



PETERBOROUGH CULTURAL ALLIANCE
6 October 2022

AGENDA

- 1 Introductions and apologies
- 2 Notes of last meeting
- 3 **Cultural Alliance / Culture Forum session for arts organisations and event planners 27 October at Lakeside** (*Kate*)
- 4 Next Steps:
 - 4.1 Meeting of 27 October (above)
 - 4.2 The Collaborative Programme UCP IEG Digital proposal (see attached, *Liz*)
 - 4.3 Creative Careers (*Steph*)
 - 4.4 Further context and collaborations
 - 4.5 Towards financing a three year strategy (attached again for ease of reference)
 - 4.6 Phase 2 application to Shared Prosperity Fund (SPF) – see attached
 - 4.7 Discussions with ACE and HLF
- 5 Other strands of the Transition Programme – update where not covered above)
 - Data and next steps (Sarah H) – verbal
 - Advocacy and comms (verbal – Natalie P)
 - Networks & connections (verbal - Kate H/Sarah W)
- 6 Governance and establishing the Peterborough Cultural Alliance (verbal *Sarah T & Matthew*)
- 7 **Meetings in 2023:** current dates are every fourth Thursday, which would take us to 29 December. I propose 5/1, 2/2, 2/3, 30/3 and so on instead.)
- 8 Finances and funding
 - PCC (unless covered at item 4)
 - Other
- 9 Updates if any
- 10 Comms
- 11 AOB

Item	Attachment
2	PCA NOTES 110822
3	Connections and networks: co-creating the demonstrator programme
4	4.1 The Collaborative Programme UCP IEG Digital proposal 4.2 Towards Financing A Three Year Strategy 4.3 Culture Alliance Phase 2 application 2022 V1 for PCA & Copy of Updated Annex A - Local Business Investments V1



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11 August 2022 at

NOTES

1 *Introductions and apologies*

Apologies received from Matthew, Sarah W, Mark
Present: Kate Hall, Jumped-Up Theatre
Michael Corley, Norfolk & Norwich Festival Bridge
Steph Peachey, Norfolk & Norwich Festival Bridge
Emillia Zirker, Peterborough Collective
Caroline Wallace, Arts Council England East
Ivan Cutting, Eastern Angles Theatre Company
Natalie Philips, Selladoor
George Barnett, Sellador
Penny Hansen, Cresset Theatre
Sarah Haythornthwaite, Peterborough Presents
Jamie Fenton, Peterborough City Council

12 *Notes of last meeting*

Agreed

13 *Peterborough Collective (was Creative Conversations)*

Emillia Zirker and Stephanie Peachey introduced the discussion. The group so far as been working the Mighty Creatives on branding and on recruitment/growing numbers. Work is in progress with decisions in December/January to make a much stronger position for the future.

The other big conversation is how the Collective gets to know the Alliance and how they can work alongside each other and how that informs future work of the Collective.

Why does the Alliance want a youth collective? Answers pointed to the poverty of good data about young people but we know the city is getting younger and so we need to know what young people want/need/enjoy. This is also about creative skills and nurturing the next generation of artists and producers, plus building leadership. Also feeding back/responding to what has been done. All of it benefits the programme too: it's a two way discussion. Creating a sense of ownership over the offer.

What's the long-term plan if no funding? definitely need young people in the room whatever happens. Even without the money we need to be thinking about all our separate programmes and relationships, we need to be having that conversation. We need to be doing it even if no PCC/ACE money. This is not a reactive, funding-led proposition but about finding the good way to put young people's voices into the conversations.

Emillia commented that this is all sounds very positive and important for young people moving forward. PCA needs to be held to this.

How do you envision the Collective working with PCA Board and with other groups around the Alliance? We don't necessarily know the right answer. We've seen lots of good examples from



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elsewhere and can suggest those but Board also needs to be led by the Collective: it is something we need to figure out. It is crucial that decisions can sit with young people and we all need to figure that out. Eg: what is it should be measuring, what are we trying to achieve, how does the Board become accountable for that?

Young for Collective: *24 to 25 and under*. Recruitment is 16- 25, but then work with younger people across other organisations. Partly to ensure and enable long-term input, and enable greater experience and input both to come in and to grow.

What support does the Alliance need? EZ sees this already as young people's voices. It is also about reach, helping co-design the reach. Some of it might be advice and reflection, but also ways of critiquing what organisations are doing.

What is the Alliance working on at the moment? Primarily working up a plan for the next stage with multiple funding sources. All about delivering and embedding the Cultural Strategy which belongs to bodies all across the city. The fact is we are still here, which has itself been a load of work. Data and advocacy are important and we are getting our ducks in a row.

14 The Collaborative Programme:

- 4.8 Context and narrative
- 4.9 Infrastructure and ecology
- 4.3 Heritage and beyond

We need to get the meaty conversations going about elements of the collaborative programme.

Context and narrative: note the multi-funding point.

Discussion of the 'Heritage Festival':

- use the principles of the Strategy and find the ways to embody those in the delivery programme. (Practical point: fencing off Celebrating Peterborough would be a nightmare!)
- Heritage does offer a great depth and diversity of opportunities. What kind of heritage, whose, what kind of stories are we talking about? The HF has engaged a very particular audience (eg through focus on re-enactment) and a new format must be about the breadth of the people within it and their stories and experience.
- There is a potential for a strong *narrative based programming-umbrella* here, with a broad annual programme of activities, which don't need to be in competition with each other.
- Needs to be a conversation with other people: this is a fundamental question for debate.
- How much do we know about who the Festivals/Celebrates were popular with and what they and non-participants wanted – while knowing that what existed before the pandemic and cost of living crisis is not necessarily still true. What happened to grow the HF in the last few years.
- NB – do not confuse the HF and Peterborough Celebrates. Very different types of events in content and audience. Good partners but not conflatable!



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- Timing across the year is very important. May (Celebrates) and June (HF) are very close together – whereas July/August is best time to get young people involved. June is exam season too.
- We obviously need (1) the ‘internal’ conversation with NPT, PCC and Peterborough Ltd about how they want to move forward with some of this to understand the appetite and possibilities and then (2) a broader conversation with other groups.

15 *Other strands of the Transition Programme*

Data and next steps – workshop was both frustrating and fascinating.

- Aiming to pull together a report and presentation for PCA. AA had used all the data from everyone (however collected) and then tried to marry that against Audience Finder data.
- Lots more questions, including the issue of skewing by who has data now, benchmarking, ensuring we capture eastern Europeans as audience/participants. Note that we will need real money in the infrastructure element of the programme.
- As a group we need to be very clear with AA who our target audiences are! So eg young people 16-25 for data but recognising opportunities with younger children eg through teachers and stuff attracting families. Who/what ethnic communities mean? Needs to be explicit.
- On diversity: include eastern Europeans, people with disabilities and 16-25. Define geography by ward and then a specific drive time radius. (NB the core is Peterborough residents but recognising we need a wider perception too.)
- On economic impact: we need to be much more specific about that but it is not core to this. May be other stuff where this works.

Advocacy and comms – illness and holiday have intervened.

Networks & connections – same problem

Creative career pathways – Steph pursuing more information from settings, with deadline tomorrow

16 *Governance and establishing the Peterborough Cultural Alliance*

Proceeding: next steps are expert check through and then sorting out directors and members.

17 *Finances and funding*

- PCC – just waiting to hear now.
- Other - SCT to produce a unified guesstimate paper on budgets for information and readiness.

18 *Updates if any*

None at the moment

19 *Comms* – nothing to add

10. *AOB* – none additional

5 October 2022

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):



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- 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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OCTOBER 2022 ITEM 4.2
DIGITAL ARTS PROPOSAL

THE COLLABORATIVE PROGRAMME

INFORMATION COLLECTION

This form asks for basic information about your proposal for the Collaborative Programme being put together by the Cultural Alliance as a bid to the Arts Council England in their Place Partnership Programme. (See <https://www.artscouncil.org.uk/themes-actions/strengthening-our-place-based-approach-and-supporting-levelling> for detail on the overall programme.)

The Collaborative Programme is a three year initiative to ***demonstrate and embed the values and vision of the Cultural Strategy.***

The Alliance sees the Programme as having two key strands which will reinforce each other:

- Developing an infrastructure for connection and leadership as developed in the Strategy. This includes creating the Alliance and supporting the networks in which it is embedded and looking at other key issues affecting the ecology and strength of the sector;
- Working with partners across sectors to reintroduce and reinvigorate the Heritage Festival, as a broad-based, multi-faceted and joyous celebration of the area spreading both across Peterborough and lasting maybe two weeks, including events, commissions, talks, walks and everything in between.

We want projects which support one or both of these two strands. We will be looking for projects that have multiple partners involved and bring joy to people's lives. We are especially keen on work which revolves around young people, people from ethnic minority communities or rural communities. The Strategy encompasses all art forms as well as heritage, so don't be shy. And we want to build both audiences and cultural practice across Peterborough, while promoting the place as an exciting destination for residents, businesses and students. See www.peterboroughculturalstrategy.org.uk if you need more background, or contact sarah.tanburn@workthewind.com.

