CITIZEN POWER PETERBOROUGH:

ARTS AND SOCIAL CHANGE EVALUATION

Contents

2

Contact

The Royal Society for the Encouragement of Arts, Manufactures and Commerce (RSA)

0207 820 6300

Jocelyn Cunningham
Director, Arts and Society

jocelyn.cunningham@rsa.org.uk

8 John Adam Street
London, WC2N 6EZ

About the RSA

The RSA is a totally unique organisation. It was born in the Enlightenment – founded by William Shipley in a Covent Garden coffee shop in 1754 – and we moved to our current home in 1774. Across four centuries, we have supported progressive initiatives, and today, our purpose is to support 21st Century enlightenment, enriching society through ideas and action.

We do this by using rigorous research to better understand how organisations, governments and communities can govern, operate and collaborate to unleash the creative and venturesome potential of individuals in order to promote economic and social progress.

We use the RSA House and its numerous events as an inspiring focus for the discussion of ideas and the planning needed to turn those ideas into reality.

Inspiring our network of 26,000 RSA Fellows globally, we share great research, ideas and initiatives through the RSA Journal, as well as new media such as Prezi and BuzzFeed.

Beyond the work of the Action and Research Centre (ARC), we offer practical support to our Fellows, providing catalyst funding - including the UK's first charity partnership with Kickstarter.

Our renowned public events programme attracts 20,000 annually, and our most significant programmes of research complement the high profile speakers attracted to the RSA each month. Livestreamed and available on demand, and along with RSA Animate and RSA Shorts, we've attracted over 100 million YouTube views.

Ownership structure

The RSA is registered as a charity in England and Wales no. 212424 and in Scotland no. SC037784.

Consultancy work is undertaken through a trading arm, RSA Shipley Enterprises Ltd.

Executive summary

The Arts and Social Change programme was part of Citizen Power Peterborough, a two and a half year programme combining both action-research and policy analysis to explore how the renewal of civic activism and community action would improve attachment to the city, develop and strengthen networks between people, and cultivate public service innovation. The programme was a collaboration between the Royal Society for the Encouragement of Arts, Manufactures and Commerce, Peterborough City Council, and Arts Council England, East. The Arts and Social Change programme aimed to explore the role of arts and imagination in achieving the goals of Citizen Power.

The programme aimed to improve participation (and civic life more generally) in Peterborough, but it was also a research project – aiming to create new ways of working, rather than focussing on straightforward delivery. Work was structured around action to ensure that experiments happened in partnership with the local community and professionals, and that learning was shared. As such, it aimed to leave a legacy: new tools and ways of working that would be an asset to the city, and it was hoped the wider country, for years to come.

The Arts and Social Change evaluation aimed to innovate also, in the best spirit of the programme. As well as evaluating data captured to measure the efficacy of the programme against agreed outputs, the process focussed on creative, participant-led ways of capturing learning, with the goal of sharing those lessons both with the city, and the wider community of interest. The programme delivered valuable lessons around the role of creativity in civic renewal, from wide-reaching findings about the role of creativity in public services, to detailed lessons about specific strategies for artists working in a socially-engaged space. A few highlights are below:

The programme created learning around multi-partner working. This ranged from individual reporting by artists and public service delivery partners around effective strategies for working together, time management, communication and public engagement, to wider lessons about institutional culture change. One experience

reported by partners, and supported by analysis from one of the programme's AHRC Fellows, is the importance of middle management in delivering change. Big institutions such as those involved in the programme found it relatively straightforward to engender buy-in at the top, and from the ground, but building capacity, understanding and support at middle-management level was seen as both more challenging, and an essential element to success. The ring fencing of managers' time, in whatever way that could be most effectively achieved (ie. programme-specific staff, or the allocation of time within pre-existing posts) was considered key.

The programme reinforced the value of arts-led multi-partner working: where some partners will remain in the city permanently, it is an effective way to deliver wider culture change. There are fundamental changes taking place in the way the city delivers public services, that are attributed to work carried out within the programme.

The programme delivered learning around the concept of networks. As the evaluation makes clear, the success of networking strategies was particularly noticeable. Networking improved the self-efficacy of participants, their sense of belonging (attachment to place), and the perception that they were supported and valued by their own community. However, there was a warning that the success of networking in Peterborough may have been affected by the relatively un-networked environment that existed pre-programme, and that as a result, this approach might not be so successful in all environments. There was a concern from one of the programme's AHRC fellows that networking success also required long-term commitment to support those networks otherwise old barriers would re-surface, and a concern from another Fellow that with networking improving self-efficacy and therefore power, it was important to ensure that inclusion lay at the heart of networking activity.

There was learning in the area of 'programme work' generally. Participants on the ground and the programme's delivery partners all identified potential difficulties for 'outside experts'. The environment was a place that had been characterised (both from outside and from within) as having relatively poor arts provision, and for that reason was particularly sensitive to criticism. The importance of institutional mapping (those from outside developing a clear understanding of the place they're working in, before that work actually begins) was highlighted. Doing so ensured that programmes weren't replicating something that a smaller, local partner was already doing, but could instead build upon local success in a supportive way, and could act as a catalyst for local experiments with new areas of provision. The building of trust was also key to virtually all success – those coming from outside must

earn the right to be acknowledged as experts by local partners, and must appreciate, harness and build upon expertise held locally.

The programme discovered that the most effective way for art to be embedded in a community, is for the artist to be embedded in the community. The constant level of interaction gained by programme partners who spent more time in the city was found to have been a key to success where it occurred. Some of the most effective creative interventions were made by local artists working within their own communities, whilst at the same time the programme was effective in placing outside artists within local voluntary groups and the wider city.

The programme was successful in demonstrating that creative change could be delivered despite difficult economic circumstances. Some interventions had a high cost per participant, and the programme successfully made the case that such spending was valuable where it can be afforded, because of the 'long tail' of change delivered. This was true both in the sense of participants' personal experience, but also because they provided new models for engagement and local expertise that could be delivered again for less, now that the initial research had been done. Other interventions were very low-cost, and delivery partners were quite surprised at their efficacy. Some strands had been structured so as to not be reliant upon funding, meaning that with a low level of ongoing support from the city, they could continue after the programme completed.

The programme delivered learning around the value of artists as catalysts for change, as well as many lessons for artists themselves when working in a socially-engaged context. Artists reported being seen as sometimes difficult, a nuisance or an irrelevance by those they were working with. A recurring theme was that by demonstrating strong personal commitment to their work, and continuing to be demanding but also diplomatic, artists were successful in developing new ways of working that were subsequently valued by partners.

The programme delivered learning around audience engagement and participation. One of the most interesting findings was that background and prior experience appeared to have no impact upon participants' ability to engage fully and confidently with art at a high level. Participants from marginalised or vulnerable groups, and those who had little or no prior involvement with art, reported strong growth in feelings of self-efficacy both in their engagement with art and civic activism. This has clear relevance both for socially engaged artists, and for anyone who holds the view that groups traditionally characterised as 'marginalised' or 'vulnerable' can be denied meaningful access to art of a high quality.

Reading this document

The Arts and Social Change evaluation has been produced for two reasons:

- To demonstrate to partners, funders and stakeholders the extent to which the programme achieved its agreed aims
- To capture and share the learning that has emerged from the programme, in order to form a useful resource for those working in the field

The document is structured into five sections. Section One:

Principles and Methodologydetails the academic underpinning for this evaluation; outlines the programme's structure and history; Section Three: Learning analyses the successes and failures of the programme, drawing out lessons for future work; Section Four: Evaluation is a comprehensive analysis of whether or not the programme delivered on pledges to partners; and Section Five: Sources contains all additional data as well as academic sources referred to over the course of the document.   Each strand therefore has a place in sections two to five.

Audience

The Arts and Social Change evaluation is for two principal readerships. We will address the needs of each separately – although some readers will belong to both groups. This will allow the reader to skip the parts of little interest or relevance. We define each readership by what we believe they will want from this document, as outlined below.

- Those principally concerned with how the formal, stated aims of the Arts and Social Change programme were met, should read Evaluation. This section tabulates every stated aim in a manner that is fully traceable, from original document to actions on the ground. Quantitative and/or qualitative data is used as appropriate.
- Those principally concerned with the learning that resulted from the programme, should read Section Three: Learning This section deals with wider results from the programme, as well as strand-specific findings (e.g. 'If you are trying to build strong networks amongst local artists, then the Creative Gathering strand made the following relevant discoveries'). Again, this section makes use of quantitative and/or qualitative data as appropriate.

8

This document is undoubtedly affected by the subjective interpretation of the author, and we have highlighted this strength in the Learning section, and minimised it in the Evaluation section. The learning in this document is not 'owned' by one group or partner, but by a large body of people, working on the ground in their own community and in others' communities, over a two year period.

Foreword

> "The spirit of city-making, with its necessary creativity and imagination, is more like improvised jazz than chamber music. There is experimentation, trial and error, and everyone can be a leader, given a particular area of expertise. As if by some mysterious process, orchestration occurs through seemingly unwritten rules. Good city-making requires myriad acts of persistence and courage that need to be aligned like a good piece of music. There is not just one conductor, which is why leadership in its fullest sense is so important – seemingly disparate parts have to be melded into a whole." [1]

The above quote from Charles Landry's inspirational book, The Art of City Making fell into my hands early on in the Citizen Power project. I was struck by Landry's insistence in his book on prepositions that rely upon a frame of generosity when considering what cities can do; striving to be the most creative city 'for' the world as opposed to 'in'. In these competitive times when all communities endeavour to find distinguishing marks of individuality that will attract business, it reveals that a very different approach is needed.

There are glimmers of hope in these challenging times with public policymaking increasingly recognizing the importance of better understanding those enabling conditions for innovation as opposed to large delivery initiatives that repeat familiar mistakes. Citizen Power Peterborough was centred on the notion of understanding the conditions that enable citizens to change things for themselves. In other words, less of the delivering of change and more of the understanding of what helps make it happen in Peterborough.

In order to help make change happen, it is crucial to understand the environment from many different perspectives. The Arts and Social Change programme was designed with multiple perspectives and approaches in mind, each interweaving with the other to maximize on learning for participants and ourselves. This interweaving stuff is the hardest trick to pull, given that we have been working across arts disciplines, across many different kinds of communities, a broad swathe of external organisations and often quite different approaches to the same circumstances. The names of the strands illustrate this: Context Matters, Experiments in Place Making, Made in Peterborough, amongst others. What this programme never intended to purport was the application of what was thought of as the 'right' project. Each strand encouraged the notion of

---

[1] Charles Landry The Art of City Making; Earthscan; 2006

experimentation amongst its participants, valuing learning as a driving principle. In this spirit, Edwin Mingard has conducted an evaluation that takes this core principle into account in a document that embraces learning and understanding.

The current debates on the value of the arts and creative practice in the civic sphere and how this value can be articulated, and indeed, measured has been timely as this programme has matured. Citizen Power Peterborough offered quite a unique opportunity to look at building capacity for innovation within both the arts and non-arts communities and explore how the two might be linked. How could we connect innovative practice in the arts with the desire to innovate outside the arts? What might be the distinctiveness of Peterborough as part of a wider ecosystem of cultural innovation?[2] What are the spaces that enable something to happen?[3] How do we expose the gap between what we say we want and what we do that invites a willingness to change? Many of our partner artists spoke about the art of invitation in their work. How can the arts encourage a willingness to alter behavioural patterns? And what is it that Peterborough can offer the broader creative and cultural ecology of the U.K.? We hope that Arts and Social Change in Citizen Power has contributed to understanding how these questions might be answered in the future.

Lastly, we have always emphasized the word 'and' within our title, Arts and Social Change in the belief that it is possible to do both. This programme was realized at the same time as the RSA pamphlet, Arts Funding, Austerity and the Big Society[4]which ended with the following words:

> "...public funding for the arts is not simply about investing in opportunities and experiences today, it is about creating the infrastructure of aspirations and expectations for the social economy of tomorrow. Art is not just there for itself. Nor is it there just to deliver other kinds of social good: it helps us to re-imagine the good life in the good society. The idea of the good life and enhanced citizenship must include challenge and edge. Active citizens are difficult, demanding and idealistic. We must never lose a willingness to fund art that is too."

Landry's reference to the need for perseverance and courage is too frequently omitted in thinking about civic innovation and yet, this is precisely what our partners, from city council leaders to artists, local or otherwise have needed to draw upon as Edwin Mingard's thorough and thoughtful evaluation will illustrate.

---

2 Graham Leicester, Bill Sharpe; Producing the Future; Watershed, International Futures Forum; 2010
3 Geoffrey Crossick; Knowledge Transfer without Widgets; the challenge of the creative economy; Goldsmiths; 2006
4 John Knell, Matthew Taylor: Arts Funding, Austerity and the Big Society; RSA, 2011

Jocelyn Cunningham, December 2012

Author's note

This evaluation is structured so as to facilitate participants' sharing of views and expertise, and the collation of data from many sources. Before that could begin, somebody needed to design the process, and subsequently shape it so that the final outputs were a fair representation of participants, their views, the data captured by the programme and any other relevant information. That person was me, and all errors, omissions and inadequate representations are mine.

Whilst I have studied the social sciences and worked in the devising and delivery of community-focussed arts projects, I am also a practising artist, and was encouraged to use this background in creative engagement in the evaluative process – an opportunity for experimentation and learning that I am grateful for. Furthermore, I was encouraged and supported to engage as a participant in the programme during the evaluation process, to give me a stronger picture of what was happening on the ground, and the evaluation has benefitted from that closer understanding.

I should acknowledge the support, guidance and feedback received from Jocelyn and Georgina from the RSA during the design period, as well as the trust they placed in me to come to my own, independent conclusions. Melissa Romaine transcribed the majority of interviews, and did so in a way that was both accurate, and preserved subtlety. Finally, this document would not exist at all were it not for the many residents of Peterborough and other participants who were so open with their time, knowledge, wisdom and support.

Edwin Mingard, December 2012

Section One:
Principles and Methodology

Participatory

Like the various strands that formed part of the Arts and Social Change Programme, we wanted the evaluation to be led by those who took part. The reason is simple: those 'on the ground' are in the best position to identify what worked and what didn't for themselves, and following from that, gathering further ideas for informing the programme. By way of example, when local artists have reported a change in Peterborough, in something hard to pin down such as a feeling, or a sense of community, they've often been able to suggest ways that those changes might be evidenced – occasionally too late for the programme, but useful to someone treading the same path. This is a practical application of the principle of subsidiarity[5] – that there are numerous practical benefits to any action occurring as close to 'ground level' as possible.

Accountable

Arts and Social Change, as part of the Citizen Power programme, was co-funded by the three partner organisations: Peterborough City Council (PCC), Arts Council England, East (ACE) and the Royal Society for the Encouragement of Arts, Manufactures and Commerce (RSA). The majority of funding was public. There is always a responsibility to use public funds wisely, and this is felt particularly in times of economic hardship. Partners voiced expectations as to what the programme could and should achieve. These expectations were not solely partner-focussed, but were often made on behalf of stakeholders: local citizens; public policy professionals; artists; academics, and more. Our evaluation will re-visit every stated expectation agreed with a partner organisation or stakeholder, and appraise, in an open and honest manner, whether or not it was achieved.

---

5 "It is an injustice [...] to assign to a greater and higher education what lesser and subordinate organisations can do. For every social activity ought [...] to furnish help to the members of the body social and never destroy and absorb them." (Schumacher, 1974, 203-4)

Open

Good research and evaluation depends upon trust; between participants and evaluator, and evaluator and reader. The evaluation isn't intended to 'demonstrate the success' or otherwise of the programme, but to present a wide array of interrelated findings in a way that will be useful to those treading the same path in the future. Our source material will be available through the archives at the RSA.

Innovative

We did not begin the evaluation process with a picture of what the evaluation would contain. This follows the logic of 'emergence' as outlined by Froggett[6] – in our case, the idea that the form and content of our evaluation would become apparent over the course of the process, and principally through conversations with participants.

Creative

It was important that the evaluation have some sort of creative merit, in its own right. The evaluation should not only value creativity, but be seen to do so, acting as *"a point of symbolisation and communication with those who engage…"*[7]. This meant that the design was centred around a creative interaction – the collective production of a film – that would then feed into the evaluation itself. The film would also be a future resource for programme participants, both to tell the story of what they had done, and impart the values of the programme to others, furthering the programme's aims.

Generous

Arts and Social Change has succeeded to the extent that individuals and communities have given their time and effort, often with no prospect of personal reward, but rather because they believed in the

---

6 "In simple terms socially engaged practice aspires to create the spaces and opportunities for new things to happen – things that have not yet been conceived. Creating without preconceptions means fostering conditions rather than producing the object or situation, and tolerating uncertainty and indeterminacy. In this sense socially engaged practice is counter-cultural demanding a quality of attention attuned to emergence rather than the logic of production, and complexity rather than reductionism. Out of emergence and complexity it must nevertheless produce." (Froggett, 2011, 95)

7 Froggett, 2011, 8

ethos of community and creativity, which it sought to embody. Arts and Social Change was not a 'project' in isolation, but a part of people's lives. An evaluation of the project should not be a top-down attempt to 'extract' information from those people so as to fulfil criteria set by outsiders; rather, it should be a forum where participants feel free to give information that seems important to them as participants, in the same spirit of generosity that has underpinned their involvement in the programme thus far. One effect of this is that the evaluation contains multiple perspectives, rather than treading a line which satisfies everyone on paper, and yet no-one in person. We see these multiple perspectives as an overwhelming strength, and believe that they present a more comprehensive, and demonstrably more honest, description of events.

Methodology

Agreements made with the programme's stakeholders were varied, in terms of scale, scope and relative levels of objectivity. This complicates any methodology that might be applied across the programme. Our methodology is underpinned by an aim to capture meaningful data within that framework. The following is an explanation of the challenges faced, and how the evaluative process was designed and adapted to meet those challenges.

Many agreements concerned specific technical requirements to be met throughout the process, or within a specific strand. Requirements such as this can be assessed quickly and easily from data, and so this is exactly what we have done. Additionally, where data allows for a more detailed quantitative analysis with real values (such as 'how many professional development opportunities were there?' or 'What was the take-up ratio of those opportunities?'), this is presented.

Gathering Data

Data was gathered in four ways:

- Passive quantitative data gathering: At the start of the programme, a set of metrics was assembled, covering things such as event attendance, repeat attendance, unique online participation, etc. This dataset was updated in real-time over the course of the programme.
- Active quantitative data gathering: At two points during the programme, a survey was conducted with three primary purposes: To assess perceived levels of self-efficacy within the Peterborough arts community; to map network changes

in that community; to assess the perceived quality of Peterborough's artistic offer.

- Active qualitative data gathering: At the end of the programme, a series of in-depth interviews was conducted with people who were felt to occupy 'key' positions over the life of the programme, or to be able to offer an assessment from a unique perspective.
- Passive qualitative data gathering: Throughout the programme, records were kept of all communication with participants, feedback from the strands (whether solicited or otherwise), coverage in local media, and other sources.

