



CITIZENS POWER PROGRAMME

FINAL REPORT OF THE STRONG AND SUPPORTIVE COMMUNITIES SCRUTINY COMMITTEE TASK AND FINISH GROUP

JANUARY 2013

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1. Introduction

- 1.1 At its meeting on 14 September 2011, the Strong and Supportive Communities Scrutiny Committee agreed to establish a Task and Finish group to oversee and monitor the actions and recommendations of the Citizen Power Peterborough Programme Review which had been undertaken during the summer of 2011.
- 1.2 A Task and Finish Group was established to monitor the actions and recommendations on behalf of the committee.

The Task and Finish Group comprised the following members:

Cllr Marion Todd
Conservative



Cllr Graham Casey
Conservative



Cllr John Fox
Peterborough Independents



Cllr Mohammed Jamil
Labour



2. Objectives and Terms of Reference

- 2.1 The objectives and Terms of Reference of the Task and Finish Group were:

To oversee and monitor the delivery of the action plan which resulted from the review of the Citizen Power Peterborough Programme, with a particular focus on the following:

- Ensuring that the programme has a lasting legacy for Peterborough via the City's Single Delivery Plan
- Understanding and communicating the lasting benefits of Citizen Power to Peterborough
- The process of engaging Councillors to promote understanding of the programme and provide opportunities for Member involvement in programme activities
- The methods used to promote the programme across the city to maximise public interest and participation

- Task and Finish Group Members to attend Citizen Power events as appropriate to see the programme in action and take the opportunity to talk to participants
- Identify and interview key witnesses when appropriate to gain further evidence to support the monitoring of the action plan
- The process for making decisions on allocating delegated finance, including Section 106 funds

3. Process of the Review

3.1 The Task and Finish Group met on the following dates:

3.1.1 Task & Finish Group Meetings:

- 26 October 2011 – Initial Meeting
- 22 December 2011 – To go through Action Plan
- 31 January 2012 – Arts & Humanities Research Council / Sustainable Citizenship
- 27 February 2012 – Recovery Capital
- 21 March 2012 – To go through Action Plan and discuss ideas for interim report
- 17 April 2012 – ChangeMakers
- 26 November 2012 – Curriculum and Arts and Social Change
- 11 December 2012 – To discuss draft of final report

3.1.2 Events attended:

- 19 October 2011 - Arts & Social Change Cross Pollination Event – Cllr Casey
- 22 November 2011 – Creative Gathering – Cllr Casey
- 1 December 2011 – Cllr Casey met with Jocelyn Cunningham, RSA to discuss Arts and Social Change strand
- 17 January 2012 – Recovery Capital Event – Cllr Todd
- 29 February 2012 – Cllr Casey met with Greer Roberts, Vivacity
- 3 March 2012 – The Greenback Yard Event – Cllr Casey
- 23 March 2012 - Citizen Power Sustainable Citizenship Event – Project Dirt – Cllr Casey
- 17 April 2012 - Creative Gathering 8 – The Emissary Project – Railworld Cllr Casey
- 09 July 2012 - RSA and PLP - Opportunity Peterborough Meeting - Cllr Casey
- 13 July 2012 - Community and Social Media Workshop - Cllr Casey
- 19 September 2012 - Changemaker Network Event - Cancelled - Cllr Casey

3.1.3 1:1 Catch ups with Graeme Clark, Programme Manager:

- Cllr Burton – 28 Sept 2011, 7 Feb 2012 (Left group May 2012 as no longer a councillor)
- Cllr Todd – 4 Oct 2011, 20 Jan 2012
- Cllr Fox – 30 Sept 2011, 16 Jan 2012
- Cllr Casey – 30 Sept 2011, 16 Jan 2012, 5 March 2012
- Cllr Jamil – 17 Oct 2011

3.2 Witnesses Interviewed:

3.2.1 *Date of meeting: 31 January 2012*

Subject: Arts & Humanities Research Council / Sustainable Citizenship

- Dr Ben Rogaly – Arts and Humanities Research Council
- Jamie Young – Royal Society of Arts
- Rachael Huxley – Peterborough Environment City Trust
- Sophie Antonelli – Green Backyard / Transition Peterborough
- Angus Ellis – Spinney
- Rohan Wilson – Bretton Parish Council

The group heard about and discussed Sustainable Citizenship, the Arts and Humanities Research Council oral history project, and the evaluation of Citizen Power.

The Sustainable Citizenship part of the meeting heard from Rachel Huxley, CEO, PECT; Jamie Young, RSA; Sophie Antonelli, Green Backyard; and local residents Rohan Wilson and Bernard Champness. The meeting discussed:

- The creation of a Peterborough Cluster for Project Dirt to connect environmentalists locally and with others across the UK. More at www.projectdirt.com
- Its approach in supporting local people to develop environmental projects including how to put together successful funding bids
- Providing access to funding for project delivery
- Supporting Peterborough's Home of Environmental Capital aspirations

Dr Ben Rogaly introduced the oral history work which although not a core part of Citizen Power has been funded by the Arts and Humanities Research Council due to the interest generated by the programme.

- The work will include interviewing 80 people from across the city to understand their lives. This will be documented and deposited in the archives in Central Library. The life histories will be developed into a play called 'Fair's (Not) Fair!' which will be shown at a variety of venues across the city. The cast will be made up of young people from Peterborough
- A website will also be developed from which people can access the work

3.2.2 *Date of meeting: 27 February 2012* *Subject: Recovery Capital*

- Rebecca Dadow – Royal Society of Arts
- Karen Kibblewhite – Safer Peterborough Manager - Cutting Crime
- Representatives of FREE Group (Free Recovery for Everyone Everywhere)

The group heard about and discussed Recovery Capital.

