

COMMUNITIES SCRUTINY COMMITTEE	AGENDA ITEM No. 5.
28 SEPTEMBER 2021	PUBLIC REPORT

Report of:	Adrian Chapman, Service Director – Communities and Partnerships	
Cabinet Member responsible:	Cllr Steve Allen, Cabinet Member for Housing, Culture and Communities	
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PETERBOROUGH CULTURAL STRATEGY 2021 TO 2030

RECOMMENDATIONS	
FROM: <i>Service Director – Communities and Partnerships</i>	Deadline date: <i>15 November 2021</i>
<p>It is recommended that the Communities Scrutiny Committee:</p> <ul style="list-style-type: none"> a) consider and comment on the recommendations of the new Cultural Strategy for Peterborough b) recommend the Strategy, as described in this report, to Cabinet for approval and onward presentation to Full Council 	

1. ORIGIN OF REPORT

1.1 This report is presented at the request of the Committee, following a long process of consultation and research commissioned in 2019, and the presentation of two previous reports to this Committee. Updates on specific points raised by the Scrutiny Committee previously are included at paragraph 4.13.

2. PURPOSE AND REASON FOR REPORT

2.1 A new Cultural Strategy for Peterborough, developed with partners, is needed to assist growth plans, encourage investment and promote community and economic development. This report describes the process and recommendations of the Strategy for the Committee to review before consideration by Cabinet and Council.

2.2 This report is for the Communities Scrutiny Committee to consider under its Terms of Reference No. 2.1, Functions determined by the Council:

- 4. Libraries, Arts and Museums
- 5. Tourism, Culture and Recreation

2.3 *How does this report link to the Corporate Priorities?*

The new Corporate Priorities adopted by Cabinet and currently in consultation are as follows, with the connection to this report:

Pride in our communities, our places and our environment

Feeling proud of Peterborough has been a constant theme in the consultation. Delivering a vision of vibrant, connected, creative places will be an exciting way to promote the area, both to residents and beyond. In particular, bringing communities together through creativity, celebrating diverse histories and addressing the climate emergency are key parts of the strategy.

First rate futures for our children & young people, quality support for our adults and elderly
 Young people (under 25) have been identified as a particular priority for the Cultural Strategy and the project has and continues to work with this group specifically about their aspirations for culture, creativity and careers in the sector. The relationship between cultural activities and wellbeing has also been a continuous theme, and is already being reflected in new cultural projects and commissions.

Better jobs, good homes and improved opportunities for all
 An economy strong in creativity and innovation is more productive and prosperous: growth in capacity, job opportunities and transferable skills is a benefit of a robust and resilient cultural sector, in addition to the benefits of a more robust tourism offer. The Strategy has been closely aligned with preparation for future growth and investment.

2.4 *How does this report link to the Children in care Pledge?*

The Cultural Strategy has identified young people under 25 as a particular priority and has sought, throughout the consultation, to abide by the principles of honesty and not making undeliverable promises. A core objective of the Strategy is the engagement of young people in future decision making.

3. TIMESCALES

Is this a Major Policy Item/Statutory Plan?	YES	If yes, date for Cabinet meeting	15/11/21
Date for relevant Council meeting if applicable	8/12/21	Date for submission to Government Dept.	N/A

4. BACKGROUND AND KEY ISSUES

4.1 The last Cultural Strategy adopted by the Council was due to expire in 2020. In 2019 the Council commissioned work towards a successor Strategy, especially mindful of the role of cultural activity in building new communities and given the level of growth envisaged for the area through the 2020's. This work was effectively halted by the pandemic. The cultural ecology of Peterborough was radically affected by coronavirus: venues closed, creative practitioners were forced to look elsewhere for work, audiences were in lockdown. In August 2020, Vivacity's contract with the Council ended. The Museum, Key Theatre, Flag Fen and Libraries were taken over by the newly formed City Culture Peterborough and responsibility for cultural strategic development sits with the Service Director for Communities and Partnerships.

4.2 In September 2020 the Cultural Strategy Group was reformed, with the intention of taking this work forward. This group (CSG) is a task-and-finish body and the recommendations specifically cover creating permanent and resilient leadership for cultural activities in the area. Memberships has been:

- Peterborough City Council; the Director has been a member throughout
- City Culture Peterborough, via its Chief Executive
- Nene Park Trust Chief Executive
- Metal Peterborough
- Jumped Up Theatre, Director (also convening the Cultural Forum)
- Norfolk & Norwich Festival Bridge
- Arts Council England; the key partner for Peterborough has been a constant member

The group appointed Sarah Tanburn Associates to carry out the work. Sarah Tanburn has been Critical Friend to Peterborough Presents since its inception in 2013 and already knows the area well.

- 4.3 There are three important points of definition to note:
- ‘Culture’ in this context has been taken to mean both *arts* across all creative disciplines, and *heritage* in both tangible and intangible form.
 - Culture has an important economic dimension: a creative and knowledge-rich economy has higher economic output. Peterborough’s Creative and Cultural (CCI) Sector is smaller than it could be, with many creative professionals leaving the area to pursue their careers. Culture is also a key tourism driver, particularly heritage. While the area has a rich and varied heritage (and sufficient bed-space capacity), it underperforms on leisure tourism.
 - Culture is a key element of community development and cohesion: the experience of the pandemic has emphasised the importance of creativity, communal experience, shared storytelling and opportunities to make memories together.

These elements are explicit in the Vision and Values Statement agreed last December. This statement is online, the link is at <https://peterboroughculturalstrategy.org.uk/process/>. The first slide of this statement emphasises the importance of connection, openness, the mixed and diverse nature of Peterborough, and the unique excitements of the area’s cultural offer. These values are reflected throughout the subsequent Strategy recommendations.

- 4.4 It became clear early on that rather than produce another document that sat on shelves, it would be important to both ‘show the working’ as consultation progressed, and to provide a transparent record of the strategic commitments which emerged. Therefore, rather than a single printed document that serves as our strategy, outcomes, video-logs, artists work and other elements have all been published on www.peterboroughculturalstrategy.org.uk, which will serve as a permanent record and source of monitoring for the work. In addition, there are these reports to the Council, important as the CSG is mindful of the problems of relying too heavily on digital-only dissemination and has therefore sought to ensure members attend networks and keep reporting back on the outcomes.

- 4.5 Work has been undertaken in 3 main phases:
- Phase 1 – developing a Vision and Values Statement, together with members of this Council and the Cultural Forum. This is attached at Annexe 1. It has been used to guide the work throughout. In particular the emphasis on both economic and community benefit has been reflected.
 - Phase 2 – wide consultation through an online survey which had about 600 responses plus discussions with about 60 different individuals involved in culture, heritage, education, community development and open spaces in Peterborough (see list at paragraph 5). Also, meetings with several important networks that helped inform specific issues relating to culture.
 - Phase 3 - from the consultation in Phase 2, CSG pulled together some of the complicated questions, and also considered any gaps in the consultation and information.

Paragraph 5 sets out this consultation in more detail, especially the groups and networks involved.

- 4.6 While there has been some areas of discussion and potential disagreement, a striking feature of the process has been broad agreement on key elements:
- Visible, multi-sector, inclusive and resilient leadership is needed for the sector, to promote investment and collaboration
 - Marketing and communications both need to be joined-up and professional; the area currently undersells itself, with resulting economic and community loss
 - Nature, the outdoors and growing things are integral to Peterborough’s own sense of creativity and heritage, intertwined with commitments to environmental sustainability

- Heritage assets need to be brought together to work strategically on promotion and investment
- Anywhere is or can be a venue; different audiences/markets and producers will use and enliven all sorts of spaces, indoors and out; growing participation and the cultural offer requires going where people are, not relying on bringing them into sometimes unwelcoming places for special occasions
- Resources need to be focused on growing capacity, encouraging audiences and practitioners and skills; there are buildings which need investment but the core requirement is not for new things but more investment in people
- Young people, minority communities and rural communities are particularly disadvantaged in multiple ways within Peterborough's cultural life; these groups are therefore seen as central in promoting culture in the future
- Bidding for City of Culture in 2029 is a good ambition if the right partnerships can be developed now
- Many people, especially young people, want to see action now – whether in terms of changed programming, additional commissions, participation in events and making work, access to heritage venues and seeing themselves reflected therein. People are hungry for cultural connection.