We will be aiming to submit an Expression of Interest in early November and (depending on the Arts Council capacity) to submit the full bid to them by the end of 2022. The Arts Council will need up to 20 weeks to assess the programme. The start date should therefore not be before June 2023 and the end date by June 2026.

The maximum ACE bid is £1m. However, we hope to make a bigger programme with additional sources of finance, and we will need to show leverage to the Arts Council. This template asks about your options for additional finance but you do not need any commitments at this stage. Note that the ACE funding cannot be used to subsidise your mainstream activities if (for instance) you are an educational institution.

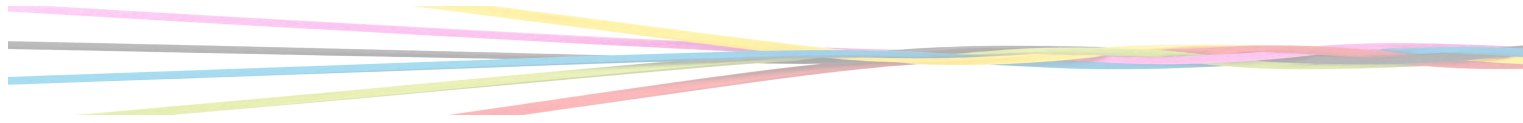


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Please send this to sarah.tanburn@workthewind.com by [23 September]. She will be contacting you with follow-up questions and needing more detail. We have not put word or character limits on this template (because we hate them) but be sensible in your expectations about reading time.

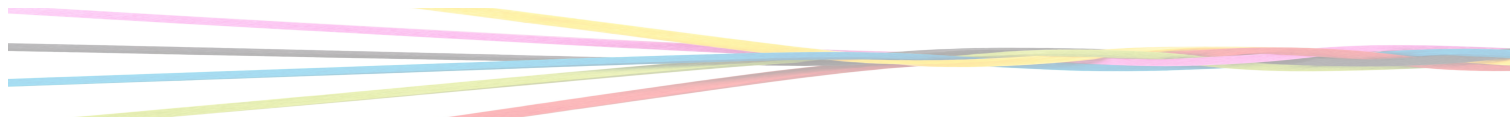
If you have not been invited to submit a template but you have a great project that you think fits the bill, please contact Sarah first before doing a lot of work.

PROJECT TITLE	Digitising the Arts
LEAD AGENCY	Inspire Education Group and University Centre Peterborough (IEG and UCP)
WHAT DO YOU PLAN TO DO?	<p>IEG and UCP will operate as a hub and spoke for a variety of arts programmes / workshops/ projects with students (agents of change) developing the skills of community groups, art practitioners and other students in schools across the area. These agents of change will also develop the skills and confidence to become Cultural Leaders and equip those they engage with to develop in the same way.</p> <p>We are organisations committed to developing and supporting the arts and developing creativity in learning as our prospectuses, creative outputs and track record demonstrates.</p> <ul style="list-style-type: none"> • Creative, performance and artistic skills and techniques will be delivered via students and leading practitioners at both UCP/IEG and within the wider community. The intention would be to produce an artefact, outcome or asset that could be reproduced, shared and used to engage others. Opportunities for a multidisciplinary approach / cross art form collaborations would be promoted. The artefact may be a publication (virtual / print), a performance , an animation , a song or piece of artwork. An outcome could be levels of engagement increase, cross-disciplinary practitioners or community groups or a variety of educational year groups collaborate to support an event / exhibition / performance and the asset needs to be the benefit / the value / the tangible and sustainable creation of skills to pass onto others and their community (teachers sharing skills , PAO digitising art works for an online gallery, poetry slams as regular podcasts). • The art forms would then be produced digitally making them both widely accessible but also providing a further opportunity for those involved to develop new digital skills resulting in a commercial benefit/ employment or desire for further study / learning/ engagement.



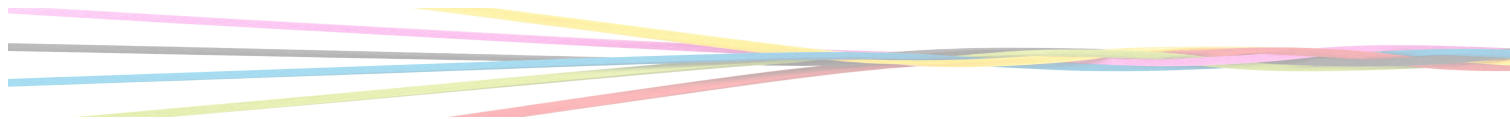
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	<ul style="list-style-type: none"> • Degree students can lead / facilitate projects as part of dissertations and project work • College students can work on group projects alongside other schools and community groups • Development of creative skills , confidence and communication skills will enable those students / agents of change to become cultural leaders, mentors and advocates. They would support and engage with the Peterborough Collective and Youth MP. • Lead practitioners could be hosted at central venues and sessions attended by wider art communities – reducing cost and maximising opportunity for attendance but also allowing the subsidy / support for events in smaller community settings where engagement has proved more difficult. • It is envisaged there would be annual calendar of events/ art workshops that would be circulated across schools, community and arts groups to allow engagement. This would require an Arts lead based at UCP/IEG but working across venues. They would both promote and coordinate the calendar of activities but also manage and support the student / community collaborative partnerships and projects. It should be noted there will be different safeguarding requirements/ regulations for school as opposed to adult and HE students. • IEG/UCP would offer facilities to support the art and performance programme and employ the Arts Lead. In addition, we would bring in existing creative partners- Addict Dance Academy in Leicester, BBC, writers, performers and venues to support the project.
<p>WHAT DIFFERENCE WILL IT MAKE TO THE LIVES OF PARTICIPANTS?</p>	<ul style="list-style-type: none"> • More skilled and confident arts practitioners working across the city and sharing ideas to enhance the existing arts community and encouraging more participation • Students and educational bodies (including summer schools and those running extra-curricular groups and societies) participating raises the prominence of arts subjects in the curriculum and also refines skills for future employment. By enhancing the digital skills of those involved, we can address issues of access, sustainability, promotion and employability. We could engage parents/ guardians and decision makers so that their knowledge of and value they place on creativity skills could increase • A gallery of work would be available for the city and its people thus stimulating engagements with the arts. Artistic outputs and culture are also part of what makes a city attractive to future residents and employers



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	<ul style="list-style-type: none"> • Digital capture, transformation, production of the work would also align with the city’s wider digital ambitions and may be attractive / appropriate for further co-funded bids. Employers operating in these fields may also see recruitment and sponsor opportunities. • Development of creative skills, confidence and communication skills will enable those students / agents of change to become cultural leaders, mentors and advocates. We would support other valuable organisations in the city such as the Peterborough Collective. This would be part of the transformational nature of the project and its legacy/ sustainability.
LEAD CONTACT EMAIL AND TELEPHONE	Liz Knight UCP liz.knight@peterborough.ac.uk 01733838222
WHEN WOULD THE PROJECT START?	Mid 2023 when funding is available
WHAT WOULD BE THE MAIN MILESTONES?	<ul style="list-style-type: none"> • Collaborative events and creative outputs increase • Hard to reach groups are engaged and cultural leaders developed ,supported and mentored • Skills audit to measure creative learning at a practitioner and community level • Student applications to art-based courses increase - by end of the 3-year project • Attitudes of parents change -employment choices in the arts are valued and support to develop freelance and project management skills are provided • Employers support the development of creative learning - scholarships or other support and commitment • Community feedback and engagement with the arts
WHEN WILL IT END?	June 2026
DO YOU HAVE ANY PROPOSALS FOR LEGACY OR CONTINUATION OF THE WORK?	As this is based on skills development this would be the legacy. Sponsor support and increased collaborative partnerships and networks would also be part of the legacy.
WHAT WILL BE THE TOTAL COST OF THE PROJECT?	<p>(NB: These figures can be very approximate but are crucial to give us a sense of scale and spread. By the time we submit, of course, they will need more detail and reasoning.)</p> <p>£120 ,000 -for the Arts Lead role for a 3year period (includes on-costs/ 0.75 FTE)</p>



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	<p>£10 ,000 per year to engage lead practitioners / industry experts and offer the hub and spoke model for engagement. £15k – equipment / licences / materials costs</p>
PROVIDE THAT COST BROKEN DOWN ACROSS 23/24, 24/25 AND 25/26	The one difference in year 3 is that an aspect of the practitioner costs may be used to allow external critique and review.
DO YOU ALREADY HAVE ADDITIONAL SOURCES OF FUNDING IN MIND? IF SO, WHAT AND HOW MUCH MIGHT THEY CONTRIBUTE?	Not at this stage but individual projects could gain external funding / support once developed. Creative learning research papers might be an output and employer sponsorship once the digitisation of the arts began.
GIVEN THOSE ANSWERS, HOW MUCH WOULD YOU HOPE TO BID FOR IN THE COLLABORATIVE PROGRAMME?	<p>£165K for the project - unless there are other collaborative programmes which could align and share funding streams/ costs of some practitioner engagement.</p> <p>Match funding from IEG /UCP in terms of teaching staff, use of resources / facilities as 50 % of events / engagements/ workshops and learning would take place there.</p> <p>Seek sponsorship for some projects from employers and other third sector organisations</p>
WHO WILL BE YOUR PARTNER ORGANISATIONS IN THIS PROJECT?	(NB: The Collaborative Programme will only very exceptionally consider single organisation proposals.) CMAT School Group and within that the GPUTC. We already work with many Peterborough Schools and have extensive art, performance and creative writing partnerships to support wider community engagement. All of which would be drawn upon for this bid.
WHAT WOULD BE THEIR ROLE?	Provide students to work on projects and benefit from various art programmes. The creative partners we have would lead some of the expert practitioner inputs. They would input into the design of the arts programme and assist with the audit/impact measurements as well. They would also bring with them the wider school community and parents.
ARE THEY ALREADY ENGAGED WITH THE PROJECT?	They are aware we wish to work in this space with them and currently have existing engagements / projects underway with them.
WHO WILL BENEFIT FROM THE PROJECT?	(Is the project targeted on specific communities/demographics. Why? Any thoughts on numbers of participants or audiences.) Secondary schools and colleges within the city