This meeting heard from Karen Kibblewhite, Safer Peterborough Manager, PCC; Rebecca Dadow, RSA; and four members of the FREE (Free Recovery for Everyone Everywhere) group. The meeting discussed:

- How FREE had been established as a result of activities run by Recovery Capital, providing peer to peer support to those in recovery. The group meets regularly and provides a safe environment for people to get together
- Bespoke training developed with CAB to provide those in recovery with community signposting skills
- How research results are being used to inform the Joint Strategic Needs Assessment being developed by the Safer Peterborough Partnership. This data is also being utilised by CRI (new drug service provider) to develop/plan its work

- 140 people were interviewed as part of the research and found 87% are unemployed or long term sick, 9% reported being homeless, 8% reported living in a hostel, 69% were currently accessing treatment, 31% reported they are not in recovery, 75% do not attend any recovery group, 63% said they did not know how to find out about recovery groups and that Peterborough has dedicated key workers

3.2.3 *Date of meeting: 17 April 2012*

Subject: Changemakers

- Ben Dellot - Royal Society of Arts
- Lorena Hodgson – Changemaker
- Jeff Pusey – Changemaker

The group heard about and discussed Changemakers.

This meeting heard from Graeme Clark, Programme Manager, PCC; Ben Dellot, RSA; and Lorena Hodgson who is a Changemaker. The main points included:

- How expertise in many local issues held by local people is untapped and by accessing this resource could help improve communities. In very simple terms this is Changemakers
- Social Network Analysis used to identify ChangeMakers and their networks and how these could be used to help foster change
- Results of survey of ChangeMakers shows 7 out of 10 strongly agree they can persuade and convince other people to do something, 8 out of 10 strongly agree they can come up with new ideas to overcome problems, and 8 out of 10 have a high interest in promoting active citizenship
- How the network has the potential to be a sounding board for new strategies and ideas, a conduit for spreading information through a local area, be a partner for joint ventures and a source of expertise
- 200 ChangeMakers were identified through the Local Strategic Partnership/Single Delivery Plan and from these 89 people responded to the surveys

3.2.4 *Date of meeting: 26 November 2012*

Subject: Peterborough Curriculum and Arts and Social Change

- Dr Mark Roberts – De Montfort University
- Jocelyn Cunningham, Director of Arts and Society – RSA
- Shelagh Smith – Chairman of Vivacity

The group heard about and discussed Arts and Social Change, Curriculum and the draft report, 'Understanding the impacts of citizen participation in Peterborough' from Dr Mark Roberts.

This meeting heard from Gary Goose, PCC; Jocelyn Cunningham, RSA; Shelagh Smith, Vivacity; and Dr Mark Roberts. The main points included:

- An overview of the Citizens Power Programme given by Gary Goose. Some strands had worked well whilst others had struggled
- Dr Roberts discussed the draft findings of his report. Civic Commons and Changemakers had been the least successful strands

- Jocelyn Cunningham advised that Arts and Social Change was the biggest strand and had been successful in many areas particularly Creative Gatherings and Context Matters
- A written report was given to the group on Peterborough Curriculum informing the group that a network of five schools in the Peterborough area were working to map existing relationships and resources prior to developing initial curriculum plans. A range of organisations had indicated their interest in the project, including Peterborough United FC, Peterborough Cathedral, Sacrewell Farm, Nene Park Trust, the Peterborough Council for Voluntary Service and New Link. Several projects were underway involving the schools and these organisations. The impact of the initiative upon outcomes was not currently known as the benefits would take some time to be realised. There had been some valuable learning opportunities for students with key organisations in the City. Individual schools continued to work on the initiatives under the banner of the Peterborough Learning Partnership (PLP)

4. Findings

4.1 Management and Governance

- 4.1.1 As has been previously reported to Scrutiny Committee, the Programme was governed by a Board comprising senior representation from the funding organisations. Its meetings were formal and it served to oversee the delivery of the programme and set future strategy and direction. Whilst each representative on the Board was an equal partner, the Board also served as an opportunity to hold each other to account. For Peterborough – who, incidentally, chaired this Board – this created an opportunity to challenge our partners and to try to adapt projects to better fit the needs of our local communities.
- 4.1.2 On a day to day basis, the council employed a Programme Manager to hold together the various projects, to manage communications, to provide formal and informal project reports and updates, and to act as a pivotal link between the council and the funding partners. However, two key issues have been identified relating to this important post:
- (i) that the identification and appointment of a consistent project manager happened some time after the start of the Programme. Initially and for the first few months of the Programme interim arrangements for project management were put in place. This was symptomatic of the dynamic and innovative nature of the Programme and of the approaches being suggested, resulting in uncertainty at times of the nature and skills required from a project manager. When this was resolved however, a suitable project manager was identified and very quickly demonstrated the significance of this key appointment. Any future projects or programmes should learn from the approach taken with this Programme, and identify and secure a project manager at the very outset.
 - (ii) that the funding for the project manager's salary was an additional cost to the council over and above the main investment made into the Programme. Costs for a dedicated project manager had not been built into the financial profile for the Programme. This was because the Programme was seen as a collaboration between partners with resultant project input being equally divided amongst all. Whilst in reality this did happen, the absence of a council-employed full time project manager was quickly evident. On this occasion, officers were able to adapt existing staffing and delivery arrangements in order to provide a staff resource capable of taking on this role. However, any future projects or programmes, especially of a substantial or high

profile nature, should build in the costs of dedicated project management into the financial profile.

4.1.3 The Programme benefitted from being monitored through the council's Verto project management system. However, this took some time to establish and was the subject of challenge at an early Scrutiny Committee meeting. One of the main reasons for any delays in establishing Verto reporting was the nature of the Programme. Unlike other projects and initiatives, this Programme had no predetermined outcomes against which sound measurement could take place. The council entered into the partnership knowing that the Programme would develop its own course under the leadership of the partners and dependent upon the success or otherwise of each of the initiatives within it. This though made it difficult to monitor progress or impact beyond superficial measures, and the project manager, once appointed, was therefore tasked with ensuring appropriate measures against performance, finance and delivery were agreed and a relationship with Verto established. Whilst the Task and Finish Group recognised the difficulty of establishing this link at the outset, we do recommend that the relationship with Verto is established prior to the commencement of any project or programme in order that outputs and outcomes can be transparently measured and any difficulties resolved.

4.2 Communication and Marketing

4.2.1 The task and finish group established that one of the most consistent criticisms of the Programme was the nature of communication, PR and marketing associated with it.

4.2.2 Communication during a programme of this nature is critical to its success and its challenge, and with this particular Programme it was required at a number of different levels: between officers and councillors, between funding partners and councillors, with communities, with other partners, with the local and national media etc.

