



PETERBOROUGH CULTURAL ALLIANCE
22 JUNE AT 1100 IN PERSON

A G E N D A
(order amended in meeting)

1 Introductions and apologies

Retrospective

- 2 Notes of last meeting
- 3 Evaluation (presentation by Andrea Spain)
- 4 End of contracts report

Where we are

- 5 Procedural matters: financial administration and acknowledgement of having read *Document included in the papers from 25 May 2023.*
- 6 Concerns raised by ACE (verbal update from SH/SP)
- 7 Transition Programme: draft final report
- 8 Data project (verbal report from SH)
- 9 The Undercroft (verbal update from IC)

Next stages

- 10 3 year programme budget to March 2026
- 11 EOI v11 & submission
- 12 Culture Forum plan
- 13 Future meetings
- 14 Comms
- 15 Updates if any
- 16 AOB

Item	Attachment
2	PCA Notes 250523
4	STA end of contract report PCA 220623
5	Peterborough Cultural Alliance - Financial Administration Briefing Paper (see papers of 25 May 2023)
6	Final report TP June draft
9	Three Year Programme and Budget PCA 220623 (doc); PCA Budget 22-26 v5 (xlxs) <i>not included in these papers are large but available on request</i>
10	EOI v11 + covering report
11	Culture Forum proposal PCA 220623



12	Future Meeting PCA 220623 (Copy of email sent 14 June 2023)
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PETERBOROUGH CULTURAL ALLIANCE
25 MAY AT 1130

NOTES

1 Introductions and apologies

Apologies: Liz Knight, Caroline, Sarah W, Emillia.

Present: Kate, Jamie J, Steph, Natalie, Karima, Sarah H, Ruth, Jamie F, Dave C, Ivan, Sarah T, Penny

17 Notes of last meeting

Agreed subject to some minor amendments from Sarah H

18 Recruitment (verbal)

Sarah H, who chaired the recruitment, updated the Board on discussions and the Board discussed their preferred choices.

19 Expression of Interest

KH updated the Board on meetings with ACE. Despite repeated requests, a meeting was first held on 15 May and the second on 23 May. The first focused on cost, timeline and cashflow, leadership and quantum. In consequence, there was a further meeting this week about the revised (v10) EOI. They did not move on the ceiling but were otherwise more welcoming. So far all Board members should comment on **v10** till v11 is circulated.

At the end of that meeting we were advised that someone has made a complaint to ACE about the PCA. We do not know who or what is the basis of that complaint. While this is pending, it is unlikely that we can proceed. The complaint will go to NPT and senior management have been alerted.

This has a very serious impact potentially on timeline, as they cannot tell us how long the complaint process will take. The Board acknowledged the impact of risks to NPT on this.

The Board recognised the importance of supporting NPT with information etc. Also agreed that if the complaint does proceed and the complainant is identified, the Board will look at potential mediation.

20 Financial Update and budget

4.1 Spreadsheet of Budget to March 2026 v4: noted as the current functioning budget

4.2 Subsidy Benefit Assessment for SPF: Sarah T and Jamie F reported on the ongoing negotiations with PCC and CPCA.

4.3 Noted that importance of partnership alongside a strong financial and risk management lead is essential to success.



PETERBOROUGH CULTURAL ALLIANCE

4.4 Financial administration and invoice management: paper agreed. Noted the crucial importance of robust procurement of all processes. These points were noted and everyone will read it for final agreement at the next meeting.

21 Evaluation

Verbal following the email circulated last week. **Please complete the doodle poll at <https://doodle.com/meeting/participate/id/dwK4y1md>.** (thanks to Kate, Karima, Ivan, Dave and Jamie who have done this already.)

22 Updates:

Peterborough Festival – went brilliantly. NPT were at capacity and thanked everyone for their support. Estimated 23K attendance over the weekend, and there were audiences for everything. Dome worked well and good to have the PCA flags. Agreed that the ambition for next year should be a well-programmed PCA presence next year.

ACE visit – Area Council met at the Key last week and discussed Landmark’s future plans. They also had a presentation by PCVS on the social prescribing project in the afternoon. On the Friday, the ACE NPO ‘on-boarding’ session was held at the New Theatre. It was a great opportunity to get all those arts organisations into Peterborough. Also two other events held here in the last few weeks.

Data - Sarah H has met with Indigo who are delighted to be working with PCA. The contract will be to:

- Deliver citywide survey
- Data analysis and profile report
- Presentation / workshop for PCA
- Build place profiler platform
- Activity and Engagement figures collection/aggregation

To be contracted initially for 23-24 with view to extending this for 24-25 and 25-26; Sarah H to send template contract and to work contract up with NPT. Contract for year 1 with view to contracting rest pending on status of CIC and funding from ACE.

A monthly working group *was agreed* to include Sarah H, PCC rep (Jamie or Rob tbc), larger cultural org (Selladoor), smaller cultural org (PP and possibly another micro-organisation subject to time and capacity), Roy Hooke, PCC Data Manager. These will be weekly catch ups with Sarah H until Director comes into post then hand-over. Meetings start 31st May then regular Fridays. Natalie to attend the first meeting on 31st at 11am. (Any such time should be counted as in-kind.)

Indigo will draw up a project initiation document including

- key deliverables
- timescales
- more detailed budget breakdown (specifically neighbourhood survey and platform costs)

They will also feed in case studied for the full bid and other funding proposals.



Collective- paper circulated and noted.

Culture Forum – hosting an Open Space with Improbable, funded by the Guildhall, on 10 July on youth voice in governance. **Everyone to promote this in their networks.** Basically about 16 to 26 are the focus but anyone can come. Young Peterborough Foundation and Peterborough Voice will also be important. Should also be an opportunity to recruit to the Collective.

8. Comms (NP/PH)

Did make flags and now need a home! Some details of materials discussed, including housing them. Dave C will work with the Queensgate team on this. Potential to make sure lots of teams have banners up for 10 July.

9. Upcoming dates including meetings post June

1250

10. AOB

- a. PHACE, NPT and partners have a national survey out at the moment on cultural literacy. Steph will circulate results.
- b. 16 June there will be a further careers event at the New.

PETERBOROUGH CULTURAL STRATEGY AND ALLIANCE

End of contracts report

By Sarah Tanburn

June 2023

This report sets out elements of the work undertaken since October 2020 to develop a Cultural Strategy and take forward its delivery. The full outcomes are on the website www.peterboroughculturalstrategy.org.uk, and are available to the Board through the paperwork and documentation shared with the Board and inaugural director.

The work has been undertaken in four phases, differentiated by funding and deliverables:

- Phase 1: November 2020 to December 2021 – develop a Cultural Strategy. (Funded by PCC and ACE)
- Phase 2: First months of 2022 – submit proposal for transitional funding to ACE and maintain momentum. (NPT)
- Phase 3: June 2022 – March 2023: run Transition Programme as agreed including applications for Shared Prosperity Fund and work towards Priority Places Programme (ACE and PCA partners)
- Phase 4: March 2023 to June 2023: support PCA till director recruitment and finish Transition Programme (Shared Prosperity Fund award).

From the perspective of partners, these phases have (I hope) been seamless despite the different funding packages and variations in accountability. In particular, the activity of the Transition Programme geared up in January 2023 but funding ran until exhausted in March when the SPF capacity took over, but is now completely spent.