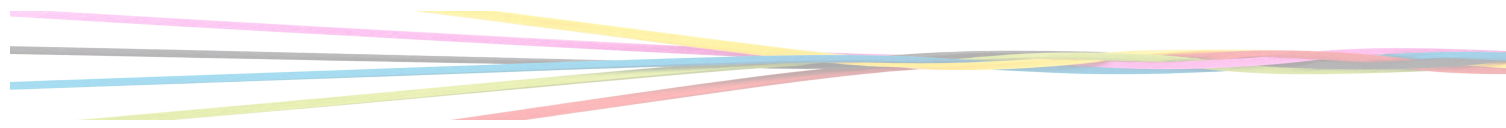


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	<p>Wider public (visitors , audience , consumers, readers) of gallery exhibitions , performances , creative writing and arts creation</p> <p>Employers as we develop skills sets, artistic resilience and invest in creative and digital learning</p> <p>Diverse community groups through the creation of new cultural leaders</p>
WHERE WILL THE PROJECT TAKE PLACE?	UCP/ IEG campus – venue space but also community groups and venues such as the Key Theatre, Green Spaces and parks , Undercroft , Flag Fen , City Centre , Museum
HOW DOES THIS PROJECT FIT WITH THE ACE LETS CREATE PRINCIPLES (https://www.artscouncil.org.uk/lets-create/investment-principles-resource-hub)	We believe its ambitious, relevant, crosses art forms and very inclusive. It has the ability to develop wider transferable skills and empower people to become cultural leaders and practitioners. The Digital nature of the project makes it sustainable and accessible.
WHY THIS PROJECT? WHY DO YOU WANT TO DO IT, AND WHY SHOULD IT BE PART OF THE COLLABORATIVE PROGRAMME?	Arts education brings so many benefits to the individual and wider society. Educational performance increases, mental health and wellbeing improves. It benefits society, removes barriers and makes a vital contribution to the economy. As an educational provider we also have a civic duty and this programme also supports that.

Please complete the table below describing how your project meets these objectives:

Objective	Comment	PROJECT COMMENTARY
Fit with the Cultural Strategy	Delivery against the principles; delivery of the recommendations; gaps and opportunities	The project provides collaborative opportunities and can be targeted to meet the needs of specific groups. It has a place within the city’s vision and ambition.
Excitement and joy	Do you love this? Will others? Will it be amazing, beautiful, inspiring and fantastic?	Yes – the outputs , the experimentation and the joy of working together will be apparent.
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?	We have had some initial conversations and already work with a number of creative partners. Our curriculum means we have delivery from level 1-6 in arts, performance, dance , fine art , graphics , digital arts , creative writing , media , journalism , photography , music. This project allows us to connect



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Objective	Comment	PROJECT COMMENTARY
		with groups who don't envisage ever having careers in the arts and to ensure that it is a valued part of the national curriculum in schools and universities.
Partnership	Is this is a multi-partner project? Does it bring new people to the table and keep them there?	Yes and they will play a valuable role in shaping projects and the calendar of events and expected outputs.
Learning	How do you build in and share learning from this proposal?	Yes – we will include skill acquisition, the development of transferable and affective skills and signpost those skills that are highly desirable to employers (digital, project management creativity). Research outputs are a very likely outcome of this project due to its multidisciplinary nature and the partners involved.
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 period of R&D? What level of input and from whom will you need to be ready?	We have a schedule of community engagement events and could use a period of reflection and connection with others to refine.
Financial issues	Is the project fundable? By whom? Have you understood funding requirements and are you able to do the necessary work?	Arts Council / Cultural Alliance but would also look for project funding / sponsorship as outputs were available. We would also look to the Cultural Alliance for guidance in this area.
Partner capacity	Can the partners show that you can do this?	Yes
PCA and members capacity	Can PCA deliver the requirements of such projects?	Yes
Appetite for risk	What level of risk of failure do you foresee? What would failure look like? How bad would it be?	Risk is commencing without the Arts Lead and employing someone who is not familiar / knowledgeable about the Peterborough arts , culture and heritage offer. Risk is not reviewing and reflecting during the project. Risk is not being ambitious enough to start.



**ITEM 4.3 6 OCTOBER 2022
TOWARDS FINANCING A THREE YEAR STRATEGY**

*This note emerges from the PCA meeting of 8 September 2022. I was asked to try and summarise the financial thinking – both income and costs – so far. In considering the issues, it might help to recognise properly that we are creating a **three year business plan** for PCA, which has the two legs of governance and delivery. The overall purpose is delivery of the Cultural Strategy and its core objectives.*

This paper looks first at costs for each leg of the Business Plan, including some very loose estimates of overall costs for elements largely brought together by other agencies, then at potential funding sources for PCA. The suggested programme below totals £2,824,900 of which £1,419,900 would be the PCA budget. Please note that many figures are still speculative, especially on the overall costs of parts of the Peterborough Stories Strategic Programme.

Spend	2022/23	23/24	24/25	25/26	PCA Total	3 yr Additional	3 YR TOTAL
Infrastructure and Ecology		255,400	247,100	247,100	749,600	75000	824,600
Peterborough Stories Strategic Programme	67750	200850	200850	200850	670300	1,330,000	2,000,300
Total	67750	456,250	447,950	447,950	1,419,900	1,405,000	2,824,900

Table 5 gives one **very preliminary and high-level** approach to the PCA element of this Business Plan. It is reproduced at pp7-8 below, together with assumptions and commentary:

Table 5: Possible sources of cash (ie excluding all in-kind support) profiled to annual projections					
	2022/23	2023/24	24/25	25/26	Total
PCC Shared Prosperity Fund		159,000	53000	53000	265000
ACE Support as a Priority Place	67750	208397	208397	208397	692940
HLF Support from National Lottery Grants		88853	186553	186553	461960
Totals	67750	456,250	447,950	447,950	1,419,900



PROJECTED OVERALL COSTS

Governance, as set out in paper 4.2 would cover implementing the Leadership Model, creating the relevant networks in a robust way and delivering a resilient data collection structure.

The current proposal is for a PCA with 3 FTE members of ‘core’ staff (Director plus two working on networks, data, funding, comms etc), plus money to support those networks, enable participation and deliver the data work. Table 1 summarises the anticipated, currently estimated costs, unchanged from previous papers.

‘Additional’ represents a possible target of other funding either known or to be set.

NB: this does not include inflation and assumes all relevant NPO applications are successful. It also does not include any proposal to acquire Chauffeurs Cottage nor any specific Festival support if suggested.

Table 1: Governance leg estimate of costs					
<i>Spend</i>	<i>2023/24</i>	<i>24/25</i>	<i>25/26</i>	<i>PCA Total</i>	<i>3 yr Additional</i>
PCA	165400	177100	177100	519600	
Inclusion & Connection (guesstimate)	10000	10000	10000	30000	15000
Young People (guesstimate)	20000	20000	20000	60000	30000
Culture & Heritage groups (guesstimate)	10000	10000	10000	30000	30000
Building and maintaining a collaborative data model	50000	30000	30000	110000	0
<i>Totals</i>	<i>255,400</i>	<i>247,100</i>	<i>247,100</i>	<i>749,600</i>	<i>75000</i>

Total for this leg therefore is £829,600 over 3 years, with £749600 in the PCA budget.



Peterborough Stories Strategic Programme is the (current) name for the cultural delivery part of the business plan. This will be a programme of projects over the three-four years which have their roots in amplifying and demonstrating the heritage of Peterborough, with a particular focus on post-war stories. Peterborough Stories has four key aims:

- To demonstrate and embed the vision and values of the Cultural Strategy, particularly connection, partnership and joy;
- To profile and amplify the voices and stories of our three priority communities: ethnic minority communities, young people (25 and under) and those living in rural areas;
- To maximise the educational opportunities arising from this work, and
- To maximise the economic impact, particularly through raising the profile of Peterborough as a place for students, inward investment and the visitor economy

The proposed approach will

- (1) Provide an excellent and proven context to build connections across a wide range of communities currently not well engaged with cultural activities;
- (2) meet specific concerns of the Strategy that heritage is the 'unsung' element of our cultural life but is often cited as an important element of people's individual/family/community interests;
- (3) link strongly to opportunities and interests from business interests in the city;
- (4) provide a wide range of access points for educational institutions at all levels

The working assumption is that PCA will seek, through its financial resources, to ensure there is a strategic and partnership approach to elements of this programme. Some of the PCA contributions will be small percentages and some larger. The PCA contribution is not intended to be a substitute for other investments or funding.