4.7 There are two other key elements of the Strategy:

- Researching audience data: this has proved difficult given the impact of covid and the limited data available from several key sources, notably Vivacity and the Broadway Theatre (as they both were in 2019). Audience data, including postcode information and some demographic segmentation, has been made available by partners, particularly Peterborough Presents but has not been relied on for detailed consideration. The broad picture has been clear: many people in Peterborough still have limited cultural engagement, though the situation has improved since 2013; there are specific genres which are popular (Polish rap, Lithuanian film, tribute bands); markets are reluctant to pay for tickets they perceive as too expensive but enjoy being surprised when new opportunities arise. Given the impossibility of collecting data in 2020 and 2021, and the paucity of information for previous years, no separate data report has been prepared
- A resource analysis attached at Annexe Two and on the website.

4.8 A timeline to 2030 is being prepared. The key spine will be the projections emerging from the Stronger Towns Fund and other growth proposals. Any timeline will be shaped by several near-future events:

- The Combined Authority decision on whether or not it wishes to promote a bid for a County of Culture in 2029 (anticipated in November)
- The publication and implementation of key Arts Council England strategies regarding funding and national portfolio organisations (later this year and early next)
- The opening of the new University

4.9 In July, the CSG published a series of Emerging Recommendations for the Strategy which can be found on the website. These have been further refined in discussion with key stakeholders and are set out at paragraphs 4.10 to 4.12 below. (Performance Indicators are considered under the impact section in paragraph 6.)

4.10 The **Vision** for Peterborough in 2030 is a transformed Cultural Scene, renowned for:

- Its **collective ambition** to make Peterborough a better place for everyone living working or visiting, with culture at its heart
- The breadth and **diversity of its cultural life**, driven by an inspiring range of communities and a young and engaged population
- Boundless **creative energy** and innovation that is supporting the city's growth
- Peterborough people **working together** and doing great things
- Its outward-looking and **impressive range** of cultural activities
- An **astounding heritage** accessible to everyone
- People who **make and learn** throughout their lives

- People loving **the environment** and embedding nature in their way of life

4.11 To achieve this vision, the **Core Objective** of the Cultural Strategy is to foster and promote a vibrant culture in Peterborough which:

- *Drives EXCELLENT ART and CELEBRATION OF HERITAGE*
- *CONNECTS, REFLECTS and INCLUDES Peterborough's many diverse communities*
- *Is ENVIRONMENTALLY SENSITIVE and celebrates how people in Peterborough love and work with their environment*
- *Is an ECONOMIC DRIVER for creative industries, for tourism and for inward investment*
- *Promotes and grows Peterborough as a CULTURAL DESTINATION welcoming visitors, businesses and communities*

4.12 **Recommendations of the Cultural Strategy:**

1. **Grow the cultural activities** of all partners to:

- Enable everyone to have opportunities to make, enjoy or celebrate culture, whether based around their locality, or around their affinities and identities, and people coming together in peace and health
- Create and enhance culture which transforms lives and underpins cohesion, quality of life and prosperity in Peterborough
- Celebrate and reflect diversity of communities in practical ways including programming, marketing, allocation of spaces, festival access etc
- Celebrate Peterborough's open spaces and beautiful buildings, reaching net zero by 2030 and building environmental impact into everything we do - from good practice in venue management to programmes celebrating and protecting our landscape; and
- Growing confidence, skills and capacity to make amazing work here in the city through residencies, business start-ups, workspace and other support.

2. **Bid for City of Culture** for 2029, building on the preliminary work started in 2021.

Accelerate the growth of outward looking and rich relationships, supporting the repositioning of Peterborough regionally, nationally and internationally, in collaboration and competition with other medium sized cities, as a destination and site for culture. Develop a robust programme which accelerates participation and activities across Peterborough.

3. **Create resilient, effective and inclusive cultural leadership:**

- Establish a body for culture (arts and heritage), provisionally named the Peterborough Cultural Alliance (PCA), to be owned and governed as set out in leadership paper (Annexe 3)
- Ensure cultural leadership is reflective of the whole city so it can be effective in delivering the Strategy, through inclusive recruitment, membership and other processes
- Commission new artwork and work in response to or celebrating our heritage, working with local and visiting practitioners, in a range of venues and ensure it is widely known about and accessible
- Promote systems and processes which support practitioners and organisations to do better work and collaborate and innovate together
- Report publicly once a year on progress against this Strategy, with an in-depth review in the second half of 2026, and renewal of the Strategy overall in 2031

4. **Maximise investment in culture** in Peterborough, with cultural organisations working with all the other important elements of Peterborough's development, for the future; building resilience so culture supports and enables people at all stages of their lives. The strategic approach will include:

- Developing and sustaining cultural investment for the long term in Peterborough, through leverage and growing capacity, reflecting the growth plans for the area; recognising the Government's strategy for Levelling Up and the Arts Council

England shift to a place-based agenda as well as the impact of culture in attracting private-sector inward investment

- A Peterborough-wide collaborative approach to bidding for future funds, whether commercial investment, philanthropic, or public support to asset development and improvement
- A funding stream between the Council, Arts Council England, and other investors that secures resources for the proposed Alliance for three years, which includes capacity to lever other investment streams over the longer term, as part of a shared programme of collaborative interventions, including developing a heritage community capacity, a programme for the mini-Vine and support for post-COVID resilience and growth across the sector
- Include a wider definition of culture in the next Infrastructure Funding Statement on the use of Community Infrastructure Levy resources (date to be confirmed), enabling use of funds to grow capacity as envisaged in this Strategy, both through the Council itself and in partnership with communities and Parish Councils
- Supporting and enhancing the delivery of inward investment objectives as in the Stronger Towns Fund and other regeneration and growth programmes

5. **Build stronger partnerships** within and beyond the cultural sector, especially:

- Ensure joined-up marketing and promotion for the cultural life of Peterborough, whether events, heritage assets, festivals, open buildings and so on. Build collaboration both for front-end content and data-sharing to build stronger markets for culture
- Work with young people (under 25) to formulate their best way to interact with the Alliance and hold it to account, and ensure their input into programming, curation, participation and delivery; undertake this work in a creative, artist-led manner which reflects the work to date in being outcome focused, creating new art and connected to their immediate concerns. Implement the outcomes of this project
- (Re)create a network of heritage attractions to work together on promotion and marketing, to include a proactive approach to intangible and oral heritage. Ensure a strong relationship between arts (contemporary practice) and heritage assets and activities. This network to embed a robust approach to profiling and collecting heritage assets from newer and more diverse communities, and working with those communities to build audiences
- Work with festivals to encourage participation and co-production across cultures and communities and increase awareness and joy in the diversity of Peterborough
- Work with partners in health, care and education to maximise the benefits offered by cultural activity, from volunteering with a Friends group to performing professionally, reducing reliance on other medical or other expensive, unsustainable interventions

4.13 Scrutiny Committee has considered the development of the Cultural Strategy at two previous meetings and made the following points:

- *Community champions to be on the consultee list:* this has been actioned and community champions invited to comment. Some have done so through various channels
- *Investigate members' concerns regarding a perceived lack of interest from the Council towards the Peterborough Artists' Open Studios:* officers have not been sure of the origin of this concern; however, the comment has been an opportunity to remind members of the many cultural opportunities which exist in Peterborough (see the asset base) and the value of members' ongoing interest. So many cultural activities, including the Studios, have been reduced or suspended during the pandemic; from now and going into 2022, it is planned that members are more aware of opportunities – and that promoters, organisations and practitioners ensure members receive relevant material
- *Include a list or register of cultural groups in the Strategy:* the asset base at Annexe one provides such a list, categorised by type. Such a register is always only a snapshot in time; features of the register at this point in time are both that it is large, but that it could be even bigger as more cultural groups are being formed

4.14 Subject to Scrutiny Committee’s recommendations, Cabinet and Council will be asked to consider these recommendations in the coming cycle. These proposals are very much those of partners and following the wide consultation. The Strategy does not belong to the Council alone but to all those stakeholders. However, the Council, together with Arts Council England and other investors are crucial to the success of this Strategy and the opportunities it offers.

