



PETERBOROUGH CULTURAL ALLIANCE

1 December 2022 at 1130 on zoom (invite below and on emails)

AGENDA

- 1 Introductions and apologies
- 2 Notes of last meeting
- 3 **Financial and other contextual updates:**
 - 3.1 Shared Prosperity Fund
 - 3.2 Any Autumn Statement outcomes
 - 3.3 Anything else
 - 3.4 Implications for timetable
- 4 **Preparation for meetings early in the New Year and towards co-designing the Collaborative Programme**
- 5 **Other strands of the Transition Programme** – update where not covered above)
 - Data and next steps (Sarah H)
 - Advocacy and comms (verbal – Natalie P)
 - Networks & connections (verbal - Kate H/Sarah W) if additional to 4 above
 - Governance – (Matthew B/ Sarah T)
- 6 **Budget review** for Transition Programme
- 7 AOB
 - Meeting of 2 February

Item	Attachment
2	PCA NOTES 031122
	PCA 011222 Collab programme process
5	PCA 011222 Data update Data insights paper from Audience Agency not yet received.)
6	Transition Programme Nov 22 Budget Review document

Future meetings at 1130 – Sarah to circulate zoom invitations. Also see item 7

5 January 2023

2 February 2023 (in person, time to be confirmed, with show)

2 March 2023

30 March 2023

27 April 2023

25 May 2023



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3 November 2022

NOTES

1 Introductions and apologies

Present: Kate Hall, Ivan Cutting, Mark Richard, Stephanie Peachey, Sarah Haythornthwaite, Alley Oberrotman, Caroline Wallace, Jamie Fenton, Matthew Bradbury, Natalie Phillips, Penny Hansen

Apologies: David Cramp, Michael Corley, Liz Knight, Emillia Zirker, Sarah Wilson.

Noted everyone is feeling unsure of the future while waiting for the delayed NPO announcements.

2. Notes of last meeting

Accepted as written

3. Financial and other contextual updates:

3.1 NPO announcements and other ACE news

Announcement at 1100 tomorrow, 4 November. Noted success of Jumped Up bid and the future year programme on Street Arts. ACE is working with PCVS re guidance on project grants, and Kate has discussed partnership-brokerage with CVS.

3.2 Shared Prosperity Fund

No news as yet. Very unclear what will happen though background work on outcomes etc continuing at CPCA. There is no updated timeline.

3.3 Any Autumn Statement predictions

Due 17/11, two assessments at <https://www.bdo.co.uk/en-gb/budget/predictions> and <https://archive.ph/e2g1u> suggesting that cuts may not be as aggressive as feared.

Noted however that the cost of living is really affecting audiences – from later booking to not attending. Adds to all the uncertainty, including leading to promoters not booking events, spending less on marketing etc. As we learnt in 2008 such impact takes a long time to cascade and recover from. Also the touring circuit has got worse and worse: venues cannot afford to pay for increased costs, which are passed on to companies, who cannot take them, producers are becoming twitchy etc. No expectation this will get better, even shown by reluctance to book holidays for next summer, so business planning will be very difficult before the new year.

The upside is that people will stay more local for holidays, as well as culture – as well as for particular events like the ice rink. Also we can expect many Americans between April and June for both cheapness and film-related reasons (*Masters of the Air*). Offer what they want! Both **David** and **Sarah** need to be aware of this.



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Suggests a collective heads-together early in the New Year to consider opportunities and openings, plus handing on learning to other groups in the city, especially micro-organisations. (Possibly at the New, followed by Rock of Ages!)

3.4 *Discussions with ACE, HLF and others*

Sarah T reported on the meeting she and Sarah W had with the HLF.

3.5 *Anything else*

Nothing reported

3.6 *Implications for timetable*

Noted that we cannot meaningfully discuss programme till we know about the SPF.