Handling Emergence

There is an important point to be made: Citizen Power as a whole was an experiment – a piece of action-research. As well as running experimental projects, the programme should also deliver findings around ways that such projects might be measured, assessed and understood in future. Indeed, it was a requirement that the project do exactly this[8]. For the most emergent research, we are able to show data regarding efficacy to at least the extent that is required, and furthermore, to offer tentative suggestions as to quantitative assessment of future implementations. Quantitative analysis of this kind of work is possible: evaluating agreements presented in an emergent way[9] or within an overarching emergent framework[10]. The difficulty is deciding how to measure something within that framework before knowing what it is that will be measured. Where data is available that retrospectively seems like it might either support or refute a claim to have fulfilled more emergent agreements, this data is presented, and augmented with qualitative data: using information and views imparted by stakeholders, to assess whether or not the picture presented using data is representative of the view from the ground.

There are other agreements that fall into the 'emergent' category, which are perhaps not open to quantitative analysis in the first instance. Here, we have relied on qualitative feedback.

---

8 See the Learning section in Evaluation for more detail.
9 Such as the requirement that the programme "contribute to the body of evidence that can articulate the role the arts play in affecting social change"
10 Such as the requirement to "include co-creation and mutual enquiry between local people and professionals"

We made a film together

The Citizen Power programme as a whole was explicitly a piece of 'action-research'. The initial scoping phase, however, was slanted towards research, as is standard for any large-scale intervention. Jocelyn Cunningham and others later expressed a feeling of missed opportunity – that all areas of the Arts and Social Change programme having an 'action' element might yield additional benefits. The evaluation process design was centred around the production of an art film, in collaboration with participants. This had several aims:

- To engender interest and excitement in the process, counteracting feelings of a 'dry' exercise, as evaluation can often seem to be
- To produce something that might have a lasting legacy for the city as a whole, in a way that a written report alone might not
- As an opportunity to present Peterborough residents and artists in a positive light, showing informed citizens sharing their learning in the same forum as national and international artists, who were also present in the film
- To produce a 'soft introduction' to the programme, engendering interest in those who might not read the full evaluation document, but nevertheless wish to know something about the overall ethos and learning of the programme
- As a chance to experiment in the evaluation process itself, in keeping with the aims of the programme as a whole

The film was made by myself, meeting up with participants in places where they felt comfortable and could reflect, and which had been chosen by them individually. We filmed together, operating the camera, directing what was to be filmed and how. Once all of the filming was complete, participants were invited to meet up in a lab in Peterborough and process the film together, physically creating the finished film images of themselves, in the place where the programme happened.

The Interview Process

The Arts and Social Change programme had been modelled in order to deliver deeper change in a small number of participants relative to the local population – this was in part because it was an action-research project, and not a project based simply around delivery. We opted for a deep and strategic approach to interviewing, rather than a more shallow, blanket approach, in

order to capture the effects of that aim, whilst at the same time operating within the evaluation's constraints of time and finance.

A long list was drawn up of individuals who, between them, could evaluate the programme from every angle (as a funder, participant, local artist, middle manager, for example) and also cover those angles from a diversity of perspectives (such as several local artists with varying degrees of involvement with the programme, rather than one or two with similar levels of involvement). Individuals were prioritised who were able to cover more than one angle themselves, partly to cover more ground within the aforementioned constraints, and partly to capture the way in which the various strands had been designed to impact upon each other[11].

Selected individuals were invited to take part in a 'discussion' or 'conversation' to 'tell the story of the Arts and Social Change programme', and informed that the aim was twofold:

- to openly and frankly discuss what had worked and what had not
- to create a body of learning that could be shared between everyone in the programme, and with other cities and arts organisations elsewhere.

Using the language of discussion and learning, rather than evaluation, places participants in a position of equal power: as experts, whose knowledge and views are of value to others. This equality of experience was also generally reinforced in the tone of communication. It is important to state that these things were not said so as to falsely engender 'buy-in' from participants – they were said because they are true, and it was believed that participants would 'buy in' of their own accord to a process that clearly understood them, and their experiences.

We used audio recordings rather than submitted questionnaires, for two reasons:

- Audio recordings were easier in practical terms for most kinds of participant.
- A questionnaire fed straight into a narrative of evaluation, whilst an audio recording facilitated something more like a conversation, allowing participants to direct the discussion. Participants were told that questions were only to structure the conversation where it would benefit, and they should feel free to re-direct the conversation as and when they saw fit. No interview followed the question structure by more than 50%.

---

11   Participants in the Emissary Project, for example, fed back to participants in the Creative Gatherings, creating a compounded impact for participants.

Openness

We anticipated a danger that the informal nature of conversation might carry risks because participants were being asked to speak in an ad hoc manner about quite complex subjects, meaning that they would err on the side of caution in the answers they gave, and as a result, their answers would not be as full as we would like. To mitigate this, participants were given 'sign off' on their interviews: They were actively encouraged to be as open and honest as possible, and told that they would be given the opportunity to redact anything they felt they would not like to make public.

Soliciting participation

For certain stakeholders (those from partner organisations are a good example), soliciting participation was theoretically not a problem as doing so was already in the partners' interests. For local artists and residents, this was more difficult. Certain findings became clear relatively quickly, in initial conversations with key stakeholders:

- The interviews needed to have a framework that celebrated creativity. This was a central part of the reasoning behind interviewing as part of a creative filmmaking process. This was successful in engendering both support for, and participation in, the interviews[12].
- The interviews needed to be people-focused, not project-focused. There was a general worry that the RSA should not be seen to be 'taking credit' for the work of others, and a feeling from the ground that the programme was obviously entering the 'legacy' phase – which carried connotations of leaving, and minimised the incentive for engagement.

Surveying

A survey was devised, to be completed three times over the course of the programme, by self-identified stakeholders in the local arts community. The first survey had three aims:

---

12 Several participants made contact after the interview and filming to say how much they had enjoyed the whole process. Participants were also informed, during filming, that we would meet up to process the footage together – the overwhelming majority responded positively, and many proactively got in touch to ask when this would happen, despite being told that they would be informed anyway in due course. There was a noticeable difference in levels of investment in the whole project between those who were filmed, and those who, for whatever reason, were not.

- To assess views in the local arts community as to what was essential to maintaining that community, with a particular focus on local strengths and gaps in provision
- To map local social networks, as the weakness of networks had already been identified as a particular issue by local people13.
- To assess perceptions amongst the local arts community as to Peterborough's artistic offer.

Later surveys were intended to map change in those areas – both to assess the efficacy of attempts to strengthen local networks, and to show that gaps in provision were being filled if this were the case. They were also altered to respond to difficulties encountered by the first round of the survey (such as the process being difficult to navigate, or taking a long time)

---

13   This was discussed in the initial Scoping Report, as well as informal conversations with local arts professionals.

Section Two:

Programme Introduction

Citizen Power Peterborough

The Citizen Power programme explored how citizen power can and should shape civic and democratic renewal. Based on theoretical argument, action research and policy analysis, the programme aimed to develop ideas and practical policy solutions for cultivating civic activism and reinvigorating decision-making in the UK. The programme fed into the RSA's broader work on pro-social behaviour and community empowerment.

Citizen Power: Peterborough was a partnership between a pioneering, active think-tank (RSA), an ambitious local authority (Peterborough City Council) and an influential national arts body (Arts Council England). The programme represents a new approach to exploring how the renewal of civic activism and community action might improve attachment and networks between people, build local participation and cultivate public service innovation.

Citizen Power: Peterborough included the following projects:

- Sustainable Citizenship: how communities can help solve environmental problems
- Recovery Capital: how the personal, social and community capital can help tackle problematic drug and alcohol use and generate the support necessary for recovery
- The Peterborough Curriculum: improving educational opportunity for and the civic participation of young people by connecting what they learn in school with the place where they live
- Civic Commons: creating spaces for political and social debate, discussion and local activism
- Arts and Social Change: the role of the arts in creating a sense of belonging and imagination in a place
- Changemakers: unlocking the hidden wealth of community leaders

Arts and Social Change

The Arts and Social Change strand aimed 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. Creative and arts based approaches underpinned engagement for the entire programme of Citizen Power. This was done through a wide range of programmes that place artists at the centre of re-imagining the possibilities of what a place could be, and how to create this together.

This was not an arts project, nor a research project that 'used' the arts, but a project that aimed to offer practical and imaginative tools for working together to create positive social change.

Strand Descriptions

The programme was divided into distinct strands, each focussing on a specific kind of arts intervention and addressing a specific, identified local need. A brief summary is below – for a more in-depth guide, please see the Case studies, details of which are below each strand.

Creative Gatherings

The Creative Gatherings programme provided an anchor for the Arts and Social Change programme for the benefit of all those who live and/or work in the creative community of Peterborough. This programme of 10 Gatherings over the course of Citizen Power were each held in an alternate venue in the city in order to encourage different communities to engage with the events. 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.

Experiments in Place Making

Experiments in Place Making took place in the spring of 2011 and partnered Peterborough based creative practitioners with local 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.

Made in Peterborough

The commissions strand of Arts and Social Change is 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.

Context Matters

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.

Talking Arts

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.

Dialogue in Action

Dialogue in Action was the final project in Arts and Social Change, working alongside the Single Delivery Plan as part of the city's public services reform. It explored how collaborations incorporating creative practice could support innovation in public service delivery, and placed a local creative practitioner in a key role within small project groups of public sector leaders. This role acted as a catalyst for each group and was as much about creative thinking, questioning and skills as co-delivering experiments or projects.

The Emissary 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

Section Three:

Learning

Overview

The RSA is particularly interested in the learning aspect of the Citizen Power Peterborough programme (as detailed in Evaluation – Learning) and especially, in transferable learning that might be used in other contexts (different places). There is an obvious problem of transfer from Peterborough – a specific locality with a unique set of assets and challenges – to any city, anywhere[14]. We attempt to mitigate this problem to some extent by making clear the relativity of findings, so that a reader may assess whether or not they are relevant to other circumstances[15.]

The Arts and Social Change programme, as part of Citizen Power Peterborough, was a two-year action and research project. Participants and organisational stakeholders reported tiny but critical pieces of personal learning, as well as big lessons for major organisations. This document aims to capture key learning that might be valuable for others. One success, hoped for from the start and indeed an agreed output of the programme, is that there is now a group of people who are 'experts' in the programme's findings, the majority of whom are currently living in Peterborough. They are a living resource for the city, and you will hear from them frequently over the course of this document.

---

[14] A living example of the problem of induction – the impossibility of drawing general conclusions from any amount of observable instances (Hume, 1748, 5.1)

15 A practical example: As has been discussed, low levels of 'networked-ness' had already been identified as a barrier facing Peterborough's creative community. Creative Gatherings were formulated to address that problem, in a specific way. Those developing policy in other cities may see the same barriers in their locality, and if so might wish to make use of the Creative Gatherings model. Specific parts of this model may be more appropriate than others, depending on local circumstances. We relate the learning to local circumstances as much as possible, both because that is how the models were developed and to aid assessment of their possible efficacy elsewhere. This approach is not relativist, however – it is compatible with a strict positivist approach as described by Popper (1963).

Peterborough

Peterborough is a unique place, and possesses a correspondingly unique set of assets and challenges. Understanding these is important for any attempt to transfer findings here to another locality. Whilst some local factors are discussed in the relevant sections below, others are more broad-based, and consequently cut across many different areas of learning from the city. Those factors are discussed here. Those from outside will note that none of these factors are unique to the city – the uniqueness is in their particular strength and combination. It might therefore be possible to assess another city in relation to Peterborough's unique attributes, and translate learning appropriately.

Geography

Peterborough's old town/New Town history has created a central area primarily accessed for shopping, and a series of outlying residential townships and villages, hugely expanded as a result of Peterborough's New Town designation in 1967. Travel into the centre is not easy, and travel between townships requires a car. This has had many effects upon daily life in the city, and impacted upon the work of the Arts and Social Change programme in a multitude of ways. Whenever local geographical factors are mentioned, it is this dynamic that is being referred to.

'Low Cultural Offer'

"If I hear the term 'cultural desert' one more time, I think I'm going to headbutt somebody"[16.] Peterborough has been told that it has a 'low cultural offer' for a decade, perhaps more. It has no Arts Council-funded NPO[17] and historically, no university (therefore no art school), which is almost unique for a city of its size[18]. This has had many effects, one of which has been that the city constantly hears from outside that it has 'no culture', and an allied perception from within the city that the arts offer is at least 'low'[19]. For artists living in the city, this has been a weight to bear – the implication being that one's art is not 'real art', or of a 'national' quality. The other side of this self-reinforcing cycle can mean a brain drain of artists from the city, and it has been historically difficult to encourage the city to value its artists' presence[20]. Whenever we talk of Peterborough's cultural dynamic, it is this dynamic we're talking

---

16 Keely Mills, Interview, 00:42:10
17 National Portfolio Organisation (formerly RFO: Regularly Funded Organisation) – an arts organisation that receives ongoing Arts council funding
18 In 2008, Peterborough Regional College partnered with Anglia Ruskin University to deliver some a range of higher education courses on the College campus, however, branded University Centre Peterborough
19 For the RSA, Louise Thomas reported "I got told by scores of teachers, 'Peterborough is a cultural desert. If we want to give our children good and rich experiences we go outside, into London, and we can't afford to go to London." (Interview, 00:53:20)
20 Keely mills gives a good example of this, again relating it to the city's relationship with London (Interview, 00:43:20)

about. There has been a small silver lining to this situation, however, in that artists who have remained in Peterborough are well-positioned to take an active role in the life of the city, and that the small clusters of artists' communities are tightly-knit.

London and Peterboreans

Peterborough has a love/hate relationship with London[21] that is perhaps a natural result of the economic relationship between the two. A significant percentage of residents commute, sometimes meaning that they play little active role in the life of the city but are nevertheless some of the most financially well-off. Many residents retired to the city, or are tied to it because of partners' jobs and the London housing market[22]. Peterboreans (loosely defined, but implying a long-term identification with the city itself) can feel antipathy towards the capital because of being constantly told, in one form or another, that things are 'better there'. This is what we're referring to whenever discussing Peterborough's relationship with London. A similar, though weaker, dynamic exists between the city and nearby Cambridge and Norwich, but it was the London relationship that principally impacted upon the Arts and Social Change programme and which is, in any case, the most visible manifestation of the same dynamic.

Inward-looking/outward-facing

Peterborough can be insular, whilst aspiring to take part in a national arts scene. This perception of being pulled in two directions has potentially harmed the city's ability to take part in national cultural life in the way that many in the city and outside believe it should. This is not simple hostility to 'the outside': people who voiced affinity to this mindset were articulate, well-travelled and globally culturally aware. Rather, it is a perception that voices of authority always seem to come from outside and that, Peterborough must resist outside experts if it is to maintain its identity. A perception of being criticised from outside, and compared unfavourably to other UK cities, nearby or further away, makes it hard for some Peterboreans to readily accept things from outside[23]. We will refer to this as Peterborough's relationship with outsiders. A lot of fascinating learning from within the programme has come about because of this dynamic, and this has come about by working with artists and residents who are critical of reliance

---

[21] A description of this relationship and how it was reflected onto the programme is described by neighbourhood manager Graeme Clark (Interview, 01:15:50- 01:16:20).

22 This is described by Keely Mills (Interview, 00:42:50-00:43:10), Lionel and Helen Clark (Interview, 00:50:10- 00:51:50), Garth Bayley (Interview, 00:05:30).

23 "My mum is pretty like this. What does she say about people from Peterborough? She says, 'We won't necessarily take things lying down.' We seem like we do, but we're quite rebellious, I think, and that comes through in a lot of people's artwork as well." (Keely Mills, Interview, 00:42:30)

upon outside experts, but who nevertheless want the city to be more outward-looking.

Programme fatigue

The Peterborough creative community has suffered from 'programme fatigue' – a phenomenon not of its own making. The city has a recent history of arts organisations arriving in the city, raising local expectations and then disappearing, usually because funding ended. Artists reported a feeling of excitement being periodically built up only to be dashed, watching their investment in the programme vanish for no return, and a feeling that it was they who were left to pick up the pieces. We are talking here about perception: the impact of those programmes on the city is discussed in relevant places below, and the Arts and Social Change programme owes some debt to particular programmes[24], but a sense of 'outside programmes' that 'disappear' was strongly voiced. This made engagement with the community on a programme basis difficult: it was much more in artists' interests to see what they could get from a programme in the short-term with little personal investment, because there was not a default bias towards trust[25].

Immigration

Like most UK cities, there is an argument that Peterborough is best understood by looking at its migration patterns. There is a perception in the city that immigration has happened in definable 'waves', precipitated by specific events over the last century. The city's human geography is certainly shaped by this, one manifestation being a historically-neglected central area that has always been home to 'new arrivals', although the group that is 'new' has changed over that period[26]. It is clear that communities whose members immigrated during the later part of the 20th century onwards were poorly-served by the city's arts infrastructure relative to other groups[27.] The reasons for this are complex, and there are signs that it is starting to change. Like many other UK cities with relatively high levels of immigration, moments of tension are counterbalanced by a strong anti-racist tendency, and recent opposition to a march by the English Defence League is a good example of this[28].

---

[24] For the RSA, Jocelyn Cunningham particularly valued work done as part of Perception Peterborough, though she believed that programme had encountered some of the same difficulties too. (Interview, 00:12:10- 00:12:20)

[25] Discussed by Dr. Mark Roberts, Interview, 01:23:50- 01:25:50), and Keely Mills discusses the way this legacy hampered initial engagement with Vivacity, too (Interview, 00:46:30-00:46:40)

[26] The way in which this group has changed in Peterborough is discussed by AHRC fellow Dr. Mark Roberts (Interview, 00:13:00-00:13:30

[27] Discussed by Dr. Mark Roberts, Interview, 00:05:30- 00:08:40

[28] "I think Peterborough's one of the only cities that, when it was visited by the EDL, it refused all money from-- because they tried to donate money to local charities, and I think we were one of the only cities or the only city that all the charities said "no, we don't

Artists' Networks

One of the initially-identified barriers for Peterborough's creative community was a general lack of connectedness – both to each other, and to other people and organisations within the city. The Creative Gatherings were formulated precisely in response to this. They were supported by online networking and integrated with other Arts and Social Change strands – and with Citizen Power Peterborough as a whole – with a focus on co-directed professional development. Further learning from the Creative Gatherings that does not pertain to networks can be found in Artists' Professional Development.

Why did Peterborough have low levels of network integration?

Whilst the city's lack of connectedness was striking, many artists had fought hard to meet others with similar interests and start informal groups. Keely Mills[29], Blok Collective and Tom Fox[30] are worth singling out as groups and individuals who played a strong role in the pre-programme situation on the ground. They took steps to network, facilitate the networking of others, increase group visibility and interface with the city council. They individually reported not valuing their own work, seeing it as primarily social[31;] that they operated in a general atmosphere of isolation, which they could fight but not change; that their scale was limited because of lack of resources; and that there was no formal supportive infrastructure, meaning that they were both tied to unsustainable models and felt under-valued by the city[32.] The causes of this environment are various. There is a cultural aspect that is undoubtedly important, but for networking specifically, the overriding factor must be geography. Many artists work from home whilst others (for example, those working in theatre) travel into town only for specific work with long-term contacts. Additionally, there was no provision of low-cost studio space, or a cross-disciplinary artistic 'hub' in the centre, so opportunities for casual contact between artists, and particularly new encounters between artists, were low[33.] It is interesting to note that both Keely Mills and

---

want your money" and to the point where the EDL were saying very scathing things about Peterborough." (Keely Mills, Interview, 00:12:50-00:13:20)

29 Keely lists various pre-Creative Gatherings networking she had been involved in, such as Pint of Poetry (a poetry performance night she co-organised) and the Glass Onion (a temporary space that closed pre-programme). She believes that some inter-event networking did occur, but that "It's happening on a much bigger scale now, because of things like what the RSA have done with Creative Gatherings, also with Creative Peterborough" (Interview, 00:58:30-00:59:00)

30 See network analysis, Page 100

31 Keely Mills, Interview, 00:28:20-00:29:00

32 Keely Mills discussed a four-year search for an empty premises for a 'pop-up' arts space being typical of a general lack of support ("We'd always had consultations, but they never seemed to go anywhere. You never really got a 'yes'"), and praised the new (2010-) city council's heritage and arts agenda by way of contrast (Interview, 00:32:30-00:33:00)

33 This was highlighted by Shelagh Smith (Interview, 00:31:50- 00:32:30), Tom Fox (Interview, 00:56:40- 00:58:40).

Blok Collective, two of the most well-networked at the start of the programme, were living in the centre of town.