1. Phase 1: developing the Cultural Strategy

- 1.1 Sarah Tanburn Associates (STA) was asked to take on this work in mid-November 2020, after previous work had been overtaken by the pandemic and assets previously managed by Vivacity had been allocated to Peterborough City College to manage. The core of the brief took some settling but became:
- Develop a Vision and Values document for the steering group
 - Establish governance arrangements for the work
 - Consult widely, with a particular focus on groups normally excluded from such discussions
 - Undertake a survey of cultural resources and a gap analysis
 - Produce a series of recommendations for discussion
 - Prepare a strategy that could be adopted by the City Council and its partners
- 1.2 In the early stages it was proposed that the work include a strategic review of the cultural assets previously managed by Vivacity but the Council decided against that approach. However, the creation of the Café Culture Programme, especially winning and releasing its funding and supporting the procurement, for the autumn/winter of 2021 took its place.
- 1.3 By September 2021, largely in various degrees of lockdown, I had:
- Established the Cultural Strategy Group (CSG) which met fortnightly throughout this period, led by key institutions in the city
 - Undertaken desk research on previous studies, other strategies in Peterborough, the impact of Covid, demographics and audience information (such that existed)
 - Conducted a large scale survey monkey (some 600 responses) about cultural issues
 - Undertaken about 100 hours of individual discussions with a wide range of community representatives and practitioners
 - Commissioned (through Metal) 7 pieces of artwork designed to pick up identified issues from the more standard routes to consultation
 - Commissioned (through Metal) several video interviews and undertaken a targeted consultation to capture the views of young people
 - Created the website (via Paper Rhino) to enable easy access to all of this material
- 1.4 Rather than a single strategic tome to sit on shelves, CSG adopted the website to host a series of key documents which collectively form the strategy. These are:
- The Vision and Values, adopted in late 2020, which continues to guide the work
 - The recommendations, accompanied by performance indicators
 - The Leadership Model
 - Infrastructure Analysis
 - Resources, funding and finance analysis
 - A three year Action Plan and timeline
- 1.5 By May of 2021, in line with the emerging recommendations relating to joy, profile, commissioning and participation, CSG supported the proposal that PCC should seek 'welcome back' funding for a series of arts-based events in the city centre. This became known as the Café Culture Programme. STA was responsible for establishing the funding and procurement, which went through a series of call-outs and invitations (documented in a report to NPT). A new steering group was formed of which two members later joined PCA. In November to December an exciting series of events took place, curated by Lost in Translation, which received excellent public feedback.
- 1.6 This suite of documents proposed a new leadership body, the Peterborough Cultural Alliance (PCA), sitting in a 'basket of networks'. Some of those existed already while others remain(ed) ambitions and intentions as part of delivering the Strategy. The primary part of delivery was to put together the funding to create PCA, recruit a small team and therefore deliver the capacity to undertake the



rest of the work. A budget for this (2021 prices) was included in the Leadership Model paper. The hope was that PCC would fund half of this three year budget, providing the leverage to attract the other half, alongside a programme of commissions and social engaged arts and heritage work.

- 1.7 By very late 2021/early 2022 it became clear that PCC was struggling financially and that it would not be able to support the PCA as originally envisaged. PCC was also reviewing the future of the Key Theatre, leading to the relationship with Selladoor (becoming Landmark) extending to cover both that and the New Theatre. STA contracted hours were nearly exhausted and all the original deliverables had been achieved.

2 Phase 2: momentum and transition

- 2.1 Out of this difficult moment it was agreed that NPT, acting as host to PCT, would apply for a small ACE grant to maintain momentum and deliver certain elements of the strategy. PCC would bid for the element of the PCA identified in the Leadership Model as part of its approach to the recently announced Shared Prosperity fund. The hope at that time was that the SPF announcements would be made in late summer/early Autumn. This pushed back the timeline in the original Action Plan from a start in January 2022 to (probably) September 2022. NPT provided a small pot of funding to enable the negotiations, the bid for the ACE funding and to support the PCC SPF application.

- 2.2 The Transition Programme as submitted included the following elements:

- *Data*: the groundwork needed to create a shared, robust and transparent approach to audience and engagement data in Peterborough, a key failing identified in the Strategy;
- *Comms and advocacy*: building capacity and profile for culture in Peterborough
- *Building the collaborative programme*: creating a programme of commissions that would demonstrate and embed the values of the strategy. This reflects the central value of PCA that new artistic work should be integral to talking about culture;
- *Governance*: developing the documentation for the CIC and seeking opportunities and routes to build new networks as envisaged in the model: maintaining the work of the CSG as engaged and resilient leadership; managing the financial, probity and reporting procedures required;
- *Evaluation*: potentially itself an artistic commission; however designed to contribute to the next stages.

- 2.3 During those few months, from exhaustion of the Cultural Strategy funding in early February to the award in mid-June, my work was focused on developing the Transition Programme, with some work on governance, heritage and consideration of creative careers (led by Norfolk & Norwich Festival Bridge as it then was). CSG moved to monthly meetings during this phase.

- 2.4 The bid to the Transition Programme was submitted in late April 2022 and funds awarded by ACE in June 2022 (a few days after the NPT interim funding was exhausted although work continued). In addition to the £30,000 awarded, the partners in PCA also made cash contributions to the programme totalling £3700, and some £25,000 in-kind contributions in time and venue provision.

- 2.5 The process of application to the Shared Prosperity Fund, let alone decision-making, had been slowed considerably by Partygate and then by the fiscal event/mini-budget of Truss and Kwarteng. I was still supplying information in September 2022. The final decision was announced on 21 December 2022, a delay of a year from the Action Plan as envisaged in the strategy documents, for reasons entirely out of the control of anyone in Peterborough.

3 Phase 3: The Transition Programme (TP)

- 3.1 While awaiting confirmation of SPF funding, PCA considered what work it should do around communications, network development and recruitment. A clear message from the Cultural Strategy consultation was that people did not want to have meetings for the sake of it – essentially to come back when real opportunities were on the table. PCA therefore did not push the



engagement/consultation/network/ advocacy and development aspects of its Strategy while funds were very limited.

- 3.2 The long-standing aim of the Strategy is to formalise PCA and the decision was made to become a Community Interest Company (CIC). Memorandum and Articles have been drafted and agreed and the key next step will be identifying the first members and formal Directors. In December 2022, it was clear (partly due to illness for a key Board member and partly once the SPF funding was received) that the final arrangements should await the appointment of a director who will have to develop and deliver the structure. In the meantime, the body overseeing the work is effectively a proto-Board for that CIC and is normally called simply 'the Board'.
- 3.3 During this period – from April 2022 when the TP bid was submitted to January 2023 when it was possible to begin more outward focused delivery - the limited consultancy support was deliberately eked out to enable a robust response when (and if) the award was made. Very little time was available for further conversations and relationship building on the ground, especially from September to December 2022. The award was finally announced the last working day before Xmas.
- 2.5 In September 2022, the Board considered the financial strategy in the light of the delays and political turmoil. I drafted a paper 'Towards Financing a Three Year Strategy' which was discussed on 6 October 2022 and has underpinned the approach since then. This provides the framework for the proposed bid to the Priority Places programme and would support other bids for future funding.
- 3.4 The TP can therefore be seen in two parts, guided by the original objectives of the Strategy, the resources available, the impact of national and local factors and the opportunities for progress:
- Almost all of 2022, when PCA was negotiating the transition programme and delivering what it could, primarily on governance and data, and
 - From January 2023 to June 2023 when the majority of the work has become possible and meaningful.
- From a contractual point of view, the structure has been a capped number of input hours for a pre-agreed fee in each stage. For the TP, some 40% of TP hours were used during 2022, and the remaining 60% in the first four months of 2023, illustrating the very different pace of activity.
- 3.5 The draft final report of the TP is to be discussed by the Board on 22 June 2023. In terms of contract delivery, the key points to note are:
- Support to the work on data led by Sarah H, through elements of advice, ensuring Board decision making was robust and budget management;
 - Setting up a new sub-group to take forward comms and advocacy with the recognition (alongside the need to have something concrete to talk about) that the more significant efforts could only begin as funding was confirmed. Maintaining and managing the website has been part of this work;
 - Building the programme and preparing a Priority Places bid began during the TP but also has been part of Phase 4 (see para 4 below)
 - Governance in various forms: drafting the documentation for a CIC and discussing with the Board, working to support existing networks and build new ones and the recruitment of the new Director have all been important elements;
 - Financial management has been important, including managing procedures with NPT, producing draft three year budgets for the Board, supporting the SPF bid, negotiating the subsidy benefit issues with PCC, managing participation related costs and related administration.
- 3.6 An original objective of the TP funding, especially taken with the SPF funding, was a substantial bid to the Arts Council to support a three year programme of infrastructure development and collaborative programming. This core objective has proved impossible by June 2023, although an