If everyone gets their NPOs even if not in full, we will still need a serious check-in with communities and smaller organisations. Even without the SPF there is value in that check-in to support future planning. Also noted the value of having the data framework when it is agreed.

ACE acknowledge they will be understanding of the timetable implications. **Sarah** will recirculate the Programme with the minutes.

4. **Cultural Alliance / Culture Forum session for arts organisations and event planners 27 October at Lakeside: Feedback and outcomes**

The enjoyment of being together in the room was recorded, and Kate thanked for all her work to make it happen. The enormous value of physically meeting was a real boon and needs to be done again soon. A big excitement about tangible stuff, creative programmes and using energy really well. Noted that both in that meeting and eg the Citizens Power meeting there is a real energy for a change of leadership.

Proposed to hold some sessions in the New Year on the three themes of

- Young people and creative pathways
- Transforming Places
- Innovations in Commissioning

See the Google docs for details on this planning

https://docs.google.com/forms/d/1iG_MqNUuz19aL_TAasd552Q_DaFvAsf3MurTCylVxHE/prefill and complete.

These sessions would help us to use data, prioritise and determine key project possibilities with community support for the programme. Also use the work *already in place*, notably the opportunity to co-design with the Peterborough Collective, the work done on creative careers, plus ongoing work on cross-area work with young people (meeting tomorrow).

Aim to create a shortlist of proposals for discussion (3 or 4) with room for a 'wild card' of demonstrator events for the PCA to support in demonstrating the values of the Strategy. On that shortlist to have a short para on each project. Sarah to circulate the programme doc with the



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short paras. **All** leads to reduce to *escalator pitch* of three sentences aimed at encouraging people to attend the meeting.

When shall we have the next one ie the Cultural Forum face to face? – three to four times a year. **Sarah H** also to circulate timetable for Consortium meetings. Agreed to have this meeting in person on 1 February followed by the show!

5. Is there a Plan B, and do we need one yet?

Not needed yet – and we don't know what the circumstances will be! Brain power is difficult given the need to have Plan Bs for NPOs.

6. Other strands of the Transition Programme – update where not covered above)

- a. *Data and next steps* (Sarah H) – Penny from AA circulated a paper this morning but it does not have the needed further detail. **Sarah H** pursuing and wanted a week before the December meeting.
- b. *Advocacy and comms* (verbal – Natalie P) – **Sarah T and Natalie** to meet and kick off again. Noted that last week's meeting particularly useful. Noted that pressure on public funds becomes a news story: defend the arts as 'purveyors of joy'! **All** reminded to keep demonstrating to local decision makers, especially councillors, of the good stuff we are doing. Caroline to circulate some good links.
- c. *Networks & connections* (verbal - Kate H/Sarah W) – see above

7. Support to bids

- YMCA/Cresset (*Penny*) – deadline tomorrow for letters
Letter drafted (by Matthew) and exciting submission on Monday.

8. Membership

Requests have been received. There are two futures – one within the existing holding pattern and what happens as the body is fully formed.

We need to be clear that PCA exists to develop strategy for the city (rather than as funding route), so for example PCVS is a really useful potential partner. People need to really understand they are not just coming for their own organisation and the difference between those invited to join the Board because of what they bring, and the wider, join-on-request membership.

Agreed to ask new CEO of Living Sport to attend a session of this group as an observer. For other groups felt not the best time given the uncertainties – **Jamie F** to communicate.

Noted the value of multiple venues, and also the value of partnerships between arts and sports as exemplified at the 2012 opening ceremony or how running/cycling events have culture on roundabouts. Completely supports the drive for new audiences.

9. Other Updates

None

10. AOB

Ongoing challenges for the Undercroft noted.