Early success

There were two broad ways in which networking interventions were successful in Peterborough. One was enabled by the relatively un-networked creative ecosystem (inter-related groups and individuals operating on the ground, both directly and indirectly involved in creative practice), meaning that networking activity enabled 'quick wins'[34]. For the city council, Chief Executive Gillian Beasley (who attended a Creative Gathering) reported being told by a number of artists that the Gatherings were supported by local artists because they felt like they were discovering a hitherto unknown community of fellow artists, and believed this had left the city in a "stronger position"[35]. This view – that the Gatherings were both personally useful and contributed to a feeling that the local arts community was in strong shape – was confirmed by all interviewed artists who discussed the Creative Gatherings[36]. Networking interventions were fulfilling a need that the local creative community was aware of, and were successful from the outset as a result.

Long-term results

The other broad success follows directly from the first: Support that delivered real results early on naturally attracted local commitment, which could then be built upon. The Gatherings themselves were designed to facilitate buy-in from anyone from the city with an interest in the arts and respond to their needs (more on this later), meaning that serious and long-term relationships could be built up with participants, in a way that demonstrated commitment to their on-going development. The fact that it was supported locally, and not resource-heavy also meant that it was viable for the strand to be maintained in a post-programme environment[37].

The third area was both more long-term and more expected (it was a stated output of the programme), but related learning is also more mixed: it had been hoped that bringing artists together in a networking environment would allow for professional development

---

34   Louise Thomas highlighted an early event as part of the Education strand that involved 40 creative practitioners of various kinds. This one intervention was both hugely popular at the time, and still bearing fruit two years later (Interview, 01:09:10-01:09:40)
35   Gillian Beasley, Interview, 00:24:30-00:24:40
36   Keely Mills, Interview, 01:01:30-01:02:10; Garth Bayley, Interview, 00:09:40-00:10:20; Tom Fox, Interview, 01:26:20-01:28:10, are three examples.
37   Evidence for this can be seen both in the high attendance figures that were sustained, with few exceptions, for the duration of the Creative Gatherings (see table, page 52). Louise Thomas, who had only programmed one arts networking event (not a Creative Gathering), talked about how "Everyone still harps back to that meeting", and that she foresees its direct results spilling over post-programme (Interview, 01:11:20-01:12:30)

opportunities, and that this would evolve in an emergent way, within a framework of mutual learning. That this happened and was successful is generally accepted[38]. A specific piece of learning in this area was articulated by Jocelyn Cunningham for the RSA, and Chris Higgins: the Creative Gatherings were consistently structured around meaningful activity. This created "a sense of vitality, a sense of purpose, a sense of design"[39], which was critical to maintaining interest. For the council, Graeme Clark believed that links to opportunities (including small pots of funding) led to real engagement, meaning participants overcame "initial scepticism" caused by historical factors, highlighted the value of the strands, and represented a "concrete offer" to Peterborough artists[40]. The impact on those artists' practice is dealt with in Artists' Professional Development.

Learning from success

Balancing achievements in networking and professional development necessitated careful design. The underpinning model built upon current best practice[41] and thinking[42], and was devised in line with the values of the Citizen Power programme. This approach (broadly: collaborative development based upon shared ownership, with a focus on self-efficacy) had several benefits:

- It developed a high level of resilience – Chris and the Map Consortium (who facilitated the gatherings to begin with) moved to co-facilitation with local artists, and by the end of the programme, local artists were leading as facilitators. This was important, both because shared ownership allowed for a higher level of engagement, and because without this approach, the Gatherings would have stopped with the end of the programme[43].
- It allowed for a response to needs identified by local artists, and importantly, facilitated that identification. A list of the local artists who co-facilitated the Creative Gatherings, and the themes covered, and can be seen in the relevant case study. Keely Mills and Kate Hall, for example, co-facilitated a Gathering on the use of open space technology, which was subsequently to find use as a working practice elsewhere in the city.

38   For the Arts council, Belinda Bryan believed it to be the stand-out success of the whole Arts and Social Change programme (Interview, 00:12:50)
39   Chris Higgins, Interview, 00:49:00
40   Graeme Clark, Interview, 00:14:20-00:15:00
41   Jocelyn Cunningham's background included a period as head of Creative Partnerships (a flagship national initiative for creative learning) for North London and this organisation had implemented the 'creative gathering' model alongside other areas
42   Particularly Block (2007)
43   For more on why avoiding this was important, see page 20.

- It allowed the Creative Gatherings to navigate the issues of Peterborough's relationships with London and elsewhere, avoiding the disengaging dynamic of 'experts arriving from outside with solutions'.
- The model itself, and the subjective empowerment it conferred, was clearly valued by participants. Other similarly structured events began to appear in the city, facilitated by people who had attended the Gatherings themselves, and so the Creative gatherings were able to contribute to the broader culture change that the Arts and Social Change programme sought to foment.

Learning from difficulties

The approach taken in the strand also had drawbacks:

Whilst participants saw tangible personal benefits, some only identified these ex post: reporting attending Gatherings with a sense of some intangible benefit, which was only made real over the course of the evening. Whilst in one sense this is a testament to the trust placed in the programme's designers and facilitators, it could be considered a weakness if potential attendees cannot identify the benefits to attending an event, prior to the event itself. Some artists would talk enthusiastically about the value of Creative Gatherings, often having attended one event, and yet would not come to any more – an occasionally unclear offer has to be considered as a possible cause for this.

Designers reported a Catch-22 situation, where the co-owned structure meant that participants directed the overall enquiry of the strand, and yet the things that participants could most benefit from were sometimes precisely the areas of enquiry they weren't familiar with. This had two effects: The first was that designers/facilitators might not introduce valuable topics, because of a fear of sounding like 'experts from London'[44], whilst at the same time believing that those topics would not naturally be raised. The second effect was that where areas of enquiry were brought in without being locally led, take-up was low[45].

Citizen Power's two AHRC Fellows voiced different concerns. The first, from Dr. Ben Rogaly, concerned network exclusion. Dr. Rogaly observed that in his own work he had come across a wide array of creative residents who had no link to the Gatherings, particularly amongst those from new arrival communities, whose

---

44   Chris Higgins reported feeling that some basic sessions on more formal professional development (paperwork, applications, work presentation) might benefit some, and yet that he couldn't impose this from outside because of respect for local artists (Interview, 00:37:40-00:38:40) .

45   The Emissary Project is a good example of this: The project was a strong (and well-supported) offer made to artists because of a perceived (rather than locally vocalised) need. Practitioners who did take part often reported profound personal change, but many non-participants couldn't identify the benefits of the strand beforehand, and take-up was disappointing.

experience stretched from "A band like Kizmat [who are based in Peterborough] that plays to audiences of tens of thousands around the world," to "A level students in a Sikh Punjabi family with a photography website developed to a very high standard, or a film maker who grew up in Peterborough , all kinds of people"[46]. Dr. Rogaly (and others) believed that this was not the 'fault' of the programme, as it was mirrored elsewhere in the city's arts infrastructure and audience engagement[47], but that the programme should have done more to question "who are the artists in Peterborough?"[48]

Dr. Mark Roberts' criticism concerned a possible over-reliance on networking, which he argued was based on a model that attributed a lot of "agency" to participants without seeking to understand more permanent "constraints" that they lived under. Dr. Roberts argued that networking is "essential, but it's not sufficient. The critical thing is knowing how to get over the constraints that stop – if it was just possible for people to do that, then why aren't people doing it?"[49] Failure to address this would mean "serious problems of who takes it forward afterwards"[50], because the initial barriers to networking would still be in place.

The strand was successful in this regard: taking place on a mid-week evening, shortly after the end of the working day and providing food and minimising practical barriers to taking part. The problem of signposting concrete participation benefits is a matter of design, and was often done successfully – being mindful of the need for a concrete offer is important.

The second difficulty encountered (that of facilitators needing to avoid being positioned as 'outsiders') is more complex. The strand (and particularly the Map Consortium) tried to mitigate this by building trust with local artists[51], and this was no doubt successful. As discussed, Peterborough residents do not have a problem with the idea of 'experts' per se, but with the fact that they always seem to come from outside, with varying levels of actual expertise or commitment to the city. The Map Consortium therefore worked to both acknowledge and champion local experts in Creative Gatherings (through co-facilitation and other means), whilst Jocelyn Cunningham worked both to champion local experts within the strand; bring in outside experts whose work she trusted

---

46 Ben Rogaly, Interview, 00:41:00- 00:43:00
47 This view was shared by Dr. Roberts, who believed that the recent redevelopment of the Museum represented a missed opportunity to engage more with Peterborough's non-white history that was "symptomatic" of those communities getting "sidelined" (Interview, 00:06:50- 00:08:40), and also Joanna Rajkowska, the Polish-born artist selected for the second commission, although she also believed new arrival communities could also have a tendency to "ghettoise themselves" (Interview, 00:53:00).
48 Ben Rogaly, Interview, 00:41:00- 00:43:00
49 Mark Roberts, Interview, 00:59:00- 01:03:30
50 Mark Roberts, Interview, 00:57:50
51 Chris Higgins, Interview, 00:24:20- 00:25:20

on a personal level; and ensure that any outside artist provided tangible benefits to local artists, such as through paid work or mentoring. Artists brought in from outside were met with some scepticism in the early stages of the programme, and whilst this dynamic no doubt prevailed in some sense, the last outside artist was met with noticeable warmth when discussing her proposal for a commission in the city[52.]

Jocelyn Cunningham believed that work had been done to mitigate the third problem from the RSA's point of view, and gave examples where the design of events had taken care to include new arrival communities, or those with particular cultural needs (for example diet, or religious observance)[53]. However she believed that this had not, by evidence of who attended, been entirely successful[54]. There are two pieces of learning here:

- Jocelyn's argument was that inclusion had been considered by the RSA and its partners (in the case of the Creative Gatherings, this was The Map Consortium), and she also believed that the way to solve under-representation of particular communities had to involve the council, whose staff already have such responsibilities in other areas, and are knowledgeable on-the-ground: "We don't need to bring in a whole new set of bureaucracies as the RSA. What this was always intended to be was a partnership project. People already have those roles within the council."[55] The programme has led to much learning around multiple partner working, it is important here just to say that Jocelyn believed that this relationship had a material impact upon the realisation of objectives such as diversity and inclusion, and that getting it right involved building the right relationships with "key roles from the very beginning"[56,] which did not always happen.
- Jocelyn also separated the issues of ethnic diversity and inclusion, and argued that in terms of inclusion alone, the programme was successful in attracting those who were "not the usual suspects" (referring to those who, whatever their ethnic background, are typically seen engaging in similar work). A responsibility to do this was "in the brief for every single one of the artists that's been involved in [the Arts and Social Change programme].[57]" This does

52 Something I observed first-hand at the final Creative Gathering of the programme.
53 These included: not using 'traditional' arts venues (Interview, 01:30:20- 01:31:30); avoiding formality (Interview, 01:28:40- 01:30:10); making sure work took place within areas with a strong ethnic minority presence (Interview, 00:26:20- 00:26:40).
54 Interview, 00:25:30
55 Interview, 00:31:40-00:32:30
56 Interview, 00:32:00-00:32:10
57 Interview, 00:28:40-00:29:00

appear to have been successful in many strands (see learning from the first commission Take Me To, under commissioning, by way of example).

When Mark Roberts raised the fourth concern, that networking without breaking down existing barriers would result in 'quick wins' but would not be sustained, he also suggested a solution: vertical networking, (i.e. between the different strata of institutions), to complement the horizontal networking taking place (i.e. between people from similar positions, such as local artists, residents and lower-level arts practitioners). The reasoning was a belief that hierarchical and bureaucratic structures are often important barriers to individual agency, and that securing buy-in from higher levels would help mitigate this: "Without their involvement and their capacity to coordinate the networks and take them forward, there couldn't really, as far as I could see, be any legacy or sustainability from the arts strand."[58] Mark believed that this was not understood from the start, but came to be very quickly, and he was particularly impressed by the work done by Jocelyn and Georgina on behalf of the RSA to form strong bonds with different levels of Peterborough's arts ecology[59]. At a senior level this appears to have worked: Gillian Beasley reported glowing praise for the Creative Gatherings[60], reinforced by what she heard from local artists (see Early Success, above) and Shelagh Smith (Chair of Vivacity, the city's newly-created arts trust) reported similarly strong positive views[61]. Dr. Roberts' main concern became that this buy-in at both ends of the power structure was not seen as much in the middle – i.e. within the council, Vivacity and other organisations' bureaucratic structures. This fits with reports from participants in other strands, and is discussed in Working With Multiple Partners. It is important to state here that this particular problem was identified within the life of the programme, and learning from it went on to shape the council's Innovation Forums[62], which are re-shaping public service delivery in the city.

Commissioning

The commissions were positioned so as to approximately book-end the programme – acting as both an introduction and finale. They therefore not only delivered learning across a range of areas, but were a chance to implement an approach and then refine it in response to feedback from the city. The commissioning programme was called 'Made In Peterborough', as a statement of intent to

---

58 Dr. Mark Roberts, Interview, 00:32:50- 00:34:20. Extract:
59 Dr. Mark Roberts, Interview, 02:13:30-02:14:40
60 Gillian Beasley, Interview, 00:16:00-00:16:20
61 Shelagh Smith, Interview, 00:35:10-00:36:10 and 00:50:50-00:51:20
62 Gillian Beasley explains this legacy (Interview, 00:16:20- 00:17:00

indicate how the strand would operate, and to publicly confer ownership upon the city. Commission-specific learning can be found in this section, and their role in other areas can be seen under Place-making, and Working with Multiple Partners. One of the principal focuses of the commissions, was an attempt to engage local audiences (specifically, hard-to-reach audiences) with high-quality art. Some of that learning is covered here, but anyone interested in that aspect of the commissions is advised to read Audience Development also.

A description of the first commission, Take Me To, can be found on Page 23. Artistic Director of Encounters, Ruth Ben-Tovim detailed an approach that could be characterised as relational, seeking to explore the gaps between residents from different townships in a way that responded directly to a sense of place[63.] The exact nature of the project came about during a period of visiting Peterborough. The idea of a 'tour' developed because of two things: seeing how much of the city could be experienced on a bus tour, which Ruth and others from Encounters had taken on their visit; and seeing how disconnected Peterborough's townships appeared to be from one another. The strand enjoyed some of its success as a result of responding to a specific local challenge, and this was dependent upon this initial visiting period undertaken by the artists. The value of this visiting period is an important piece of learning. The approach also undoubtedly mitigated the perception of the project being 'flown in' from elsewhere, and thereby falling into the Peterborough and 'outside experts' dynamic. Joanna Rajkowska, the artist responsible for the second commission The Peterborough Child, went further still – re-locating to the city for a period of months, and living in the area where her finished artwork might live. Joanna reported that personal pressures reduced Joanna's ability to take advantage of the level of engagement that this might otherwise have afforded[64], and so no absolute comparison in terms of efficacy can be made. The approach of both artists and their assessment post-programme show two things:

- A consensus that the concept of working in the community can be seen as a spectrum, and that the further along that spectrum work takes place (i.e. the more embedded it is in the community), the stronger will be the work's ability to overcome difficulties.
- That the most effective way for art to be embedded in the community is for the artist to be embedded in the community. Both artists understood this implicitly, to the point that the embedding of art and artist were inseparable

---

63   Ruth Ben-Tovim, Interview,   00:01:50-00:02:40
64   These personal factors were also to significantly influence the commission in a creative way, and are described by Joanna (Interview, 00:01:10-00:02:10)

in the interviews of both[65] This was true whether or not the artists' practice involved the production of physical work.

Encounters, aiming to bridge divides between communities with the view that one of the most prominent divides affecting the city was geographical, came to the conclusion that whatever happened would be city-wide. At the same time, the commission was delivered within time constraints. Ruth reported that these combined factors of scale and speed meant that Encounters were not able to use a process developed as a way of engaging directly with residents, but instead had to rely on the programme's partners to get a message across, and facilitate access[66] it is worth noting that the commission had been designed in such a way that council employees would play a key role in delivery. However, possible difficulties in working in this way were compounded by engagement pressures resulting from central government-imposed cuts which had to be delivered locally, and their impact upon council partners' time[67]

Joanna, who would have had a longer lead-in period were it not for the external pressures cited, reported that she had difficulty negotiating access via the programme's partners (including the RSA)[68]. It is unclear whether this difficulty was a result of the time pressure, or if it was a communications issue, but the close working relationship between Joanna and RSA staff (Georgina Chatfield production managed Joanna's commission) must support the conclusion that in either case, having full use of the lead-in time would have had an impact – this view was shared by Jocelyn also[69]. It is possible that Joanna estimated timescales according to previous experience, where dealing with several organisations, each with its own bureaucracy, was not a factor, meaning that operating via those bureaucracies in the Peterborough context limited her efficacy. For Ruth, the difficulty was mainly with communication via the city council. She reported that those within the organisation were much more supportive once the project was in its later stages, meaning the benefits could be seen, and that she would have had more support if there had been more time to make the case early on[70].

---

65 Ruth Ben-Tovim described the engagement she had wanted: "Stand on the street and say to people, 'I'm Ruth, and this is the project I'm wanting to do. Are you interested?'" (Interview, 00:27:10), whilst Joanna reported: "Over the years, I developed this practice that is based on introducing very personal and physical and bodily experience in terms of working with the public space. And mixing this very local context, there's always political, historical, social with something that I bring as a person, as a human being, as flesh and bones, if I may say so." (Interview, (00:08:00-00:08:30)

66 Ruth Ben-Tovim, Interview, 00:26:50-00:27:40

67 'Take Me To' Final Report (Cunningham, Crimmin et al., 2011)

68 Joanna Rajkowska, Interview, 00:48:00-00:48:10

69 Jocelyn Cunningham, Interview, 02:06:30-02:06:40

70 Ruth Ben-Tovim, Interview, 00:42:10-00:43:30

Strategies for engagement

There was another potential way of working, suggested by the artists who delivered both commissions. Encounters had developed a more direct engagement strategy during other work, which effectively operated under the radar of formal institutions, and which they were also not able to put into practice. Ruth believed that a longer lead-in time would also have allowed for this to be employed. For the second commission, Joanna specifically believed that the solution to communication difficulties she faced was one of direct engagement[71], rather than going through the council and community associations, and regards using those formal power structures as "ineffective"[72] Both Joanna and Encounters therefore considered solutions that involved circumnavigating the city's formal power structures to engage directly with residents.