We have not fully pinned down what this might look like but the current thinking would be to include a mix of support for certain key opportunities already in place supporting those aims and resources to grow additional elements. There is an inevitable seasonality to the proposed cross-year programme, and PCA would not be the only or even major funder of the core elements. PCA contributions would specifically be aimed at:

- Maximising engagement, participation and decision-making from communities;
- promoting partnership across different agencies;
- a strong focus on collaboration, particularly looking at shared marketing and branding;



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- leverage for other resources.

Subject to the very important caveats of an evolving concept and the difficulty of deciding between chicken and egg, the *Peterborough Stories Strategic Programme* currently looks as at Table 2:

Table 2: Peterborough Stories Strategic Programme estimate of costs							
Spend	2022/23	23/24	24/25	25/26	PCA Total	3 yr Additional	3 YR TOTAL
Staffing (inc 17.5% oncosts)							
1 FTE Producer/Director	11750	47000	47000	47000	47000		
1 FTE admin		25850	25850	25850	25850		230000
Costs to governance group	1000	3000	3000	3000	3000		10000
Core elements							
• regular marquee event in the centre (Peterborough Positive plan);	5000	5000	5000	5000	20000	40000	60000
• heritage side of NPT Celebrations;	5000	5000	5000	5000	20000	100000	120000
• oral/developmental project from UCP;	5000	10000	10000	10000	35000	15000	50000
• Museums new attraction if successful;	10000	10000	10000	10000	40000	500000	540000
• Project led by ethnic minority community/ies	5000	10000	10000	10000	35000	70000	105000
Small projects fund (cf Luton Heritage)		25000	25000	25000	75000	30000	105000
Leverage support for additional opportunities/seed funding	10000	30000	30000	30000	100000	500000	600000
Creative Careers	5000	10000	10000	10000	35000	35000	70000
Comms and branding	10000	10000	10000	10000	40000	40000	80000
Evaluation (integrated to data model + EIA)	0	10000	10000	10000	30000	0	30000
TOTALS	67750	200850	200850	200850	670300	1,330,000	2,000,300



Notes on Table 2:

Staffing – assumes a core producer plus admin, but all other staffing costs covered in relevant lines. This is in addition to the 3 FTEs assumed in the governance leg, though assumed also to be PCA employees at this stage/

Governance – this leg will need specific oversight

Core elements: NB that in every case the ‘3 year additional column’ is my guesstimate, intended as a possible percentage leverage rather than an informed assumption. Also note aims of PCA contributions above:

Marquee event with Peterborough Positive – as mentioned a likely part of the BID business plan, with PCA contributing

Heritage in PCA Celebrations: as with the marquee, a contribution to already planned work

Oral/developmental project from UCP: proposal coming forward.

Museums new major attraction: this will be a very large budget if successful

New project specifically working with ethnic minority communities with robust seed corn funding.

Small Projects Fund – from £200-2000 (say) as in Luton

Leverage: enabling PCA to develop and grow additional opportunities with some base funding during the programme

Creative careers – this might sit better in the infrastructure leg and depends (at time of writing) on partners’ appetite

Comms and branding – enhanced from last versions (on advice) and with a contribution (possibly in kind) from partners etc LNER. The aim would be to maximise impact by collaborative work in this domain.

Evaluation – must integrate with the data model but specifically look also at economic impact to enable future partnerships.

For the PCA element altogether this is:

Table 3: PCA projected budget					
Governance	2023/24	24/25	25/26	PCA Total	
PCA	165400	177100	177100	519600	
Inclusion & Connection (guesstimate)	10000	10000	10000	30000	
Young People (guesstimate)	20000	20000	20000	60000	
Culture & Heritage groups (guesstimate)	10000	10000	10000	30000	
Building and maintaining a collaborative data model	50000	30000	30000	110000	
Governance Totals	255,400	247,100	247,100	749,600	
Peterborough Stories Strategic Programme					
	2022/23	2023/24	24/25	25/26	PCA Total

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Staffing (inc 17.5% oncosts)					
1 FTE Producer/Director	11750	47000	47000	47000	47000
1 FTE admin		25850	25850	25850	25850
Costs to governance group	1000	3000	3000	3000	3000
Core elements					
• regular marquee event in the centre (Peterborough Positive plan);	5000	5000	5000	5000	20000
• heritage side of NPT Celebrations;	5000	5000	5000	5000	20000
• oral/developmental project from UCP;	5000	10000	10000	10000	35000
• Museums new attraction if successful;	10000	10000	10000	10000	40000
• Project led by ethnic minority community/ies	5000	10000	10000	10000	35000
Small projects fund (cf Luton Heritage)		25000	25000	25000	75000
Leverage support for additional opportunities/seed funding	10000	30000	30000	30000	100000
Creative Careers	5000	10000	10000	10000	35000
Comms and branding	10000	10000	10000	10000	40000
Evaluation (integrated to data model + EIA)	0	10000	10000	10000	30000
<i>Peterborough Stories total</i>	<i>67750</i>	<i>200,850</i>	<i>200,850</i>	<i>200,850</i>	<i>670,300</i>
PCA PROPOSAL TOTALS	67750	456250	447,950	447,950	1,419,900

SOURCES

This analysis makes the following assumptions:

- As above, Chauffeurs and Festival infrastructure are not yet included
- The PCA budget should minimise competitive bidding to the same sources for projects supported within the programme
- All supported projects must be compatible with the objectives and values of the Strategy and fit with the aims above
- That while there is a strong heritage element to the Peterborough Stories Strategic Programme it is not only 'heritage' based and will include arts commissions
- The requirements above are for cash, ie excluding in-kind support such as time and venues
- The Transition Programme will stretch to cover the submission and recruitment processes
- PCA may well seek further funding and investment but they will be additional not substitutions



On the PCA element of the programme above, the SPF £265,000, levers in £1,154,900, a multiplier of 4.4. On the whole programme so far, at £2,824,900, the multiplier is 9.66. I have not shown this against the start of the Peterborough Stories Strategic Programme given the background but this of course could change.

Tables 4 and 5 take the programme as a whole across the two legs, as an investment in the strategic leadership and delivery in Peterborough rather than project by project.

Table 4: Possible sources of cash (ie excluding all in-kind support)					
	22/23	23/24	24/25	25/26	Total
PCC Shared Prosperity Fund		159,000	53000	53000	265000
ACE Support as a Priority Place (ceiling £1m)	67750	208397	208397	208397	692940
HLF Support from National Lottery Grants (ceiling 5m)		153987	153987	153987	461960
Totals	67750	521,384	415,384	415,384	1,419,902

Table 4 is based on a very simple set of assumptions: that the HLF bid will take slightly longer to develop, that the support from ACE and HLF across the programme after SF funding is split 60:40 and SPF is front loaded compared to the other two. It is not specific to projects.

Table 5 takes similar assumptions but relates the sources to the programme as it currently exists:

Table 5: Possible sources of cash (ie excluding all in-kind support) profiled to annual projections					
	2022/23	2023/24	24/25	25/26	Total
PCC Shared Prosperity Fund		159,000	53000	53000	265000
ACE Support as a Priority Place	67750	208397	208397	208397	692940
HLF Support from National Lottery Grants		88853	186553	186553	461960
Totals	67750	456,250	447,950	447,950	1,419,900

It would of course be possible to allocate the funding ask from these main investors across the elements of the programme. This seems an unnecessary additional step at this stage, not least as so many numbers are subject to further investigation.



It should be noted that

- None of the other investment will happen without the PCC funding. This is very clear;
- As yet these proposals do not reach the ceiling of the funds for which PCA might bid from ACE and HLF, but there are still at least two major additional proposals to be aware of.

Most important, it should be argued clearly that this is ***one cohesive investment*** in the strategic leadership and cultural step change for Peterborough. While specific delivery partners will seek multiple sources of funding for each project – ticket sales, trust funds, sponsorship etc, the programme comes together to tell the story of Peterborough in new, sustainable and exciting ways.

6 OCTOBER 2022
PHASE 2 SPF APPLICATION VERSION 1

UK Shared Prosperity Fund – Second phase application Form

This form is to be used for project applicants who have been approved and included within the Cambridgeshire and Peterborough Investment Plan for UK Shared Prosperity funds (UKSPF).
This additional form is gathering additional details of proposed projects to be used to complete Due Diligence on all projects that are seeking award of UKSPF held by the Cambridgeshire & Peterborough Combined Authority.