4.2.3 There are some good examples of effective communication within individual project strands – for example, communications amongst the artist community in Peterborough have been particularly effective. However, the task and finish group found that overall at Programme level, communications and PR, especially with communities, was inconsistent and sometimes inappropriate. Whilst only one measure of success, the group feel that numbers participating in some of the events would have been substantially higher had communications with communities been more effective. There is evidence of this improving throughout the life of the Programme though, and again lessons should be learned from this to ensure the success of future initiatives.

4.2.4 Of similar concern was the nature of communication with elected councillors. Sometimes councillors would discover projects taking place in their wards through indirect means or even after an event had taken place. Again, this improved during the life of the Programme, particularly following the appointment of the project manager, but the group felt that this should not have happened at all.

4.2.5 Perhaps of most significance and relevance though was the content produced during the Programme. Whilst it is recognised that the Programme was a unique initiative of significant national and international interest, it also needed to connect with local people for it to be in any way meaningful. However, the type of reports and publicity materials produced during the programme, particularly by the RSA, were often highly academic and complex and in no way accessible to a local audience. There is a place for this during the delivery of such a programme, but of greater importance is the way in which local people are engaged – without this substance, no academic report has any meaning or relevance.

4.3 Financial Information

4.3.1 One of the main concerns for many at the start of the Programme was the scale of financial investment made into it by the council. At the time the investment was approved, a sum of £267k was agreed to be invested into the Programme but with no real clarity about how it was to be used. This was a very different approach to the way in which any other form of council investment had been made in the past, and illustrated the unique nature of the Programme and partnership.

4.3.2 The Scrutiny Committee have received various reports before now that set out the financial profiles of the Programme overall and of the individual projects within it. However, the following financial summary is provided for clarity and confirmation:

	<u>INCOME</u>	<u>EXPENDITURE</u>
Peterborough City Council		
• Scoping Report	16,667	
• Main programme	250,000	
Arts Council England		
• Scoping Report	8,333	
• Main programme	250,000	
• Case studies	3,500	
Royal Society for the Arts	148,085	
Esmee Fairbairn Foundation	124,190	
Arts and Humanities Research Council		
• Oral History project	205,800	
• Programme evaluation	124,200	
Department for Communities and Local Government	25,000	
Tudor Trust	35,000	
Cross Keys Homes	5,000	
TOTAL INCOME	1,195,775	
Project Strands		
• Arts and Social Change		-253,500
• Recovery Capital		-73,515
• Sustainable Citizenship		-74,102
• Peterborough Curriculum		-178,454
• Peterborough Changemakers		-27,920
• Civic Commons		-20,663
• Social Media (project withdrawn)		-3,815
Scoping Report		-25,000
Oral History project		-205,800
Evaluation reports		-124,200
Core costs (publicity, management, travel etc)		-208,806
TOTAL EXPENDITURE		-1,195,775

4.3.3 This shows that Peterborough benefitted from £929,108 investment from other sources, meaning that for every £1 spent by the council on this Programme, we attracted £3.48 from our funding partners.

4.4 The six Citizen Power strands:

4.4.1 Peterborough Curriculum – Connecting what we learn with where we live

- (i) This project has involved developing part of the school curriculum to better connect young people with where they live.
- (ii) The Peterborough Curriculum project set about establishing a network of local schools and organisations who would design parts of their own school curriculum. The project engaged a wide community of people and organisations in Peterborough to provide young people with a curriculum that reflected local priorities and values. By connecting more people in Peterborough with education, and by connecting young people in the city with their local area, the programme hoped to encourage civic participation and activity across all generations.
- (iii) An Area Based Curriculum is one that is co-designed and co-owned by schools and other partners in the community. It takes into account a variety of views about what it is important to know, and is taught by teachers and community members together, inside school and in other locations in the local area.
- (iv) Any school curriculum must of course take the National Curriculum and national qualifications into account, as well as ensure that the professional role of the teacher is respected.
- (v) A network of five schools in the Peterborough area, including Dogsthorpe Junior School, Bishop Creighton Primary School, West Town Primary School, Ken Stimpson Community School and Thomas Deacon Academy, were working to map existing relationships and resources prior to developing initial curriculum plans. A range of organisations indicated their interest in the project, including Peterborough United FC, Peterborough Cathedral, Sacrewell Farm, Nene Park Trust, Peterborough Council for Voluntary Service and New Link. The RSA team facilitated conversations between several of these potential partners and schools to explore possible ideas for projects and partnerships.
- (vi) The group considered the following questions:
 - They thought about how to involve children in the future of the places in which they live
 - They thought about how they could ensure that the richness and diversity of places like Peterborough underpins the learning that students do in schools
- (vii) Teachers, heritage organisations, councillors and students from Peterborough came together at Peterborough Town Hall on 16 September 2010 to explore a new way of looking at schools working in partnership with their local area.
- (viii) One of the five schools the RSA worked with in Peterborough, Dogsthorpe Junior School, partnered with Railworld Sustainable Transport Centre to create a two year-long project for all students in Year 5 at the school. The project saw the students contributing to the 're-branding' of Railworld which is re-identifying itself from being a railway museum to a centre for the exploration of sustainable transport in Peterborough. At the same time students explored what might make Peterborough into a 'Destination City' of the future: a real life ambition of the tourism strategists at Peterborough City Council. National Curriculum content, numeracy and literacy skills were illustrated through this topic, which also looked at graphic and website design, branding, creativity, history, engineering, science, citizenship, research skills and geography.