Is that strategy the most effective one? For the RSA, Jocelyn Cunningham believes not[73] Artists undertaking similar projects may find it effective, but the Peterborough programme was aiming to do more than just facilitate an engagement between artists and communities, however laudable an aim that may be (and it was one aim of the strand). From various partners' sides, the programme was also about culture change in institutions: "support[ing] the strengthening of high-quality arts provision" and "the capacity to build the profile of Peterborough as a place for creative inquiry" were stated aims[74]. Circumnavigating the bodies that would maintain the city's capacity in that area – the city council and Vivacity, as well as the formalised local community infrastructure – would not further those aims. To put it bluntly, working through 'official' structures was both counter-intuitive and difficult for artists, but of potential benefit to those structures. For the city council, Gillian Beasley cited the commissions as a strand that she particularly valued[75], believing "it's not just the physical manifestation of the project [that affects internal council culture], it's also the connections people make, the relationships that they build" that form the lasting legacy of such work[76], and that culture change within the city's formal structures has meant that "we've been able to do things we would never have been able to do [...] and it's also, in a world where money is a problem, continued to protect funding for this [kind of work], and it's seen as important."[77]

71 Joanna Rajkowska, Interview, 00:47:40-00:48:40
72 Joanna Rajkowska, Interview, 01:17:10
73 Jocelyn Cunningham, Interview, 01:57:50-01:58:30
74 See objectives 15 and 22 in Programme and Process (Section 4)
75 Interview, 00:09:10
76 Interview, 00:12:10 -00:12:20
77 Interview, 00:15:00-00:15:30

The notion of institutional culture change is a large topic within this document. It is important to state the role the commissions had in helping to achieve this. For a programme solely aiming to deliver on the ground with no agenda for capacity improvement, the strategy of direct, under-the-radar engagement advocated by artists would doubtless have achieved the strongest guaranteed results[78.] Where capacity strengthening is a goal, the strategy adopted by the programme is clearly preferable. It was shown to be effective: Jocelyn Cunningham highlighted the differences in response between the first commission, which received little support within the council until it was completed and widely recognised as a success, and the second commission, which was much more challenging but which received strong support from the start[79].

The downside to a focus on institutional engagement was that the commissions did not deliver high participation numbers in the way that they might have, if immediate results had been the priority. If this strategy is followed, then one way to enhance immediate impact would be to maximise lead-in time as both artists suggested, and to use this time for contact with local institutions and residents alike[80].

Exposing debate

At the time of writing, the second commission entitled The Peterborough Child has not been completed. The artwork has been created and discussions held with some key community representatives and council staff as well as all local councillors. The next stage is to install the work in a local park followed by a two-week period with Joanna speaking to passers-by and particularly, parents who live locally. The plan is that Joanna will invite those who wish to engage, to offer something from their own lives to add to the work. This raises many pertinent questions regarding public art in communities with a high degree of tension, how partnerships between communities and artists should evolve and the autonomy of the artist. These questions will continue to be aired both in Peterborough and beyond and this in itself is a productive outcome of the commission.

The commissions took two very different models of engagement: Take Me To engaged with local residents who then had an integral role in the process of the work and how it was shaped. The Peterborough Child engages with local residents after the point of creation and therefore issues such as permission and perceptions of

---

78 This is in part because of the practice of the particular artists, and may not apply to different contexts.

79 Jocelyn Cunningham, Interview, 02:02:40-02:04:00; Gillian Beasley, Interview, 00:10:50- 00:12:20.

80 Ruth Ben-Tovim suggested that this time could have been both used to engage with the community directly, and to engage with institutional actors – i.e. the strategies need not be mutually exclusive, and would both benefit from extra time. (Interview, 00:41:00-00:41:20 and 00:42:10-00:42:30)

'acceptable art' are raised. Both commissions have had the concept of what art is or should be and who it is for energetically discussed by key partners but also by those in the arts community at large. It is hoped the work will be installed post programme and senior leaders in the city will be supporting this to happen. The artist and RSA staff will continue to raise these issues in public debate.

Residencies

There were two residencies, which together formed the Context Matters strand: one placed artist Joshua Sofaer with the Morland Court Residents Association, a community group based in a housing complex in Werrington with vulnerable residents, whilst the other placed Grennan and Sperandio, a partnership arts practice, with Peterborough Street Pastors, the local branch of a national Christian organisation with a social and youth focus. The residencies were hailed as a success by the two host voluntary groups[81,] the programme's funders[82,] and the artists involved, although in a more qualified sense. Local artists (who had been mentored and employed by the strand's artists) reported valuable experiences also. The residencies did encounter difficulties, resulting in valuable learning for the programme. They also enjoyed success over their respective lifetimes, and left a material legacy in the city.

Experimental structure

The first success of the strand was its experiment in structure. It's believed that Context Matters was the first time that artists-in-residence have been placed with voluntary groups through mutual selection. Peterborough artist Keely Mills brokered the initial engagement, and an arms-length body, Wysing Arts Centre, managed relationships and the strand as a whole, including the application process for artists[83.] The voluntary groups were responsible for putting themselves forward, and played an active part in the selection of artists. Getting this to succeed seems to have involved both informality and dedicated work: all prospective organisations were invited to a 'big lunch', where the possible impacts of participation were discussed[84]; Keely visited every prospective organisation in person; Christina Green from Wysing worked to develop deeper relationships between groups and artists. No group was pressured to take part, and Jocelyn noted that the two eventual participating groups were those that "were clearly the most engaged by [the prospect of] having an artist. Although we

---

81 Paul Spencer, written evaluation; I also talked informally to several Street Pastors, who confirmed the same.
82 Belinda Bryan, Interview, 00:13:20-00:13:50; Graeme Clark, Interview, 01:16:50
83 The structure is described by Jocelyn Cunningham (Interview, 01:20:00-01:20:10) and by Donna Lynas for Wysing Arts Centre, in her final report for the strand.
84 This was hosted by 49 Lincoln Road, a drop-in centre for adults with learning difficulties

imagined we'd be going through a selection process, they put themselves forward."[85]

Negotiating with bureaucracy

Both residencies encountered difficulties. Simon Grennan described the challenge he encountered in dealing with the local newspaper, the Evening Telegraph: like local newspapers around the country, the paper has difficulty responding to individual local stories, and was both shedding staff and moving to weekly publication during the life of the programme86. Considerable work both from Simon and from Georgina Chatfield (RSA) was necessary to get the paper to print the comic strips produced by the residency, although the eventual printing was regarded as a success[87.]

Joshua Sofaer had different problems:

- Joshua reported that there was no physical space in Morland Court for him to be based. He believed this to be an important oversight in the planning stage, and that it had an impact on his engagement with residents. He reported having been denied a request to visit the building before the residency took place, and that he understood the reasoning behind this (the residents could not be expected to accommodate a visit from the other interested artists too), but that it became all the more pertinent because of a failure to address important practical details on the part of the strand's managers[88.] Joshua attributed the experience to part of his own learning curve[89], however those details were the responsibility of others, and the importance of getting this right should be considered a critical lesson because of its impact upon the residency. Joshua had assumed that as the project was a residency, some physical space or other would be available, and believed that the absence of this made it harder for him to interface with residents[90.]
- Joshua's residency initially centred around the re-naming of Morland Court, as part of an exploration of the values of the resident community and the identity of the place in which they lived. This was met with strong resistance from within the council, centring around a health and safety

85 Jocelyn Cunningham, Interview, 01:21:10
86 The paper's downsizing was covered by the BBC: http://www.bbc.co.uk/news/uk-england-cambridgeshire-18395920
87 Local news coverage and comment: http://www.bbc.co.uk/news/uk-england-cambridgeshire-17225571
88 Joshua Sofaer, Interview, 00:21:10- 00:22:40
89 Joshua Sofaer, Interview, 00:23:10-00:23:20
90 Joshua Sofaer, Interview, 00:21:40.00- 00:22:40.00

claim[91]. The resulting compromise did not stop the project outright, and it is important to note that objections did not come from 'the council' as a monolithic unit – as Donna Lynas' final report on behalf of Wysing Arts Centre makes clear, the project received "Graeme Clark [council strand liaison]'s best efforts in promoting the project within the council and [...] support at senior level in the planning department,"[92] and it was this mix of strong internal support and opposition that led to the stalemate: the project would be permitted, but with barriers that Joshua and his programme partners believed were insurmountably high. Joshua did not entirely blame the council for what he felt was a natural tendency to avoid risk: he cited a similar project he'd undertaken in Porto where a street had been re-named, which had likewise been uncertain, and believed that the shorter timeframe in Peterborough meant he didn't have the capacity to change opinions[93.] If Joshua is to be believed (and he is in an expert position) then an increase in timeframe would have helped ensure success – the Porto project involved a larger change, but Joshua worked there in a less-intensive way over a period of two years in total, and was successful[94].

Both artists overcame their difficulties – for Simon, the illustrations were eventually published, and the RSA facilitated an exhibition in Peterborough Art Gallery. Joshua redesigned his project. The redesign caused initial unhappiness amongst participating residents, although Joshua believed that their wishing to band together and fight the council, against his own judgement, was in some ways a sign of success – of their belief in the project, and increased willingness to take on a serious challenge together.

Joshua and programme partners opted to avoid further confrontation, and instead re-focus the project around the concept, design and construction of a large sign that told an imaginary story of 'how Morland Court got its name'. This new focus meant residents overseeing a writing competition that accessed all residents in Werrington, and awarded a Peterborough resident at the end of the project. The project employed several Peterborough artists in the concept, design, construction and celebration stages. Two pieces of learning stand out:

---

91 "That if we changed the name then the fire crew wouldn't know where to go and people would burn to death in their houses. I mean, it was ridiculous, it was obstructive [...] Buildings crop up all over the place with new names all the time; there aren't any reported deaths as far as I know, because people have changed the name of a building." Joshua Sofaer, Interview, 00:31:20 and 00:47:10-00:47:20

92 Donna Lynas, Final Report

93 Joshua Sofaer, Interview, 00:45:10- 00:46:00

94 Joshua Sofaer, Interview, 00:45:20

- Joshua's initial concept seems to have elicited strong engagement, with residents giving sustained input in council sessions and being prepared to fight the eventual decision. For the council, Graeme Clark observed that the project had "been a hidden gem" and had showed a picture of what could be done in terms of successful engagement95. This suggests that the work was engaging for residents and the council alike, regardless of eventual outcome (although both groups saw the eventual outcome as a success also)96. It appears reasonable to conclude that controversy, and some conflict, is not to be seen as a bad thing in this type of work – though this is doubtless true up to a point.
- The second point of significance concerns the role of artists more widely, and it is useful to mention another strand by way of example. Some councillors were highly critical of the first commission, Take Me To. Their main criticism centred on cost, and the suggestion that employing an artist to undertake the work was a waste of resources – labour intensity had meant that artists' fees constituted a large proportion of the project. Those critical voices (who were approached, but turned down a request to be interviewed for this document) publicly caricatured the work as nothing more than its constituent material parts (in the case of Take Me To, a series of workshops, bus tours, and a meal), and then argued that the cost did not represent value for money, suggesting that it could have been delivered without being devised, planned and executed by artists. The importance of artists in the commissions is dealt with there, but there is a parallel to be drawn in the residencies, too: Joshua and the programme partners who worked closely with him surmounted a serious difficulty using creativity, diplomacy and many years' experience working with arts in the public realm. The material outcome of his project was the construction of a sign, but Joshua's actual role as an artist, as he saw it, was the process: it was this that fostered a renewed sense of community and belonging, and the sign served only to remind residents of those feelings after he had gone. The project was a success because it was run by people with very particular skill sets – and this is easy, with hindsight, to overlook.

---

95 "We need to go in and engage people [...] What's happening there is, there have been activities which have been about enjoyment [...] you're engaging people [...]it's something simple like that which we need to grasp a hold of again and say, 'oh, this is the way in which we can do it'."Graeme Clark, 01:16:50- 01:18:40
96 Paul Spencer, written statement; Graeme Clark, Interview, 01:16:40

Wider lessons from engagement

There are three pieces of learning that can be drawn from the strand as a whole – two expected, and the other apparently not so:

The residencies were open to anyone regardless of location, and several Peterborough-based artists applied unsuccessfully. Both artists reported being acutely aware of their relationship with local artists, who might see them within a narrative that has been discussed elsewhere in this document: as 'outsiders' who come in to do something 'that I could have done'. It was both a contractual obligation and an expressed desire that local artists should have access to mentoring opportunities, as well as paid work. This is discussed in detail in Artists' professional development under Outside experts. Within the strand, Joshua concentrated largely on providing paid work, and using that as a relationship through which mentoring might happen, whilst Simon used more direct mentoring. Joshua reported difficulty in getting local artists to value the mentoring side of the arrangement, whilst for Simon, explicit mentoring was very successful: Keely Mills reported that Simon "Completely changed the way I felt about myself [...] to hear that from an outside artist that does all of what he does was really empowering. It's probably been the key thing that's happened in the last year that's really made me go, 'Oh, I shouldn't be ashamed of what I do."[97] The exact conclusions to draw from this are unclear – it might be tentatively suggested that a separation of paid work and mentoring time is helpful in ensuring the valuing of both.

Additionally, Joshua had consciously used paid opportunities to demonstrate an equality between himself and the artists he worked with, paying them rates that he would have expected for the same work, and whilst this is obviously good practice in one way, an unforeseen consequence may be that it undermined any mentor/mentee relationship. With only two cases to go on, however, these conclusions can only be tentative – it is just as possible that the dynamics of individual relationships had more effect on the perceived value of mentoring, or that for Keely, mentoring happened at just the right time to have so strong an impact.

The second piece of learning concerns visibility. One of the most striking successes of both residencies was the effect upon host communities, of seeing themselves represented to the wider city in a positive light. We tried but were unable to interview Street Pastors members, and so I personally attended the preview exhibition of Grennan and Sperandio's illustrations. The Street Pastors volunteers there were thrilled to see themselves represented, and it

97 Interview, 00:20:40-00:21:40

was clear that their expectations were low, and being raised: The members I talked to said they hadn't invited friends because they didn't think they were allowed to (it was encouraged), and then later on several people seemed disappointed, believing the exhibition would be taken down that evening, and were subsequently surprised to learn that it would be on show to the public for weeks. There were similar times in the Morland Court residency where the community was presented to the rest of Werrington, or invited guests, in a positive light, and the residency had one further impact, too: the landlord, Hyde Minster, (described by Joshua Sofaer as "An amazing partner, I have to say"[98]), announced a significant refurbishment of the building[99], refitting all flats. Joshua reported a resident suggesting to him that the residency shining a light on the building may have somehow helped this to happen – he couldn't say, but is pleased with the impact of both interventions "hopefully pushing each other up – the art residency and the capital investments they're making in the building. Changing the policy of how they let it and everything."[100] Whether or not the residency had any impact in this may not be known – but it is clear from the resident's response that the residency was felt to have been powerful through its ability to both highlight the needs of the building and present residents in a positive light.

The third piece of learning was more unexpected. Joshua reported that "There's been no 'is this art?' – There's been none of that, which one might ostensibly expect. [Morland Court residents have] just taken it absolutely in their stride, very confidently, that an artist can be somebody who deals just with ideas and people and doesn't have to make a painting, just by me saying, 'oh no, I don't do paintings'. It's that simple. 'If you want a painting, we can get someone in to do it.' The 'but is it art?' thing has not occurred at all. Anywhere, across the residency."[101] This is dealt with in more detail in Audience development, but is worth mentioning here because Joshua felt that participants were able to act confidently precisely because of a lack of formal arts education, the lack of which had left them open-minded, and this has a clear relevance to artists considering taking on similar work, particularly with groups traditionally characterised as 'marginalised' or 'vulnerable', who can often be denied meaningful access to art of a high quality.

Joshua was at pains to make clear that he was both pro art education, and at the same time not trying to suggest that residents

---

98 Joshua Sofaer, Interview, 00:29:50- 00:30:00
99 "A massive capital investment in the building itself, and transforming the flats way above and beyond - per flat! - what our entire budget was. I mean it's amazing. It's amazing." (Joshua Sofaer, Interview, 00:49:40-00:49:50)
100 Joshua Sofaer, Interview, 00:49:20- 00:50:10
101 Joshua Sofaer, Interview, 00:55:00-00:55:30

were naïve, merely open-minded. Paul's written response showed nuance and subtlety, covering various traditional forms whilst stating that "I think art comes in many aspects [...] and think we should all try harder to make our lives an art form", a view that was informed by his religious belief. Paul believed that the project in its original form (the name change) was an idea "that sort of goes beyond art", went on to question the notion of "artist", concluded that he had been left in "a period of reflection and research" and believed "arts could play a role in social change" through projects that "facilitate change for good". At the same time, Paul reported that he had never really "looked into art", had not been involved in an arts project before, and that it was "news to me" that projects like the one he had taken part in were widely available[102].

Artists' professional development

Artists' professional development was one of the core components of the programme, and as a result, learning from this can be seen across various sections of this document. As well as reading here, it would be worthwhile to visit the sections on commissioning, residencies, artists' networks and cross-pollination.

Outside experts

This aspect of the programme faced challenges, being more hampered by the dynamic between Peterborough and outside experts (including the city's relationship with London) than almost any other area – and yet the programme, in collaboration with local artists, delivered significant results. For the Arts Council, Belinda Bryan saw initial scepticism from local artists towards the idea that an artist from elsewhere could come in and 'do a job better than I could', and yet she also believed that the Creative Gatherings were the most successful part of the programme – not just because of their successful networking, but because that networking extended to support and opportunities, and concluded that "a lot of that was about building relationships really"[103.] Artists came in via the commissions and residencies, and were encouraged (and contractually obligated) to have a strong relationship with local artists, ranging from discussion of their work, to direct mentoring roles, and co-creation of their contracted work. It is clear from feedback that this was valued by local artists, and particularly because it helped to build trust with the programme and with outside artists. Early discussions (i.e. before work on a particular project or commission had begun) and the presentation of previous

102 Paul Spencer, written statement
103 Belinda Bryan, Interview, 00:12:50-00:13:20; 00:18:10-00:18:50

work by outside artists[104] as well as a conscious display of humility and respect for local partners[105] appears to have been key.

Joshua Sofaer reported strong feelings in favour of working with local artists, and that on a practical level these relationships were constructive and easy, but that he sometimes felt difficulty in getting collaborators to engage with the idea that he was offering a mentoring opportunity also.

Isolated local experts

One interesting finding within the programme, was the discovery of isolated professionals within the city who had achieved some status on the national stage, but who felt under-valued within the city including its arts institutions. These creative practitioners travelled for work either regionally or nationally, and regretted that they were not able to get work closer to home[106.] They appeared to have had a strong role in supporting other artists in the city, but this was necessarily limited in scope by lack of resources and support. It would be impossible to say how many people in the city fit this description and were not involved with the Arts and Social Change programme: a few were interviewed, but the interviews of others reference more. However many did engage, with some going on to hold influential positions within the programme and the city, whilst those who engaged briefly were consequently linked with the Creative Peterborough and Vivacity networks.