Expression of Interest is now at v11. The Board (rightly in my view) decided to extend the process to ensure much greater diversity in the programme, in May 2023 ACE advised on reducing the scale of the potential bid and a complaint to NPT has made it impossible to progress to submission. The issues around the programme and the bid are discussed more in para 4, although the work began with TP funding.

4. Phase 4: Collaborative programme, recruitment and networks

4.1 SPF funding was finally confirmed in December. The Board reviewed a draft budget in early February. This included resource for ongoing support from STA until a Director was recruited, as the TP money was by then nearing the capped input time. The priorities have been:

- Recruitment to the inaugural director (para 4.2 below);
- Furthering the collaborative artistic programme (as it was then called, paras 4.3-4.4);
- Drafting the EOI towards a bid to the Priority Places programme (4.5-4.7);
- Supporting governance (4.8-4.9);
- Supporting the ongoing work on a robust data framework and comms (4.10 & 4.11);
- Ensuring financial management and probity in ways which met NPT and funder expectations and enabling handover when an appointment was made (4.12-4.14);
- Supporting a strong handover to the incoming director

4.2 *Recruitment:* STA researched the use of a recruitment agency and decided it was too expensive for the PCA budget. Instead, I created a recruitment pack and commissioned design from moment Magazine. The opportunity was widely disseminated on line and through Board networks. After applications were received (at NPT), the designated sub-group reviewed them, determined a longlist, and conducted interviews. A long discussion at the Board meeting of 27 April designed a representative and inclusive process for the final interviews. The final selection day therefore involved almost all the Board, and another ten stakeholders and partner representatives who attended for all or part of the process. Though logistically complex, we saw a strong field and the Board made a final decision on 25 May.

4.3 *Furthering the artistic programme:* during 2022 STA designed a template to support assessment of proposals, which UCP helpfully piloted. Though easily completed by a large institution, it was not straightforward for small groups or individual practitioners. Once the SPF was confirmed, the Culture Forum quickly swung into action and hosted three Open Space events in early February, all of which I attended.

4.4 From discussions there and elsewhere it was clear we needed to rethink this element of the three year planning and a special meeting was held on 6 March. This reviewed all the proposals on the table and designed a new process including a targeted call-out to priority communities and creating Consultative Panel to evaluate proposals. I designed this process, agreed the documentation with Board members, set up the Panel, fielded questions and managed discussions before and after the call-out closed on 24 April. Ten proposals were received. After substantial discussions online and in person, a proposal was made which included a range of projects; on 15 May, ACE guidance made clear this was too ambitious financially and the programme was accordingly reshaped in (email) discussion with Board members. The current EOI (v11) reflects the latest understanding from ACE, based on the call-out. STA has also managed discussions with proposers, whether successful or not, in this process.

4.5 The development of this programme has been and remains challenging given the desire for pace, to ensure maximum leverage, the shifting views on the quantum of a bid and the range, ambition and scope of proposals received. However, there is no doubt that the process engaged a number of people who have not previously been involved in PCA developments, and offers a great opportunity to do some exciting, inclusive work in Peterborough. The decisions on how to proceed with proposals have been made in two stages, with a third outstanding:



- Meetings of the Consultative Panel which in particular decided on certain projects it felt were not fitted to take forward in the programme;
- Via correspondence and discussion between myself and various members of the Board; circulation of the evolving EOI and meetings I had with various proposers of projects, heavily shaped by the meeting held with ACE on 15 May which imposed a significant reduction on the bid ceiling and hence the loss of two more proposals;
- Board discussion of v11 on 22 June and whatever further procedures are required once submission is possible

- 4.6 *Drafting the EOI* began in April after discussions at the Board meetings in March. The EOI for the Priority Places Programme cannot be constructed separately from a wider construction of the next three years in terms of the PCA budget (see below) but must also reflect the core requirements of ACE both financially and in terms of outcomes. The ‘infrastructure’ elements have remained largely unchanged since the adjustments to ensure the nascent culturally diverse forum was included in the budgeting and reflect the ambitions for data earlier this year. The major developments have come from the artistic programming side.
- 4.7 V11 of the EOI therefore reflects a restructuring of the three-year budget, to be discussed in detail alongside the proposed submission. This highlights the importance of commissioning budgets for the various forums while supporting three key areas of creative intervention.
- 4.8 The intention in January was to submit the EOI by the end of April at the latest and continue work on a bid for submission as soon after ACE approval as possible. This timescale was adjusted to create a different process, and submission of the EOI was deferred following discussions with ACE in early May (which led to the reduction in quantum.) This EOI, even if agreed on 22 June, cannot be submitted until the complaint received in May is resolved as ACE will consider it a major risk factor. These are issues outside the control of STA or (at this point) the Board but do represent a significant risk to PCA as the value of SPF as leverage will diminish over time. However, given the demonstrated resilience of the Board, the commitment of partners and the energy of the incoming Director, devising a deliverable financial strategy will be an achievable priority over the coming months.
- 4.9 In the light of the delays to this submission, it will be necessary for the Board to review its financial strategy and ensure that across a range of sources it maximises the leverage it currently has thanks to the SPF.
- 4.10 *Supporting governance* during this period has had three main strands:
- managing the business of the Board,
 - managing additional participation in processes, and
 - developing networks where opportunities arose.

Managing the business of the Board includes supporting the four weekly meetings with venues/zoom management, minutes, preparing papers, helping the co-chairs and so on. It has also involved supporting any sub-groups (whether ongoing or task & finish) and encouraging their accountability through papers and discussions at meetings. The two key standing sub-groups have related to data and to comms (see below). While largely straightforward this has always been an important element of time, given the importance of robust governance and transparency. While we have struggled to keep everything up to date in 2023, nearly all meeting documentation is now online.

The *additional participation in process* during this phase has been an important extension to governance. Some 15 people were nominated by Board members to take part in the Consultative Panel regarding the artistic programme and three meetings (one in person) were held, alongside numerous smaller discussions. An overlapping group of people was also invited to take part in the recruitment, as noted above. All those people plus others nominated by Board members have been invited to participate in the evaluation currently underway.



An important principle of participation upheld by PCA is respecting people's time by offering some payment if people are not otherwise paid to be in the room. In addition to supporting participation by discussions, availability, access needs etc, the administration of such payments has taken some time.