- (ix) The project was initiated at Peterborough Town Hall with a conference entitled 'Making Peterborough a Destination City: Dogsthorpe's Young People Taking the Lead'. Students were delegates at the conference, listened to key note speeches by local Dogsthorpe Councillors on the history of the local area, interviewed the adults present about their views on Peterborough, had their own opinions solicited by the Mayor and by the council's tourism lead on everything from the recent renovation of the Cathedral Square to the pros and cons of more shops in the city centre, as well as workshops around Peterborough's buildings, the environment and vehicle design. The issues raised were followed up in the classroom.
- (x) Other Peterborough Curriculum projects underway included West Town Primary School who partnered with Peterborough Cathedral to involve students in developing a new education centre; Bishop Creighton Academy who worked with Peterborough FM Community Radio Station and Peterborough Cathedral to develop a 'Question Time' programme designed by the students; and multiple activities and partnerships entered into by Thomas Deacon Academy and Ken Stimpson Community School.
- (xi) The impact of the initiative upon outcomes is not currently known as the benefits will take some time to be realised. There have been some valuable learning opportunities for students with key organisations in the City. Individual schools continue to work on the initiatives under the banner of the Peterborough Learning Partnership (PLP) and these schemes will continue to be monitored. However, given the range of challenges across the city in terms of improving standards and progress, the city council will not be investing in continuing the initiative at a whole city level.
- (xii) The Task and Finish Group found that this element of the Citizen Power Programme has shown real potential for encouraging enhanced connections between our children and the City.
- (xiii) Only a small proportion of the City's schools participated in the programme but it is pleasing that these encompassed primary, junior and secondary education establishments.
- (xiv) Legacy for this element of the CP programme is demonstrated by the schools continuing to work on initiatives under the Peterborough Learning Partnership.

4.4.2 Sustainable Citizenship – Living in the Environmental Capital

- (i) The Sustainable Citizenship project encouraged, tested and supported the ideas of local people in promoting green behaviour in the city. The project supported the work which has made Peterborough the Home of Environmental Capital, and its status as having the largest cluster of environmental enterprises across the UK.
- (ii) It was also in keeping with the City's Environmental Capital Policy and its focus on fundamental, long-term changes in attitude, and the Single Delivery Plan Programme 4: helping people and organisations live more healthy and sustainable lives and reducing energy consumption.
- (iii) This project also applied some of the latest thinking on behavioural change from the RSA's own research, for example creating interest from major stakeholders such as the Department for Environment, Food and Rural Affairs (DEFRA).
- (iv) Sustainable Citizenship set out to establish a network of 400 individual, community group and commercial members who wished to play an active role in environmental initiatives in Peterborough, as measured through membership of a website (at least 20 percent of whom have made active contributions).

- (v) The project also funded pilot community-led initiatives that encouraged pro-environmental behaviour in Peterborough, developing a strategy to allow at least one of these initiatives to become sustainable in the long-term.
- (vi) A partnership has been formed with Peterborough Environment City Trust (PECT) to take the work of this project forward jointly, in support of the Home of Environmental Capital credentials. A workshop was held in October 2010 with 25 local residents, after which four presented project ideas to a panel of judges and two received a grant of £1,500. The projects aided by the money included programmes aiming to encourage local residents to take a more active role in looking after a community garden in Paston, as well as the Spinney.
- (vii) There was also significant interest in mapping redundant and unloved land across the city and identifying ways in which it could be brought back into use. Three plots of land were identified through discussion with Enterprise Peterborough and councillors.
- (viii) 'Project Dirt' Launched in March 2012, and featured a speech from the Chief Executive of Incredible Edible Todmorden about the work they have done to encourage the growth of and campaign for local food. Incredible Edible Peterborough remains a possibility involving a range of City partners.
- (ix) Finally, the project engaged with and supported The Green Backyard, a community growing project in central Peterborough run entirely by volunteers.
- (x) The Task and Finish Group concluded that this project had been largely successful, especially regarding its support for the Green Backyard. The project also helped to define and drive forward relevant parts of the Single Delivery Plan that related to the environmental agenda for Peterborough. The group are now aware that the Environment Capital aspirations are being driven forward through the new Leadership Forum of partners across Peterborough which has been formed in part as a result of the Citizen Power programme.

4.4.3 Recovery Capital – Empowering marginalised citizens to fulfil their potential

- (i) Recovery Capital examined how we can best support people in Peterborough with problems associated with drug and/or alcohol use, developing better collaboration between organisations and individuals.
- (ii) We piloted new ideas to help people with drug and alcohol problems to build and strengthen the capabilities, resources and support needed most in helping to sustain recovery and reduce the likelihood of re-offending.
- (iii) Peterborough has a higher than regional average injecting drug using population, and levels of existing recovery capital are generally low amongst both drug and alcohol users.
- (iv) This project aimed to develop a culture of user-centred provision, linking in with the city's Family Recovery Project, which engaged service users in the design of new ideas to help them move away from reliance on the state.
- (v) Recovery Capital has provided positive role models to encourage more people into accessing the support they need to start their own recovery journey; it continues and will eventually create an environment in which less people develop problematic drug and alcohol use.

- (vi) A local stakeholder event was held in January 2011 with 20 drug and alcohol service users, service providers and community organisations. This identified the problem areas of the city regarding drugs and alcohol, and also potential barriers or gaps when it comes to accessing treatment. Over 140 people involved in substance misuse were directly engaged with as part of the recovery capital strand, engagement that has helped the City commission a more effective substance misuse treatment pathway.
- (vii) Involving service users in the development of treatment programmes has been a critical step in improving local services; interviews with those who had current issues or a history of drug or alcohol use were carried out, and the need was identified for more safe places for people to come together to provide mutual support.
- (viii) The interviews identified community-based resources to aid recovery, highlighting the need for family support, support from friends, access to education, a sense of belonging to the community and access to leisure activities. The production of maps to help visualise the resources and assets available to support people in their recovery were produced and are currently being updated to reflect the changes in service provision over more recent months. Publicising this work is a great way to reduce the stigmas surrounding problem drug and alcohol use, as well as those surrounding marginalised groups.
- (ix) The creation of an active support group, FREE (Free Recovery for Everyone Everywhere), has been of real benefit to the City. FREE continues to work with the drug treatment provider to develop the service; a number of the founding members of FREE have now moved on entirely, ready to completely sever their links to drug treatment-based support.
- (x) The Task and Finish Group found that tangible legacy has been provided by the Recovery Capital strand of Citizen Power. Physical, emotional and financial harm to the City caused by drug misuse is significant. The work within the Recovery Capital strand of CPP has assisted in understanding the needs of our drug using population, developing service provision, encouraged better support groups and will undoubtedly assist in some hardened drug users recovering from their addictions.