Engaging with resident arts professionals with status outside the city, and the impact on artists' professional development

There was (informed) speculation that some professionals whose status was higher outside the city did not engage for a variety of reasons: a lack of catering for specific art forms; cultural divisions within the city's arts infrastructure; a history of feeling that developments in the city were 'not for them' for social reasons; a feeling that the programme itself was for 'local artists', and would not provide relevant support. Some of these possibilities are dealt with elsewhere because they cover wider issues for the programme too. However, it is relevant to note here that Diane Goldsmith became engaged because of previous personal contact with Jocelyn Cunningham[107,] and Shelagh Smith had been a Fellow of the RSA for many years pre-programme. Those with a larger profile outside the city are, by definition, easy to identify by anyone coming in from outside, and early, personal contact appears to have been

---

104 Tom Fox, Interview, 01:31:20-01:32:30
105 Chris Higgins, Interview, 00:24:40-00:25:10
106 Diane Goldsmith, Interview, 00:03:50-00:04:10; Mark Grist, Interview, 01:12:50-01:16:10
107 Diane Goldsmith, Interview, 00:01:40-00:02:40

important. Mark Roberts was critical of the programme's institutional mapping[108,] and getting this right may have yielded an increase in engagement. Both Diane Goldsmith and Shelagh Smith became core participants, in a way that crossed strands both within the Arts and Social Change programme and across the Citizen Power programme more widely. As with all who engaged with the programme, this was a two-way relationship. The programme provided some direct opportunities, as well as opportunities for contact with Peterborough-based artists, and these more immediate benefits were doubtless important in maintaining strong engagement. Diane reported that the programme was also successful in raising her profile within the city, and that this was of significant personal benefit – allowing her to bring expertise to the city that was normally employed elsewhere, because it was more valued elsewhere[109]. Shelagh's circumstance was slightly different: her formal role in Vivacity meant that she was expected to engage with the programme on some level, but it was Shelagh who made the personal commitment to ensure this was meaningful. The programme had raised the profile of things she cared about within the city – meaning that she was more likely to identify with its goals[110]. Both Shelagh and Diane benefited from the higher-level dialogue that the programme facilitated within the city, and participated in the programme's projects as well.

Where local arts professionals who held high status outside the city did engage, this impacted in another way also: they were able to further the professional development of the city's more emerging arts professionals and artists. Dr. Mark Roberts believed that Shelagh Smith's engagement gave the programme more access than it otherwise might have had to Vivacity staff; Diane's engagement led to her co-facilitating events, working across strands, and connecting the programme to a network of artists whom she mentored, and residents she was involved with. This kind of involvement helped further the professional development offered by the programme, but is also important to its legacy. The programme leaves the city's emerging artists and arts professionals in better contact with local champions of the arts, and with an on-going dialogue around the role of creativity in the city's development; furthermore, these champions have had a central role to play in the programme, helping both to shape it and embed it locally. To the extent that this group feels that the programme shared their concerns and offered a contribution to the future of the city, Dr.

108 Mark Roberts, Interview, 00:31:10-00:35:00

109 "I suppose RSA has helped me to be more visible. Definitely. Actually, more than "suppose".
Being a part of those networked opportunities has enabled me to be more visible." Included in Diane Goldsmith, Interview, 00:22:10-00:25:50

110 Shelagh Smith, Interview, 00:04:00-00:05:00

Roberts believes that the programme has a chance to achieve a strong legacy[111.]

Taking part nationally

An important component of professional development is engagement with the national and international arts scene. The programme encouraged ensured this in part by mixing commissioned artists with local artists, as well as those with programmes in the city such as New International Encounters. Acting as a connecting point for those inside and outside the city was reported to be valuable by local artists[112]. The benefit was three-fold:

- Artists in the city benefitted in a practical way from getting to know established international artists
- Artists outside the city had the opportunity to get to know it through its artists
- Contact with the national scene was a refreshing reminder for some local artists that they are part of that scene too – artists often had to leave the city to meet other established artists and see art, creating barriers, to personal development[113.]

There are two examples of where local artists and those interested in the arts in the city had the opportunity of sharing work with artists of a national and international stature. An event entitled Cross Pollination, held at the Town Hall in November 2011 had a deliberate mix of local and non-local experts on the specific theme of arts and ecology. Marcus Coates, Andy and Peter Holden (all internationally renowned artists or in the case of Peter Holden, an ornithologist) did presentations alongside Peterborough residents Sophie Antonelli and Keely Mills. During the second commission, an event was held at Chauffeurs Cottage, the new base in the city for arts organisation Metal, at which regional curators and artists were invited to join local artists to discuss both Joanna and Joshua's work.

Because artists from elsewhere necessarily leave after work is complete, lines of communication are stretched and so any resulting work, collaboration, sharing of knowledge and ideas might be expected to take a long time to come to fruition. It is impossible to offer a concrete assessment of the professional development legacy of this contact, but it may become clear in years to come – for now,

---

111 There are caveats: Dr. Roberts believes this group have been empowered by the council's new hands-off approach, but the programme's legacy is at risk of old divisions between the city's arts professionals and artists re-surfacing once the programme is not there to play a bridging role Interview, 01:23:20-01:25:00
112 Tom Fox describes (Interview, 01:32:00-01:32:20).
113 "If you don't have a lot of money, you do become quite trapped in your own scene, because you can't afford to go out elsewhere, but you would like to because you want to find that other talent you could bring to the city" (Keely Mills, Interview, 00:57:20)

it is possible to highlight that it was valued by artists in the city, and that some relationships are continuing: Diane Goldsmith has been invited to work in Kent as a result of her work with The Map Consortium, and Sophie Antonelli was invited by Lewisham Council to join Jocelyn Cunningham on a panel regarding social productivity.

Audience development

The programme sought to respond to the latest thinking in audience development. The environment in which it operated was subject to widespread cuts in arts provision[114]; one where various factors had increased artists' interest in working within a social context[115;] and one where central government policy was moving to a more participatory model of engagement[116]. It was therefore a given that the programme would not opt for a strategy of simply getting as many people 'through the doors' as possible, but rather one of deeper engagement and participation. Within this overall strategy there is still wide room for manoeuvre in terms of what level of participation is required in strict numerical terms, and what depth of engagement by individuals is desirable as an aim. These objectives are not mutually exclusive, though an increase in one may sometimes come at the expense of the other. A decision was taken early on that the programme should prioritise 'deep' engagement, both for audiences and creative practitioners.

Strategies for engagement

It has already been discussed that one effective way for artists to engage with communities is to do so directly, and that this was not appropriate for the programme because many of its formal aims involved increasing the capacity of local institutions to engage with, and make use of, arts practice. Learning on audience development therefore takes it for granted that the approach will involve local institutions, although it is hopefully flexible enough to be of use to those interested in involving a wide variety of different kinds of

114 A full dataset and visual representation of Arts Council cuts is available via the Guardian newspaper: http://www.guardian.co.uk/news/datablog/2011/mar/30/arts-council-cuts-list-funding along with an interview with Nick Forbes, leader of Newcastle City Council, who have recently cut local government arts provision by 100% in order to fund statutory requirements in social care: http://www.guardian.co.uk/society/2013/jan/08/newcastle-council-nick-forbes-cuts

115 Perry and Wood, in their comprehensive survey Themes in Contemporary Art, broadly argue that this is a result of globalisation and the end of the Cold War. To paraphrase: as global (principally US) culture spreads, artists are forced to confront culture change in their own communities, and communities are forced to reflect upon their own cultural context, which may previously have been taken for granted. The changes forced by globalisation have often been perceived as negative (the loss of indigenous culture), and this explains why artists' responses are typically of an activist nature, rather than an accepting depiction of the globalisation process (2004, 277-314)

116 Arts Council England's new 10-year strategy document, Great Art For Everyone, was published in 2010 and covers strategic priorities for 2011-21.

bodies – from the more formal holders of power, to less formal ones such as community groups.

For Encounters, the aim was to directly engage with residents who had no previous experience of being involved in an arts project. Ruth reported that it would have been very easy to meet local artists, and local residents with a history of arts engagement, because networks for doing so were already in place (some because they were present in the city, and others through the programme). Contacting residents without a history of engagement required using parts of the city's infrastructure that normally performed other tasks, such as facilitating neighbourhood cohesion, voluntary groups and community associations, and the like[117]. Joanna Rajkowska aimed to meet the same category of residents by engaging with a specific area of the city (covered by a council-led initiative called CAN-Do), that had a history of being under-served by the local arts infrastructure, and likewise aimed to do this in part by working with the council and local associations.

Both Encounters and Joanna reported difficulties in framing the 'offer' – in Encounters' case, getting the offer of participation to be taken seriously, and getting the message across to residents; in Joanna's case, getting residents to engage with what she was doing as 'art', rather than responding after-the-fact, and through a traditional prism. Both reported needing a longer lead-in time to engage with official bodies, because a more concrete buy-in was essential to the success of the project[118].

Encounters were highly selective in who they engaged as participants. Ruth reported turning away artists, whilst at the same time being frustrated that she could not contact more under-served residents. Encounters had considered using a shop front in the early stages of development, having had some success with that structure elsewhere. However, local geographical factors meant that whilst footfall may have been high, this would only have engaged residents who came into the city centre regularly, and this group included a smaller proportion of those the project was trying to reach[119]. Both Encounters and Joanna's working method involved taking the art to the potential audience, and where their projects reached those who were historically under-served, this appears to have been a key factor[120]. This finding may be particularly prominent because of Peterborough's geography, but it is a

---

117 Ruth Ben-Tovim, Interview, 00:25:00-00:25:40
118 See page 36 for more detail on this.
119 Ruth Ben-Tovim, Interview, 00:39:30-00:41:20
120 For example, participants described the way they had come across the Take Me To commission through flyers in bus stops, village shops and by word of mouth (such as Helen and Lionel Clark, Interview, 00:29:20-00:29:40), and from data in the Take Me To report, these experiences seem to have been typical.

common phenomenon – even in relatively compact UK cities where regular travel into the centre is infrequent.

The role of the council

All of the interventions involving artists from outside the city also involved a strong role for city institutions, principally those operated or funded by the council. This was the case because the programme required it, but it is interesting to note that the only alternative offered by artists was a strategy of direct engagement: of walking the streets (discussed on Page 38 in reference to the commissions). The reason for this is apparent: in the UK there is very little social infrastructure that can be guaranteed to reach all of society, including those who do not regularly engage with the community beyond the area in which they live, and infrastructure such as local policing, social care and other council functions therefore carry enormous potential. The difficulty hit upon by the programme in the relevant strands, was that those functions are themselves typically under-resourced or over-stretched, with little spare capacity for work such as public engagement with the arts.

Audience background and experience

Both the commissions and residencies were structured so as to engender participation from those who were 'not the usual suspects', and participants interviewed often made it clear that they had never taken part in any kind of public arts project before. Helen Clark detailed craft projects she took part in, either personal or in a small local group, whilst Lionel Clark reported that the last time they he took part in the production of art was in school[121]. Rohan Wilson had taken part in an environmental arts project about four years earlier, and nothing before or since[122], whilst for Paul Spencer, it was "news to me" that public arts projects were available at all[123]. And yet there was a high degree of openness to and understanding of art displayed by all in interviews, and commented upon by artists. Joshua reported that Morland Court residents, a vulnerable group with virtually no exposure to public art and a low level of interaction with the wider city, "Just [took] it absolutely in their stride, very confidently [...] The 'but is it art?' thing has not occurred at all. Anywhere, across the residency."[124] Lionel and Helen Clark felt that Take Me To was more about local history and culture than art, but followed this up with a wide-ranging discussion of what art is, concluding "What Take Me To did, as far as I was concerned... it was saying you don't only paint a picture in oils or watercolours, you can paint a picture in words

121 Lionel Clark, Interview, 01:18:00-01:18:50
122 Rohan Wilson, 00:06:20-00:07:00
123 Paul Spencer, written report
124 Joshua Sofaer, Interview, 00:55:00-00:55:30. Discussed in more detail in Residencies: Wider lessons from engagement in this section.

[...]By the use of language we were able to illustrate the places we took people to"[125]. Rohan Wilson, on the other hand, reported that "I did regard [Take Me To] as an arts project"[126]. All participants were strongly positive about their experience, and the potential for similar experiences to improve the lives and communities of others. In a similar fashion, when discussing past memories of art, all participants reported being profoundly affected by those memories, often from quite small events or interactions[127].

What can we learn from this? The first thing, which was a positive new experience for some artists and established practice for others, was that even the most traditionally under-served residents can be exposed to the highest levels of art, and engage in the same way as anybody else – sometimes, it was felt, with even more ease.

The second piece of learning is that it is worthwhile working with those who may not historically have had access to art, and who may not again for some time. To some readers this is undoubtedly obvious, but there is a rival argument: that constant exposure is needed to see net gains in an ability to appreciate and understand art, and by implication, perhaps to see gains in other kinds of civic participation that are strengthened by exposure to art. Participants believed that the personal benefit they had experienced would stay with them for the long term, and could cite experiences many years ago that had done just that. This does not preclude an even greater advantage from having regular involvement with art, but it makes clear that:

- Those without historic access to art cannot be 'written off' by arts providers. They can both engage at a high level, and feel significant gains from participation
- Benefits from participation in art are perceived as long-term by participants, alongside any immediate positive experience.

Place-making

The notion of place-making was a central focus of the programme – both in terms of delivery and learning. Place-making is a holistic approach to a given area and the people who live there, concerning notions of community, attachment and empowerment. It is important because people who experience those concepts in their

---

125 Lionel and Helen Clark, Interview, 00:04:10-00:05:30
126 Rohan Wilson, Interview, 00:05:50
127 Lionel Clark described being given "eleven out of ten" for a piece of work in school (the last time he remembered being involved in the making of art), and that this memory had stayed with him since (Interview, 01:17:50-01:18:40). Rohan Wilson talked enthusiastically about his journey to work being enhanced by the resident of an ugly tower block, who had constructed a flower display in window boxes. When pressed to remember when this had been, he responded "About 1973-74" (Interview, 00:33:40-00:34:10).

local environment are typically happier[128]; score higher on other measures of wellbeing including life expectancy and wealth[129]; are more likely to take part in the life of their community and help others[130]; are less likely to leave, meaning that those benefits are not simply exported elsewhere[131]. Put simply, place-making involves people feeling like they want to live where they do, and all of the associated benefits that entails.

The Arts and Social Change programme incorporated the notion of place-making into every strand, and so learning in this area comes from across the programme. However, there was one strand, Experiments in Place Making, which dealt specifically with the issue and is of special focus in this section.

To any visitor, Peterborough is a pleasant place: historic buildings, beautiful urban green space, wilder countryside not far away, plenty of shops, restaurants, excellent inter-city transport connections, and all of the other things you might expect from a city of its size. Visiting artists and locals alike agreed on the pleasant nature of the city, alongside various aspects that made it a good place to live and work, which always included the people. Negative comments about the city, however, were easy to come by, and during the evaluation process, unsolicited views from strangers in the city were many: "I hate Peterborough"; that the best thing about the city was "leaving"; a need to "get out of here". Residents would identify with their township rather than the city[132], and a complex layering of views about surrounding areas –whether Peterborough was part of Cambridgeshire or not, for example[133] – seemed to trump any actual boundary lines, perhaps because feelings about the city have remained more constant than those actual boundary lines in recent history. Rohan Wilson noted that many celebrated organisations and people from the fringes of the city described themselves as from a neighbouring authority area, or a specific village within the city limits, so as to not be associated with the city itself, and that this was perpetuated by national media and discourse[134]. In return, residents often described others (without prompt) as "not from Peterborough", where those people had been living in the city for many years but had not been born there. At an empirical level, the city has been scored poorly in

---

128 Eckersley (1999)

129 Eckersley (1999); Arts council (2010)

130 Bullen and Onyx (1998)

131 Schroder (2008)

132 This can be heard in the early part of interviews with most of the Peterborough-based participants.

133 A technical note: Peterborough is in fact an independent Unitary Authority Area, whilst being part of the county of Cambridgeshire for ceremonial purposes. Various functions of local government are also overseen by bodies that cross area boundaries, such as fire, police and environmental protection (source: http://www.democracy.peterborough.gov.uk and Peterborough city council Constitution (Revisions as published October 2012)).

134 Rohan Wilson, Interview, 00:39:30-00:41:50

measurements of 'resilient communities', 'strong public dialogue between ethnic groups' and 'levels of trust and belonging'[135]. This logical disconnect (a pleasant environment, full of nice people, that's somehow a target for negative comment) is not a 'discovery' of the programme – any local resident can explain it, and with much more subtlety and insight than can be afforded here. For the city council, Gillian Beasley described "deprivation alongside great affluence [...] an old town and a new town scenario. What we could see was communities being disconnected, not actually involved in decision making, in the democratic process, and actually in the development--in the future of the city"[136], whilst in interviews, residents often touched upon subjects such as isolation and disempowerment, whilst expressing a desire to engage more with others and the city. Whenever people didn't seem proud of their city (both in interviews and informally, on the street), there was a strong sense that they would like to be. Artists interviewed, whilst able to criticise their home town where they felt necessary, often voiced strong affinity with it too – and this is to be expected when many have made a conscious decision to stay, sometimes against the advice of others from both within and outside[137].

Experiments in Place Making

The Experiments in Place Making strand was conceived so as to be integrated into the Creative Gatherings, and consisted of a number of small grants, alongside other assistance, to support Peterborough artists to devise and deliver small-scale artistic projects that might enhance attachment and participation in local communities. The strand also involved those artists collaborating with neighbourhood managers, in order to both share learning and contribute to council officers' understanding of possible uses for arts engagement. Impact results varied (the strand was conceived as a space for artists to experiment, and had other aims, such as artists' and council officers' own development), but all of the experiments were successful, both in terms of learning and their impact on communities. For two experiments, this impact was substantial, and merits extra attention.

Tom Fox and Stuart Payn devised and delivered an experiment focussing on a street in Peterborough's Central Ward, which involved residents being given a pack of cards with positive words on which they could use, if they wanted, to communicate with neighbours[138] and "give a present to the whole street"[139]. The

135 Various sources, collated in McLean (2010), p. 26. On a positive note, the city was rated well in terms of 'pro-environmental behaviour'.
136 Gillian Beasley, Interview, 00:01:50-00:02:00
137 Keely Mills made the point that being proud of where you live isn't about glorifying it – flaws can be celebrated too (Interview, 00:56:00), and Mark Grist made the same point with reference to personal experience (Interview, 00:32:00-00:34:00).
138 A more detailed account can be found in the Experiments in Place Making case study.

experiment had several stages, but was simple in structure. Out of 70 households, Tom reported that the majority (40-45) took part. He knew the area well, and observed the impact on residents' other interactions too: "You could see people just being more of a community [...] you could see more people, taking an interest to what was on their street [...] taking it in. You saw people smiling at each other [...] there was something, something there."[140] Many continued to make use of the cards "for months on end"[141]. At the same time, Alex Airey and Nicola Day-Dempsey undertook an experiment in the Ortongate shopping centre with a group of eight young women who had been banned from the facility for anti-social behaviour, many of whom were classed as NEETs[142]. The artists and neighbourhood manager persuaded the centre manager to allow the young people onto the premises for a project where they interviewed shoppers about their views around community and anti-social behaviour, and reflected creatively upon the experience. At the end of the project their ban was lifted, and two of the young people went on to be employed as ambassadors for the centre from which they had formerly been banned[143].