5. CONSULTATION

5.1 The Cultural Strategy Group has approached consultation as an ongoing conversation, rather than a set task. The open conversations set out in Phase 2 have both continued until now, as new groups are formed or get interested, as well as the structured explorations of Phase 3. It is now time to move to specific recommendations, but the conversation about how people want Peterborough’s creative ecology and rich heritage to flourish are far from over.

As set out at para 4.4 the consultation has deliberately been very open. The process asked broad questions and tried to get in touch with a wide range of people who might want to comment. Many conversations are still going on; the CSG has been clear that this is a continuing journey of engagement and debate.

5.2 Nearly every element of consultation was conducted remotely via video-links and telephones and for almost the entirety of Phases 1 and 2 Peterborough was in Covid Tier 3, 4 or English lockdown. This created some challenges, but we made the best range of contacts possible in the circumstances. Indeed, some discussions were easier because of the situation: people were happy to discuss matters via Zoom because no travel time was involved, and it was often easier to participate in network discussions. Digital poverty and inability to access cyber-resources remains a significant concern but the experience of the consultation has also shown up new avenues for discussion and inclusion.

5.3 CSG has been particularly helped by people who organised network meetings or invited CSG members to their events. This meant many more people were involved:

- Community champions networks
- Connect Group Peterborough
- Consequences Drawing Project
- The Culture Forum (three specific discussions)
- Digital People in Peterborough
- Disability Peterborough
- PHACE Peterborough Cultural Partnership for Children and Young People (four meetings with teachers and managing the targeted consultation with young people)
- Historic England
- Metal Emerging Artists Network
- Peterborough Citizens UK
- Peterborough Presents (using the material from the 4 Big Discussions)
- Peterborough Youth Voice

5.4 The following table sets out the people and organisations consulted, including a weblink where available. Members of the Cultural Steering Group are listed first, so people can see who they are. Other organisations involved are listed in alphabetical order. This table is available on the website, and new consultees are added as they participate.

Organisation	URL
Arts Council England	https://www.artscouncil.org.uk
Jumped Up Theatre	https://jumpeduptheatre.com/culture-forum
Metal	http://www.metalculture.com/about-us/peterborough/
Nene Park Trust	https://www.nenepark.org.uk
Peterborough City Council	https://www.peterborough.gov.uk
Peterborough City Culture	For background see https://www.peterboroughtoday.co.uk/news/politics/new-

	body-set-run-arts-and-culture-services-peterborough-3013895
PHACE Peterborough Cultural Partnership for Children and Young People	http://www.phace.co.uk/
62 Gladstone Street	https://62gladstonestreet.co.uk
Anglia Ruskin University Peterborough	https://bit.ly/3sYiQJA
City College Peterborough	https://www.citycollegepeterborough.ac.uk
Community Champions	
Connect Group Peterborough	
Cresset Theatre	https://www.cresset.co.uk
Digital People in Peterborough	https://mydpi.com
Disability Peterborough	https://www.disabilitypeterborough.org
Djiboart	http://www.djiboart.co.uk
Eastern Angles	https://easternangles.co.uk
Flag Fen and Must Farm Advisory Board	https://dev.peterborougharchaeology.org/peterborough-archaeological-sites/must-farm/
Hindu Community Association	https://bharathindusamaj.co.uk/
Historic England	https://historicengland.org.uk
John Clare Countryside Project	http://langdyke.org.uk/projects/john-clare-vision/
Kindred Drama	https://www.kindreddrama.com
Living Well	https://bit.ly/3c4obZf
Met Lounge	https://www.facebook.com/TheMetLounge/
New Theatre	https://www.newtheatre-peterborough.com
Opportunity Peterborough	https://www.opportunitypeterborough.co.uk
Peterborough Cathedral	https://www.peterborough-cathedral.org.uk
Peterborough Citizens UK	https://www.citizensuk.org/chapters/peterborough/
Peterborough College	https://www.peterborough.ac.uk
Peterborough Lithuanian Community Švyturys (Lighthouse)	https://www.facebook.com/Svyturys-Peterborough-736054243170796
Peterborough Music Hub	https://peterboroughmusichub.org.uk/
Peterborough Positive (leading the Business Improvement District BID)	http://www.peterboroughpositive.co.uk
Peterborough Presents	https://www.peterboroughpresents.org
Peterborough Youth Voice	https://bit.ly/3bobfOR
Queensgate Shopping Centre	https://www.queensgate-shopping.co.uk
Thorpe Hall	https://www.sueryder.org/how-we-can-help/sue-ryder-thorpe-hall-hospice
Tricolor Associates	https://tricolorassociates.co.uk/profile/nicola-power/
Visitor Information Centre (PCC)	https://www.visitpeterborough.com
YMCA Trinity Group	https://ymcatrinitygroup.org.uk

5.5 From May onwards, as the results of Phase 2 were analysed, CSG focused on a range of specific questions and communities to understand more details. The Group undertook the following additional consultation:

- Targeted creative consultation, led by a spoken word artist and a cultural education specialist, with young people on their visions for culture
- 5 artists commissions enabling more creative and reflective engagement with specific communities around questions of heritage, celebration and priorities. These practitioners, led by artist Kate Genever, have worked with young people, South Asian

women, rural communities, and networks in Black and Lithuanian communities. Topics have included bereavement, heritage, walking, exclusion, representation, connection, language. The commissions have been presented to CSG and will be further publicised via a window exhibition in the new centre at the Vine

- Emerging work on Visit Peterborough and a model of creating further content from cultural partners
- Developing work with heritage networks to seek a new set of connections
- The business and practitioner networks developed as the steering group for the Café Culture Street Animation Programme (funded with Welcome Back money), which is both informing the recommendations and is informed by work so far (and the intense phase of work on the proposed Expression of Interest for County of Culture)
- Further research on other places, especially around cultural leadership models

These elements, especially the commissions and the enhanced networking on Café Culture, have put into practice many of the values expressed in the slide deck that came from Phase 1. The website showcases the outcomes of the commissions and will publish the final results of the targeted consultation with young people.