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1 DECEMBER 2022

By Sarah Tanburn

PREPARATION AND DECISION MAKING ON THE COLLABORATIVE PROGRAMME

1. Three workshops are planned for early February to consider aspects of the programme. Following those events, the programme will need to be designed for a funding strategy. The intention of these events is as set out in the paper considered in October (attached as an Appendix). All projects which wish to be considered at these events must produce a short summary, as briefed by Kate, to enable effective discussion.
2. The intention is to create a collaborative, demonstrator series which sits beside the development of infrastructure including the establishment and staffing of the PCA, establishment of the Peterborough Collective, progressing the data framework, supporting the Cultural Forum and other networks, and evaluation. This section might also be considering the future of Chauffeurs Cottage.
3. If the infrastructure represents some £1.3m over 3 years (as calculated in previous papers), it is likely that the element of the Collaborative Programme for which the PCA would be seeking funding should not exceed £1m, even if partners believe they can use PCA resources as leverage to grow bigger projects over the time period. Managing expectations will be a key part of the final decision-making.
4. You might also decide to include the proposed support to festivals in this infrastructure element, or treat it as a collaborative project. With Mark’s news, you will need to decide how to take this forward.
5. As previous papers have made clear, you have a series of principles that proposals for the Collaborative Programme must demonstrate:

Objective	Comment/elaboration
Fit with the Cultural Strategy	Delivery against the principles; delivery of the recommendations; gaps and opportunities
Excitement and joy	Do you love this? Will others? Will it be amazing, beautiful, inspiring and fantastic?
Diversity and connection	Who has had the chance to be part of this? How broad are your originators and decision-makers? Can it be better?
Partnership	Is this is a multi-partner project? Does it bring new people to the table and keep them there?
Learning	How do you build in and share learning from this proposal?
Maturity of proposals	How ready are you now? How ready by November 2022? How ready do you need to be or can we build in a



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Objective	Comment/elaboration
	period of R&D? What level of input and from whom will you need to be ready?
Financial issues	Is the project fundable? By whom? Have you understood funding requirements and are you able to do the necessary work?
Partner capacity	Can the partners show that you can do this?
PCA and members capacity	Can PCA deliver the requirements of such projects?
Appetite for risk	What level of risk of failure do you foresee? What would failure look like? How bad would it be?

6. The process therefore maps out as follows:

December	Agree process and timetable (subject to confirmation of the SPF funding)
5 January	Agree probity approach for decision making; agree detailed timescale for decisions; further consideration of infrastructure elements
2 February	(middle of workshop series); possible decision from Metal re views on Chauffeurs and forming bid for detailed future scan; finalising criteria and considering how the programme might be balanced at a final stage. Projects supported through the workshops will be given two weeks to complete the detailed information form (agreed in the summer and piloted by UCP). This form could be circulated in advance to project proposers.
2 March	Review of workshop feedback and commentary on Collaborative Programme proposals; consider quantum (how much is this programme adding up to)? Finalise process.
April	May involve additional meeting in person to finalise the programme, including any moderation for balance or quantum.
25 May	Final agreement to programme for submission

(Other progress, including on governance and staffing will accompany this timetable if SPF funding is finalised.)

7. To answer specific questions which have been raised with me, this programme and process assumes:

- Proposals collected by the Board and the Cultural Forum will be asked to create a short summary to act as a pitch and basis for discussion at the February workshops;
- While any project necessarily has a lead organisation or practitioner, it will need to show partnership and co-working from very early in the project design;
- this PCA Board will decide what is included and do it via an intensive discussion when we have (1) the key seed money and (2) the proposals all in place. There will need to be a probity process agreed in January for bids with members of the Board in leadership positions;



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- While staff will be being appointed, I propose that the final decisions would always rest with the Board;
- Detailed information about the project including timing, costs, capacity etc will be collected via the information form created in the summer;
- For people wanting to make proposals for the programme, their next steps are to do the short summary, pitch at the Forum and do the information form.

Connections Group – Peterborough Cultural Alliance

Co-Creating the Demonstrator Programme

Peterborough's Cultural Strategy recognises that in order for accelerated growth and progress of culture in the city there needs to be:

- Greater diversity of cultural leadership
- Broader and stronger partnerships across culture, community and other sectors
- More relevant programming for Peterborough's demographic, including in the commissioning of artist.