The impact of art in place-making

The efficacy of some of the Experiments in Place Making was clearly noted by many who were involved in the Citizen Power programme as a whole. One factor that particularly stood out was the disparity between how much some experiments achieved, and how little they had cost. Graeme Clark compared the difference between the Ortongate shopping centre experiment (which had a £500 materials budget), and the equivalent cost of achieving the same results through traditional policing and social care responses: "You could ask what [would be] the time of the officers involved, their hourly rate and stuff like that. I'm sure it would definitely be a 4-figure number. I don't think there's any doubt about that."[144]
Two things are worth highlighting here:

- Graeme, a council Neighbourhood Manager at the time of interview, is in an expert position to make the comparison between the cost of achieving an end to a conflict between the shopping centre and local teenagers through different means. However, comparing the specificities of outcomes is difficult, and this touches on the role of artists particularly. The change for at least two of the young people involved was profound, and it is difficult to imagine this happening

139 Tom Fox, Interview, 01:06:40
140 Tom Fox, Interview, 01:06:50-01:12:20
141 Tom Fox, Interview, 01:09:30
142 Not in Education, Employment or Training
143 The process is described in the Experiments in Place Making Case study, and also by Graeme Clark (Interview, 00:42:40- 00:43:50)
144 Graeme Clark, Interview, 00:46:50-00:47:00

at all through traditional policing and social care interventions because those interventions centre around conflict resolution and traditional means of safeguarding of people and property, whereas the more profound changes described came from the experiment's holistic nature and use of personal creative reflection. This is not to deny that traditional interventions can be both effective and compassionate, but they are an altogether different thing from what happened in the experiment.

- There was a potential wider impact, which went beyond the particular conflict and affected the community as a whole. The centre now has ambassadors, who many people are aware were once excluded and whose lives have been turned around, and the impact this has on other members of the community is clearly of interest. It brings in many notions that are at the centre of place-making, and necessarily involves a change for affected residents in several of the eight measures of social capital as defined by Bullen and Onyx (1998)[145]. Whilst we cannot explore degree of impact in this case (simply because the resources to measure such were not available), academic research suggests that witnessing changes like that achieved in the experiment, makes the rest of the community more likely to then engage in pro-social behaviour themselves[146]. This sits well with Tom's reporting (above), of the way in which one interaction – the postcards – led to an increase in wider interactions, face-to-face on the street.

Arts interventions, then, were shown to have had impacts that affected participants deeply (relative to cost, or the level of actual involvement required from those participants) – and there is evidence that they had an impact on the wider community too[147]. The Experiments in Place Making were difficult to capture data from, as they were necessarily small in resource footprint, so as to be able to respond quickly to artists' interests and identified local needs. Other strands also had a strong focus on place-making, and it is interesting to compare evidence from them, to the impact suggested from Experiments in Place Making.

Rohan reported that up until his participation in Take Me To, he had never taken part in an arts project of any kind, and could last remember 'doing art' in school. When discussing the impact he felt Take Me To, which had a relatively small number of participants,

145 The full eight are: Participation in local community; Proactivity in a social context; Feelings of Trust and Safety; Neighbourhood Connections; Family and Friends Connections; Tolerance of Diversity; Value of Life; Work Connections.
146   Bullen and Onyx (1998)
147 Here I am referring to the observations of Tom Fox and Graeme Clark, as well as indicators referred to from the academic literature.

had been upon the wider community, he reported something interesting: Despite not taking part in arts activities, Rohan was often made aware that art was 'going on' elsewhere in the city. He felt this had a positive impact upon his own quality of life, because he wanted to live in a place where those kinds of things happen, concluding "As I think about it, it makes me feel like I jolly well ought to get more involved in these things than I am at the moment"[148]. Interestingly, Rohan gave the example of the Green Backyard[149] as one of the places that made him feel this way – and the same thing was said by Lionel and Helen Clark, the two other Take Me To participants interviewed. Neither had visited the Green Backyard either before or since Take Me To, but they passed it on the bus and were quite knowledgeable about how it operated, and remained aware of current developments there over a year after their visit. They were strongly supportive: "I think they do a good job. It's very hard, in this day and age."[150] The same observation was made about Take Me To: artists, residents and council employees in Peterborough, who had not taken part in the strand, frequently referred to it as a positive thing that had happened in the city both in interviews and informally. For the council, Gillian reported that Take Me To had impacted upon her because it made her feel that the council could use creative means to solve real social problems: "Getting somebody from Dogsthorpe talking about their area to somebody from Morton Longville, they would never speak, though. Those communities would be very isolated [. The commission] started to connect people in a way that we wouldn't have done if we would've done the traditional thing, which was get everyone to a conference in a room and they talk about their areas [...] Getting people involved in different ways and using different techniques was of interest to us, because to grow the city, to make it a vibrant city, you've got to have active citizenship[151].

Working with multiple partners

Creating the programme

The programme was devised within the framework of the overall Citizen Power Peterborough programme, and this involved a series of high-level meetings between the executive levels of the three delivery partners: Peterborough City Council (PCC), Arts Council England, East (ACE) and the Royal Society of Arts (RSA). Belinda Bryan reported that the Arts Council brokered this initial

---

148 Rohan Wilson, Interview, 00:22:30-00:23:20
149 A community environment and arts project in central Peterborough that participants had visited as part of Take Me To
150 Helen and Lionel Clark, Interview, 00:14:10-00:16:10
151 Gillian Beasley, Interview, 00:02:10-00:09:50

relationship[152], and then executive participants began to bring in other levels within their own organisations[153]. Dr. Mark Roberts, one of the programme's two attached AHRC Fellows, believes that this process may have contributed to some of the difficulties that came to be felt later on[154]. He is clear that he does not see it as a specific fault of the programme, but of how partnership work is always structured: "What is typical is that organisations like the RSA and Peterborough City Council go off, thinking they've sealed the deal for something like Citizen Power [...] people at the top of the organisation have shaken hands, and there's no actual plan. I'm not trying to be critical of Citizen Power in particular here, it's just typical [of this kind of work,] there's no plan for engaging people further down"[155]. Jocelyn Cunningham, who was not involved in these early stages but who took the lead on the programme shortly after, acknowledges this difficulty, and defines how it affected the programme: "What we had from Citizen Power was top level buy-in, and because the activity was meant to be grassroots, what we've always struggled with are the people in the middle. That can be mitigated [...] there was an understanding that we were an extra [...] weren't part of people's day job. We were always in the position of feeling like people were doing us favours. Or we'd get emails at the end of the day because they didn't have any ring-fenced time"[156]. These difficulties, alongside solutions identified during or after the programme, are below, alongside a few notable successes that resulted from multi-partner working.

Communication

It was a frequent complaint that partners would not respond to each other promptly, and for some organisational levels with particular partners, not at all[157]. I experienced this myself: many people, typically in a middle management position, did not appear able even to respond to emails or phone calls or when they did, it was to say that they were too busy to give an interview. This document is weaker for the lack of their voice. Others reported the same problem with the RSA: Joanna Rajkowska had wanted to run "an informational campaign" but could not get hold of necessary details[158]; Dr. Ben Rogaly, one of the attached AHRC Fellows, reported a three-month delay in the decision over his Fellowship; frustration with the process and the continual moving of meeting

152 Belinda Bryan, Interview, 00:04:10
153 Gillian Beasley describes, Interview, 00:06:00-00:06:10
154 Interview, 01:52:40.00- 01:54:40.00
155 Mark Roberts, Interview, 00:39:30.00- 00:41:00.00
156 Jocelyn Cunningham, Interview, 00:33:10- 00:33:40.00
157 Georgina Chatfield gives an example of this occurring between the RSA and the council neighbourhoods team (Interview, 00:59:30-01:00:30)
158 Joanna Rajkowska, Interview, 00:56:10.00- 00:57:30.00

dates; and a lack of understanding as to why those things were happening[159].

All participants voiced possible explanations for the communication difficulties that had affected them personally, and also tentative solutions.

For the RSA, Jocelyn Cunningham and Georgina Chatfield voiced frustration about a misunderstanding as to expectations of the RSA's role. Requests were often made by partners for details of the city's artists, but "If you're working in the place, we're not the experts of all the artists in [Peterborough]; other people are in the city. It depends on who you're talking about and why. There's not a neat little map: "this is who you go to for this", we're dealing with such complex environments."[160] Dr. Rogaly's wait was, apparently, a result of AHRC processes taking longer than originally hoped, though the perception was that there had been a delay, and that the RSA was responsible. Conversely, Georgina reported that the RSA had initially assumed that most of the communications work with councillors would be done by the council executive[161]. When this work was subsequently discovered not to have been done, Dr. Mark Roberts believed that the fallout was significant enough that "I suspect the whole Citizen Power thing might've collapsed", and that it was the concerted efforts of Graeme Clark which saved it[162].

It's worth stating that in a great many areas of the programme, partners enjoyed effective and collaborative working relationships. From the difficulties mentioned by Ruth Ben-Tovim in soliciting council partners' buy-in during the early stages of the first commission, I personally witnessed the level of close collaboration in the second commission, as insurance, permits and other complex issues were handled between RSA and council staff in a matter of hours. Dr. Rogaly was clear that the RSA and Graeme Clark had always made him feel "part of the team", allowing "cross-fertilisation" and "mutual sharing" of contacts and ideas that "made a huge difference to my whole experience"[163]. Chris Higgins, on behalf of the Map Consortium, reported that even when things seemed to be proceeding slowly, he appreciated "the risk that [council and executive partners] are taking, to respect it, and to support them in doing that as well as challenge them to do it [...] We have to have the moments where it doesn't feel like we know what we're doing [...] They are under pressure to come up with solutions and to find ways forward quickly [and we've created a space] where they feel able to experiment and explore before then

159 Dr. Ben Rogaly, Interview, 01:35:40.00- 01:40:40.00
160 Jocelyn Cunningham, Interview, 00:50:00-00:50:10
161 Georgina Chatfield, Interview, 00:38:00-00:38:20
162 Dr. Mark Roberts, Interview, 00:52:50- 00:54:00.00
163 Dr. Ben Rogaly, Interview, 00:32:50- 00:33:50.

moving to action"[164] Interviewees cited the building of trust as key to the successes mentioned, and so interactions that are conducive to the building of trust (regular personal contact, or the shared taking of small risks early on, for example) must be considered an important element of programme design.

Solutions suggested for future work:

Nominated, funded staff, ring-fenced time or some other mechanism seems essential to ensure that partner staff are fulfilling the role that the programme expects of them. If, for example, staff members in different organisations are unsure about whether their opposite numbers will fulfil their obligations, then the whole structure becomes too complicated. Various partners suggested this solution, either because they had experienced frustration at not being able to get a response from another organisation, or because they felt overwhelmed with requests from partners, which they had not been allocated sufficient time to fulfil[165].

Contracts must be clear – spelling out which partner is responsible for the management of which area of the programme. Georgina Chatfield reported that often contracts were purposefully vague, because work being undertaken was emergent (i.e. it was an experiment, with no designated outcome, but rather a process that would be re-designed as participants believed appropriate). This is fine – something to be protected, even – for the delivery of work with participants, but there must be oversight as to who is taking on the more detailed parts of project management (communication, collecting data, etc.). Of particular importance seems to be partners being aware of each other's roles, and what they can, and cannot, expect.

---

164 Chris Higgins, Interview, 00:09:40- 00:15:10

165 For example, Jocelyn Cunningham suggests that the RSA would have benefitted from more internal administrative support to help fulfil its obligations (interview, 01:41:40- 01:43:00), whilst Georgina Chatfield reported that some difficulties communicating with partners would have been avoided if they had more administrative and communications capacity too (Interview, 00:53:10- 00:54:30). Graeme Clark lamented the fact that he had been brought into the programme only as the design was "nearly complete", and believed that "three or four months" to build relationships beforehand "could have made that transition a lot easier" (Interview, 00:25:10-00:27:50).

Section Four:

Evaluation

Overview

As with the Citizen Power Peterborough programme as a whole, the Arts and Social Change programme had multiple funders and stakeholders – the structure of this relationship network has already been discussed. As the programme developed over time and in response to early findings, multiple agreements were made with funders, many of which related to the wider network of stakeholders by proxy. There are five key documents where specific assessment criteria were agreed, and they are:

- The Scoping Study[166]
- The Strand Action Plan
- The Arts and Social Change Arts Implementation Plan
- The Citizen Power Deliverables document
- The Arts and Social Change Research and Evaluation Plan

It would have been easier to evaluate the programme according to one set of criteria – however, there is no one document that supersedes all others, and it is impossible to remove any one document wholesale without weakening the criteria by which the programme might be judged. The formal evaluation of the programme should be as watertight as resources will allow, in keeping with the evaluation principles. The way forward was to measure the programme against all agreed objectives from across the five documents.

Many objectives overlap. Some objectives have logical equivalence[167], and so we can assess both merely by assessing one. Some are simply weaker statements of others. We cross-referenced all objectives from the five documents, and wherever there was overlap, we went with the strongest possible demand. The result was a list of 32 distinct objectives for the Arts and Social Change

programme. For ease of understanding, we have re-ordered them into four categories:

- Programme and process contains all objectives that relate to the operation of the programme on the ground
- Capacity building contains all objectives relating to the capacity of Peterborough's arts community
- Legacy contains all objectives relating to future impact upon the city (ie. after the programme finished)
- Learning contains all objectives relating to results from research. There is a small amount of crossover here, as one or two learning objectives specify not only areas of research, but how that research should be carried out.

The 32 agreed objectives of the programme are listed on the following pages, and categorised as described above. Each objective also indicates which document(s) it originated from, so that the evaluation process is fully traceable, from original document to final output.

Programme and Process

01 [The programme will provide] direct opportunities to work with the whole Arts & Social Change programme in order to bring creative approaches to the encouragement of civic participation in Peterborough

Source: Strand Action Plan, Arts Implementation Plan, Citizen Power Deliverables

Was this achieved?

Yes. For data on the number of artists/creative practitioners who took part in these opportunities, please see Index. For a description of what those opportunities entailed and for more detail, see Section Three: Learning and look up the relevant strand.

02 [The programme will provide] networking opportunities within the Creative Gatherings that support the development of a locally based artistic infrastructure

Source: Strand Action Plan, Arts Implementation Plan, Citizen Power Deliverables

Was this achieved?

Yes. For the Arts Council, Belinda Bryan believed that the support that the Creative Gatherings offered to local artists, including

linking them to others in the sector and raising awareness of opportunity, was probably the strongest aspect of the entire programme[168]. Artists reported that the Creative Gatherings were a useful networking opportunity, and that they filled an important gap in provision[169]. We can compare this reporting from both participants and funders with the programme's social network analysis (Page 89), which corroborates the situation described. For the city council, Gillian Beasley reported that the Creative Gatherings facilitated vital personal contact between artists and council decision-makers[170;] and that work done as part of the Creative Gatherings had a "direct link" to the city's newly-founded Public Service Innovation Forums: "and that is based around using artists and creatives to change our thinking", leading to "amazing things that I don't think we would ever have thought about contemplating."[171] This result was a major success for the programme.

03 [The programme will provide] professional development opportunities through the Creative Gatherings that additionally link with opportunities presented by the commissions and residencies programmes

Source: Strand Action Plan, Arts Implementation Plan, Citizen Power Deliverables

Was this achieved?

Yes. The professional development opportunities provided through the Creative Gatherings were not limited to the commissions or residencies. In those strands, such opportunities were provided, and a more detailed description (including reporting from participating artists) can be found under Artists' professional development in Section Three: Learning.   Professional development within the commissions occurred largely within the settings of the Creative gatherings themselves, whilst for the residencies, outside artists offered both one-to-one mentoring and paid employment to local artists. It is fair to say that the provision of professional development specifically was stronger within the residencies than within the commissions – both in terms of dedicated time, and reported impact from participants, however both offered those opportunities through the Creative Gatherings.

---

168 Belinda Bryan, Interview,   00:12:50-00:13:20
169 Garth Bayley reported specifically valuing meeting other artists in a creative environment, where they might influence his work; that he had overcome personal hurdles in order to attend; and that he needs to leave the city to find similar opportunities – typically travelling to Cambridge or London (Interview, 00:09:10-00:12:40). There is significantly more testimony from participating artists under Artists' Networks in Section Three: Learning
170 Gillian Beasley, Interview, 00:16:00-00:16:20
171 Gillian Beasley, Interview, 00:16:30-00:17:00

Figures for participation in the Creative Gatherings, and residencies, can be found under Index.

04 [The programme will ensure] visibility of current work in Peterborough has a place in the many and various events with the Citizen Power programme.

Source: Arts Implementation Plan

Was this achieved?

Yes. The Arts and Social Change page of the Citizen Power social networking platform carried 87 arts events occurring in Peterborough, the majority of which were posted by users based within the city. These events were also promoted via the Arts and Social Change Facebook page. It was not possible to collect data via the Facebook portal, but the Arts and Social Change page of the social networking platform was accessed by 2062 unique viewers. All 87 events were promoted on the Citizen Power front page also.

In terms of involvement during Citizen Power events themselves: The Arts and Social Change strand held arts events with the explicit purpose of bringing together local artists and those working in other strands[172] Leaders of those other strands also held events with the purpose of making those involved in their own field aware of the work of Peterborough artists. Resources meant that it was only possible to interview one other strand lead about the effect of this, but she reported that it was still bearing fruit in terms of new collaboration, over two years after the event itself[173]

05 [The programme will provide] opportunities to engage creatively with the residencies and commissions that will invite participation in an imaginative and personally engaging way

Source: Strand Action Plan, Citizen Power Deliverables

Was this achieved?

Yes. The basic outline of these opportunities is listed in the strand description (page 23). Data covering opportunities both offered and taken up is available under Index.

A judgement about whether the invited participation was "imaginative and personally engaging" is more subjective, and will rely on participants' first-hand experience to confirm this. Hilary

---

172 An example of this happening: the Big Lunch, held at the Green Backyard as a Creative Gathering, involved all of the strand leads, and emerged as a critical point where artists' work, and the work of the strand, was made visible to other strands, and which led to future events and collaboration. For details of the event, see the Creative Gatherings map on page 78.

173 Louise Thomas describes ongoing effects of a large networking exercise held at the start of the education strand launch, which predominantly linked local artists with schools: Interview, Interview, 01:09:10-01:09:40

Penn, a resident and participant in Take Me To, wrote an unsolicited letter to the Peterborough Evening Telegraph stating both that the first commission was, in her eyes, imaginative, and that it had engendered a high level of personal engagement[174.] Participants interviewed, Lionel and Helen Clark and Rohan Wilson, confirmed that their involvement was personally engaging, and strongly so, being able to identify ways in which their lives and outlook had changed since, and the value they believed such an opportunity could hold for others in future, and for the city as a whole[175]. For the commissioned artists, Ruth Ben-Tovim confirmed that the experiences had exceeded her expectations in terms of impact, though not scope[176] – learning as to how these twin aims might be achieved in future can be found on page 38.

For the Arts Council, Belinda Bryan believed that the residencies had been of "high quality" and that work had been "very socially engaged" with host communities[177]. Information about the content of those experiences, and some reporting of personal engagement of impact, can be found under Residencies and Place-making in Section Three: Learning

06 [The programme will provide] multi-disciplinary cultural events exploring the cultural heritage and potential of the city

Source: Scoping Study

Was this achieved?