5.6 The Steering Group has also reflected on lessons learnt during this process. These are reflected in the recommendations. Those relating specifically to consultation can be summarised as:

- Partnerships have grown in the pandemic and the new University will be a key player. Stakeholders want to work together on production, marketing and investment
- The Council is seen as a key partner but not always clear how it wishes to work with others; the journey facilitated by this process has been hugely useful in developing new forms of creative partnership
- Peterborough's leadership is often not diverse (being largely white and over 40). The people who can make decisions and are 'paid to be in the room' by their institutions fit that profile. Multiplying leadership requires payment whether to freelancers, students, or people who are unemployed. The Steering Group has committed to that principle, creating more diverse work e.g., on the Animation Steering Group and in the strategic consultation
- Consultation during lockdown has both advantages and challenges. The Group will aim to keep the benefits in the future, especially the flexibility of timing and opportunistic use of pre-existing networks (e.g., Disability Peterborough, Digital People). It made many conversations and follow-ups much easier. However, there is a real digital divide in the area and hybrid models are needed for future work
- Socially engaged artists produce focused work which encourages much deeper examination of possibilities, e.g., with rural communities or how artists can work with those who are recently bereaved. Such artists must also be well supported not to take the problems they identify as theirs to solve
- Many Peterborough people care passionately about the environment, offering both opportunities and outcomes
- Peterborough has a fantastic heritage offer, and many good creative practitioners. They need nurturing, network building and promotion, rather than having to leave to grow their careers

5.7 A major policy area such as this can always benefit from more consultation, although it can be seen that there has been a great deal of engagement. As stated above, it is time to move to delivery, and indeed many conversations have focused on the importance of visible change in programming, inclusion and leadership. The key recommendations facilitate ongoing commissioning and discussion about the role and nature of cultural development in Peterborough.

6. ANTICIPATED OUTCOMES OR IMPACT

6.1 A suite of performance indicators has been developed for the Cultural Strategy. It should be noted that these are not simply measures for the proposed Alliance. They are for the cultural

ecology of Peterborough, intended to measure progress by the entire area towards the objectives and vision set out in this Cultural Strategy. (It is recommended that the new Alliance will set out specific indicators of their success – just as other partners will be expected by funders to show how their KPIs sit within this overall Strategy.)

A number of points about performance monitoring have been made by many participants:

- Keep it light touch – what do we really want/need to know?
- Don't make it a burden on stretched institutions and individuals
- Where bodies or practitioners are funded by the same funder (e.g., Arts Council England) use the same measurements whenever possible

These points are reflected in the suite of eight indicators proposed. Further work is underway, particularly on baselines, relationship to the emerging timetables and developing a strong Cultural Alliance to support collaboration.

Outcome	Performance Indicators	How measured	Frequency
Growing the cultural offer in Peterborough	Diversity in artists and events; range of types of activity offered; increased collaboration between organisations and individuals.	Existing material collated by PCA.	Annual review
Growing and diversifying audiences/markets for cultural activities in Peterborough	Intelligence, experience and data (quantitative and qualitative) from venues and production companies. Structured learning between partners about the information.	Existing material collated by PCA. Consider wider use of Audience Finder questions/data.	Annual review
Prepare a robust bid for City of Culture 2029	Shortlisted and win the title	Delivery (in line with any Business Plan agreed by the Combined Authority)	Annual review of progress. Big review 2026
Create resilient, effective, inclusive leadership for culture in Peterborough	Establish a Cultural Alliance able to deliver this Strategy and be that leadership	Establishment of Alliance. Inclusive Board. Trusted by stakeholders and funders.	Big review 2026 and 2031
Reputation of Peterborough internally and externally changes to fit the Vision 2030	Press coverage, visitor footfall at attractions, venues and hospitality, and views of residents	Improved quality and quantity of coverage	Big review 2026 and 2031
A diverse and resilient creative practitioner base in the city	More productions/exhibitions /events; greater investment in creative and heritage activities; range of people involved	Use of resources created in Asset Strategy and ongoing case studies	Big review 2026 and 2031
Align the cultural vision with environmental commitment to promote and respond to the need for sustainability and innovation	Peterborough meets UK ambitions for environmentally conscious cultural production.	Frequency and profile of specific events and commissions; quality of environmental management of cultural assets and cultural opportunities in open spaces.	Big review 2026 and 2031
Continued and improved investment in culture in the city	Income from all sources: commercial, private investment, philanthropic and public, across capital and revenue. Partnerships across sectors.	Known investment and commercial income where possible	Annual review, enabling ongoing transparency and strategic alignment

7. REASON FOR THE RECOMMENDATION

7.1 The recommendations are made following intensive consultation, discussions with investors and research with both practitioners and audiences. The stated objectives of the Strategy are closely linked to Peterborough’s ambitions for growth and quality of life.

8. ALTERNATIVE OPTIONS CONSIDERED

8.1 Three alternative options have been considered:

<i>Option</i>	<i>Comment</i>
Do nothing	Peterborough’s growth and the impact of the pandemic both promote and give rise to community and strategic priorities for culture. Doing nothing is obviously one option: much cultural activity is not a statutory duty. However, there are many committed and active partners who not only wish to see a higher profile but see creative and heritage activity as a way to addressing key challenges, from mental wellbeing to attracting investment.
Focus council attention only on statutory functions	From the authority’s position the only statutory cultural function is the library service (though not the provision of any specific buildings). In theory it would be possible to close all heritage and theatre activity and step away from participation in cultural partnership activity. This would sacrifice the opportunities both for partnership and associated investment, but the opportunities for cultural solutions to complex problems as typified by the Peterborough Presents Loneliness Project or the Festival of Thanks programmed for Nene Park next year.
Council only leadership of strategic activity and decision-making	This is sometimes seen as the default model, where the Council has the democratic legitimacy and a significant proportion of the major strategic assets. In Peterborough, a young, fast-growing and diverse area, this is seen as inadequate to reach the real potential of culture to enhance people’s lives economically, socially and culturally. Peterborough enjoys a wealth of voluntary cultural activity but lacks a clear infrastructure to grow the professional and economic benefits. No local authority alone can deliver those opportunities or investment and so resilient and inclusive partnership has been seen as the main way forward. The Alliance is a direct response to these conclusions from the Strategy consultation and research.

9. IMPLICATIONS

Financial Implications

9.1 The report sets out a range of potential financial implications, including direct implications (e.g., the potential need for investment into cultural activity and infrastructure), as well as indirect implications (e.g., the widespread economic benefits to Peterborough to be realised through this strategy).

Potential investments required throughout the life of the strategy will be subject to individual business cases.

Legal Implications

9.2 There are no perceived direct legal implications from this report.

Equalities Implications

9.3.1 The process has put significant effort into both considering equalities priorities for the consultation and reviewing the outcomes. At the start of the process two groups sharing

protected characteristics were identified as particular priorities for consideration: people from ethnic minority communities and young people (those under 25).

9.3.2 CSG recognised that Peterborough is a very diverse area, with over 35% of pupils speaking a language other than English and a wide range of communities who have settled since the second world war with the growth of the New Town. However, the leadership of many cultural organisations (including those on the CSG) is visibly almost exclusively white and there are few people from ethnic minorities involved in programming or curation. The tangible heritage assets, from pictures on the museum's walls to the Cathedral, are focused on particular periods and communities and there is little collection or profile for oral or other intangible heritage of the newer communities.

The pandemic has had a disproportionate effect on many ethnic minorities, in both health and economic outcomes. During this period, the murder of George Floyd in the United States and the consequent world-wide movements for racial justice highlighted the need for more inclusive approaches. These issues are reflected throughout the process including:

- The design of consultation, especially in Phase 3
- The approach to a new leadership body, and the efforts to ensure more diversity in emerging groups such as the Animation Steering Group
- The recommendation to value time by paying freelancers/students/volunteers for their participation; without this approach inclusion can only ever remain possible for those already paid to be 'in the room'
- Exploring more responsive and inclusive programming and curation with venues, cultural producers and heritage attractions

9.3.3 Peterborough has long acknowledged a cultural deficit for young people. There is no central arts centre, and that is not necessarily what people want. However, it is clear that young people do feel excluded from venues that exist, not seeing events or exhibitions which reflect their interests or concerns. In addition, there is strong evidence of the impact of the pandemic on young people: it has come at a crucial point in their lives and is therefore likely to adversely affect their prospects in the long term. Impacts are likely to last 10+ years, and the younger generation are disproportionately affected.