Peterborough Culture Forum is one of the platforms where ideas (for projects, programmes and events) to deliver these objectives can be tested and developed.

There also exists, with the Culture Strategy, a list of Demonstrator projects, some of which have been proposed to be within in a large place-based bid to ACE for three years' worth of activity.

In order to progress the proposals further (to explore delivery models, test assumptions re impact and as evidence of need) these projects need to be shared with community partners and the wider cultural sector. The aim is to prospect for partnerships, refine approaches and set priorities.

Process:

- 1) Members of the Peterborough Cultural Alliance nominate community and cultural groups that are in a position to help the strategy's focus on diverse community, young people and rural communities AND:
 - Could be a good fit for any of the activities in the demonstrator programme
 - OR*
 - Have the potential to be good partners on a cultural project and to the Cultural Alliance
- 2) Members of the Peterborough Cultural Alliance commit to actively encourage representatives from the nominated groups to attend the Culture Forum sessions, including accompanying them if required
- 3) Late November / Early December: Series of 3 workshops (one daytime, one evening, one at a weekend), where community and culture groups are facilitated to explore the premise of a selection of the proposals.

These sessions are open to everyone, but there is a concerted effort to get new partners in, making decisions about the programme.



The sessions are hosted by Jumped Up, but with possible additional external facilitation, with the aim of creating a fresh and inclusive dialogue, and to buy in the capacity to write up the outcomes.

The sessions will test the participants' evaluation of the projects in delivering (in their opinion and from their lived experience):

- 1) Promoting better connections
- 2) Increasing diversity (in audiences and artists)*
- 3) Greater inclusion*
- 4) Building new and diverse cultural leadership

This may result in demonstrator proposals being redesigned, discarded, or prioritised. New proposals may also emerge, but that is not the primary objective.

There may also be an opportunity to identify thematic connections (not necessary for ACE bid but can be helpful with local communication, allyship and fundraising), such as heritage or environment, or other culture strategy priorities, such as the potential of projects to raise the profile of culture in Peterborough, or to improve the reputation of the city.

*Both these would benefit from some of the audience / population data to underpin the discussions.

Budget required for:

- Jumped Up's time
- Venue and catering
- Additional
- Access costs
- Travel expenses etc for nominated groups

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DATA FRAMEWORK

Also see:

PCA workshop presentation Sept 22

PCA Framework Report draft 031122

Email from Sarah H, circulated 25 November 2022 with attachment

Hi all

Apologies but I've been a bit off grid of late due to needing to focus on programme delivery at Peterborough Presents. As such, I'm only just back on reviewing the data framework report (attached) that The Audience Agency sent through to us. I'm due to feedback to Penny (at TAA) about the data framework and have jotted some notes down. Please can you let me know any feedback.

Actions:

- Can you let me know if you feel you might be able to collate data on activities you run as outlined in the report. How feasible is this for you? On Page 9 of the report, it shows information that we would ALL need to collect (see section on Activity and Geography). Is this feasible for your organisation? What questions do you have?
- Outcomes survey (pg 18 of the attached report) – this section digs into questions beyond basic stats. It's for those who have a bit more capacity but can help us determine the impact on key Cultural Strategy outcomes. What are the 'core questions' that we want to know about? Do we need a quick sub-group meeting with TAA to determine this? Should we discuss this at the next PCA meeting? Or, is this for stage 2?

Budget consideration: We are slightly underspent on the project. We had a £5k cash budget. Anticipated spend £4,457. We could use any underspend towards asking them to start the work on the 'set-up' as costed on page 21. This might create the templates we can use from April 23. We would need £1,920 inc Vat to do the initial meetings and create the templates.