- 4.11 The *development of networks* is a fundamental feature of the Leadership Model. Five networks have been progressing at various stages throughout this programme, with varying levels of direct input from STA:
- *Culture Forum* – established and led by Jumped Up, supported by PCA as a key route to engaging with practitioners and community leaders particularly interested in Covid. I have attended various meetings, workshops and Open Spaces of the Forum and facilitated the budget;
 - *Peterborough Collective*: established by N&N Festival Bridge (as was) and supported by Mighty Creative, I have attended a couple of meetings, briefed the Collective nominee to the Board and supported the budget administration;
 - *Heritage network*: there have been long standing attempts to bring together key attractions, guardians of intangible heritage and other partners, most recently led by the Museum and NPT. These have tended to struggle for various reasons. I have met with various stakeholders, including NHLF and EH, but otherwise have not been directly engaged in this area. The Cultural Strategy recognises the importance of improving the connections, joint strategising and marketing in this field;
 - *Festivals*: as part of the TP, Metal convened a meeting of festivals in Peterborough which resulted in a series of recommendations to develop the sector. These are incorporated in the EOI. Improving the festival offer is an important opportunity for Peterborough both economically and in building better community connections;
 - *A BAME-led practitioner and community network*: this is a long-standing ambition in the Cultural Strategy Leadership Model (where it is called 'inclusion and cultural connection'), and a recognised challenge to the work of PCA. An opportunity arose following the Open Space events in February 2023 and Diaspora Arts has joined the Board, but discussions have not yet crystallised into a more formal and resilient body. A budget has been set aside to support ensuring a representative engagement over the longer term. Whilst STA has put a considerable amount of time and effort into this aspect, it remains a key priority for the incoming director.
- 4.12 *Supporting ongoing work on data*: as noted in para 3.5, data was a key issue in developing the Cultural Strategy, and in particular articulating the ambition for a shared, transparent understanding of audiences/markets for culture (including heritage), supporting both cultural producers and the economic development of the area. During Phase 4 we have better set out those plans and now engaged Indigo to deliver them. This work has been led by a small sub-group chaired by Sarah H. My involvement has been to support specific questions, ensure accountability to the Board and provide budget and financial support.
- 4.13 *Advocacy and comms*: a small sub-group has now been established to develop this work which will grow in importance as the programme solidifies and now the director is in post. In addition to crafting the website, my involvement has been to support specific questions, ensure accountability to the Board and provide budget and financial support.
- 4.14 *Ensuring financial management and probity* has been an important issue throughout this programme but grew rapidly in importance and time-requirement as the TP became more active and the SPF was awarded. In addition to tracking and approving invoices, I have worked with NPT to develop financial procedures for future management (to be further discussed on 22 June) and ensure probity (eg declaration of relationships) through the work in 2023.



- 4.15 Accountability to funders has been an important part of this process, including final reports to ACE, managing the subsidy benefit assessment requirements of SPF and supporting NPT in any necessary procedures.
- 4.16 The three year budget has gone through a series of iterations and will be further discussed on 22 June. It is also a central part of the handover and induction of the new Director.
- 4.17 *Handover to the new director:* this has already begun with three meetings arranged. This will represent a significant time investment but is crucial to maximise return on all the work of the last two and half years.

5. Conclusion

Developing the Cultural Strategy and working towards its delivery has been an rewarding and passionate journey over the last two and half years. At times there have been unexpected challenges, while others have been foreseen but the CSG/Board have shown great determination in working towards delivery. The values of connection, openness, diversity and excitement have remained at the core of the work throughout, building resilience in finding new routes to change and success. I hope that the financial ambitions can be realised, and the potential of the work so far can be delivered – with regard to making new work, bringing joy to the people of the area, building the economy and demonstrating inclusive practice and leadership.

The Alliance, its partners and the area as a whole are now at the brink of major opportunities to really change the mindset of Peterborough regarding the nature, profile and joy of a rich cultural life. I wish everyone the very best for the future.

PETERBOROUGH CULTURAL ALLIANCE
22 JUNE 2023

FINAL REPORT ON THE TRANSITION PROGRAMME

By Sarah Tanburn

The Board is asked to

- review this final report and make comments;
- agree to submission subject to any last minute tweaks to meet character counts and belated invoices.

Context

1. The Transition Programme (TP) was due to make its final report by end March 2023. At this point there were considerable sums outstanding due to the inevitable elongation while we waited for the SPF award. ACE accepted this position with the objective of completing all spend by the end of June 2023.
2. This inevitably overlaps somewhat with SPF funding and this final report is underpinned by detailed monitoring undertaken by NPT and myself, in particular to manage tracking of both cash and in-kind expenditure.
3. It is our understanding that this report should be submitted despite the outstanding complaint and we aim to do so by 30 June. The final payment (£3000) will not be made to NPT until the complaint is resolved.

Detailed working

4. There are five points of detailed working which the Board may to note or comment upon:
 - Partners contributed in cash £3700 (paid directly to Sarah Tanburn Associates), or over 10% of the cash element of the programme;
 - Partners also contributed significantly in-kind, primarily through venue provision and staff time. Including the recruitment day, using the calculator rates included in the original TP bid, this represents over £27,000. Taken together, these inputs represent over 50% of the TP – a major signifier of resilience and commitment by individuals and organisations;
 - At the start we thought our evaluation might be an artistic commission (as in 2021). This has changed but the evaluation cost is currently still shown as artistic commission work;



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- There are a couple of outstanding invoices (less than £600) which could be added in here, with others transferred to SPF. This will not change the bottom line but would slightly alter the balance of the numbers;
 - We are required to show who benefited and the Board may particularly wish to comment on this element.
5. Beneficiaries of the programme are split (by ACE) into creative practitioners and active participants. It is difficult for PCA to differentiate these two (as, for instance, demonstrated by the February Open Space at UCP). For the report I have drafted:

Creative Practitioners: we said 200 – actual: 250
Active Participants: we said 100 – actual: 75

The working for this has been:

Culture Forum plus 3 Open Spaces: approx. 25+12+30+10 – 77
Traffic to website and relevant Jumped Up Blogs – c150 (but we can reasonably expect many of these to be practitioners)
Data workshop – 20 (all practitioners)
Involvement in Panel, call-out and recruitment – 10

I have not included the Festival in these numbers which might significantly increase the participation numbers but I am not sure that partners and participating organisations would prefer that approach. The Board is asked to comment.

TRANSITION PROGRAMME FINAL REPORT DRAFT

From ACE:

In your application you told us:

(In your own words, tell us what your project is.)

We will bridge the gap between ground-up preparation of our Cultural Strategy & delivering its values & aims. The grant will support establishment of the Peterborough Cultural Alliance, sharing data to inform audience development/place marketing and sector development in communications and advocacy.

In your application you told us that your project would mainly focus on:

Developing new creative or cultural work mainly with other people (Eg co-creation with participants), Developing my own skills, or the skills within my organisation (Eg skills development, talent development, mentoring), Developing our organisation (Eg trying out new business models, business planning, testing out a new approach), Working in a way that is focused on a specific place (a village, town, city or region) or community in England (Eg developing or delivering a cultural strategy for a specific place), Something else, Working innovatively and/or collaboratively (Eg working across sectors, with new partners, learning from inter/national best practice, etc)

Other details:

Preparing a collaborative data framework to inform future audience development and place marketing. Small commission as evaluation.

Q1 : Did your project achieve the aims you told us about in your application form?