CSG has not looked separately at looked after children or care leavers as an important subset of young people. However, it is recognised that this group face specific challenges, e.g., around settling into adult life, and that cultural interventions can help, e.g., through creative work on managing finances or making career choices.

CSG has therefore made specific efforts to work with young people on their ambitions and visions for arts and heritage and the results of those discussions are reflected in the recommendations, including

- The recommendation to value time
- Inclusion of young people in the leadership arrangements
- Further work to develop a sounding board or programming panel
- Learning from the Fierce Talent project
- Strengthened relationships with educational institutions

9.3.4 Other protected characteristics have also been considered during the process. There has been particular recognition that the LGBTQ+ communities have often undergone specific harassment and discrimination. Many older people and people with disabilities, have experienced isolation and additional hardships through the pandemic. Women have seen significant challenges through this period: the rise in domestic violence, difficulties in pregnancy and maternity care, increased insecure work in risky situations and (possibly) long-Covid are having a disproportionate impact on this group. Religion and belief are important routes to cultural expression and particular efforts have been made to reach people through these communities.

The proposed Cultural Alliance will have a particular responsibility to foster inclusion and good relationships between communities. This should be reflected in the make-up of the Board, its commissioning and its work with partners to monitor audiences and participation.

9.4 Rural Implications

- 9.4.1 A key finding of the consultation process was that Peterborough residents living in rural parts of Unitary Authority felt strongly that they are ignored and discounted in the development of policy and the cultural services. The commission by Kate Genever highlighted this. This concern was also acknowledged during the intensive discussions concerning a bid for City of Culture 2024, when the experiences and contributions of rural areas were seen as central to success in the levelling up programmes.

This recognition is closely tied to the importance of environmental campaigning, behaviour change and responses to the climate crisis (see para 9.5), which featured in consultation responses. The rural parts of Peterborough are significantly affected by climate change and population development, and the agricultural economy is innovative in its responses. Recommendations include ensuring any City of Culture Bid reflects the heritage and future of the unique Fens landscape. Access to open spaces, support to village halls and partnering schools with Council farms are also being explored.

9.5 Carbon Impact Assessment

- 9.5.1 The assessment tool does not yield any direct, quantifiable impacts, positive or negative, for the Council's operations. However, there are a number of elements in the Strategy which promote better and good environmental practice. These include:

- Reviewing buildings, in any ownership, for their biodiversity and habitat benefit, as well as seeking ways to reduce their carbon footprint
- Working with Julie's Bicycle to assess the environmental impact of interventions
- Promoting and supporting events, such as the Festival of Thanks, with a strong environmental theme, and enhancing climate-related work through commissioning
- Working with partners on a City of Culture Bid to keep the fragile landscape of the Fens at the heart of the programme
- Using museum collections and other heritage assets to promote environmental awareness

Overall, it should be noted that the Peterborough audience has a strong tendency to travel for culture, to London, Stamford and Cambridge in particular. The Strategy therefore welcomes the express intention to promote West End theatre to a Peterborough audience from the New Theatre. All promotion which encourages the local audience to stay local will reduce their carbon footprint.

10. BACKGROUND DOCUMENTS

Used to prepare this report, in accordance with the Local Government (Access to Information) Act 1985

- 10.1 The documents and materials generated during the development of the Cultural Strategy are available at www.peterboroughculturalstrategy.org.uk

Other background documents are:

Agenda the New Cultural Leadership by Debbie Taylor, Mslexia Summer 2019
Cambridgeshire & Peterborough Independent Economic Review (CPIER) Final Report
September 2018

Cultural Cities Enquiry: Enriching UK Cities by smart Investment in Culture
Cultural Cities Recovery

For the City's Sake: Young Black, Asian and minority Ethnic Voices from Peterborough
Levelling up our communities: proposals for a new social covenant: Danny Kruger MP,
September 2020

Multiplying Leadership in Creative Communities by Mark Robinson for CPP 2019

Peterborough Cultural Strategy 2015-2020
Peterborough Heritage Service Audience Development Plan
Peterborough Investment Plan
Power to the Next Generation: Clore Leadership Emerging Futures 2020 Report

11. APPENDICES

11.1

Annexe 1: Cultural Resources and Infrastructure Analysis

Annexe 2: Proposal for a Cultural Alliance for Peterborough including remit and governance

**ANNEXE ONE:
CULTURAL RESOURCES AND INFRASTRUCTURE ANALYSIS
SEPTEMBER 2021**

This paper sets out an overview of Peterborough’s cultural assets – the area’s resources and infrastructure. When it is published on www.peterboroughculturalstrategy.org.uk people will be encouraged to add anything that has been overlooked. There will be a Google form to provide more details.

1. Context

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

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

1.2 In this context, there are different ways we can define an asset, a resource or infrastructure. We have taken the two elements used in the London Mayoral Cultural Infrastructure Plan¹ and added a third leg reflecting the importance of improving resilience and the DIY culture of Peterborough:

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

1.3 It should be emphasised that these are cultural resources – sites of production and heritage – rather than broader community assets, though some of those may in turn be places where culture happens. Therefore, this asset base as structured does not include (for example) the Lithuanian Švyturys or the Hindu Community Association. As the ‘Who’s Involved’ page on the microsite (and the Consultation element of Council reports) make clear, these and many other groups have been

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

involved in developing the Strategy. They are also very important repositories of informal and intangible history: an important part of the strategic work for the future is uncovering and profiling those stories.

- 1.4 We also are aware that there are many community centres – such as the Millennium, Gladstone, Paston, St Mark’s and St John’s, which are deeply engaged with their communities. Consultation particularly highlighted village halls and other spaces in rural areas as much loved and used by local people. Such halls (rural or urban) are often poorly equipped and lack skills to set up specialist equipment, let alone the resources to hire/buy the kit. Despite these challenges, the dynamic people involved arrange events and exhibitions throughout the area. We have not included all of these although they are important potential venues.
- 1.5 Also, this is not a list of *practitioners* – whether visual artists, performers, curators or dancers. The collected mass of creative practitioners is itself an asset for Peterborough.
- 1.6 A fourth and crucial set of assets relates to the media and communications. Peterborough has reasonable range of media capacity, but it is somewhat fragmented and does not yet offer a comprehensive listings picture for residents or visitors. Better collaboration and promotion is a key strategic recommendation.
- 1.7 The overall identified list of Cultural Resources and Infrastructure *so far* follows the analysis.

2. **GAP ANALYSIS**

- 2.1 The most obvious point about this survey is how big it is. There is a great deal happening in Peterborough despite the area’s self-perception as somewhere with not enough going on.
- 2.2 It might also be suggested that a ‘Cultural Quarter’ is emerging, approximately from the New Theatre, south through Cathedral Square and the cathedral itself, the Lido and Key Theatre on to the Embankment. This area will be enhanced by the University developments and the new bridge. Support for such an approach would benefit the retail and business offer in the city centre, so challenged by the pandemic and structural changes in the sector, and (subject to the vote) the ambitions of the new Business Improvement District. It would fit with the ambition to promote Peterborough as an area with a vibrant cultural heart, and the aspirations for a stronger cultural and creative economy. Elements of this gap analysis should be seen in this context, especially considering potential uses of pop-up spaces, the need for workspaces and use or development of venues.
- 2.3 In the consultation and through amassing this list, five key gaps have emerged for further discussion. These are set out below along with preliminary approaches to addressing the issues:
 - *Specific youth arts provision*: it has commonly been argued that there should be a dedicated space for young people interested in the arts in Peterborough. However, it was not a strongly identified priority from the conversations with young people through this process. Instead, participants tended to say they wanted existing venues to be much more welcoming – from spray painted walls to very different programming. They said they liked the idea of pop-up venues, finding new spaces and new uses for older ones. They enjoy activities outside and want places to be safe for play and creativity. This suggests that it is not a new venue that is needed but a very different approach to programming and management of what already exists. Further work with young people will inform the development of Peterborough Cultural Alliance and enable more exploration of this matter.