4.4.4 ChangeMakers – bringing together Peterborough’s drivers of change

- (i) The project intended to map and identify a network of ChangeMakers within Peterborough.
- (ii) Having identified that the original Civic Health project was not cost-effective enough in measuring the community’s ability to get involved in local life, the programme instead developed ChangeMakers. This combined both Civic Health principles and an emphasis on social media, a more affordable and far reaching way in which to garner interest.
- (iii) The intention was to create a ‘living directory’ of key ChangeMakers containing information on their skills, knowledge and areas of work, with recommendations put forward to local policymakers and service practitioners outlining ways in which they can use this database.
- (iv) Two focus groups with Peterborough residents to examine their own perspectives on participation also took place, which were intended to help inform the survey development.
- (v) As a adjunct to this programme the Greater Peterborough Partnership developed the **The Innovation Forum**. The Forum brings together the key individuals from the organisations that are leading Peterborough’s transformation agenda. It is the place where these leaders and influencers meet and work together as a team to facilitate closer working and to energise the change agenda.

The purpose of the Forum is :

- The creation of strong, trust based relationships between the senior leaders of Peterborough to support collaboration
- To provide an inspiring and safe environment for participants to evolve different ways of thinking, behaving and working.
- To offer opportunities to learn about the city's agenda as defined by the Single Delivery Plan
- To provide a framework and forum through which the energy, skills, experience and outreach of the members is harnessed in support of the city's priorities, including
- Acting as a forum for consultation
- Show-casing success
- Acting as a workshop for tackling emerging issues/responding to policy trends

Up to 50 influential individuals have taken part in the programme through 2011/12 and the programme intends to run further through 2013.

- (vi) The Task and Finish Group found that there is little evidence that this strand has been successful. There are clearly some very active and influential volunteers and Changemakers within the City but little evidence that any new people were stimulated into action as a result of this programme.

4.4.5 Arts and Social Change – Putting art at the heart of the city

- (i) The Arts and Social Change strand was established in order to explore the role of arts and imagination in creating new connections between people and where they live in order to strengthen participation in community life in Peterborough. This was done through a wide range of projects that placed artists at the centre of re-imagining the possibilities of what a place could be and how to create this together.
- (ii) This was not an arts project, nor a research project that 'uses' the arts, but a project that offered practical and imaginative tools for working together to create positive social change.
- (iii) The programme commenced in July 2010 and will complete with the final Talking Arts event on February 21 2013.
- (iv) The primary aims for the project were:
- To deliver high quality creative experiences through the arts that build and extend community engagement
 - To support and build a self-sustaining set of networks of locally based artists who can both contribute to the artistic aspirations of Peterborough and play an active role in the arts community regionally and nationally
- (v) As with the whole programme of Citizen Power, the Arts and Social Change strand set out to address the conditions that support change and in the case of the arts strand, those conditions that enable the city to thrive as a place for creative engagement with a focus upon:
- integrating arts dimensions across Citizen Power projects as well as within the city's aspirations and initiatives
 - commissioning high quality innovative artistic interventions
 - building and strengthening a locally based and artists' led network
- (vi) These objectives were realised through the following programmes:
1. **Creative Gatherings** (building a strong network of locally based creative practitioners)

2. **Context Matters** (two artists hosted by two voluntary groups for one year)
 3. **Experiments in Place Making** (locally based artists working within neighbourhoods)
 4. **Made in Peterborough** (two arts commissions – one at each end of the entire programme)
 5. **Dialogue in Action** (public sector innovation with locally based artists)
 6. **The Emissary Project** (brokering new relationships based on best practice outside the city)
 7. **Talking Arts** (a series of three public events linked to themes in Citizen Power)
- (vii) This report offers a brief description of each programme, how many people were engaged and how, the overall costs of each project, impact as a result and links to further information. It is supplemented by reports from the evaluation where appropriate that has been conducted over 2012, through a wide range of interviews and social network analysis.

4.4.5.1 Creative Gatherings (*10 Gatherings delivered between July 2010 and July 2013*)

- (i) Summary description
The Creative Gatherings programme provided an anchor for the Arts and Social Change programme and supported the development of other projects (Experiments in Place Making, Emissary Project, Dialogue in Action and arts work for the other strands in Citizen Power). The Creative Gatherings were for the benefit of all those who lived and/or worked in the creative community of Peterborough. They were each held in different venues in the city in order to encourage engagement from a variety of residents.
- (ii) Creative Gatherings were interactive and offered creative practice as a way of exploring and investigating themes of interest to both the local arts community and the Citizen Power programme. They additionally sought to offer a neutral space to discover, inform, debate, learn and support an inclusive arts community. Overseen by Chris Higgins of The Map Consortium, each Creative Gathering was co-facilitated by key individuals in the creative community at large. Local artist, Tom Fox oversaw the final three Creative Gatherings. It is hoped that this strand can continue to be developed in such a way that this emerging community can sustain this space and moreover, inform the development of an arts offer in the city.
- (iii) Venues for the Creative Gatherings were:
 - Peterborough Museum
 - Key Theatre
 - Peterborough Cathedral
 - City College Peterborough
 - University College Peterborough
 - Green Backyard (additionally open to all participants in the Citizen Power programme)
 - Friends Meeting House
 - Railworld
 - Brewery Tap (venue for many local arts initiatives such as poetry events)
 - A walk across the city that identified the many resources local artists use
- (iv) Invitations were issued to all those in the city that had a relationship with the arts, whether this was on a voluntary or professional basis. Attention was paid to those reached through attendees where one person led to another. Through each venue's network, new people and relationships were uncovered. Care was taken to ensure the Creative Gatherings were perceived as open to all and not dominated by particular groups or organisations.
- (v) Attendees included:
 - Locally based professional artists (from all arts disciplines, working locally or external to the city)
 - Students interested in pursuing arts careers (at 6th form level)