Applicant Name: Peterborough City Council
Lead Officer Name & Position: Jamie Fenton – Culture, Sport and Leisure Manager
Contact Telephone: 07976 382756
Contact Email: Jamie.fenton@peterborough.gov.uk
Postal Address:
Sand Martin House
Bittern Way
Fletton Quays
Peterborough
PE2 8TY

Website: <https://www.peterborough.gov.uk/>
Company Registration Number (where appropriate):
Charity Number (where appropriate):
Type of Organisation (select from list below:

- Local Authority
- Private Sector
- Voluntary Sector
- University
- FE College
- other

Amount being requested (£): 264,800

The application investment priority (please select at least one from the list below) :

- Investment in Skills
- Investment in Business
- Supporting people into employment

Part 1 – Project Summary	
For questions 1b – 1f please use 500 words or less and be as concise as possible in your description	
Project Name:	Culture Alliance

PETERBOROUGH CULTURAL ALLIANCE

UKSPF Project	
1b. What activities will take place?	
<p>The Cultural Alliance will have three strands of activities over the programme:</p> <p>(1) Ambassadorial and leadership: building the profile and investability of Peterborough’s cultural sector, building collaboration with businesses, non-profit bodies and practitioners to create strategic propositions and delivery. This will include</p> <ul style="list-style-type: none"> • strategic orientation to investment including close alignment with other Peterborough strategies, particularly on education; and • a robust approach to audience data, modelling and development, based on a detailed analysis of what can be achieved, meeting our core objectives of audience growth and financial sustainability; this is a known key weakness for Peterborough and needs significant investment to build and implement a shared approach. Designing this approach is already underway so we know the scale of the challenge; and • relationship building through sustained, effective collaboration eg to develop new work, with a strong focus on outcomes. <p>(2) Community & Network development: the Peterborough model for Cultural Leadership requires the Alliance to sit within a strong set of partnerships with communities, particularly out target communities of those in rural areas, young people (25 and under) and people from ethnic minority communities. Activities will include:</p> <ul style="list-style-type: none"> • supporting two to four Forums (Young People, Cultural, Heritage and Communities); • resourcing direct commissioning of new cultural work by young people (commissioning is key route to learning, confidence and career development); • training in cultural enterprise development for SMEs and sole traders; and • overcoming the many barriers to joint working, especially investing in communication across multiple platforms. <p>(3) A commissioned programme of cultural activities (events, installations, touring visits etc) embedding and demonstrating the core values of our Strategy. This programme is still in design but is expected to include strong elements of telling the stories of Peterborough, building access to creative careers and jobs, promoting the work of local practitioners and building sustainability in a city already committed to environmental and land issues.</p> <p>The funding sought in this project is focussed on (1) and (2), creating the Leadership Model supported by our Cultural Strategy as a key gap in the area’s success and vitality. It is a core foundation to the overall work of the Alliance, which includes the collaborative programme of demonstrator projects.</p>	
1c. Who will deliver the activities?	
<p>The Alliance will deliver strand (1) and oversee strand (2) delivered either directly or through partners Jumped Up Theatre, Nene Park Trust, UCP and others.</p>	
1d. How will the activities be delivered?	
<p>The Alliance will deliver through:</p> <ul style="list-style-type: none"> • Events, workshops and meetings with practitioners, partners and beneficiaries 	

PETERBOROUGH CULTURAL ALLIANCE

- Events and activities focused on specific groups eg developing the new data model with cultural organisations through a small steering group
- Take place in a range of locations primarily on organisational premises and cultural venues, inside and outdoors
- Including comms and publicity online and traditionally, and cultural output in a wide range of forms through commissions

1e. Who will be the beneficiaries of the project?

- Residents of Peterborough through enhanced cultural participation & opportunities
- Businesses via increased footfall, profile and a more creative workforce
- Practitioners through enhanced market opportunity and improved investment

1f. Where will the project take place?

Across Peterborough; specific commissions may be in a wide range of places.

1g. Start Date	6 April 2023	End Date	5 April 2026
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1h. Which places will benefit from the project? (Local Authority Areas)

Peterborough

1i. What are the project milestones?

Milestone	Target Month/Year
Appointment of Director and staff team to Alliance	By September 2023 (earlier if funding confirmed)
Formal establishment and programming of Peterborough Collaborative and Culture Forum	By September 2023
First full AGM of Peterborough Cultural Alliance including evaluation and feedback	By March 2024
First programme of events (building on pilot Café Culture programme 2021)	July – December 2023
Data model agreed, designed and built	By March 2024
Establishment of Creative Careers first year	September 2024
Second programme of events	January to December 2024
Second AGM of Peterborough Cultural Alliance	By March 2025
Next stage programme agreed and prepared	By December 2025
Full evaluation and feedback to third AGM	By March 2026

Part 2 – Project Impact

For questions 2a – 2d please use 500 words or less and be as concise as possible in your description

Project Name: Culture Alliance

2a. What will be the short & long term benefits of the project on the beneficiaries?

	<i>Short term</i>	<i>Long term</i>
Residents	Enhanced cultural offer for audiences and people engaged voluntarily. Joy.	Enhanced offer. Educational and career opportunities in Peterborough. Growth in connection between communities. Pride in place.
Businesses	Enhanced footfall from events. Improved profile. Better understanding of audiences/markets enabling targeted development	Ongoing footfall improvements. Enhanced creativity and capacity in local workforce. Stronger audience/market for products, enabling collaboration, upselling etc.

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Practitioners	Data-driven analysis of audiences to enhance marketing & investment. Training in relevant entrepreneurial skills. Collaboration & growth through networks and participation in leadership	An enlarged and vibrant sector, making new cultural work (products) with a sustained financial model and robust audience (market). Robust leadership which speaks both to the area and for Peterborough's creative sectors nationally and internationally
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2b. how does the project align with local need & strategic growth plans?

The core strategic local priorities are:

1. *Pride in our communities, our places and the environment* will be directly enhanced by a much improved cultural offer, profile, and visible leadership speaking out for our strengths of diversity, heritage, growing spaces and youth.
2. *First rate futures for our children and young people, quality support for our adults and elderly* are central to our relationships. One of our 3 priority groups is people under 25, including developing a clear pathway into creative careers, with improved long term potential for earnings and flexibility.
3. *Better jobs, good homes and improved opportunities for all* will be supported by a stronger economy with better value jobs, upskilling local residents and keeping hold of talented youngsters who we know currently tend to leave to build their careers.

2c. How does the project demonstrate Value for Money?

Salaries will be assessed through comparisons with similar organisations. Commissions will normally be subject to a competitive process and use the Arts Council & arts governing bodies guidance on fees.

2d. What market need has been identified?

Leadership for the cultural sector is a key failure in Peterborough, meaning the area consistently underperforms against comparators. Particular indicators include:

- Low levels of cultural engagement (hence ACE investment in Creative People & Places)
- Poor connectivity between communities which can be overcome through cultural activity (seen through Cultural Strategy consultation)
- Under performing on visitor footfall, eg underutilised bed spaces at weekends, low numbers at key attractions, low audiences for cultural offers.
- Poor levels of attainment in key educational sectors enhanced by cultural engagement including literacy, leading to a lower-skilled workforce to support business innovation both by comparison locally and nationally.

The aim of the delivery of the Cultural Strategy by the Alliance is to work with partners across the city to address these deficits.

2e. What impact will the project have?

(Annex A will include the detail impact indicators)

Key impacts are:

- A joyful and enhanced cultural offer across a range of disciplines, particularly targeted on engaging people under 26, ethnic minority communities and those living in rural areas;
- Participation in leadership from agencies, businesses and communities; and
- Sufficient understanding of our audiences and markets to see continued growth; and



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- Increased profile for and pride in Peterborough as a culturally vibrant, heritage rich area with a unique offer for residents and visitors; and
- An improvement in investability' and corresponding growth in cultural investment from all sectors to further grow audiences/markets

2f. What outcomes will the project deliver?

- (1) A new leadership body for Peterborough Culture delivering the Cultural Strategy, which moves on from 2026 with the next cycle of funding, ambition and innovation firmly in place;
- (2) A well understood and used data model to analyse markets/audiences for cultural activity, targeted on our key concerns and generating shared insights into growing those markets over time;
- (3) A strong set of forums, networks and partnerships embedded with communities which drive innovation and ambition for Peterborough's cultural sector, and supports stronger creative careers within Peterborough and across Peterborough commercial and not-for-profit organisations
- (4) An collaborative approach to commissioning creative an exciting, unique and market-growing programme of cultural events/installations/learning over the three years
- (5) An enhanced profile and reputation for Peterborough, both with local residents and external audiences;
- (6) Enhanced investment in the cultural and creative sectors in Peterborough, from all sources, enabling further growth and resilience
- (7) Growth in the creative sector in Peterborough, particularly amongst SMEs, as such small businesses

2g. How have the outcomes been estimated?

Outcomes (1) to (4) are seen by delivery of those changes and an enlarged cultural calendar.
Outcomes (5) and (6) will be subject to baselines in Year 1. There is evidence including repeat poor 'reviews' and polls for Peterborough from its residents. Although Peterborough has improved access for small public sector investment, we need to improve on achieving larger scale opportunities.
Outcome 6 **to come also see Annex A**

PETERBOROUGH CULTURAL ALLIANCE

Part 3. Funding Package	
3a. How much funding is being sought? (£)	264,800
Please complete Annex B – Funding Package & Profile	
3b. Does this project include any match funding?	
How much (£) 1,155,100	IN PROCESS OF APPLICATIONS
3c. What will the funding be spent on?	
<p>SPF funding will be targeted on implementing the Leadership Model: the governance and small delivery team for the Cultural Alliance and the development of the key community networks, including newly commissioned work.</p> <p>Notes:</p> <ul style="list-style-type: none"> (i) other programme funds are currently being applied for. The SPF commitment is expected to achieve leverage of at least 6:1, further enhanced by commission specific funding. However, it is clear that the SPF commitment is the foundation on which this funding strategy will rest. We are confident that with his foundation in place, the remainder is achievable. (ii) The overall programme in the first three years as the Collaborative Programme (strand 3 above) is being developed) is projected to cost £2.825m. Of this, £1,419,900 is the projected three year budget for the Alliance itself. It is this figure which has been used in this application. (iii) At this stage, private sector and charitable funds will be targeted for the Collaborative Programme so no figures are yet included from those sources. 	