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

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

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

It is proposed that the creation of a new heritage network or community be a collaborative project to be developed in late 2021 for delivery during 2022. This might sit alongside the Cultural Forum (which has a stronger focus on contemporary art practice and engagement) or become part of it.

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

While this would be welcomed by some, others have voiced caution, concerned that the area, even with its hinterland, cannot support a large, dedicated venue of this kind. Peterborough is not a big city, being the 37th largest in the UK and only the fourth biggest in the East of England²; promoters will usually see London, Birmingham or Nottingham as more attractive locations. The area does not need to create a large building which cannot be maintained without constant public subsidy, so a robust business case will be essential if this ambition is adopted.

- *Affordable workspace for creative sector start-ups and practitioners*: Peterborough, like many places, struggles to deliver affordable, flexible workspace for people developing creative and cultural sector enterprises. This was raised during consultation: the intense pressure on space at Chauffeur's Cottage highlights

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

the demand³. A key opportunity for exhibition space exists in the new ‘mini-Vine’ opening in the City Centre and indeed in the pop-up potential of empty units. It is proposed that City Culture Peterborough, Metal and HackSpace collaborate on this issue, identifying needs and possibilities over the next 12 months of post-pandemic change.

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

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

3. **INVESTMENT PLAN**

3.1 Many of these assets have major investment requirements. In the next phase of this Strategy, we will be working with the buildings in particular to understand their long-term needs – whether for new roofs or rehousing key collections. This will create a clear, transparent investment plan for the cultural asset base of Peterborough.

3.2 The CSG and the Peterborough Cultural Alliance will need to consider whether it should encourage strategic investment planning across these resources, not least in response to the expectations of potential funders. Such an approach would require transparency and a relation to broader cultural planning across Peterborough.

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

- Demonstrating how they sit within Peterborough’s strategic approach, adding weight to bids and proposals which otherwise will be asked (by funders) to show their contribution

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

- Making it easier for funders, of all kinds, to understand the marketing, audience development and related activities which underpin the work.

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

4. **IMPACT MEASUREMENT**

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

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

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

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

Towards a Cultural Resources and Infrastructure listing

Venues, attractions, sites and places - museums, galleries, theatres, cinemas, libraries, music venues and historical cultural sites			
Type	Asset	Ownership	Comment
Art Gallery	Art in the Heart	Private	Online sales gallery for many regional artists
Art Gallery	62 Gladstone Street	Private	Online and (pre Covid) IRL exhibition and event space showcasing the work of British South Asian artists, activists and writers from Muslim and non-Muslim backgrounds.
Art Gallery	Online Ceramic	Private	Online selling gallery
Annual Gallery/Studio trail	Peterborough Artists Open Studios	Private / self-organised	Regular event and important selling opportunity for artists.
Faith centre /architecture/ heritage	Cathedral	C of E	Central building, major symbol.
Faith centres	Other places of worship	Various	Often/occasionally used as venues for secular/public access arts-based displays events. A few (e.g., Kingsgate) operate venues and many host community groups
Gallery/training space	Djiboard	Roland Burt	
Gallery (online) / heritage	Peterborough Images	self-owned	
Heritage/ arts	Longthorpe Tower	EH own, NPT volunteers staff	Could more be made of this as an unusual venue/heritage trail etc?
Heritage.	Burghley House	self-owned	
Heritage	Fotheringhay		
Heritage	Thorpe Hall	Sue Ryder	Underappreciated; needs new business model
Heritage	Thorney Heritage Museum	self-owned	
Heritage	Whittlesey Museum	self-owned	
Heritage	Railworld Wildlife Haven	self-owned	
Heritage	Sacrewell Farm	self-owned	

Venues, attractions, sites and places - museums, galleries, theatres, cinemas, libraries, music venues and historical cultural sites			
Type	Asset	Ownership	Comment
Heritage	Ferry Park Miniature Railway	Voluntary group	NPT tenant
Heritage	Nene Valley Archaeological Trust	Self-owned	Second success to the Water Newton Excavation Committee set up in 1958 as a sub-committee of the Council for British Archaeology
Heritage	Nene Valley Railway	Self-owned	Based in Wansford, major steam attraction
Heritage/ literature & arts venue	Clare Cottage	John Clare Trust	Space for exhibitions. Gardens
Open space/ public art	Peterborough Sculpture Collection (including Sculpture Trail at Thorpe Meadows, Nene Park)	Nene Park Trust	Major collection of public sculpture augmented by e.g., Gormley works and potential future additions. NPT installing wayfinding at Sculpture trail. Many works need restoration and relocation and investment needed for engagement activities, relocation and new commissions. Funding being sought to develop <i>Collection Conversations</i> project to carry out restoration and consultation activities. Basis for a key strand of development
Open spaces/venues	Nene Park locations	Nene Park Trust	Several locations are managed by the Trust but are disaggregated to unpick opportunities. 697 hectares of meadows, lakes and woodland and extends for 10km west from Peterborough centre. Ferry Meadows Country Park: Includes visitor attractions inc. water sports centre, cafes <ul style="list-style-type: none"> • Venue for outdoor arts including outdoor theatre, residences, and exhibitions • Sculpture trail (see Peterborough Sculpture Collection above) • Creative/ Studio Space- Lynch Lake Community Hub • Meeting room – Lakeside meeting room • Classroom- Discovery den & outdoor classrooms Thorpe Meadows: <ul style="list-style-type: none"> • Sculpture Trail & Rowing Lake • Art banner exhibition site • Scope for exhibition/ event space under flyover Orton Meadows: Art banner exhibition site Orton Mere & Woodston Reach Rural Estate: rich heritage offer, new digital art trail autumn 2021
Open Space	Flag Fen	City Culture Peterborough/ Nene Park Trust	New opportunity to consider environmental heritage

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

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

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

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

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

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

Collaboration: the cultural forum, the 'board'; partnerships with HE, FE and schools			
Type	Asset	Ownership	Comment
Audience development & engagement programme	Peterborough Presents	Own consortium; hosted by NPT	The ACE Creative People and Place programme in Peterborough. PP is run by a consortium and represents a way of doing things which is a significant asset alongside its focus on growing audiences among communities with lower rates of participation in culture.
Education	Schools	Various	Some are also venues and production centres, e.g., Stanground, Queen Katharine and Hampton College. Further, updated analysis of facilities and access would be useful.
Education	City College Peterborough	themselves	NB Also important venue and production facilities available
Education	ARU Peterborough		
Education	University Centre Peterborough		
Education	Kindred Drama	Private business	
Education and training	Young Technicians Academy		Newly open in Yaxley
Funder and regulator	Arts Council England		
Network	Cultural Forum	n/a	Major way to consult cultural practitioners. Robust voice and source of support
Network	Peterborough Radical History Group	self-owned	
Network	Friends Groups		For the Museum and other attractions
Network	Music Hub		
Network	National Opera & Dramatic Association		National association supporting amateur theatre, headquartered in Peterborough
Network	New Geographies / East Contemporary Visual Arts Network	Wysing Arts Centre	Currently operating in region but no direct partner in Peterborough yet
Network	Creative Peterborough	Self-run	Facebook group and listings
Network	Peterborough Cultural Partnership for Children & Young People (PHACE)		

Collaboration: the cultural forum, the 'board'; partnerships with HE, FE and schools			
Type	Asset	Ownership	Comment
Network	Digital People in Peterborough	Self-organised	
Network	Opportunity Peterborough	Private	Key to achieving effective front-end collaboration and mature marketing
Network	The Civic Society	Self-organised	
Regulator and advisor	Historic England		

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

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

Glossary

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

ANNEXE TWO

A CULTURAL ALLIANCE FOR PETERBOROUGH

Towards resilient, inclusive and effective cultural leadership

1. Context

1.1 *Why do we need to formalise cultural leadership at all?*

Peterborough's cultural infrastructure has come a long way in the last decade. The Culture Forum, the DIY work of creative practitioners, the impact of Peterborough Presents, the audience loyalty for the theatres, music venues and heritage assets are all crucial. Now we need to build a stronger platform for the future: one which promotes the area, helps artists to grow, brings communities together and enables everyone to take part.