- Teachers in arts in secondary schools
 - Councillors
 - Community based artists with long term relationships working within specific local communities
 - Arts Council managers
 - Vivacity staff and board members
 - Council staff (where appropriate to project)
 - Venue staff (i.e. Director of University College Peterborough, Peterborough Cathedral Community lead)
 - Artists from arts organisations with long term relationships with the city (i.e. Eastern Angles)
 - Residents engaged in voluntary arts
 - Locally based arts organisations (i.e., Peterborough Male Voice Choir)
- (vi) A core group of 25 people regularly attended.
Number of total attendees: 373
- (vii) Invitations to Creative Gatherings were emailed to individuals directly and posted on those sites relevant to the creative community (i.e. Vivacity, Music Makers, Creative Peterborough). The Citizen Power website provided a specific site for people interested in posting events or learning about events.
- (viii) The Arts and Social Change site has had over 60 registered users and just under a hundred events posted by local artists.
- (ix) A case study has been written on this strand and available at:
http://www.thersa.org/_data/assets/pdf_file/0005/707162/RSA_Arts_Social_Change-Creative_Gathering.pdf
- (x) The website has many mini filmed interviews with participants.
- (xi) It has been recognised that the Creative Gatherings did the following:
- Initiated contact across the arts community and helped to break down silos within the arts community. Attendees continually referred to people they met that they didn't already know were engaged in the arts in the city
 - Opened up new avenues of opportunities and partnerships with organisations that offered their venues for the Gatherings. For example, City College Peterborough offered a classroom free of charge to any local artist to use as a meeting space once a month
 - Offered initial support for the artists network that became Creative Peterborough and generated smaller networks of people pursuing specific themes or projects, such as those interested in an eastern European gallery
 - Continually offered visibility for the interests of local artists in senior planning meetings and events in Peterborough and national conferences and events
 - An informal space to explore themes of importance to the local arts community
 - Offered an opportunity to inform the wider arts community about what was happening
- (xii) Legacy
- Tom Fox is in discussion with a variety of city stakeholders to continue hosting this set of Creative Gatherings.

4.4.5.2 Context Matters: artists residencies

- (i) Summary Description
Context Matters was an artist's residency programme in Peterborough in 2011-12, with two artists partnered with two local voluntary community groups to live and work in their

community for a year. The programme was overseen by Donna Lynas of Wysing Arts Centre and took place in two phases.

- (ii) The first phase engaged with local community groups to design a brief that would interest an artist as well as an extensive artist recruitment process. The two artists were selected by a panel comprised of representatives of the two selected community groups, and those representing this strand of Citizen Power, including Arts Council England East.
- (iii) Artist, Joshua Sofaer worked with the residents' association of Morland Court in Werrington in Peterborough and artist, Simon Grennan of Grennan and Sperandio worked with the Street Pastors group based in the city centre.
- (iv) Both residencies resulted in art work that emerged through working with each group; in Simon Grennan's case this was a set of 15 comic strips published in the local paper that told the story of the work the Street Pastors do in the city; Joshua Sofaer initiated a competition entitled How Morland Court Got its Name and the winning story resulted in a new sign for the building created by local artist Stuart Payn. Both artists engaged with and mentored interested local artists in each residency and employed local artists to deliver creative workshops.
- (v) 122 people were directly engaged during this project – this includes the community groups themselves, residents and volunteers directly as well as other community groups reached beyond these initial groups, for example local Brownies, archaeology projects, participants in Peterborough's night time economy and friends and family.
- (vi) The initial invitation to Peterborough's community groups was carefully managed by finding self-organised groups that had not previously engaged with such projects/had a low visibility. 10 groups applied with 2 selected. An information session over lunch was held with all groups at 49 Lincoln Road. Additionally for the Morland Court project approximately 12,000 flyers on the competition were distributed to all households in Werrington.
- (vii) Both projects had wider public engagement opportunities – through a community BBQ at Morland Court and a public exhibition of comic strips at Peterborough City Art Gallery.
- (viii) Joshua Sofaer has published a small pamphlet of his project and distributed this to all partners, and a case study is also available. Both are available on the RSA website. http://www.thersa.org/data/assets/pdf_file/0007/964483/5412.WEB.hk.case-study-no3-.pdf
- (ix) Morland Court wanted to change the perception their residents association had within the local community and also to build community cohesion within the association. Street Pastors wanted to raise the profile of the work they do in the city.
- (x) Legacy:
Morland Court:
 - Stronger links with local businesses, artists and community groups with Morland Court through engagement in this project
 - Creation of a new sign and sense of identity for the building
 - Strengthened relationships between residents
Peterborough Street Pastors:
 - The Street Pastors now have mounted copies of the comic strips and are continuing to use these to communicate the work of the Street Pastors and tell their stories in engaging ways. Most recently these have been used at the Kingsgate Community Church for a conference

- Increased exposure of the voluntary work and motivations of the Street Pastors through the publication of the comic strips in the Evening Telegraph and the exhibition at the City Art Gallery

4.4.5.3 Experiments in Place Making

(i) Summary Description

Experiments in Place Making took place in the spring of 2011 and partnered Peterborough based creative practitioners with neighbourhood managers in order to explore and extend creative practice as a core resource in developing new approaches to place-making and in particular, offered a chance to experiment and develop innovative and collaborative practice. Four experiments took place in very different communities across the city. The programme was intended as both a professional development opportunity and a seeding one; to create conditions in which new diverse partnerships can imagine future proposals. It encouraged innovative investigations into how the arts can help us experience our communities differently thereby finding new solutions to entrenched problems. Experiments in Place Making was facilitated by Chris Higgins of The Map Consortium and was supported by the Creative Gatherings.

(ii) A case study is available:

http://www.thersa.org/data/assets/pdf_file/0006/581451/Experiments-in-place-making-case-studies.pdf

(iii) **The Christmas and Valentine Card project** – led by 2 artists, 1 neighbourhood manager
The first stage of this project was delivered to 81 houses on Crawthorne and Monument Streets. 31 residents responded to the experiment.

(iv) **The Fireplace project** – led by 2 artists, 1 neighbourhood manager
This project took place in Fellowes Gardens inviting local residents from the estate to take part over the course on one day. Approximately 8 to 10 residents engaged consistently over the day

(v) **Orton Shopping Centre** – led by 2 artists, 1 neighbourhood manager
This project engaged with a Police community support officer, shopping centre manager, and 8 young women who had been banned by the shopping centre (many of whom were NEETS)

(vi) **Reminiscences and Connections** – led by 2 artists, 1 neighbourhood manager, and engaged with the Manager of Eaglesthorpe Sheltered Housing Scheme and a selected group of 10 residents.