Part 4. Project Applicant Experience & Capacity	
For questions 4a – 4d please use 500 words or less and be as concise as possible in your description	
4a. What experience do you have of delivering this type of activity?	
<p>The first stages will continue to be delivered by Nene Park Trust which has extensive experience in collaborative projects, including support for the emergence of the Cultural Strategy, the host of Peterborough Presents and delivery of a diverse range of community, enterprise and heritage projects, The objective is to develop the capacity and track record of the Alliance so that by 2026 it is a freestanding organisation with its own track record.</p>	
4b. Describe the resources (e.g. staff) you have to deliver the project	
<p>The Leadership Model envisages 1 director and 2 FTE staff to carry out strands (1) and (2). The Board will also be a major resource, bringing together expertise and networks, as already shown by the Strategy Group. The networks are themselves a resource, whether supported through paid for time, or purely voluntary.</p>	
4c. If staff are to be recruited, how will you manage the risks associated?	
<ul style="list-style-type: none"> (i) Using existing recruitment expertise and practice within partners (ii) Ensuring appropriate and well spread advertising (iii) Robust HR practices including use of references, probation etc (iv) A Board with good employment expertise 	
4d. describe the systems you will use to ensure claims are only for costs associated with the project?	
<p>Nene Park Trust is experienced in ensuring robust separation within its accounting systems. When PCA is constituted formally, it will create a separate bank account subject to the checks & balances required as a CIC and good practice, appoint auditors and by 2026 have its stand along practices in place.</p>	

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Part 5. Project Risk Management

For questions 5a – 5b please use 500 words or less and be as concise as possible in your description

5a. Summarise the key risks for the projects as identified in Annex C – Risk Register

Achieving funding is the biggest risk, and is closely allied to success in this bid as a necessary condition of success elsewhere. Other risks arise either from difficulties in finding key people, of partners ceasing to collaborate or continued market (audience) challenges.

5b. Describe the process for monitoring risks

PCA will develop a risk register subject to a RAG evaluation which will be monitored annually by the Board.

Part 6. Evaluation

For questions 6a – 6b please use 500 words or less and be as concise as possible in your description

6a. How will the project be evaluated? (How it was delivered & its impact on clients)

We will use 4 modes of evaluation:

- Key outcomes achieved, notably existence of a diverse and resilient leadership voice for culture in Peterborough, and adoption of a robust, shared data model.
- Use of the data to identify audiences/markets and show impact of targeted interventions alongside other quantitative data, enabling tracking of markets over time, including beyond these three years
- Qualitative feedback from partners (eg through structured interviews annually) and audiences (at specific events) used to shape annual programmes and future commissioning
- Creative evaluation: working with artists to record, interpret and magnify elements of the programme, which both encourages creativity in organisations and helps spread the reach of the projects.

6b. How will the findings be disseminated?

- Existing networks in which partners are active eg Creative People and Place, Local Government Association, regional associations such as the East Anglia Festivals Network, and national collaborations such as the Collaborative Touring Network; and
- Encouraging and promoting writing, film, interviews and other media based discussion of initiatives in Peterborough; and
- Using the Forums, networks and partnerships at the heart of the Leadership Model both to building transparency and to share the learning; and
- Commissioning and working with artists who have socially embedded practice at the centre of the work, building long-term relationships in which the findings can be shared.

Part 7. Subsidy Control

For question 7b please use 500 words or less and be as concise as possible in your description

The project must deliver in line with Subsidy Control as per Government Guidance?
<https://www.gov.uk/government/publications/complying-with-the-uks-international-obligations-on-subsidy-control-guidance-for-public-authorities>

7a. Does any of the project involve the issue of subsidy?	No (unlikely to affect international trade)
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7b. If yes, please explain how the subsidies are compliant with the UKs Subsidy control regime?

Part 8. Data Protection

Please note that the CPCA will be a Data Controller for all UKSPF Applications-related Personal Data collected with this form and submitted to the CPCA, and the control and processing of Personal Data.

The Lead Authority will process all data according to the provisions of the Data Protection Act 2018 and the UK General Data Protection Regulation 2018 (UK GDPR) all applicable laws and regulations relating to processing of Personal Data and privacy, including, where necessary, the guidance and codes of practice issued by the Information Commissioner and any other relevant data protection regulations (together “the Data Protection Legislation (as amended from time to time)”).

As a Processor of UKSPF Fund-related Personal Data your organisation and the Lead Authority (when acting in Great Britain) must ensure that such Personal Data is processed in a way which complies with the Data Protection Legislation (as amended from time to time).

By proceeding to complete and submit this form, you consent that the CPCA and its contractors where relevant, may process the Personal Data that it collects from you, and use the information provided as part of the application to the CPCA for funding, as well as in accordance with its privacy policies. For the purposes of assessing your application the CPCA may need to share your Personal Data with other organisations for due diligence checks and by submitting this form you are agreeing to your Personal Data being used in this way.

Data Controller, Personal Data, Personal Data and Processor all have the meaning given to them in the Data Protection Legislation (as amended from time to time).

You can find more information about how the CPCA deals with your data here:

<https://cambridgeshirepeterborough-ca.gov.uk/wp-content/uploads/documents/governance/transparency/codes-ofconduct-and-policies/Data-Protection-Policy.pdf>

Part 9. Project Applicant Statement

I declare that I have the authority to represent the project applicant in making this application. I understand that acceptance of this application form by the CPCA does not in any way signify that the project is eligible for funding under the UKSPF or that any such funding has been approved towards it.

On behalf of the project applicant and having carried out full and proper inquiry, I confirm to the CPCA that:

- the project applicant has the legal authority to carry out the project; and
- the information provided in this application is accurate.

I also confirm to the CPCA: I have informed all persons whose personal information I have provided of the details of the personal information I have provided to you and of the purposes for which this information will be used, and that I have the consent of the individuals concerned to pass this information to you for these purposes;

I consent to the Personal Data submitted with this form being shared as set out in this form and in accordance with the CPCAs.

I shall inform the CPCA if, prior to any UKSPF being legally committed to the project applicant, I become aware of any further information which might reasonably be considered as material to the CPCA in determining funding to the proposal;

Any match funding that has been set out in part 3 will be confirmed prior to any award of UKSPF; and I am aware that if the information given in this application turns out to be false or misleading, the CPCA may demand the repayment of funding and/or terminate a funding agreement pertaining to this proposal.



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I confirm that I am aware that checks can be made to the relevant authorities to verify this declaration and any person who knowingly or recklessly makes any false statement for the purpose of obtaining grant funding or for the purpose of assisting any person to obtain grant funding may be prosecuted. A false or misleading statement will also mean that approval of funds may be revoked, and any grant may be withheld or recovered with interest.

I confirm that I understand that if the project applicant commences project activity, or enters into any legally binding contracts or agreements, including the ordering or purchasing of any equipment or services before the formal approval of the project funding, any expenditure is incurred at the organisation's own risk.

Signed	
Date	
On behalf of:	
Position	

Annex B – Funding Package and Profile			
	Amount		
		264,800	
(a) UKSPF Requested	£		
(b) Other Public Funding	£	Subject to bidding see 3(c)	1,155,100
(c) Private Funding	£	Subject to bidding see 3(c)	
(d) Total Project Costs (a+b+c)	£	1,419,900	
Expenditure Profile. How much will be spent in:			
Year 1	£	456,250	
Year 2	£	447,950	
Year 3	£	447,950	
Total	£	1,419,900	

Project Risk Management

Summarise:

- the key risks to the delivery and success of the project
- who is responsible for managing the risk, the Owner
- the probability of the risk occurring, is it high, medium or low?
- what would be the impact of the risk, high, medium or low?
- The mitigation plans in place to manage the risk occurring or to deal with the risk if it does occur

Risks Description	Owner	Probability (H,M,L)	Impact (H,M,L)	Mitigation
Funding not achieved	PCA board	M	H	Diversity of funding sources. Robust relationships with partners and investors. Clarity of programme and clear statement of objectives.
Failure to recruit key people	PCA Board	M	M	Ensuring funding programme is in place. Clear programme and partnerships. Effective recruitment procedures.
Failure to learn from elements of the programme	PC Board and partners	M	M	Peterborough cultural sector has become strong on evaluations (from CPP & ther experience); a key part of the work is developing a robust and shared data model to help learning and marketing
Insufficient audience/market capacity to meet long term sustainability	All partners	M	H	Post Covid & in the current crunch, it is difficult to predict how cultural audiences will develop. Peterborough’s comparative underperformance offers real opportunities, especially for enhanced domestic and short-break visitors seeking new cultural experience.
Partners fail to collaborate	PCA Board	L	H	Ongoing robust use of forums and other communications. A culture of partnership and accountability continuing to develop. Investment success seen to come from working together.