Collaboration and multiplying leadership will be at the heart of *attracting investment* in the future. Public funders expect to see organisations and practitioners working together. Philanthropic bodies want the maximum impact for their priorities. Private investors, patient or immediate, need results. Working together in a thriving cultural ecology needs robust leadership which can both speak to the area and for Peterborough's creative sectors nationally and internationally. At its plainest: Peterborough needs a collective voice to build investment.

Cultural leadership and life are fundamental to the drive to create better connections between people and place and *build inclusive communities* – whether part of new growth or established settlements – especially as pressure on services, infrastructure and resources looks set to intensify. Culture is at the heart of successful neighbourhoods, strengthening those informal and creative networks which bring people together in productive, non-confrontational ways whether to make art (e.g., singing) for its own sake, or to improve the quality of the environment or to build skills and economic capacity.

Involvement in heritage, creativity and culture can be ends in themselves but are also effective ways to *support other core outcomes* for Peterborough. We have seen in the pandemic how creative endeavour has been invaluable to people's mental health – whether making extraordinary gardens or drawing as a way to cope with loss. Peterborough undersells itself culturally, from its magnificent heritage offer to the diverse music or comedy audience – a significant opportunity to grow markets and the visitor economy.

1.2 *Learning lessons from the past*

'Culture' is taken to mean heritage attractions and intangible history, voluntary and professional arts and to range across all disciplines and artforms. We are deliberately using the term in this broad way, not restricted to specific buildings, particular organisations or artforms and we want to build everyone's cultural activity, whether as audiences, participants or professionals. Restricting 'culture' limits everyone's opportunities.

At the beginning of this Strategy, we recognised the importance of learning from experience. Peterborough has a mixed history in trying to achieve resilient, inclusive leadership for its cultural life; the area's infrastructure is weak and punches below its weight. We asked ourselves what needed to be different about this Strategy and a revised approach to leadership.

Recent Arts Council research emphasises the value and opportunities from cultural activity and organisations in reviving our town and city centres as experience-based destinations. Strong collaboration within the cultural sector and between that sector and other elements of Peterborough's life, offers ways to build back better using cost-effective interventions. We are therefore urging for a very small, very strategic approach to performance measurement, with a shared vision for the outcomes across all partners. And we would like to see all partners regularly asking themselves what they are contributing to Peterborough's culture

Building a 'cultural infrastructure' takes a long time and sometimes there will be missteps along the way. Just talking to 'the usual suspects' does not create diverse cultural leadership, whether in terms of race or age –

despite the young, diverse population of the city – and it is essential to find an approach which reflects that population.

It takes a city to make a culture: not putting one organisation/approach first, or conversely, putting all the cultural expectations into one box, allowing everyone else to ignore its importance while leaving the team with little or no support. While a team is needed, to guide the work and make the connections, achieving the vision for 2030 relies on partners working together, understanding there is room for all, and how everyone's work adds to the vision

1.3 *The proposed Alliance sits within the Cultural Strategy as a whole*

The approach set out here is based on the consultation, on research into the evolving models used elsewhere and the lessons from Peterborough's experience. Nearly everyone consulted said they wanted to see a strong voice for the sector in Peterborough, they wanted a way to build for the future and they saw strategic leadership as crucial to investment.

These discussions showed that many practitioners, venues, community leaders, politicians and investors recognise the need to move the cultural leadership beyond a few key individuals. We need arrangements which are more resilient (so not at risk if somebody moves on), more representative of the great diversity of Peterborough, and fully effective at attracting investment and marketing our cultural life.

As the lessons above demonstrate it is important that the Alliance is itself a learning organisation: that any structure and relationships create the opportunities to reflect on both high points and low, without waiting for crises to happen.

This proposal is a key part of the recommendations of the Cultural Strategy.

2. **Objectives and ways of working**

2.1 Our core criteria are that the leadership structure should

- Establish a credible and substantive organisation, capable of strong leadership, taking liabilities and adding real weight to any bidding process, public, philanthropic or private
- Have a resilient and creative approach
- Be well connected into other bodies and communities, especially those often under-represented in Peterborough's leadership structures, and
- Enable support to other strategic objectives for Peterborough while building long term support for our cultural life.

2.2 The leadership model has seven key objectives:

- overseeing delivery of the adopted strategy including its vision and values
- building partnerships within and creative, heritage, voluntary, professional, business, education and community bodies
- ensuring good communications around progress and between the different
- stakeholder groups
- being a focal point for discussions about culture in the area, including progress towards bidding for City or County of Culture;
- ensuring cultural investment meets the core values of the strategy around connection, excellence and environmental stewardship
- maximising cultural investment from all sources (e.g., by brokerage, partnerships and skills development)
- being ambassadors for cultural Peterborough

2.3 To achieve these objectives the leadership model will need clear **features**, some of which are in tension:

- *Effective*: it will have a job to do, and will need the resources, tools, capacity and gravitas to do it;
- *Transparent*: operate in ways people can see and understand;
- *Inclusive/listening/open/connected*: reflecting the core values that have informed the strategy;
- *Plugged in*: to the other leadership structures in Peterborough, including around climate emergency and economic development;
- *Resilient*: not dependent on one or two individuals, and be capable of adaptation and change;
- *Learning* building both on experiences in the past and what happens over the life of this Strategy

3. **PETERBOROUGH CULTURAL ALLIANCE: a set of relationships**

3.1 **A new Alliance**

CSG propose establishing a *Peterborough Cultural Alliance (PCA)*. This will begin life as a board entrusted with the remit of delivery of the Strategy, embedded in and accountable to a structure of consultation and inclusion. Those relationships are **as important** as the board.

As set out above, it is crucial that this Alliance learns from the past and does not repeat it. The objective is an effective, inclusive body which provides the structure to strengthen the broad cultural infrastructure of Peterborough and positions the area to maximise both financial input and the quality and range of its cultural life.

Building those relationships and the required trust across Peterborough will take time, patience and strategic vision: goodwill will also be an important condition for success. Where there are 'big projects' especially capital based, they should be run by organisations best equipped to do so. Conversely those organisations will need to be well linked into the network around the cultural leadership.

The Alliance needs to be supported by a team, albeit a very small one. CSG strongly recommends a Director role, with the capacity and experience to ensure the connections and vision built so far are maintained. This role should be supported by a recommended two FTE enabler/connecting roles to, for instance, convene the work needed to establish a shared approach to audience measurement, support strategic bidding or work with different communities to build a strong heritage voice.

Ultimately, we envisage the PCA developing into its own small, nimble body, which will continue to put emphasis and resources into relationships and be able to work across the wide range of stakeholders and partnerships. Those relationships will be codified into terms of reference and memberships, but most of all will rely on all the individuals working together to create the impact embedded in the future vision.

3.2 **The Peterborough Cultural Alliance Board**

The Alliance will need a Board which meets the criteria set out above and in particular one which can ensure inclusion, good partner relationships, strength in accessing funding, and expertise in creativity and sustainability.