We have made significant progress in collaboration, strategic development, advocacy & data development as envisaged in the Transition Programme (TP). In particular: the proto PCA Board is now a resilient and collaborative body, developing fast; the first stage of the data work enabled procurement for a shared framework. The Shared Prosperity Fund (SPF) award has funded recruitment of a Director, we have begun our three year strategy & we have developed a stronger voice for culture

Q2: Did your project benefit the people and communities you told us about in your application? (3000 characters)

Yes:

- the Peterborough Collective, a leadership voice for young people (under 26) in the area (with help from N&N Festival Bridge) and we have begun discussions about a multicultural forum for artists and organisations led by people from ethnic minorities;
- we have worked with a wide range of organisations to develop a robust approach to a shared data framework, a key recommendation of the Cultural Strategy. WThe next stage of this work will benefit everyone seeking to build cultural audiences in Peterborough;
- Throughout we are focused on Peterborough. A key finding of the Cultural Strategy was to develop a voice to deliver cultural ambassador roles and leadership for



PETERBOROUGH CULTURAL ALLIANCE

Peterborough: we have developed a resilient, value-driven body, ready to become a CIC, which will deliver an important programme for the sector and audiences

- The Transition Programme enabled a successful bid to the SPF which underpins leverage for other funding for the 3 year programme to demonstrate and embed the Cultural Strategy

Q3: Tell us what you learned, and how the project has helped you or your organisation to develop:

- Any achievements or outcomes you want to tell us about - Any problems or changes?

How did you manage this?

- What will be different?

- Tell us about any longer term impact the project has had (3000 characters)

Achievements & outcomes

- Achieving £264,000 award from SPF
- Successful recruitment to inaugural Director
- Creation of artistic programme with new cultural community leadership
- New networks and relationships across different communities
- Resilience in the face of significant organisational & financial challenges
- Developing data framework
- Improving comms across Peterborough and beyond

Problems

- The biggest problem has been was the delay to decision making on the key element of funding from SPF via PCC. The aim of the Transition Programme was to support the PCA and build on data recommendations while anticipating resources as the cornerstone of a 3-year programme. The decision came much later than originally anticipated, only confirmed in late December 2022. Maintaining momentum and connection through that period was a challenge.
- In discussion with ACE we elongated the programme while waiting for this decision so that some expenditure is still ongoing into 23/24.
- The Board managed this through 5 strategies:
 - Focusing on work where there could be outcomes, especially developing the basis for a data framework
 - Retaining and building on its value driven approach as a group which greatly enhanced resilience for the Alliance in the long term
 - A range of focused events including workshops on data and (led by the Culture Forum) Open Space events on the next stages
 - Managing comms carefully so that material was available online but we were not creating meetings with nothing to say/deliver (a common complaint in Peterborough)
 - Reducing the pace of work to ensure the consultancy support was retained throughout this period.



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- At the time of writing ACE has notified NPT of a complaint against PCA which is still under investigation. We are already taking lessons from the existence of this complaint while acknowledging disappointment that the complainant felt unable to raise issues either directly with NPT or the Board.

Impact and difference

- The new networks and relationships will be key to the long term delivery of the Cultural Strategy. Both young people and people from the diverse minority communities in the city are priorities in the Strategy so the Collective and nascent multicultural forum are very welcome developments after many conversations
- The robust Board is preparing a three year programme building on the work supported by the SPF to create a proposal to the Priority Places Programme and for further investment. This ongoing development of the Strategy would not have been possible without the support of the Transition Programme, and so the work put into the Cultural Strategy would have had far less outcome
- The planning for the next three year stage has included new proposals from targeted communities, a strong cultural infrastructure plan and recruitment.

Who

Creative Practitioners: we said 200 – 250

Active Participants: we said 100 – 75

How

We said we were focused on longer term public engagement in England. This did not change.

Add this para to the box on longer term public engagement or add a line to the table as an additional comment

Across an in-person Cultural Forum and three Open Space events, the data workshop, developing the new Forums, and traffic on the website and the relevant Forum blogs on JumpedUp, the Consultative Panel on commissioning and the community participation in recruitment, we have seen engagement approximately as anticipated. We can see this growing already since the SPF award. The renewed comms plan, new networks and our presence at Peterborough Festival significantly enhanced these numbers.

Income summary

Income heading	Budgeted income (£)	Actual amount (Final report) (£)
Earned income	0	0
Local authority funding	1,500	1500
Other public funding	0	0



PETERBOROUGH CULTURAL ALLIANCE

Private income	2,200	2200
Income total (cash)	3,700	0
Support in kind	25,140	27280
Arts Council England funding	30,000	30,000
Income total	58,840	60980

Income details

Local authority – actual 1500

Private income – actual 2200

Support in kind – 25020 (to date: see below for additional anticipated to these elements of the work)

Expenditure summary

Expenditure heading	Budgeted expenditure (£)	Actual amount (Final report) (£)	Difference
Artistic spending	1,000	2600	1600
Making your work accessible	0	0	0
Developing your organisation and people	25,300	18590	-3010
Marketing and developing audiences	6,700	8810	2110
Overheads	0	0	0
Assets - buildings, equipment, instruments and vehicles	0	0	0
Environmental responsibility costs	0	0	0
Other	500	0	0
Personal access costs	200	0	-200
Additional cash contribution (towards developing organisation)		3700	
Expenditure total (cash)	33,700	33700	0
Support in kind	25,140	27280	2140
Expenditure total	58,840	60980	1140

An additional £3,700 was paid directly by the PCA partners to STA for consultancy support

Expenditure	Description	Budgeted	Actual
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Budget questions

Income There are no differences in the cash income. The in-kind support has not changed significantly.

Expenditure

The major difference is elongation of the programme while waiting for the SPF decisions with some spending into the first quarter 23/24.



Support in kind

There have been two longer meetings (the data workshop & inperson recruitment), less professional input to governance and fewer Board meetings (as they went to monthly). However, there were more subgroup meetings. In-kind (venues and time) is a greater than budgeted contribution.



PETERBOROUGH CULTURAL ALLIANCE
22 JUNE 2023

EOI v11 + covering report
By Sarah Tanburn

The Board is asked:

- To note the context and process so far for this EOI, including the feedback from ACE
- Consider the content of the programme in the light of the budget (as discussed/amended at item8)
- Note the timing issues including the opportunity for further discussion with the incoming Director and impact on leverage and partners of the concerns raised with ACE
- Consider any final process of decision-making on this EOI when the complaint is resolved
- Recognise the work needed to finalise the bid once the EOI is submitted.

EXPRESSION OF INTEREST FOR THE PRIORITY PLACES PROGRAMME

1. Context

- 1.1 Other reports on this agenda remind the Board that a large-scale application to the Priority Places Programme has been a plank of the PCA financial strategy for a long time. It is by no means the only element of funding but was envisaged as the other element of central security, alongside the awarded SPF funding, which gives PCA a basis on which to deliver all parts of the Cultural Strategy. The three year budget at item 10 underpins this EOI though it is not itself a submitted document at this stage.
- 1.2 The Priority Places proposals are therefore part of the Board's three-year strategy as set out in the Cultural Strategy Action Plan, and the paper 'Towards Financing a Three Year Strategy from October 2022' (attached to item 10). In considering its future funding and delivery strategy with the new Director, from July onwards, the Board will need to consider its approach to accessing ACE support.