Annex D – General Guidance for Completing the Application Form

The application must be completed and submitted in Word.

Provide describe the project as simply as possible. Do not use technical terms, explain anyacronyms. If an assessor cannot understand the project it cannot be assessed against the selection criteria and the bid will be rejected.

Some sections of the form contain guidance on the number of words to be used. Additional information and text in excess of any limits will not be considered. If possible use fewer words. Theassessment of bids will be based on the information provided in the Application Form only.

Part 1 - Project Summary

Full details of the investment priorities are set out in the Prospectus. Bids must demonstrate howthey align with at least one of the priorities.

1 b – 1 f Clearly explain what the project intends to do and how it will be done. Be as straightforward as possible. If it helps to use diagrams these can be inserted into the application. When reviewing your bid consider the following questions from the point of view of someone whoknows nothing about the organisation or the project:

- is it clear what the project would do?
- is it clear who will deliver the activities, who is involved and their roles?
- is it clear how, when and where the project will be delivered (ie. will the project deliver one to onesupport, one to many events/activities, will it be delivered in a specific location, on business or personal premises)?
- is it clear which individuals and businesses will benefit from the project, is there a focus oncertain groups of people or types of businesses?
- is it clear how the project activities reflect the investment priorities?

If the project will work with people or businesses, you can summarise the customer journey using aflow chart showing specific project activities. A logic model or theory of change may also help explain your proposal.

A project may be delivered in a single area or cover several areas. A project may operate in all parts of a local authority area or focus on particular locations.

1 i. These key milestones must link to the proposed activities and demonstrate that the project is deliverable by December 2022. Do not include milestones relating to the approval of the bid. Consider:

- securing internal approvals for the project or any other funding
- establishing the project team
- procurement for external services/suppliers
- project launch and recruiting beneficiaries
- key points on the beneficiary journey

Projects will be monitored against these milestones.

Part 2 - Project Impact

2 a. Consider the impact on the beneficiaries and what the organisations involved in delivering the project hope to learn from it. Summarise the objectives of the project. These should be specific, measurable, achievable and time constrained. Set out how the project responds to any market failure or delivery inefficiency.

In part 5 explain how performance against these objectives will be evaluated.

2 b. Describe how the project activities and expected impacts contribute to local priorities set out in local plans. When lead authorities invite bids, they will identify the key local growth priorities they have chosen to focus on.

2 c. This section is not a requirement for bids submitted entirely under the 'supporting employment' investment priority. Projects under the employment investment priority will not be disadvantaged during the assessment and prioritisation of bids because this criterion does not apply.

As a minimum projects should meet the clean growth principle and must not conflict with the UK's legal commitment to cut greenhouse gas emissions to net zero by 2050.

2 d. Describe how the project demonstrates innovation in service delivery for example:

- introducing new delivery approaches
- new integrated approaches across policy themes or
- collaboration across areas
- testing existing approaches with different types of beneficiaries
- new ways of using digital technology to support beneficiaries

2 e. Complete Annex A of the application – Project Outputs/Outcomes.

Provide any further information on the groups or sub-groups of people or businesses the project would work with. Describe how the number in each group has been estimated.

2g. Complete Annex A of the application. Provide any further information on project outcomes and explain how the figures have been estimated. For example, explain the relationships between the number of intended final beneficiaries and the outcomes you intend to achieve?

Projects will be required to report on the number and type of beneficiaries supported and the outcomes achieved.

Part 3 - Funding Package

3a. Match funding is any funding other than funding from the UKSPF that will be used to meet project costs. This includes from the project applicant or other organisation including income from beneficiaries.

Please set out who match funding will come from, where relevant.

If the project relies on match funding and it is not secured, explain when it is expected to be secured and what the impact would be if it is not secured.

3c. Summarise the amount that will be spent under the main areas of expenditure. The breakdown must be detailed enough to demonstrate that the funding package and budget is appropriate to the proposed activities and sufficient to deliver the project.

Examples of the types of headings to use are:

- staff costs - salaries and contractual benefits, National Insurance and superannuation contributions
- overheads, at 15% of staff costs
- business travel, subsistence and accommodation
- fees of contractors and consultants
- costs of materials or venue hire
- marketing and publicity costs
- grants provided to end beneficiaries
- training participant costs e.g. allowances, travel expenses
- dependent care costs of training participants
- small items of equipment
- evaluation

VAT that cannot be recovered from HMRC as part of the VAT system is eligible for support. Estimate the amount of irrecoverable VAT the project would incur in section 3 c.

Part 4 – Project Applicant Experience and Capacity

4a - c. The deliverability of projects is significant element of the criteria that will be used to assess bids to the UKSPF. It is important that we can have confidence that organisations that are offered funding are able to implement their projects quickly and effectively

As the UKSPF is seeking innovation and new ways of working it is not essential that applicant organisations have a track record in delivering similar projects. It is however essential that organisations can draw on relevant experience and are able to demonstrate they have or will have access to the resources and expertise they need to deliver the project.

If the project will recruit staff or appoint contractors, this should be included in the project milestones. Describe the contingency plans that are in place to manage the risk if there are delays.

4 d. Project costs must be based on the actual expenditure incurred in delivering the project, evidenced through invoices or other transactions. Describe the process and controls the organisation would use to ensure only costs related to the project are included in grant claims.

Describe how the project will manage the risk of the project being defrauded by beneficiaries, contractors or members of staff. If the project involves grants, describe how fraud risk will be managed at key stages of the grant process. UKSPF projects may be selected for audit visits by the CPCA.

Part 5 – Project Risk Management

Complete Annex C. This should provide a clear summary of the key risks to delivering the project activity and achieving the project's objectives.

5b Describe how the risk identified in Annex C will be monitored, what systems will be used, who is responsible.

Be realistic, projects rarely run exactly as planned. The project must demonstrate that risks have been considered and appropriate plans are in place to keep the project on track.

Part 6 – Evaluation



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6a. Describe how the project will be evaluated. Evaluation should consider both the impact of the project and lessons from the process of how the project was delivered.

Evaluators should generally be independent of the project and have appropriate evaluation expertise. However, in the case of smaller projects this may not be necessary or cost effective and an evaluation could be undertaken in-house, in which case it should still be undertaken by someone with the necessary skills and be subject to independent review.

The approach will vary depending on the scale and nature of each project. However, all evaluations are expected to consider the following themes:

- appropriateness of initial design
- progress against targets
- delivery and management
- outcomes and impact
- value for money
- lessons learnt

Describe how the evaluation will be used to inform future activity and how it will be shared with others.

Part 7 – Subsidy Control

7a/b If the project will provide support to businesses or public / voluntary sector organisations that are operating in a commercial way there is potential for this support to represent a subsidy.

If the project would involve the award of subsidies explain how this will be managed in line with the UK's obligations. For example, small scale awards can be managed under the threshold for Special Drawing Rights

If the project provides support to businesses but you feel this does not constitute a subsidy explain why.



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6 October 2022

SHARED DATA FRAMEWORK

PCA Shared Data Framework

DRAFT Overview

Penny Mills, The Audience Agency

October 2022

DRAFT



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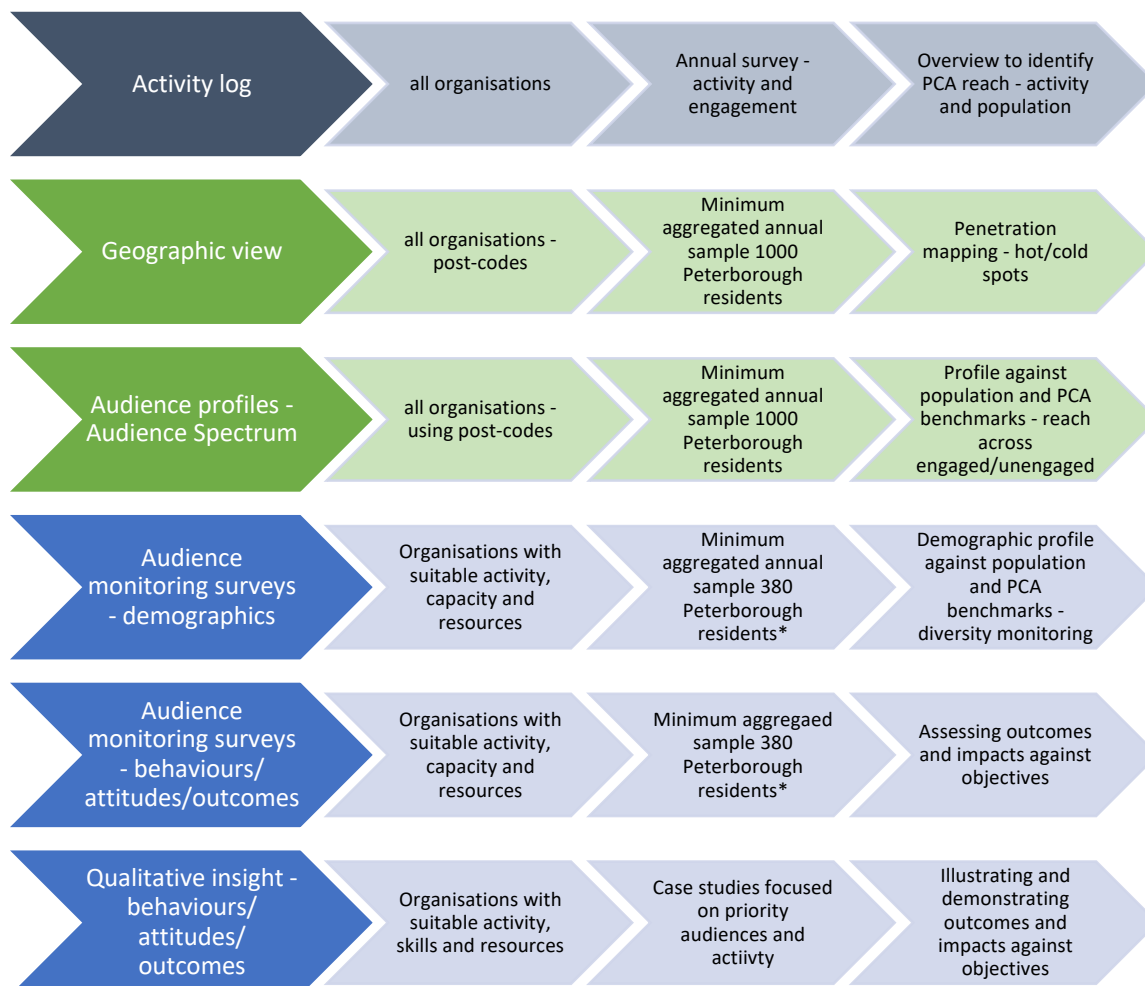
PCA data insight framework structure.....3