The PCA Board would have terms of reference modelled on charity governance, so that

- Each member serves for not more than 3 years and not more than 2 or 3 terms
- Two members nominated by PCC
- Up to four other key institutional partners, e.g., ARU, the Cathedral, NPT, UCP nominate one each
- At least six and up to eight other members which are expected to include at least some members of the current CSG
- Potential observer status for major funders

The process of identifying members of the PCA Board, will begin through the Cultural Strategy Group:

- Asking for volunteers. Developing the Strategy has created a wide network of people and individuals involved in and committed to the vision and values;
- Asking key stakeholder groups (Cultural Forum, Citizens UK, Youth Voice) for nominations;

- Reviewing artists, community leaders and others who have engaged with the core issues of the Strategy and approaching those who may contribute against the core values of the work and the criteria below.

People identified through this process will be considered by a subgroup representing the named organisational members, the CSG and up to three other participants (not interested in being members of the Board) chosen to build inclusivity and competency into the process. They will review the suggested co-optees to create a Board which can ensure

The Strategy identifies three particular communities prioritised as missing out on the cultural life of Peterborough, particularly badly hit by the pandemic and often under-represented: young people under 25, people from black and minority ethnic communities, including those from Eastern Europe, and people living in rural areas. These priorities should be reflected in the Board's membership. (Also see below on young people's interaction with Alliance.)

The primary job of this body would be delivering this Strategy and in particular funding, creating and delivering the small team of creative enablers and deliverers envisaged.

The *Chair* of the Board will have a crucial role. The inaugural chair will be chosen for the first year by the same group identifying co-optees. In future years, the Chair will be elected by the Board, subject to removal by the Board if acting directly against the values of the Strategy (and for usual misconduct reasons). The Chair would not serve for more than 3 years out of any 6 (unless the Board itself agreed an exception).

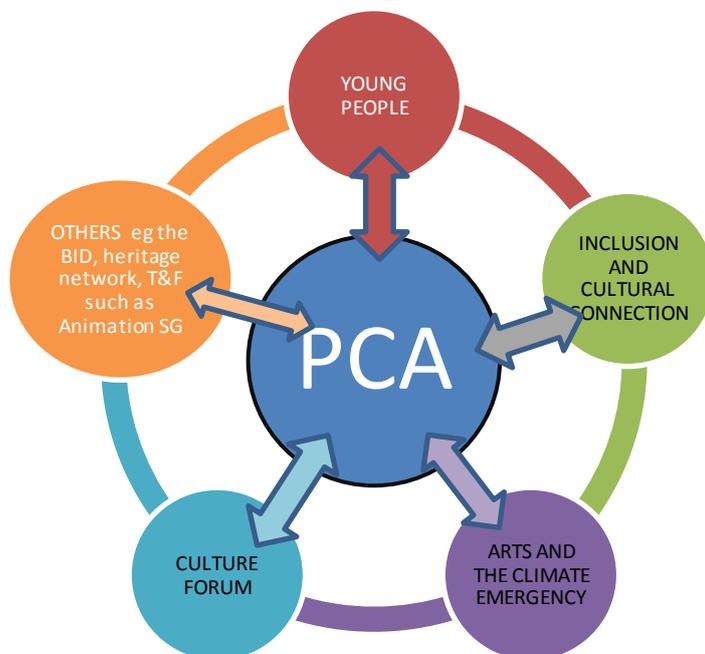
The Alliance will promote *transparency and accountability* through:

- Publishing its founding documents and an annual report alongside the Strategy impact monitoring
- Holding its meetings in public (unless specifically commercial or personal information involved)
- An annual general meeting which must be held in public
- Working with or establishing the forums through which to work with communities (of interest or geography)
- Ensuring its events and procedures operate in ways which don't shut people out through unnecessary formality and bureaucracy.

The *costs* to members will be important. Some will be paid to 'be in the room', particularly the institutional nominees. An important recommendation of the Strategy is that people's time and expertise are valued. People not paid in that way (including community volunteers, freelance practitioners and learners) will be paid an honorarium for the work, including time in meetings and preparation. This must be reflected in the budget.

Patrons and *Ambassadors* have an important role here, not embedded in day-to-day governance but speaking out for Peterborough and promoting the area's culture. Artists, singers, poets, entrepreneurs – many of whom may have come from Peterborough even if they no longer live here, are all potential assets and allies.

3.3 ***Relationships and networks***



The relationships and networks across the cultural life of the city are stronger in some areas than others. In particular, the Culture Forum continues to evolve as an invaluable network and voice/conduit with practitioners and community leaders engaging with culture.

Some elements of this network need more development:

- Youth Voice, PHACE and others offer strong voices from many young people. The targeted discussions show that young people want to be engaged with culture (arts and heritage) but want discussions to be around specifics and with immediate impact. CSG, with PHACE and Festival Bridge is designing a specific artist-led project to determine the best way to ensure young people's voices are clear in these discussions over the whole life of the Strategy.
- There have been discussions about a heritage network or community to parallel or integrate with the Culture Forum. This would bring together both attractions and custodians of intangible heritage to build a much more cohesive and prominent offer as well as support bidding.
- There is growing commitment to environmentally engaged cultural practice in a city which prides itself on sustainability and is surrounded by climate-endangered agriculture. This was very clear in the consultation and artists' commissions. CSG/PCA will work with PECT, Green Backyard and others to consider how this would look in practice for this arrangement.
- There is a strong range of community networks, where relationships have if anything been strengthened through the pandemic. Many have been part of developing this strategy. However, there is no single focus and so PCA will need the capacity to ensure those connections continue to grow.

A key task for the emerging PCA will be to build on the Strategy to map and nurture these relationships over the long term. We have chosen to move forward now, and make PCA part of those networks, rather than assume everything else must be perfect before the Alliance can be created.

It is part of the objectives of PCA that it works with the constellation of creative, heritage, voluntary, professional, business, education and community bodies to deliver on the values and vision of the strategy.

3.4 ***Peterborough Community Alliance – becoming formalised***

The CSG recommends that the Alliance should become a formal incorporated body: funders need to see evidence of legal status and it makes for more required transparency in the long run. A detailed proposal for such a body is currently being developed.

It is not envisaged that such a body should ever be a major delivery vehicle, though it should have capacity to employ staff and own assets should that be needed in the future. Its core objective is strategic leadership and to develop collaborative capacity for culture in Peterborough. A formal body will take a while to be properly established so this should not stop the Board being set up as described above.

4. Budget and funding

CSG is developing its thinking about potential financial opportunities and requirements. We have identified two aspects to this recommendation for leadership:

- (1) The core elements of a board, a legal structure and small staff capacity to take the work forward
- (2) Collaborative projects which demonstrate the principles of this Strategy

The first of these will need to consider staffing, governance, set-up and leverage budgets.

The second would take the reflections above, the experience of the café Culture Animation Steering Group and the new ACE Investment Principles to create a suite of demonstrator and learning projects to build towards strategic delivery and further develop Peterborough's practice in cultural activity and multiplying leadership.

Particular possibilities already identified include (but are not limited to):

- Programming the mini-Vine in an inclusive, exciting way
- A community heritage approach which brings together arts and heritage in sustainable ways
- Creating an equipment bank which can be used by venues and festivals to support their activities

These projects would be explicitly linked to the delivery of the Strategy and shared learning for all those involved

Proposals for both elements will be brought before Cabinet and full Council.

4.3 Next Steps

Assuming agreement, the next steps would be

- Agreeing a 'host organisation' for the interim
- Identifying the new board for PCA using method above
- Convening directors
- Putting funding in place
- Advertising the Director role
- Creating the formal body for future activities