eastern Angles | |
| Venue/ architecture | Old Customs House | | |
| Venue/heritage | Central Art Gallery & Museum | PCC | Good footfall and has been ambitious in past. Central. |
| Venue/heritage | Flag Fen National Bronze Age Museum | PCC | Major new opportunity for profile, relationships, engagement and skills. Advisory Board itself an asset as a network. |
| Venue/other | Allia Business Centre | private | |

| **Events and Production – festivals,** creative workspaces, performing arts rehearsal spaces, venues in schools, music and broadcasting studios | | | |
|---|---|---|---|
| **Type** | **Asset** | **Ownership** | **Comment** |
| Festivals | Black History Month | n/a | Recommendations to encourage working together and strengthen infrastructure, to create shared calendar and to encourage much more mixing of food, music etc. Note these are testament to Peterborough's DIY approach to culture. |
| Festivals | Christmas | n/a | |
| Festivals | Diwali | n/a | |
| Festivals | Easter | n/a | |
| Festivals | Eid | n/a | |
| Festivals | Heritage | n/a | |
| Festival | Heritage Open Days | | |
| Festivals | Italian | n/a | |
| Festivals | Lithuanian | n/a | |
| Festivals | Platform 8 Theatre Festival | Jumped Up | |
| Festivals | Portuguese | n/a | |
| Festivals | Pride | n/a | |
| Festivals | Syntax | n/a | |
| Incubator/maker space | Vine / enterprise hub to come | PCC / ? | If that is what it becomes |
| Independent arts charities/production companies | Jumped Up Theatre | Charity | |
| Independent arts charities/production companies | Eastern Angles | NPO | |
| Independent arts charities/production companies | Lamphouse | CIC | |
| Independent arts charities/production companies | Small Nose | | |

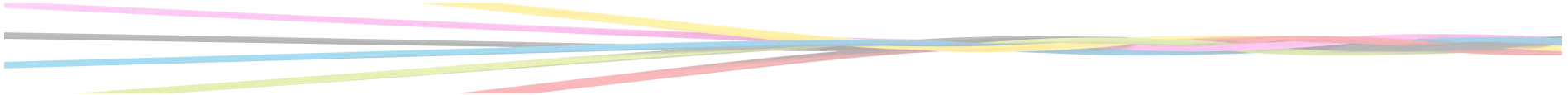
| **Events and Production – festivals,** creative workspaces, performing arts rehearsal spaces, venues in schools, music and broadcasting studios | | | |
|---|---|---|---|
| **Type** | **Asset** | **Ownership** | **Comment** |
| Independent arts charities/production companies | Goldhay Arts | Charity | Works with adults with learning disabilities |
| Maker space and site for collaboration | Hack Space | Community space | Important access to equipment |
| Artists development, production and creative space | Metal @ Chauffeurs Cottage | Metal/PCC? | Key resource and space for provocation and development |
| Network | Consequences Drawing Project | Hosted at Metal | |
| Network | Metal Emerging Artists Network (MEAN) | | National network with Peterborough membership |
| Network/delivery | Street Arts Hire | | Works to connect artists with clients/customers as well as deliver |
| NPOs | Metal & Eastern Angles | Self-owned | Key to the profile and work in Peterborough. Should there be more NPOs in the city? |
| Others | Forty Years On Project/Peterborough Archives Service | National Archives | |
| Others | Peterborough City Council Archaeological Services | PCC | |
| Others | Tricolour Associates | Private | Good audience information on heritage |
| Voluntary Arts Group | City of Peterborough Youth Enselmble | | |
| Voluntary Arts Group | City of Peterborough Symphony Orchestra (CPSO) | | |
| Voluntary Arts Group | Club 73 Choir | | |
| Voluntary Arts Group | Diverse Voyces | | |