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PCA Data Framework

Data insight framework overview

The following gives a summary of the layers of data, sample sizes and outputs.



*larger sample sizes will allow a greater level of analysis

N.B: Further detail is provided below in the table.

Strategic priorities

Growing the cultural offer in Peterborough

- Diversity in artists and events; range of types of activity offered; increased collaboration between organisations and individuals

Growing and diversifying audiences/markets for cultural activities in Peterborough

- Intelligence, experience and data (quantitative and qualitative) from venues and production companies. Structured learning between partners about the information.

Priority groups

- Young People 16-25 years



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- Non-white British communities, including those which fall into 'white-other' i.e. White European, as well as global majority
- Rural families ? on edge of Peterborough

Framework parameters

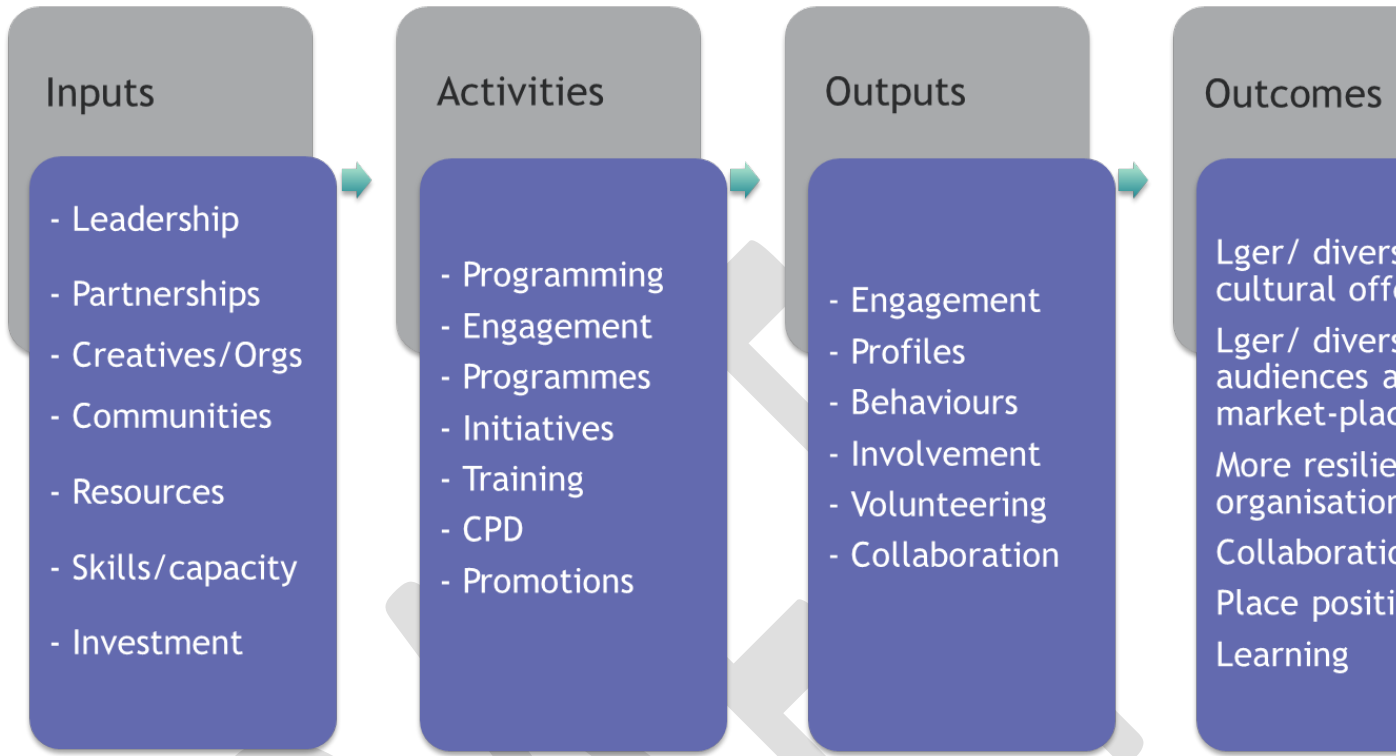
- This work is focused on developing an aggregated dataset/datasets with data from all PCA members (there will be different parameters if individual organisations want to collect a statistically robust dataset for their own purposes¹)
- Focus is on resident population of Peterborough city region and surrounding areas (i.e. the Peterborough local authority area) only and their engagement and activity.
- Some insights will be provided on the wider 'catchment' or drive-time radius for cultural activity alongside the resident data – scope tbc.
- Data will record engagement with residents 16+
- Ethnicity will be assessed at a detailed level – see the demographic categories below.

Analysis parameters

There will be requirements of sample sizes in order to be able to analyse the data and provide statistically robust findings. It should be noted therefore that if an annual approach is taken, there may not be sufficient data and that a two or three year approach should be taken for particular metrics or measures.

¹ This can be facilitated on a case by case basis by The Audience Agency, however it is likely that there will be some costs for the individual organisation.

DRAFT Logic model



N.B: this logic model can be adjusted and refined and is focused on the purpose of this framework, the Peterborough Cultural Strategy to 2030 sets out the vision - <https://peterboroughculturalstrategy.org.uk/final-recommendations-and-supporting-documents/>

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PCA data insight framework structure

Indicator	Measures/metrics	Data collection/source
<p>Activity</p> <p>PCA members deliver year-round, accessible and diverse cultural and creative activity across the LA area.</p>	<ul style="list-style-type: none"> • Type of activity* • Artform/sector** • Organisations/ creatives involved • Venue/place of delivery • Location of activity • Number of events • Dates of activity • Engagement approach*** • Numbers engaged • Target audience • What data is available on engagement**** 	<p>An annual or quarterly survey to PCA members</p>
<p>Geography</p> <p>PCA members activity engages people resident across the LA area.</p>	<p>Location of those engaged:</p> <ul style="list-style-type: none"> • Full post-code • Narrative description of those engaged 	<p>Full post-code may be collected through:</p> <ul style="list-style-type: none"> • Box office systems • Monitoring surveys • Collection of post-code only • Registration/sign-up forms <p>Data collection maybe digital or facilitated paper</p>
<p>Audience profile</p> <p>PCA members increase resident engagement with cultural and creative activity</p>	<p>Cultural engagement profile of those engaged using Audience Spectrum segmentation tool</p>	<p>Full post-code (as above)</p>
<p>Audience profile</p> <p>PCA members increase engagement with target demographic groups</p>	<p>Demographic characteristics</p>	<p>Collected through:</p> <ul style="list-style-type: none"> • Monitoring surveys • Registration/sign-up forms • Descriptions with reference to specific target groups
<p>Audience behaviours</p>	<p>Frequency (first time)</p> <p>Group size/make-up</p>	<p>Collected through:</p> <ul style="list-style-type: none"> • Box office systems

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PCA audiences (and their friends/relations) increase and diversify their engagement with culture and creative activity	Cross-over between artforms (Motivation)	<ul style="list-style-type: none"> • Monitoring surveys • Records of attendance (participation activity) • Qualitative methods
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Audience attitudes PCA members increased understanding of how to engage different audiences	e.g.Changes of perception Enjoyment/engagement Recommendations	Collected through: <ul style="list-style-type: none"> • Monitoring surveys • Qualitative methods
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Audience benefits PCA members able to identify the specific benefits for different communities of culture and creative activity	e.g. Skills development Increased well-being	Collected through: <ul style="list-style-type: none"> • Monitoring surveys • Qualitative methods
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*Suggested categorisation of type of activity

**Suggested categorisation of artform/sector

***Suggested categorisation of engagement of approach

**** Data available...

Example of what would be filled out...

E,g, Season at a theatre