My initial thoughts / feedback:

- The report provides a good overview of what we can / could collect and is flexible depending on the capacities of different PCA members.
- The report, along with the data analysis they provided at the workshop (also attached), gives us a good start on what we need to do. Although still rudimentary, the data from the workshop presentation hopefully supports a bid to ACE. The report also provides clear costings to include in the bid.
- TAA talk about a baseline being created in 22/23. However, considering where we are and without the survey templates etc, this won't happen. If we get the Shared Prosperity funding, could we ask them to do the 'set up' of survey templates and training in Jan – March so we can kick start in April 2023. The cost of set-up is £3.5k + VAT.
- Pg 9/10 – is the 'audience profile' (collection of postcodes) a requirement for ALL members too?
- Is it useful for the 'type of activity' or 'artform / sector' (pg 11) to align with the artforms on audience finder - making life easier for those already using this



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- TAA suggest that we gather data on school pupil engagement by using pupil premium information. It isn't specified how we access this and who carries this out. Is it individually or by TAA or PCA staff team. Each of us doing this individually would duplicate work. Do we have access to this?
- The costings don't include the analysis of qualitative data. As such, we would need to build in the costs for someone to conduct focus groups and create case studies. Is this a separate contract?
- Page 17: outcomes survey. See above action. What are the 'core questions' that we want to know about? Do we need a quick sub-group meeting with TAA to determine this? TAA know this needs further work.
At the moment they suggest we use the Audience Finder questions around motivations. As much as it is useful, motivations do not equal outcomes. I can be motivated to attend something in order to meet people or learn something but it doesn't mean that I did either of those things as a result.
- We still need to cost in the creation of a 'economic impact study' if we need one. This piece of work doesn't cover that. TAA recommend we look at [STEAM model | Tourism Research | UK | Global Tourism Solutions \(UK\) Ltd](#). Has this ever been used by anyone?

I hope this is helpful. I would welcome your feedback asap.



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1 DECEMBER 2022

By Sarah Tanburn

REVIEW OF TRANSITION PROGRAMME BUDGET

This report reviews the spend to date and projections. Please also see attached spreadsheet of the budget, with additional page entitled November 22 Review.

Context

- The entire programme has gone more slowly than anticipated largely due to outstanding decisions on the SPF and awaiting NPO awards. Detailed work on the programme has awaited more certainty but we are now working towards a co-design process at the start of February;
- The Board was meeting fortnightly when the matching projections were made, but is now meeting monthly. The in-kind contribution is therefore less than assumed but (on assumptions below and on spreadsheet) still represents over a quarter of the programme, including £3700 cash from partners;
- The overall cash element of the programme currently shows only £543 underspend (on data). In reality however, we currently have no firm projections for either the advocacy/training strand nor the evaluation. Taking these into account, there is a projected cash variance of £10943 to be considered.

The Board is asked to note the position as at December 2022, and consider the questions below:

Questions and options

1. The Board should consider what it would like to do to move forward on the advocacy and training strand. The original objective was formed by the ambition to enable better relationships and opportunities with non-public funders for cultural practitioners and organisations. Although advice suggested this is a hard ask, this purpose has been emphasised by the difficulties of the last few months. The transition programme also envisaged a legacy from this strand as a tool-kit to help people access funding opportunities. The budget is £6750 cash and £360 in kind (assumed meeting spaces).
2. The Board might also consider its evaluation, which has been impossible during this waiting period. The commissioning of artists in consultation and evaluation has been a strength in Peterborough, including in this process and was included as an option. The Board should consider whether the co-design process envisaged for February would be an appropriate opportunity for such a reflective commission. The budget is £1950 for all evaluation.
- 3.



4. There is also a small contingency in the programme of £1700 cash (and £120 in-kind), included in the variance above.
5. The data programme (see email from Sarah H of 25 November) suggests that to prepare the survey templates would be £1920, and £4200 (inc VAT) for further set up not included above. Subject to ACE consent the Board might wish to consider diverting some of the variance and contingency into this work to maintain progress.