The programme engaged in multi-disciplinary work in two ways: one was to facilitate working across Citizen Power programmes, and the other was to work in partnership with non-arts groups within the city. Evidence that the programme successfully worked across Citizen Power can be found under evaluation heading 28 (below, in this section). In terms of ensuring multi-disciplinary working through partnership, the programme did several things:

Creative Gatherings were held in different venues every time, with the aim of attracting new audiences with a link to those places, and facilitating artists' engagement with those places. For example Creative Gathering 5 took place at University Centre, attracting involvement from educators that led to a permanent offer from the centre to local artists, whilst Creative Gathering 1 took place in the

---

174 The letter is reproduced on Page 94
175 See participant reporting under Commissioning, Audience development and Place-making, all within Section Three: Learning
176 Ruth Ben-Tovim, Interview, 00:39:30- 00:41:20
177 Belinda Bryan, Interview, 00:13:30

newly-refurbished Museum and explored the city's cultural heritage. A full list can be found on page 93.

The commissions were specifically designed to explore the city's cultural heritage and potential, supporting participants from different backgrounds to share their area of expertise. Lionel Clark reported that his tour had centred around the history of Yaxley[178], and that he had seen the city not just through the eyes of others but also through different prisms, such as food as cultural exchange in the Pakistani community, or what it was like to grow up as a poet in Peterborough. "I enjoyed it, because it was something completely new to me."[179]

Experiments in Place Making were designed so that each intervention would have two artists, from different disciplines, and a neighbourhood manager. For example Nicola Day-Dempsey (a musician) partnered with Alex Airey (a visual artist) and a neighbourhood manager who was working with young people excluded from a shopping centre, to explore the centre as a social and cultural space.

Change Makers deliberately involved people from as many disciplines as possible, united with the single attribute that they wanted to create positive change in the city[180].

The programme organised one-off events around specific issues, and solicited participation from across Citizen Power. Georgina Chatfield gives the example of a social media workshop: "It was hugely collegiate and collaborative. People from the drug service supporting somebody from the choir, who was supporting somebody who was a church warden. Within one group, you had somebody that was from Rail World talking with a policeman, talking with a lady from an environmental charity. Again, totally different disciplines, but they had been brought together by us, by Citizen Power, and could share their own perspectives with others to try and support each other in how they might use social media to do what they want to do."[181]

07 [The programme will ensure] an increase in funding applications from Peterborough that are informed by the aims of the Citizen Power programme

Source: Strand Action Plan, Citizen Power Deliverables

---

178 Lionel and Helen Clark, Interview, 00:07:50-00:11:30
179 Lionel and Helen Clark, Interview, 00:12:20-00:13:20
180 This is described by Georgina Chatfield (Interview, 01:41:30-01:43:20)
181 Georgina Chatfield, Interview, 01:45:20-01:47:10

Was this achieved?

This should become apparent over the two years following the programme. The impact upon development reported by local artists makes it seem likely that this requirement will be met[182]. Belinda Bryan reported working "through the creative gatherings to signpost and encourage Grants for the Arts applications; I think that was quite an important thing"[183]. She also highlighted the importance of personal contact between the Arts Council and Peterborough artists, delivered through the programme, in furthering the development (and hence likelihood to access funding) of those artists[184.] From the delivery side, there were several key developments that aimed, amongst other things, to encourage funding applications that were informed by the aims of the wider programme. These included the structure of strands such as The Emissary Project and Experiments in Place Making, where Peterborough artists developed proposals for the micro-funding of projects that were informed by the aims of the programme, four of which were funded.

08 [The programme will ensure] the capacity to build the profile of Peterborough as a place for creative inquiry by working with world renowned artists from outside Peterborough

Source: Scoping Study

Was this achieved?

The programme worked with artists from outside Peterborough in the commissions and residencies strands, and the artists in those strands were of national and international standing. Reporting from the artists, council employees and leaders makes it unquestionably clear that this work has increased institutional capacity to engage in similar work in future. For the council, Gillian Beasley also reported that it had raised the profile of such work, protected it against funding pressures, and allowed the council to undertake work that would previously not have been possible[185]. For the Arts Council, Belinda Bryan reported that the arts in Peterborough were being talked about in a positive light in the region[186], and local touring artists and those working regularly outside the city confirmed that this was the case nationally also[187].

---

182 See Artists' professional development within Section Three: Learning for more detail.

183 Belinda Bryan, Interview,   00:21:20-00:21:30

184 Belinda Bryan, Interview, 00:29:50- 00:32:00

185 Interview, 00:15:00-00:15:30

186 Interview, 00:09:10-00:09:20

187 Keely Mills, Interview, 00:51:10- 00:52:20, including: "People are going, Oh yeah, Peterborough. I'll come and do something. I've heard it's good'. I think that's what's starting to happen now." Also Diane Goldsmith, Interview, 01:22:40- 01:23:10.

Some of this was seen as the result of a number of combined changes, including Arts and Social Change, whilst some of the most fundamental shifts were attributed to Arts and Social Change specifically[188].

09 [The programme will ensure] visiting artists have a relationship with the local arts community.

Source: Arts Implementation Plan

Was this achieved?

Yes. Visiting artists all had a direct relationship with the local arts community, and the first point of initiation was through the Creative Gatherings. This included artists visiting as part of the commissions, one of the residencies, and several others brought in specifically for the purpose of facilitating contact with Peterborough's arts community. Tom Fox reported "The people who did Take Me To, the very first thing they did was just come to the Creative Gathering, and just meet people." He explained the importance of this in nurturing a collaborative arts community, and that it was normal for any artist brought in by the strand to do the same[189]. Contact was not even across the strands and events, however. Members of the arts community were able to meet commission artists through Creative Gatherings, see them present work and ask questions. They were able to form more collaborative relationships with residency artists through employment and mentoring opportunities, and this was reported to have had powerful effects[190].

Capacity Building

10 [The programme will ensure] an increase in the quality, quantity and profile of the artistic offer in Peterborough

Source: Strand Action Plan, Citizen Power Deliverables

Was this achieved?

Yes. Artists, leaders, delivery partners and residents reported gains in all three areas. The body of evidence supporting this is quite large, and can be found in reporting from interviewees throughout

---

188 Both Keely and Diane's remarks, for example, were specifically in response to the effect of the programme.
189 Tom Fox, Interview, 01:32:00-01:32:10
190 For more detail and reporting from artists, see Page 47.

Section Three: Learning. To give a few examples: In terms of quality and quantity, for the Arts Council Belinda Bryan believed that over the final year of the programme its legacy became clear: "I think it does work at all levels, really [...] It's about improved artists, and outcomes for artists and arts organisations, and it's about having a stronger vision for the future development of arts and culture in the city."[191] In terms of profile, she reported that "Peterborough is starting to be known as a place where, 'Oh, that's interesting'. People are starting to talk to me about, 'Wow, Peterborough Festival was really good this year, we've heard there's some interesting things are going on there'. The perception is changing."[192] For the council, Gillian Beasley reported that "What this project has done, is that it's unleashed and uncovered a vibrant community, which it's now connected [...] what we do have, which I'm really delighted to say, is an arts offering city, an arts community that is as vibrant, if not more vibrant than other cities [...] and I think that's been a real success."[193] Diane Goldsmith reported attending an arts programme launch in Kent: "It was quite extraordinary and surprising to sit there from Peterborough [...] in Kent, and hear the tales of Peterborough, and to hear it used as a model in terms of its best practice. That was quite powerful for me [...] Just within the room it gave me a huge status [...] It gave me the power to feel very confident to be able to talk about the experiences, the status that was being recognised beyond Peterborough."[194]

Further evidence, including reporting from individual artists, can be found in Evaluation points 02, 03, 04, 08 and 09 (above).

11 [The programme will use high quality creative experiences to build] attachment and trust between different communities

Source: Scoping Study, Arts Implementation Plan

Was this achieved?

The programme recorded evidence of both attachment and trust built through creative interventions. Most of this can be found in the section titled Place-making, Commissioning and Audience development sections – all in Section Three: Learning. Most of the focus was upon building attachment and trust amongst residents and between communities, but attention was also paid to artists

191 Belinda Bryan, Interview, 00:43:30- 00:43:40
192 Belinda Bryan, Interview, 00:09:10-00:09:20
193 Gillian Beasley, Interview, 00:12:40-00:13:40
194 Interview, 01:11:50-01:14:30

specifically – evidence that this was effective can also be found in the sections mentioned, and in the data under section 3, social network analysis and 2 on Page 89. This data is more reliable when set against testimony from artists found in Artists' Networks in Section Three: Learning.

12 [The programme will use high quality creative experiences to build] participation in cultural and civic activity to shape the identity of the city

Source: Scoping Study, Strand Action Plan, Arts Implementation Plan, Research and Evaluation Plan

Was this achieved?

Building participation either involves those who already in the city's civic and cultural life participating more, or supporting participation amongst those who do not ordinarily engage. The programme as a whole opted for a strategy of engaging those identified as "not the usual suspects", i.e. the second strategy. Evidence for the success of this can be found in the testimony of participants, augmented by wider observations on the effect upon the wider community from artists and programme partners. The majority of this can be found under Commissioning and Place-making in Section Three: Learning.   Some strands were necessarily 'light-touch' or were dealing with particularly vulnerable residents, and so evidence of new involvement in the city's cultural and civic life is difficult to gather. An example of the former might be Tom Fox and Stuart Payn's Experiment in Place Making, where there is direct evidence of local involvement, but gathering data on wider participation would intrude into the lives of participants far more than the actual exercise. An example of the second might be Nicola Day-Dempsey and Alex Airey's intervention, where there is material evidence of a marked turnaround in civic participation from a couple of participants, little evidence gathered about the others, and little evidence about cultural engagement for either group. The programme does not stand or fall by these examples – it may well have succeeded in all cases, and should it not have, there is evidence of success from other strands as cited – but it highlights that for some strands, the level of intrusion and resources needed to capture increased involvement would outweigh that of the exercises themselves, and could possibly undo some of their work in the process[195.]

---

195 It is easy to imagine, for example, that some community members might distrust an exercise that seemed to place heavy emphasis on the gathering of their personal information, and therefore not participate. This problem was encountered during the programme evaluation itself.

13 [The programme will use high quality creative experiences to develop] innovative ways of increasing subjective empowerment (feelings of self-efficacy).

Source: Scoping Study

Was this achieved?

Participants interviewed from residents to local artists reported both that their experiences had been of a high quality, and signs of increased subjective empowerment that were sometimes quite striking. Artists backed these up with evidence from their own experience. Joshua Sofaer reported discovering that a resident of Morland Court, who lived in sheltered housing and would not feel comfortable leaving the area, was interested in creative writing. He brought in a local poet to run a workshop, and the resident was invited to a poetry night in the city centre. Months later, she was still attending, and had made friends in the local poetry community[196]. Many artists had a similar story to report. Evidence of similar experiences for larger groups can be found under Place-making in Section Three: Learning and more individual reporting can be found in Audience development, Commissioning and Residencies (in the same section).

The experience reported by creative practitioners was similar: Diane Goldsmith reported a change in how she felt about her own work and her ability to impact upon the city197, whilst Tom Fox reported that his own views about using his creativity for social change had shifted198, that he felt that a community of artists in the city now felt the same also199, and that the city was more receptive to that kind of work. Other artists interviewed reported similar personal change.

14 [The programme will act] to inspire and strengthen shared experiences through the arts, as valuable in and of themselves

Source: Strand Action Plan

Was this achieved?

The difficulty of evaluating emergent aims has formed a key role in the development of the process that underpins this document. The programme often used shared experiences through the arts to achieve specific ends, and it was because of the programme's leadership, and commissioned artists, that the idea that those

196 Joshua Sofaer, Interview, 00:52:40-00:53:10
197 Interview, 01:22:40- 01:23:10
198 Interview, 01:15:10- 01:16:00
199 Interview, 01:59:20- 02:01:30

experiences should be valuable "in and of themselves" was taken seriously. Evidence that it was delivered is as follows:

It was recognised by the Arts Council that visiting artists, and their engagement with residents, was of "high quality"[200]. Strand leaders articulated clearly the importance both that art was of high quality and that the creative experience was valuable in itself, separate from social outcome[201]. Residents could talk coherently about the projects they'd participated in as being of potential value for social ends, but saw their involvement as being led by creativity, and believed that the experiences had been of high quality. The residencies were the only area where an artist, Joshua Sofaer, reported feeling that he had achieved his social outcomes but not the degree of "artistic stretch" that he would have liked[202] – though Joshua believed that this was hard to say with certainty, and raised issues to be considered with a greater degree of hindsight[203].

15 [The programme will] develop capacity within Peterborough for increased engagement with the arts

Source: Arts Implementation Plan

Was this achieved?

Yes. The programme had a strong focus on residents who had experienced little or no engagement with the arts, and the effect of this engagement appears to have been positive at times, and transformational at others[204.] The programme was, however, an action-research project, and so its principal effect upon capacity will be how information about the value and efficacy of interventions is spread throughout the city. There is some evidence for this happening:

City leadership who were not participants in the programme's interventions, seem aware of their success, and to possess a genuine desire to take them further[205].

The programme had an impact upon dialogue in the city. In a time of austerity it is easy to attack arts interventions: where the Evening Telegraph has done this, for example, residents have stuck up for the programme of their own accord[206].

---

200 Belinda Bryan, Interview, 00:13:20- 00:14:40
201 Georgina Chatfield discusses the importance of this throughout the project at length (Interview, 01:28:40- 01:36:10
202 Interview, 00:13:00- 00:14:20
203 Interview, 01:35:40
204 See the letter written by Hillary Penn to the Evening Telegraph (page 77), or reporting from participants on page 50 and The impact of art in place-making (page 55).
205 Gillian Beasley voiced exactly this (Interview, 00:22:50- 00:23:40 and 00:25:50- 00:27:40)
206 See

Artists in the city appear to feel that there is a general 'culture change' that is hard to measure, but which they feel has happened over the lifetime of the programme and which they believe will continue. "The people who want it to happen are so determined. And they stay in Peterborough for a reason [...] And because we've had so much help from other people, like the RSA, NIE and Eastern Angles, we don't want to let them down either [...] we don't want to let it go anymore."[207] Diane Goldsmith suggests that this may be felt more amongst the arts community than the city as a whole[208,] but this is still significant. Residents reported a feeling that things were changing, and that they had an improved view of the council as a result, believing that it valued the arts[209.]

16 [The programme will provide] a new set of tools for community engagement through creativity

Source: Strand Action Plan, Citizen Power Deliverables

Was this achieved?

Yes. Alongside the developments in capacity described under evaluation point 17 (below) and under Artists' professional development in Section Three:

Learning, council staff reported being made aware of what is possible through arts intervention, and the potential that the city has to engage in such work[210.] The programme stipulated that artists would work alongside neighbourhood managers, the police and other personnel whose positions involve community engagement, so that they might have first-hand experience of using creativity to achieve work-related objectives.

Gillian Beasley described a fundamental shift in how the council sees its residents: "Matthew [Taylor, Chief Executive of the RSA, introduced us to the] idea that citizens are actually a resource, and if you can get them involved, if you can get them active, then the Council, not can step back, but can play a different role [...] So it's about building capacities in communities, it's about getting citizens involved, and about using the skills and capabilities that perhaps lay dormant and unexcited by the traditional ways of getting them involved. [...] Why would you use the arts rather than other

207 Tom fox describes this (Interview, 02:04:20- 02:06:20)
208 Diane Goldsmith, Interview, 00:37:50- 00:38:30.
209 For example Lionel and Helen Clark, who believed that the city will prosper because of "people getting to know that it's a not-bad place to live" as a result of council efforts (Interview, 00:54:10- 00:54:40)
210 Neighbourhood manager Graeme Clark reported this (Interview, 01:16:40- 01:18:40), and believed that he had witnessed valuable lessons for the council.

channels of engagement? I think, after quite a number of years of working in different fields, I've seen arts unlock potential and creativity in a completely different way than perhaps other techniques. [...] A lot of people think it's fluffy and kind of nice to have, but a necessity. But actually, when you see the creativity and the solutions that people come up with through working through mediums such as arts, and all the different kind of medium through which arts can be expressed, it's amazing what you can get through that and seeing some of the outcomes on the arts and that particular strand gives evidence to that."[211]

17 [The programme will provide] an increase in locally based artists equipped to broker community development

Source: Strand Action Plan, Arts Implementation Plan, Citizen Power Deliverables

Was this achieved?

Local artist Tom Fox reported that his views about using creativity for social change had shifted as a result of taking part in Experiments in Place Making[212], and that he felt a larger community of artists in the city had undergone the same change[213]. Tom gave a detailed description of the city pre-programme, and the way in which the creative community had changed over the intervening two years. This change was not just one of perception, but practical experience: Tom, like other participants in Experiments in Place Making, was able to devise and run an arts intervention with support and materials funding from the programme, and then measure the result. Other local creative practitioners received mentoring and employment through the residencies; seminars through the commissions; collaboratively-directed development through the Creative Gatherings and the Emissary Project and more, with a focus upon community development and positive social change. For participation figures, showing the total number of local artists directly and actively involved in the programme, see Index.

18 [The programme will provide] a self-sustaining network of locally based artists equipped to develop and broker change within their own communities

Source: Strand Action Plan

211 Gillian Beasley, Interview, 00:04:10- 00:08:50
212 Interview, 01:15:10- 01:16:00
213 Interview, 01:59:20- 02:01:30

Was this achieved?

Evidence that the programme provided locally based artists equipped to develop and broker change within their own communities is provided under evaluation point 17 (above). The relevant point here is whether or not those artists:

a. constitute a network

b. are self-sustaining as a network.

Artists' reporting under Artists' Networks and Artists' professional development (both in Section Three: Learning) makes it clear that participants feel that they constitute both a network and a community, and that this has come about as a direct result of the programme[214].

We might expect a self-sustaining network to survive events such as funding increases or cuts, the opening and closing of facilities, or other events both positive and negative for artists but which pose a potential hazard for the network. One such change is the end of the programme itself, and we might be in a better position to assess the capacity of the network to sustain itself by re-visiting in a year or two. There are reasons for optimism, however:

The RSA's social network analysis shows that over the life of the programme, the city's arts community has moved from being a series of 'cliques' to taking on more of the characteristics of a functioning network. Critically, in the first analysis (at the start of the programme), one creative practitioner was identified upon whom a large proportion of the city's grassroots arts ecology was dependent – this was both a burden for the artist, and a weakness for the network. The second analysis shows that the power distribution in the network is now much more disparate – meaning in practice that local artists have a range of friends and colleagues who they have identified as being skilled enough to help them access funding, or collaborate on a project, or other essential work, whereas previously they were reliant upon just one.

214 There are levels of subtlety: all artists interviewed placed the programme centrally in the creation and strengthening of the creative community, however the programme was not the only factor. Creative Peterborough (which came from the Creative Gatherings, but which is independent) also played a role, as did the long-gone Glass Onion centre, whilst other factors (such as the creation of Vivacity, or particular public events) did not have a direct impact upon the community, but increased artists' confidence that the community could survive.

Legacy

19 [The programme will provide] greater connectivity with other sectors in Peterborough as well as regionally leading to a greater capacity for future work

Source: Strand Action Plan, Arts Implementation Plan, Citizen Power Deliverables

Was this achieved?

Evidence of greater connectivity with other sectors in Peterborough can be found under evaluation points 04, 06, 15 and 28. Evidence of greater regional connectivity comes from the reporting from participants in the Emissary Project and also feedback from artists concerning links made with regional artists through the programme (both detailed in Artists' professional development in Section Three: Learning). Whilst some of those sections provide evidence that work has already been found by artists using those links, an assessment as to whether their capacity to do so has improved might be measured in a few years' time – for the time being, we can only evaluate the changes in artists' practice and make our own judgement.