(vii) The Creative Gatherings highlighted the opportunities available through this project and emails were distributed to the growing mailing list offering further information. Artists made presentations on their experiments at subsequent Creative Gatherings. The project was highlighted on the website and outlined at public events.

(viii) Legacy

- Artists and the Neighbourhoods team have participated in shared projects and artists have worked across art forms with those they have not worked with before (or perhaps considered working with). Local artist Tom Fox said: *“It is one of these things that I never thought I'd do. Never thought I'd do a project like that. And to get the opportunity to do something like that was amazing. To do community work, that is not going into a community hall and talking to the community, in that way. It is talking to the community like that is just amazing. And, it was kind of at that start where I was collaborating with other art forms as well, for the very first time.”*
- Although this was experimental in nature, 14 artists wished to take part in a similar programme again, and through the arts activity in the city outside of Arts and Social

Change, there has been a burgeoning of projects situated within local communities specifically looking at engagement.

4.4.5.4 Made in Peterborough

- (i) Summary Description
The commissions strand of Arts and Social Change was entitled 'Made in Peterborough' in order to highlight the overarching goals of Citizen Power Peterborough in enabling greater participation with local residents and their attachment to the city. There have been two commissions in the programme, bookending the Citizen Power programme. The first commission was entitled 'Take Me To' and took place in the autumn of 2010 with arts organisation, Encounters and architect Nicolas Henniger; the second is not yet complete and is entitled The Peterborough Child with artist, Joanna Rajkowska.
- (ii) Both commissions, very different in nature, sought to 'make visible the invisible' and to help strengthen the social connections and trust between people in seemingly disconnected communities.
- (iii) 50 people were involved with the Take Me To project, across the key elements of workshops, bus tours and feast from across the city's communities.
- (iv) A full report is available on the Take Me To commission and has been distributed to all partners. A presentation is also available on the website and has been shown at the RSA, the John Clare library and at events.
- (v) Legacy
- Very strong sense of attachment to communities and people beyond your own was evidenced in the report on Take Me To.
 - The participants feel a very strong bond as a result of Take Me To and reunited a year later in the Creative Gathering picnic held at the Green Backyard. They are still keen to repeat the project with others
 - Senior council staff, particularly in Children's Services, are interested in creating a similar project for secondary schools.

4.4.5.5 Dialogue in Action

- (i) Summary of project
Dialogue in Action is the final project in Arts and Social Change and is working alongside the Single Delivery Plan as part of the city's public services reform. It explores how collaborations incorporating creative practice can support innovation in public service delivery, and places a local creative practitioner in a key role within small project groups of public sector leaders. This role acts as a catalyst for each group and is as much about creative thinking, questioning and skills as co-delivering experiments/projects. The role is also about building capacity and enabling collaboration. Dialogue in Action is overseen by locally based creative practitioner, Diane Goldsmith, supported by Chris Higgins of The Map and provides professional development for creative practitioners involved in the project to better understand their role and potential in this collaboration. There is interest in this programme being continued through the Innovation Forum. Many of these groups are currently looking to fund the creative practitioner from their own funding sources if possible.
- (ii) A minimum of 20 participants have been regularly involved to date. There are 4 projects that have crossed public sectors, each with a creative practitioner within the project. Each project has approximately 5 to 8 people working together and vary in the numbers of residents they have engaged with as this has not always been a desired outcome. In some cases, like the Neighbourhood Project in Fletton, participants have worked with local residents.

- (iii) A case study and a report will be distributed in February.

4.4.5.6 The Emissary Project

(i) Summary of project

The Emissary Project was based upon the concept of an emissary (defined as an ambassador or messenger sent on a mission to represent or advance the interests of another). Locally-based artists considered what they wanted to learn and whether this had resonance for the wider arts community in Peterborough. The finalized group of emissaries then explored who might have the answers for these enquiries and these were, in all cases, nationally high profiled arts organisations. The RSA then brokered the initial introduction (in most cases, those visited were Fellows of the RSA) and visits took place over the summer of 2012 with extended visits to projects led by those companies. It is already evident that two of these relationships will sustain themselves after Citizen Power is complete.

- (ii) From an initial group of 10 local artists, 4 Emissaries were selected and each visited a person or organisation that represented their interest. A local artist curated the programme. All were from different arts communities in the city.

- (iii) Announcements were made at 3 Creative Gatherings and emails distributed across the mailing lists. A case study, 'Over the Hedge', will be distributed in the New Year and a Facebook page has been set up with this project connected into the artists networks in the city.

(iv) Legacy

- Fundamentally new relationships that can be sustained. Three examples:
 - Diane Goldsmith taking her learning into working with teachers and dance in the city. Work with young people and dance now funded by Creative Peterborough
 - Garth Bayley now taking part in a new national project outside Peterborough and bringing this learning into his work here
 - Shelagh Smith hosted a series of 4 dinners with leaders across the city on the theme of heritage and has forged a relationship with Manchester City Council

4.4.5.7 Talking Arts

(i) Summary of project

This strand, like the Creative Gatherings, comprised a set of public events but was targeted at a general public audience. Each Talking Arts event addressed a theme that held resonance for the wider community of Peterborough and could reflect innovative creative approaches in the city that were arts-based. Each event of three profiled key local practitioners as well as national high profile figures in order to stimulate discussion.

- (ii) The first event, *Cross Pollination* took place in October 2011 at Peterborough Town Hall and marked the end of the work of the Arts & Ecology Centre at the RSA, and featured artists Marcus Coates and Andy Holden and ornithologist Peter Holden as well as local poet Keely Mills and Sophie Antonelli of The Green Backyard.

- (iii) The second event, *Peterborough's Cultural Ambition* was for an invited audience of city leaders to explore the potential of growth of the arts in the city and was chaired by John Knell, a Fellow of the RSA. This event was also partnered with Vivacity, and it is likely that further similar events will ensue.

- (iv) The final event on how creative practice can support public service innovation entitled *Leading a City Differently, Arts and Public Services* will be held at the RSA on February 21st 2013 and will articulate the work being done with the Innovation Forum as part of the city's public services reform with an invited national audience.