- 1.3 To access the opportunity, ACE requires applicants to submit an EOI. They may take up to 8 weeks to decide whether the applicant can proceed (which is not a given), and PCA would then have 4 weeks to submit the final bid. It is therefore essential to maintain momentum and capacity through the preparation of the EOI and while awaiting a decision.
- 1.4 The Board began discussing an EOI in more detail in February 2023. The basic outline, since the Strategy was developed, has had two parts:
- ‘infrastructure’ – meaning those parts of the cultural ecology recommended in the Strategy to benefit everyone. This includes the PCA staff team, costs of governance and participation, supporting networks, communications and advocacy, and the data model. It also has included the feasibility study for Chauffeur’s Cottage.
 - ‘collaborative programme’ – that range of artistic commissions which would demonstrate and embed the values and vision of the Cultural Strategy, and supporting the core principle of the PCA that in talking about culture it also seeks to enable the making of socially engaged creative work related to arts and heritage.
- 1.5 This distinction has been constant until this version of the EOI. Feedback from ACE regarding clarity of approach and priorities has prompted a recast approach, also reflected in the budget (item 10) which underpins this EOI. Note that at EOI stage, the process only asks for top-line numbers, but these cannot be relied upon without a robust underpinning budget.
- 2. ACE feedback and guidance**
- 2.1 There is of course considerable guidance online plus the Grantium form regarding such a proposal. Nonetheless, given the complexity and pace of work in Peterborough, we have sought meetings with ACE to consider how best to develop the bid. Although there was some informal commentary from our Relationship Manager through feedback on papers to this Board, it was not until 15 May that Board members were able to meet formally with ACE representatives about the draft EOI.
- 2.2 That discussion made clear that PCA should be looking to bid in the region of £600K rather than the £1m permissible in the guidance. Although ACE staff are clear that of course PCA can bid up to that ceiling, it would be unlikely to succeed. The Regional Manager for Place also helpfully set out six key questions which are considered by the ACE panel which makes these decisions:



- (1) state the issues. Be clear, simple and succinct.
 - (2) How solving this issue contributes to wider place based strategy.
 - (3) What are the practical steps we intend to take:
 - (4) How will we measure success?
 - (5). How will these strands work together?
 - (6) what will success look like in 2-3 years, where will we be on the road, what happens next?
- 2.3 It is essential that the EOI clearly answers these questions for the panel, who will not have access to any other information.
- 2.4 Version 10 of the EOI was circulated to Board members on 18 May with the indication that we hoped to submit that content to start the process. This was the latest part of a long round of consultation and engagement (see below).
- 2.5 The co-chairs asked ACE for a further meeting for feedback before final submission. This meeting was held on 23 May. At that discussion ACE gave further valuable feedback on detailed elements of the EOI:
- Keep referring to the language in the prompts;
 - Keep locating the programme in Peterborough, especially using the question on Peterborough strategic priorities and the journey to this point;
 - PCA is 'amazing' in its collaboration and keeping people together: show how this is representative of the area and namecheck more;
 - Show the panel the range and nature of participation: the joint vision and approach to delivery, as the important thing here is the alliance itself, both as concept and as way of organising. Show how we work together;
 - Show why NPT is the right organisation to be leading this (recognise how this is like CPP relationship too);
 - Ensure the success measures line up (between Q1 and Q2) and the evidence required. Be specific: eg 3 new networks, people benefiting: *demonstrate the scale of change*;
 - Talk about 'early performance indicators' eg might be numbers involved in a creative careers programme. Important there are numbers; they accept there might be alteration between EOI and bid and use language of learning over the programme



ACE accepted that the feedback of 23 May and the character limits, together with this guidance represent a challenge which we have tried to incorporate into v11 below.

- 2.6 The Board will recall, from the meeting of 25 May that ACE has received a complaint against NPT regarding the Transition Programme. At the time of writing, I am aware NPT has responded to that complaint but there has been no further resolution. It is unfortunately clear that until the complaint is resolved, the EOI cannot be submitted as it would represent a major risk factor from the ACE point of view. The Board should also note that NPT has been advised that the Trust cannot submit bids to ACE until the matter is resolved: while I understand this is not an urgent problem, it represents an important risk to a key partner member of the Alliance.

3. Process to arrive at this programme: commissions and collaboration

3.1 Other reports on this agenda and at many other meetings outline the process. In particular, it should be noted that:

- The 'infrastructure element' has remained largely unchanged throughout, although the Transition Programme has seen a great deal of work (led by Sarah Haythornthwaite) to arrive at the latest commission to Indigo funded by the SPF, and the ongoing discussions regarding Chauffeur's Cottage
- The collaborative programme shown here is the current outcome of the call-out and discussions since.

3.2 In summary the process enabling commissioning has had three stages:

- Review of what was on the table at the beginning of the year, culminating in the special meeting of 6 March which reflected that the proposals tended to come from those 'in the room', and considered the concerns being raised in the then-proposed multi-cultural arts forum (since paused) and elsewhere that practitioners needed more time to develop proposals;
- A call-out to priority communities and the creation of a Consultative Panel to advise on the proposals. This resulted in 10 proposals reviewed by some Board members and stakeholders in that Panel. This resulted in some proposals being rejected for this process, while others were considered capable to amalgamation to greater effect;
- The impact of the feedback from ACE on 15 May which significantly reduced the financial ambitions and resulted in some other proposals becoming less possible against the criteria established at the start of the call-out.



- 3.3 A core part of the feedback on 15 May was to be very clear about priorities. This resulted in recasting the whole programme and budget to meet the four core priorities arising from the Strategy, consultation, discussions since and the call-out. These are identified as:
- *Growing the economy* – including creative careers, work on data and economic impact, supporting the cluster at Chauffeur’s Cottage and the Peterborough Collective
 - *Connection and Diversity* – including growing the Inclusion & Cultural Connection Forum¹, support to Durga Puja (a strong submission from the call-out), the Culture Forum (see proposal elsewhere on this agenda), and running another artistic call-out in 2024
 - *Celebrating Pride and Identity* – including a new story hub (arising from call-out proposals but needing significant development before final submission of a bid), the festivals network, and comms/advocacy;
 - *Leadership and Accountability*: Alliance core-costs and evaluation

3.4 The budget v5 as discussed at item 10 reflects this strategic restructure. It offers a small commissioning budget to each of the Collective, festivals and inclusion groups as well as the proposed call-out next year and an expectation that both the story hub and Durga Puja will enable new work, particularly around the three priority communities identified in the strategy.

4 Next steps

4.1 The continued pressure on maximising leverage is a reason to submit the EOI as soon as the complaint is resolved, while the new Director will wish to familiarise herself with the proposals and delivery strategy.

4.2 Assuming this programme can proceed in roughly the shape of the attached bid and the 3 year programme outlined at item 10, each area of the programme will need support from the Board and clear plans of action. Key points to note are

¹ This group does not currently exist. This is the language used in the original Cultural Strategy for a BAME-community/practitioner led forum offering a strong voice for cultural leadership in Peterborough.



- The data framework is the single biggest item and is well underway with a clear trajectory although in 24/25, the development of an Economic Impact Assessment needs fundraising, clear briefing and partnership development;
- The PCA itself has a structure (at Board and staff levels) which the director will want to consider in the light of developing relationships;
- The cultural form and collective have plans of action but the festivals network, and development of a inclusion & connection forum and a heritage network need careful consideration;
- The feasibility study supporting the cluster of creative industries at Chauffeur's Cottage is still in the programme but is no longer required releases resources for other infrastructure-related activities²;
- Work with project leads on the Story Hub and Durga Puja needs to be in place to support the final bid
- The creative careers concept needs to be better delineated for the final bid, including outcomes.

4.3 If the bid could be submitted by end of June (unlikely but not impossible), the full bid would need to be ready by end August at the earliest and end September at the latest. The Board should consider what further decisions and reviews it might wish to make before submission of the EOI.

The remainder of this report is drafted answers to the questions on Grantium..