| **Events and Production – festivals,** creative workspaces, performing arts rehearsal spaces, venues in schools, music and broadcasting studios | | | |
|---|---|---|---|
| **Type** | **Asset** | **Ownership** | **Comment** |
| Voluntary Arts Group | Gildenburgh Choir | | |
| Voluntary Arts Group | Handful of Harmonies | | |
| Voluntary Arts Group | Hereward Harmonies | | |
| Voluntary Arts Group | Janus Theatre Group | | |
| Voluntary Arts Group | Key Youth Theatre | | |
| Voluntary Arts Group | Lucy's Pop Choir | | |
| Voluntary Arts Group | Mask Theatre | | |
| Voluntary Arts Group | Newborough Amateur Dramatic Society | | |
| Voluntary Arts Group | Peterborough Big Band | | |
| Voluntary Arts Group | Peterborough Chamber Choir | | |
| Voluntary Arts Group | Peterborough Choral Society | | |
| Voluntary Arts Group | Peterborough Community Gospel Choir | | |
| Voluntary Arts Group | Peterborough Concert Band | | |
| Voluntary Arts Group | Peterborough Community Orchestra | | |
| Voluntary Arts Group | Peterborough Festival Chorus | | |
| Voluntary Arts Group | Peterborough Gilbert & Sullivan Players | | |
| Voluntary Arts Group | Peterborough Male Voice Choir | | |
| Voluntary Arts Group | Peterborough Opera | | |
| Voluntary Arts Group | Peterborough Operatic and Dramatic Society (PODS) | | |

| **Events and Production – festivals,** creative workspaces, performing arts rehearsal spaces, venues in schools, music and broadcasting studios | | | |
|---|---|---|---|
| **Type** | **Asset** | **Ownership** | **Comment** |
| Voluntary Arts Group | Peterborough Sings | | |
| Voluntary Arts Group | Peterborough Voices | | |
| Voluntary Arts Group | Peterborough Young Singers | | |
| Voluntary Arts Group | Recorders Galore | | |
| Voluntary Arts Group | Revellers | | |
| Voluntary Arts Group | Rhapsody | | |
| Voluntary Arts Group | Soundabout | | |
| Voluntary Arts Group | St Peters Singers | | |
| Voluntary Arts Group | Singchronicity | | |
| Voluntary Arts Group | Take Note | | |
| Voluntary Arts Group | Westwood Musical Society | | |
| Voluntary Arts Group | Whittlesey Concert Band | | |
| Voluntary Arts Group | Yaxley Amateur Players | | |

| **Collaboration:** the cultural forum, the 'board'; partnerships with HE, FE and schools | | | |
|---|---|---|---|
| **Type** | **Asset** | **Ownership** | **Comment** |
| Audience development & engagement programme | Peterborough Presents | Own consortium; hosted by NPT | The ACE Creative People and Place programme in Peterborough. PP is run by a consortium and represents a way of doing things which is a significant asset alongside its focus on growing audiences among communities with lower rates of participation in culture. |
| Education | Schools | Various | Some are also venues and production centres, eg Stanground, Queen Katharine and Hampton College. Further, updated analysis of facilities and access would be useful. |
| Education | City College Peterborough | themselves | NB Also important venue and production facilities available |
| Education | ARU Peterborough | | |
| Education | University Centre Peterborough | | |
| Education | Kindred Drama | Private business | |
| Education and training | Young Technicians Academy | | Newly open in Yaxley |
| Funder and regulator | Arts Council England | | |
| Network | Cultural Forum | n/a | Major way to consult cultural practitioners. Robust voice and source of support |
| Network | Peterborough Radical History Group | self owned | |
| Network | Friends Groups | | For the Museum and other attractions |
| Network | Music Hub | | |
| Network | National Opera & Dramatic Association | | National association supporting amateur theatre, headquartered in Peterborough |

| **Collaboration:** the cultural forum, the 'board'; partnerships with HE, FE and schools | | | |
|---|---|---|---|
| **Type** | **Asset** | **Ownership** | **Comment** |
| Network | New Geographies / East Contemporary Visual Arts Network | Wysing Arts Centre | Currently operating in region but no direct partner in Peterborough yet |
| Network | Creative Peterborough | Self-run | Facebook group and listings |
| Network | Peterborough Cultural Partnership for Children & Young People (PHACE) | | |
| Network | Digital People in Peterborough | Self-organised | |
| Network | Opportunity Peterborough | Private | Key to achieving effective front end collaboration and mature marketing |
| Network | The Civic Society | Self-organised | |
| Regulator and advisor | Historic England | | |



**Media channels** (noting that print magazines also have a strong online presence)

| Type | Name |
|---|---|
| Magazine | Moment |
| Magazine | ESP |
| Newspaper | Peterborough Telegraph |
| Radio | Peterborough Community Radio |
| Online | We Love Peterborough |
| Online | Peterborough Matters |
| Radio | Salaam Radio |
| Online | Visit Peterborough |

***Glossary***

| | |
|---|---|
| ACE | Arts Council England |
| C of E | Church of England |
| CCP | City Culture Peterborough |
| EH | English Heritage |
| PCC | Peterborough City Council |
| NPO | National Portfolio Organisation (designated by ACE) |
| NPT | Nene Park Trust |