- (v) Each event had an invitation list or was publically advertised such as in the case of Talking Arts 1 which distributed flyers. Mini films were created at the first event, available on the website. A summary of the second report has been distributed to all attendees. We anticipate national media coverage for the third event.
- (vi) Legacy
- Each event has its own legacy as each has been so specific. The first was an opportunity for local players to speak alongside recognised national leaders in their field (science, art and ecology). It offered the first presentation on the Transition Town initiative in the city.
 - The second event was significant in gathering most of the city leaders together to address the cultural ambition of the city and it is likely to be repeated.
 - The third will offer a national profile for the effective work of creative practice sitting at the heart of public services reform in the city

4.4.5.8 The Task and Finish Group found that, when taken as a whole, the Arts and Social Change strand has delivered some excellent work in the city. At times it has been challenging to full understand the relevance or fit for Peterborough, but it is clear that in all cases some form of relevant legacy has been established. However, some of the individual aspects of the strand, especially those held in the early months, were difficult to justify.

4.4.6 Civic Commons – Creating the capabilities for civic action

- (i) Civic Commons provided opportunities for residents, prominent local figures and leading thinkers to discuss new ideas and broach the things that matter to them.
- (ii) The project was designed to build knowledge and confidence on a range of local issues, from anti-social behaviour to immigration, helping people to see different perspectives and come up with practical solutions to these social problems.
- (iii) Twenty three local residents signed up to be members of the Civic Commons, each active and respected within their community. Members included the Chair and Treasurer of the Zimbabwe Community Association, the Chair of Rape Crisis and a Girl Guide Leader, a member of the Bangladeshi Community, a volunteer tree warden, a Neighbourhood Watch Co-ordinator and a civilian officer from RAF Wittering.
- (iv) The Civic Commons idea gained the attention of Central Government Officers through the Parliamentary Outreach programme and they committed to support the project through training and mentoring the members of Civic Commons.
- (v) The first Civic Commons event was held in January 2011 and discussed how local people and organisations could work together to tackle anti-social behaviour. Prominent speakers attended such as Irene Lucas, former Permanent Secretary of the Department for Communities and Local Government and Ben Rogers, formerly of the Prime Minister's Strategy Unit.
- (vi) The second Civic Commons event (held in May 2011) identified the following three projects as ways forward in tackling youth anti-social behaviour in the Century Square area of the city: (i) Trialling the 'Woolwich Model' in Peterborough, training citizens in skills such as conflict resolution; (ii) Community Guardians, incorporating elements of the Streetwatch model, including civilian presence on the streets in ASB trouble-spots. The scheme would encourage civilian volunteers to play a positive role in local areas, organising events and actively bringing together local people rather than only guarding against trouble; (iii) Youth Community events between young people local to the Century Square/Millfield area, particularly those that have been involved in anti-social behaviour, alongside residents, charities and local police.

- (vii) The group found that, despite all of this, the project has not progressed in the way that was originally hoped, the main reasons being:
- The subject matter identified for the group to tackle (anti-social behaviour) even in a targeted area of the City was too big
 - The leap required by citizens to move from their current roles in communities to getting ‘hands on’ to tackle social issues is quite significant
 - The resource required to support this work is greater than anticipated
- (viii) The Task and Finish Group found little evidence that this element had sustainability. From promising beginnings it has struggled to progress and ultimately has stagnated.

5. Conclusions

- 5.1 A number of specific recommendations and conclusions have been identified throughout this report.
- 5.2 However, there are also a number of strategic conclusions and recommendations that the task and finish group would like to highlight.
- 5.2.1 Communication was a major obstacle to the success of the Programme. Sometimes highly academic, often full of jargon or technical language, the Programme generally didn’t manage to excite or engage with local people apart from some good examples within individual project strands.
- 5.2.2 On a similar theme, the task and finish group had expected that a dynamic web presence would be established by the Programme to promote its work and to encourage participation. The extensive use of social media was also expected. However, on both counts the reliance on and use of web based tools to communicate and promote was extremely limited.
- 5.2.3 We generally felt that not enough groundwork had been done with councillors, our partners and our communities in advance of the project commencing. We do recognise that the Programme was not the responsibility of a single identified department for some time which may have contributed to this.
- 5.2.4 The task and finish group felt that this project would have benefited from a project manager being clearly identified prior to the commencement of the project; to include in their remit proper business planning and communication. It is felt that this would avoid unnecessary delay, misunderstanding over outcomes and intent and we would recommend this in any other future projects of this nature.
- 5.2.5 The Recovery Capital strand of the Programme was a particular success, having been used to shape a full redesign of the drugs recovery system in Peterborough with service users at the heart of that redesign. We hope that the principles of user designed services can be replicated across other council services.
- 5.2.6 The Arts and Social Change strand of the Programme was perhaps the most controversial at times, sometimes feeling elitist and out of touch. However, there are some good examples of positive outcomes for individuals involved with this strand, and real evidence of connectivity between citizens. One thing that the task and finish group is clear about however is that the strength of relationship between the Arts Council, the council and Vivacity has been strengthened significantly as a result of the collaboration through Citizen Power.
- 5.2.7 Overall legacy for the programme as a whole is difficult to establish. Individual project strands have created their own legacy and sustainability – for example, Recovery Capital

through the new drug treatment system, Arts and Social Change through the support provided to develop a high quality arts offer in Peterborough, and the Peterborough Curriculum through the continued expansion of the project under the leadership of the Peterborough Learning Partnership.

- 5.2.8 Finally, the task and finish group were aware of concerns from councillors during the delivery of the Programme that various aspects of it were circumnavigating the role of elected ward members, there to support their communities and to act as a link between those communities and the council. Despite this, the outcomes of various project strands have actually served to confirm the critical role of elected councillors in Peterborough – community leaders who represent the views of their constituents and with whom partners can engage to make a real difference.

6. Recommendations

In reviewing the Citizen Power Peterborough Programme the overriding feeling from task and finish group members is encapsulated in the one following recommendation:

Should future programmes of any similarity be considered within the City that the appointment of a project manager at the earliest stage is essential. The role of that project manager should incorporate business and financial planning and the communication of the key messages of the programme to councillors to avoid unnecessary delays or misunderstanding over the outcomes and objectives of the initiative.

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