² Currently funded from SPF award



EOI v11

QUESTIONS AS POSED ON GRANTIUM

Question	Answer	Comments
The total project budget amount	£1.5m	Programme target: fundraising of 484K
The amount being requested from Project Grants Place Partnership	677330	
Where will any match or partnership funding for this project be coming from? Tell us about any earned income, fundraising activity, other public sources of funding, other Lottery distributors, and any other sources. Tell us whether they are confirmed or expected at this stage.	<p><i>Confirmed: 264000 SPF for infrastructure 7500 PCC for data</i></p> <p><i>In kind: 62500 (based on 25k per annum from TP)</i></p> <p><i>Required match for festival co-commissioning 30000</i></p> <p><i>Required match to deliver Economic Impact Assessment 20000</i></p> <p>SPF & PCC funding plus required match equates to 20% cash match funding + 4% in-kind match (total match funding of 24%). This is confirmed match funding that, with the ACE funding, provides baseline funding with which we can confidently deliver the programme described. However, we know already that we will apply for and achieve additional match funding to grow the ambition and breadth of the programme. This may amount to an additional expected £400k over the 3 years and will come from:</p> <ul style="list-style-type: none"> • British Council (linked to Durga Puja) • Trusts and Foundations • NLHF • Partnership funding • Lottery • Sponsorship • Earned Income 	
Have you received advice from the Arts Council? If so, who from?	Davina Christmas, Claudia West, Caroline Wallace	
Is this a resubmission of a PP EoI	No	
Provisional start and end dates	1/1/24 to 31/3/26	
Which Area(s) of Focus as set out in the applicant guidance are you responding to? (600)	<p>Priority issues are:</p> <ul style="list-style-type: none"> • Economic impact: data & talent pipeline 	594



Question	Answer	Comments
<p>Cultural Communities</p> <ul style="list-style-type: none"> • support and involve communities in high quality culture • improve creative and cultural education for children and young people • improve health and wellbeing through creative and cultural activity • build skills and capacity in the cultural sector and grow its economic impact <p>Creative People</p> <ul style="list-style-type: none"> • Promoting creative opportunities in the local community to people at all stages of their lives • Providing high quality early years activities that reach families from a wide range of backgrounds • Widening and improving opportunities for children and young people to take part in creative activities outside schools • Supporting children and young people to develop their creative skills and potential • Developing and improving pathways towards careers in the creative industries <p>It is likely that all successful applications will deliver strongly against Cultural Communities and will also deliver against some Creative People elements.</p>	<ul style="list-style-type: none"> • Connection & diversity: innovative programming • Celebrating pride of place & identity with quality work • Leadership development, esp diversification & capacity of new activists. <p>Cultural communities & creative people are grown through agency, economic impact & increased creative opportunities. Our priorities come from a unique 3 year journey learning together. Our Cultural Strategy meshes with PCC Priorities to encourage investment & economic growth, use strong data, grow skills & create environments where people want to be.</p>	
<p>Give an outline of the proposed project: Including how this project will deliver against our Outcomes and how you will use the project to embed the our Investment Principles. <u>You can use up to 3000 characters to answer this.</u></p> <p>NB: Investment principles: Ambition & Quality; Inclusivity & relevance; Dynamism; Environmental Sustainability</p>	<p>This programme creates an inclusive, dynamic cultural ecology to deliver outcomes for Peterborough and its people, & showcases co-designed artistic programmes to inspire & embed our shared ambitions.</p> <p>Key elements:</p> <ol style="list-style-type: none"> 1. Networks: 3 new & 2 growing fora building trust & capacity, to grow/create multi-cultural, young peoples & creative leadership, fundamental to CREATE A DYNAMIC LOCAL CULTURAL SECTOR 2. 5 new commissioning programmes to stimulate new practise & relationships of an AMBITION & QUALITY, CHANGING PERCEPTIONS OF ARTS & CULTURE 	2978



Question	Answer	Comments
<p>Outcomes: creative people, cultural communities and a creative & cultural country.</p>	<p>3. Activities driven by new creative leaders & networks, resulting in an INVIGORATED, INCLUSIVE & RELEVANT LOCAL LEADERSHIP</p> <p>4. A data platform to support decision-making & track the impact of the programme, & the wider sector, facilitating EFFECTIVE USE OF RESOURCES & SUSTAINABLE GROWTH.</p> <p>The Leadership Model:</p> <ul style="list-style-type: none"> • The Alliance – small staff team & board of directors <ul style="list-style-type: none"> ○ Networks that build resilient connections: developing the existing Culture Forum & young people’s Collective; creating an emerging multicultural leadership group, a new Festivals consortium & a Heritage Network • A city-wide data framework • Resilient advocacy for culture <p>Delivery Model:</p> <p>The Peterborough Cultural Alliance (PCA) will be a CIC, sitting in a robust set of networks, & leading the delivery of the Cultural Strategy. An intertwined, practical approach, across the alliance, networks & artistic programme (micro & lead commissions) will develop capacity & leverage resources to address the core issues, esp. the step-change of greater diversity in leadership & participation. Hosting by Nene Park Trust gives a safe start to the programme, learning from partnership so far.</p> <p>Artistic Programme</p> <p>Creative Talent & Economy</p> <ul style="list-style-type: none"> • *Creative Careers, linking education & training with robust work experience • The Collective’s Micro-commissions, growing capacity for under 26’s as sector leads <p>Connection & Inclusion</p> <ul style="list-style-type: none"> • Micro-commissions led by practitioners from global majority communities to build & deliver diverse leadership & develop new content • *Durga Puja Hindu festival – case study to grow & export • 2nd targeted callout for proposals in Autumn 24 <p>Celebrating pride and identity</p> <ul style="list-style-type: none"> • *Story Hub to enable radical, connective storytelling • Commissioning support for the festivals network 	



Question	Answer	Comments
	<p>All</p> <ul style="list-style-type: none"> • Advocacy for the sector & opportunities • Data Platform to understand & grow specific audiences/markets <p>* These 3 ambitious lead projects, emphasising joy, connection, opportunity & ambition will showcase the step-change led by the Alliance. Developed through a first targeted call-out, assessed by a Consultative Panel which represents priority audiences, & will continue to include leadership from those communities.</p> <p>Our programme will:</p> <ul style="list-style-type: none"> • develop economic potential • support an ambitious artistic programme • increase collaborative working across the city • embed & develop pride and connection • increase & diversify leadership skills and capacity • hold the PCA staff team & board to account 	
<p>If you have had any previous Arts Council funding (through any programme) for activity that relates to what you are proposing here: Please tell us about how this project builds on your previous activity (think about how you have used the learning from your evaluation, for example). <u>You can use up to 1000 characters to answer this.</u></p>	<p>ACE funding, with PCC & NPT, supported the development of the Cultural Strategy & Transition Programme underpinning this bid. The adopted Strategy is based on research & consultation including 7 creative commissions & v-logs, reflects diverse but connected ambitions for culture. Our approach is constantly refreshed in discussion with communities & practitioners. The 5 recommendations endorse creating the Alliance and a 3 year programme to demonstrate and embed its values.</p> <p>The Transition Programme has:</p> <ul style="list-style-type: none"> • built resilience into our partnerships, • allowed time to grow the basket of networks • the foundation for a robust data product underpinning future investment decisions • recruitment to guide the next stages (using SPF), and • prospective additional leverage. 	995



Question	Answer	Comments
	Peterborough is at a new pivot-point, poised to become a vibrant, unique cultural hub. We are determined to move to the next stage; our programme is designed to address connection, pride & opportunity for our priority communities.	
<p>How does the project fit the remit of Project Grants <u>Place Partnership</u> projects, as set out in the applicant guidance? Include reference to the legacy of the project</p> <p>REMIT: is a strategic place-based intervention that is intended to make a long- term difference to the cultural and/or creative life of the local community and makes a clear step change in provision in that place and is informed by robust needs analysis and responds to relevant local strategies and is led by a consortium of partners who are relevant to delivering the project</p> <p>You can use up to 2000 characters to answer this.</p>	<p>The PCA is a resilient group of 14 partners including PCC, NPOs (Eastern Angles, Landmark, Jumped Up), Peterborough Presents, two HE bodies, NPT (experienced, independent account holders) other venues and community leaders. PCA is evolving rapidly to diversify leadership, including through commissioning, recruitment & Board membership. Our plans address long-standing issues identified in the Cultural Strategy; a multi-stranded, programmatic intervention designed to deliver step change undeliverable by individual agencies.</p> <p>Our artistic commissions, career support & leadership tools are mutually reinforcing innovations in locally-designed, high expectation delivery to create trust & demonstrate our values. Young people, festivals & practitioners have stated priorities while the inclusion & connection forum & heritage network are in development, represented on the Alliance but needing time & finance to shape proposals. Our robust approach to data & advocacy is fundamental to achieving & measuring success but needs investment to build the frameworks & create partnerships.</p> <p>Our evaluation framework is related to the Strategy’s 9 key outcomes including cultural alignment to environment commitment, improved creative skills, investment, and reputation, & diversified audiences & leadership. Our PIs use existing data, the Data Platform, and partnership working eg with CPCA. For some measures, the baseline exists: others will be set in year 1 to measure progress. We expect to see at least 10 new cultural commissions, 5 new/growing networks, xyz people supported to creative careers, 1 public data platform & at least 3 new fte jobs in PCA.</p> <p>Our ambition is a cultural life renowned for its energy, diversity and ambition; we are on a journey towards Peterborough as a City of Culture. In 3 years we will have</p> <ul style="list-style-type: none"> • robust, connected leadership, • revitalised public image • communities energised and enthused by working together • a cultural ecology of creation, participation and resilience 	1999
How will this project help you adopt our Inclusivity and Relevance Investment Principle?	Our population is young, ethnically diverse & under-engaged in culture; this programme centres relevant leadership, understanding, participation & commissions. SPF funds (awarded late 2022)	952



Question	Answer	Comments
<p>You can use up to 1000 characters to answer this</p>	<p>have led to better debate, especially about time required to build connections beyond tokenism, while addressing barriers (eg participant cost, timing, language & opportunity).</p> <p>For our callouts we:</p> <ul style="list-style-type: none"> • focus on priority groups, collaboration, new audiences and joy • diversify decision making in commissioning and recruitment • are working for a more representative pipeline of talent. <p>In the Strategy & Alliance, we:</p> <ul style="list-style-type: none"> • Use innovative techniques eg creative commissions • Support networks to articulate ambition, especially in leadership & participation • Make new relationships with communities & NPOs • develop vital data & research <p>This is one programme with practical, focused interventions to address fragmentation, mistrust & under-delivery & develop the work so far.</p>	



PETERBOROUGH CULTURE FORUM

Proposal for Peterborough Cultural Alliance – 22 June 2023

By Kate Hall

To host 8-12 online and face-to-face events a year that support Peterborough's cultural sector to be more collaborative, resilient, and strategic. The sessions are to be free, open to anyone who wants attend, and to be broad in their appeal, including to the arts, heritage and community sectors, both professional and volunteer led.

Context:

Peterborough Culture Forum first met in April 2020, as a response by Jumped Up Theatre to the impact the first lockdown was having on the culture sector, and in particular the lack of centralised leadership and support in Peterborough. Jumped Up Theatre, led by its Creative Producer, Kate Hall, had previously been co-hosting What Next? meetings with Sheena Carman at Vivacity.

The Forum went on to meet regularly, initially fortnightly, as a support and networking mechanism. It was able to convene an extensive network of artists, arts and heritage organisations, and community groups. The topics of sessions have come about due to external factors (such as the collapse of Vivacity), the expressed needs of the members (such as Writing Contracts) and trends in the wider sector (such as promoting the skills, working with young people, wellbeing at work and inclusive practise.)

Conversations have been as broad ranging as advice sessions on applying to emergency funding, responding to the collapse of Vivacity and the later announcement of the closure of The Key, to practical sessions such as working with young people, advice on contracts, well-being, and subconscious bias. There have also been regular "touch-base" sessions, allowing for information exchange and relationship building. These sessions have been led by paid external speakers and by Kate Hall.

Jumped Up received ACE emergency funding that, in part, covered staff time to deliver these sessions, and the Zoom licence. Nene Park has also made a direct contribution and the Cultural Alliance also funded the facilitation some networking and information sessions, and three Open Space session in January 2023 – the costs of which were mainly a fee for a co-facilitator, venue hire and refreshments, and the time of Jumped Up's freelance Assistant Producer.

Cultural Forum Plans 2023-24

Jumped Up will continue to host the Culture Forum with a commitment to support the delivery of Peterborough's Cultural Strategy and of Peterborough Culture Alliance.

It will provide an open forum where the cultural sector can;

- Connect, be developed, and feedback it's needs and insights back to the Cultural Alliance.



PETERBOROUGH CULTURAL ALLIANCE

- Engage with strategic opportunities and leadership, specifically the Cultural Alliance, but also other opportunities, both local, such as Peterborough City Council, and national, such as funders and development bodies, such as Julie's Bicycle.

The sessions will:

- Be a combination of face-to-face sessions, building rapport and relationships, and online sessions, especially for information sharing and to access external insights.
- Be led 50% of the time by speakers and / or facilitators who are external to Jumped Up Theatre.
- Be continue to be informed by the expressed and observed needs of the sector, created by external and internal pressures and also opportunities.
- Be responsive to the needs of the Cultural Alliance, it's other networks and it's activity programme and the priorities identified in the Culture Strategy – such as data, Equality, Diversity and Inclusion, young people, city & rural, audience development, environmental issues.

Budget: £10,000

At present we have allocated £4443 towards the costs of external speakers, venue costs and other event costs such as refreshments and materials, and access, marketing and evaluation costs. £5557 has been allocated against staff time, which it is estimated will cost Jumped Up £8850 in total (see breakdown below).

Creative Producer: 24 days @ £181 = £4344

Digital & Communications Officer: 24 days @ £129 = £3096

Participation Producer: 10 days @ 10 days = £1410

Jumped Up will make up the shortfall from its new NPO funding, through additional funding applications, and also seek additional capacity and financial support by partnering with other organisations' events and programmes which align with the needs and values of the Culture Forum.

The proposed programme, which is designed to be responsive and flexible are:

- 3 face-to-face networking meetings a year, focused on information sharing and relationship building.
- 4 skill-focused sessions, led by instructors or experts, and in response to needs of the local sector.
- 4 co-design / co-creation sessions, similar to the aims of the Open Spaces, where local challenges and opportunities are explored with the aim of both informing the strategy and delivery model of the Cultural Alliance, and to equip the sector to be self-sufficient and take's its own collaborative, resilient and strategic actions to deliver Peterborough Culture Strategy.

Membership: There are currently 258 subscribers to the Peterborough Culture Forum mailing list, with 39% "highly engaged" and 12% "moderately engaged." Membership is open to anyone who wants to join. Close analysis is needed but it is presumed that the majority of the list are artists, artist organisations or regular cultural consumers. The



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ambition would be to increase its reach into community leaders, supporting the ambition of the Cultural Alliance to become an outward facing and collaborative organisation. In addition the imminent appointment of our Digital & Communication Officer should increase engagement with the newsletter, blog /website and any other content created, which should also lead to greater engagements with live / online events.

GDPR – the existing contact list is securely held by Jumped Up Theatre on Mailchimp. Permissions will be sought to share the contacts with the Cultural Alliance when it is established as constituted body.

Cycle of payment: Can be as suits the cash flow, ideally first payment by September 2023.