20 To support and build a self sustaining network 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

Source: Strand Action Plan, Research and Evaluation Plan

Was this achieved?

Evidence for a self-sustaining network of locally based artists was put forward in evaluation points 16, 17 and 18.

Evidence that artists can contribute to the artistic aspirations of Peterborough is strong: artists are now consulted early on in matters of arts development, and input ideas into that process[215.] Part of this has involved the development of specific skills within the arts community, and part of it has involved a change of working practice within city institutions such as the council. Other reporting makes it appear that artists are contributing towards the city's artistic aspirations now – artists talk about the Peterborough Festival as an example of local creative talent being included where

---

215 Keely Mills, for example, discussed a high-level meeting she'd had with council officials regarding the redevelopment of the riverbank and engine sheds, and that Metal, an outside organisation with a new base in Peterborough, were engaging with local artists to develop a proposal to take to the council (Interview, 01:14:40-01:17:10).

previously, outside artists would be bought in[216], whilst for Vivacity, the council's new arts and heritage trust, Shelagh Smith believes that the future involves bringing in outside artists "who can help raise the bar" whilst at the same time, supporting and challenging local artists as they develop their own practice. "We will never have a sustainable artistic city if we don't embrace people, and allow them to take part. In doing that, we raise the stakes and keep challenging the quality of the artistic output."[217]

Evidence that Peterborough artists (and the city's arts community in general) are taking on an increasing role on the regional and national stage is detailed in Artists' professional development in Section Three: Learning particularly in reporting from participants in the Emissary Project.

21 [The programme will help] to build a renewed sense of belonging that we hope will lead to stronger levels of civic activism in the future.

Source: Arts Implementation Plan

Was this achieved?

There is evidence that the programme achieved this, both amongst the creative community and amongst the wider network of participants. Reporting from the Experiments in Place Making strand makes clear that the programme did build a renewed sense of belonging[218,] whilst reporting from the residencies suggests that in the Morland Court instance, a place that had only recently been made safe to live has been subsequently strengthened as a community through the programme's intervention[219]. Residents reported a strong will to continue with an attempt to change the building's name during the residency, and whether or not this is seen as a good idea, it is clear evidence of an increased desire to take part in civic activism[220]. Participants in the first commission likewise reported that they felt an increased desire to play a more active role in the city, with all interviewees citing the Green Backyard as a project they would like to lend support to, but that they had not done so thus far[221]. Participants also reported that they had promised each other to meet up again, but that two years after the commission, this had not happened. Participants still felt strongly that they would like to do so, and so the only reasonable

---

216 Keely Mills, Interview, 00:59:30-01:00:40, and making it clear that the change has come about because of the programme: Interview, 00:58:50.
217 Shelagh Smith, Interview, 00:26:40-00:27:40
218 See The impact of art in place-making on page 55 for more detail.
219 See both The impact of art in place-making on page 55, and the Residencies section on page 39, for more detail.
220 Paul Spencer, written statement.
221 Lionel and Helen Clark, Interview, 00:15:20- 00:15:50; Rohan Wilson, Interview, 00:20:20-00:20:50

conclusion (covering this limited case alone) seems to be that the intervention built a desire to participate more closely in civic life, but that there were still barriers to doing so which were not surmounted. Stronger levels of civic activism was a hope, and the programme has demonstrated that creative interventions can deliver civic activism – however, results seem to tentatively suggest that ongoing support is necessary if a desire to take part in civic life is to be translated into action.

22 Arts and Social Change will support the strengthening of high-quality arts provision and other appropriate conditions that will lead to the establishment of an independent, high quality arts organisation/hub based in Peterborough.

Source: Strand Action Plan, Arts Implementation Plan, Citizen Power Deliverables

Was this achieved?

The programme supported the strengthening of high-quality arts provision – evidence for this can be found under evaluation points 05, 06, 07, 08, 15, and particularly 10. Further detail can also be found in Artists' professional development (page 46). The only other appropriate condition suggested by interviewees involved work building the creative community[222] – the programme certainly did this, and evidence can be found under evaluation points 01, 02, 08, 18, 19 and 20, as well as in the section Artists' Networks (page 29).

At the point that the programme formally ended, there was not an independent, high-quality arts organisation/hub based in Peterborough that could be said to have been a direct result of the programme. However, there are signs of two things:

That there is an ongoing dialogue in the city as to what, exactly, a 'hub' should look like – whether or not it should have its own building, for example, and in this dialogue it is seen as important that the city undertakes this journey itself rather than accepting a model proposed from elsewhere[223.]

---

222 Variously suggested, but voiced here by Keely Mills: "It is vitally important, and that the scene in Peterborough is involved in it, because how's it going to be maintained? Eastern Angles [to give an example] couldn't do what they're doing without local groups supporting them, or local art supporting them. They quite happily say '[we couldn't do our work] without that happening'" (Interview, 01:15:20-01:15:40).

223 Gillian Beasley gives an insight into the current state of this discussion within the council, and practical developments towards a hub space (Interview, 00:27:20- 00:27:40); Keely Mills suggests that the hub could be delivered as a university or post-academic space (Interview, 00:53:30-00:53:50); Tom Fox believes that the most important thing is that it provides permanent, physical space – i.e. doesn't continue the local tradition of 'pop-up' spaces, with the impermanence that brings (Interview, 00:57:00- 00:58:10).

That ongoing developments look likely to provide an arts hub in the near future, and that close participants in the programme are playing a leading role in driving that forward[224.]

It may be a long time before there is evidence as to whether or not the programme's interventions successfully led to an independent arts organisation/hub in the city, or it may happen quickly, but there is evidence that the process for creating one – whatever it eventually looks like – is ongoing, and that programme participants are playing a role. There is also evidence, collected in interviews, that this is something that creative practitioners and leaders in the city would strongly like to see happen[225.]

Learning

23 [The programme will include] Action-research through a variety of creative methods that will always include co-creation and mutual inquiry between local people and professionals

Source: Scoping Study

Was this achieved?

Local people and professionals were involved in a central capacity in every one of the programme's strands. For participation numbers, please Index. Descriptions of participation as reported by local people and professionals interviewed can be found throughout Section Three: Learning and a brief summary is below:

Creative Gatherings were predominantly co-facilitated with local creative practitioners, moving to full facilitation by Tom Fox, in dialogue with other local artists, by the end of the strand. The design and focus of each Gathering was also co-curated with local creative practitioners, in response to their views about what areas of enquiry would be most relevant, both personally and for the city[226.]

Experiments in Place Making was a process of mutual enquiry between strand leaders and local creative practitioners, developing

224 Gillian Beasley discusses the work that Metal are undertaking in the city, which may include the redevelopment of engine sheds on the Nene's south bank, and how the programme has helped protect funding for this kind of work (Interview, 00:15:00- 00:15:40). Keely Mills discusses the same development, and her own involvement, which she is quite secretive about (Interview, 01:14:30- 01:17:10).

225 Gillian Beasley as cited above; Shelagh Smith, Interview, 00:31:50- 00:32:30; Keely Mills, Interview, 01:15:20; Tom Fox, Interview, 00:56:40- 00:58:40

226 For a description of the collaborative process in a Creative gathering, see Tom Fox, Interview, 01:26:20-01:31:40.

proposals that local practitioners suggested, and with a central focus on community participation. Four groups of local artists were funded to deliver their projects. A description of the experience from those involved can be found under Place-making within Section Three: Learning.

Made in Peterborough commissions were delivered by professional artists from outside the city, in collaboration with the local community. Getting the process up and running, and the commissioning itself was a collaborative process between the strand and local professionals, and was felt by all involved to have been an opportunity for development and capacity building[227.]

Peterborough-based creative practitioners inputted into the process through the Creative Gatherings, and Tom Fox reported valuing that "The people who did Take Me To, the very first thing they did was just come to the Creative Gathering, and just meet people." Tom explained the importance of this in nurturing a collaborative arts community, and that it was normal for any artist brought in by the strand to do the same[228.] The commissions were deliberately chosen, in part, for their capacity to engage local people in co-creation and inquiry, and participants in the first commission reported valuing this level of involvement highly[229] (the second commission is still underway).

Context Matters involved co-creation and mutual enquiry with both local professionals and residents, in different ways across the two residencies. Simon Grennan worked with the Street Pastors group to create a shared view of how they operated, and then produced the work alone. Joshua Sofaer's project was more focussed around process, and therefore involved both co-creation and mutual enquiry with Morland Court residents as well as artists from elsewhere in the city throughout. A description of the work highlighting this engagement can be found in Outside experts (under Artists' professional development), Strategies for engagement (under Audience development), and the section on Place-making – all of which can be found in Section Three: Learning.

Talking Arts was a series of three interdisciplinary events designed to bring national, international and local leaders together to explore key issues in the city. The topics for this strand emerged as

---

227 See reporting by Gillian Beasley for the city council on the effect she believed commissioning had had upon herself and others in the council (Interview, 00:09:10-00:12:20), and Belinda Bryan for the Arts Council, who believed that the experience of commissioning first time round had paved the way for "a point in the programme where everybody was prepared to take a chance on the more risky option" – i.e. Joanna Rajkowska and the second commission (Interview, 00:13:50-00:14:40).

228 Tom Fox, Interview, 01:32:00-01:32:10

229 For more detail, see the section Audience development, beginning on Page 48 in Section Three: Learning

the programme matured and were as follows: the environmental aspirations of the city and how the arts play a role in this (with Sophie Antonelli presenting on the campaign to bring the Transition Town movement to Peterborough), the cultural ambition of the city, led by John Knell and partnered with Vivacity and finally, the Innovation Forums in the city and the role the arts have in generating change in public service delivery in which city leaders discussed their involvement at an event hosted at the RSA for a national audience. Each topic was led by key people in the city and had the opportunity to link with national players.

Dialogue in Action brought public sector professionals together alongside arts practitioners from different disciplines to explore new ways of working, and was led by local creative practitioner Diane Goldsmith. This generated tangible results in improved capacity for cross sector collaboration: David Bache, Chief Executive of Age Concern UK in Peterborough stated after a successful funding bid: "None of us could have achieved this result working in isolation. This is another example of how working in collaboration can help to generate adequate funding and implement solutions quickly and effectively."[230]

The Emissary Project was centred around areas of inquiry highlighted by local creative professionals, and which they would use to create learning if selected as an Emissary. These areas had to both be of personal benefit, and of benefit to the local creative community, necessitating an element of co-creation that took place within the relevant Creative Gathering[231]. For descriptions of the experience from participants, please see the section Outside experts under Artists' professional development in Section Three: Learning.

24 The arts strand will contribute to the body of evidence that can articulate the role the arts play in affecting social change

Source: Strand Action Plan, Arts Implementation Plan, Citizen Power Deliverables

Was this achieved?

Yes. Hopefully, this document as a whole represents just such a contribution. A greater volume of learning resides with participants, some of whom have been interviewed and who are voices within the evaluation. For partner organisations, including the RSA, staff members are a crucial resource, experts in a

---

230 David Bache, in an article written for the Public Services Innovation Forums, provided for the evaluation by Chris Higgins. The successful funding bid was for a project addressing falls in the home.
231 Details of the Emissary Project Creative Gathering can be found on the Creative Gatherings map, Page 79.

developing field. Gillian Beasley described the way in which learning from the programme was already being put to use in re-designing the delivery of Peterborough's public services: "We would never have got together with 40 people from public, private, voluntary sector to start to work in a different way to deliver better outcomes to the city. So, amazing things that I don't think we would ever have thought about contemplating [...] what it's done is that those that hadn't been involved in the Citizen Power work and some of this work, and who came to the Forum without that were hugely surprised at the way in which you can use different kinds of techniques to solve problems, to work together differently, and we've learnt techniques that I don't think we could've imagined that we would've done at the beginning of it. So it's been a fascinating and quite exciting journey for a lot of us[232.] Graeme Clark, a council neighbourhood manager who had a formal liaising role within the programme, summed up his own changing view, which was one often repeated in informal conversations with programme participants: "[Is it true] that art shouldn't happen because it's a luxury? What this program has taught me is that that isn't necessarily the case. Giving people - not just in the city centre but in their communities - access to quality cultural experiences is part of the fabric of their life [...] And if this program has helped us say "that's what we should be doing as a place. And culture is an important part of everybody's lives", then that for me is a win."[233] For Graeme, creativity can be valued for those 'soft' benefits – improving local residents' aspirations or happiness with life – but he had also seen creativity used to resolve serious (and potentially expensive) social issues: "Being able to crack some of the social issues by doing something a bit different, working with creative practitioners, has got mileage. I think that's the other part of Citizen Power: it's about helping us look at things differently, it's about how we tackle some of the issues that we've got."[234]

25 [The programme will explore] the capacity of the arts and creative engagement to tackle public policy challenges such as local levels of social trust

Source: Scoping Study

Was this achieved?

Yes. As above, learning in this area is concentrated amongst participants in the programme, and is reflected wherever possible within this document. Of particular note are the sections Audience

232 Gillian Beasley, Interview, 00:16:10-00:17:30
233 Graeme Clark, Interview, 00:38:20- 00:40:00
234 Graeme Clark, Interview, 00:43:40- 00:43:50

development, Place-making and Working with multiple partners in Section Three: Learning.

26 [The programme will explore] the extent to which local people can creatively contribute to developing active, sustainable citizenship in Peterborough

Source: Scoping Study

Was this achieved?

Yes. Learning in this area is a central thread running throughout this document, and concentrated in Audience development and Place-making in Section Three: Learning.

27 [The programme will] join and contribute to a larger community addressing [the role the arts play in affecting social change] and begin to play a leading role in such work

Source: Strand Action Plan

Was this achieved?

Yes. From the RSA's side, learning from the programme is already feeding into other areas, and new RSA projects are making use of learning from within the programme. Diane Goldsmith reported seeing the impact of the Peterborough programme being felt in Kent, the role that Peterborough is now seen as playing within the broader national dialogue, and the positive effect she felt this had upon herself and the city as a whole[235] Gillian Beasley was clear that the ground breaking work the council is undertaking in the Public Service Innovation Forums is a direct result of the programme[236] and it is anticipated that here, too, learning from the programme will continue to have an impact upon the national discussion.

28 [The programme will] inform the processes employed across all aspects of Citizen Power in order to understand how arts interventions impact upon attachment, participation and innovation

Source: Strand Action Plan, Arts Implementation Plan

235 Interview, 01:22:40- 01:23:10
236 Gillian Beasley, Interview, 00:17:00

Was this achieved?

The programme informed cross-Citizen Power processes in several ways. Cross-fertilisation of knowledge and ideas within the RSA as an organisation did not go as far as some would have liked[237,] and yet it is acknowledged that it did happen, and was felt to be useful. For the Arts and Social Change strand, specific efforts were made to share learning between programmes: A 'Big Lunch' Creative Gathering was held, where the heads of other programmes attended. The Education lead, Louise Thomas, reported that this led to a specific event that was "a bit of a breakthrough" for schools she was working with[238], and additional learning around the use of sharing techniques from Arts and Social Change being transferred into Education[239.] Local creative practitioners were invited to share working and collaborative techniques from Arts and Social Change in Education initiatives[240] as a direct result of contact at strand events, and local creative practitioners were heavily represented in the early event to create collaborative relationships that was organised by the Education team early in the programme, leading to arts processes crossing from the programme into local education[241]. Other strand leaders identified similar outcomes informally.

---

237 Louise Thomas described how Citizen Power had, in her view, been initiated with a real drive to share learning and collaborate between RSA departments but that as the programme continued, this happened less and less. Part of this was caused by strands completing at different times, and part was caused by changes in internal structures and priorities (Interview, 00:03:20- 00:06:50).

238 Louise Thomas, Interview, 00:24:50- 00:26:10

239 Louise Thomas, Interview, 01:15:30- 01:17:20

240 Louise mentioned Keely Mills, Kate Hall, Diane Goldsmith and Tom Fox as all taking a role within the delivery of Education work, directly as a result of meeting at Arts and Social Change events (Interview, 01:15:30- 01:17:30 and 00:23:10- 00:24:30).
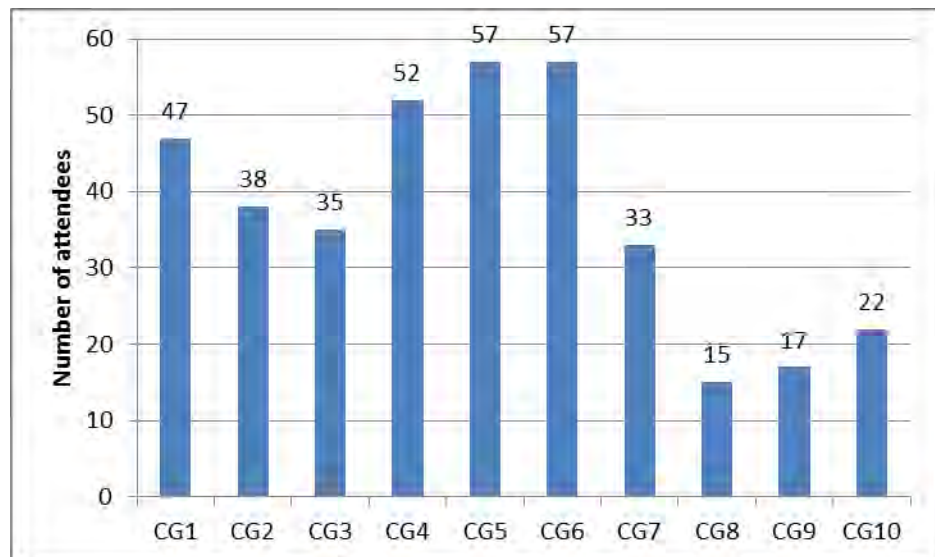
241 Louise Thomas, Interview, 00:44:20- 00:44:50
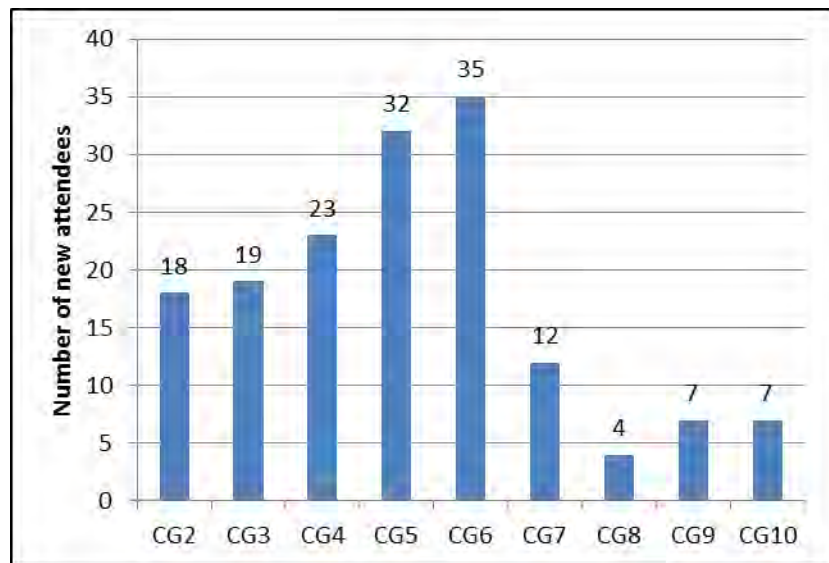
Section Five:

Sources

Index
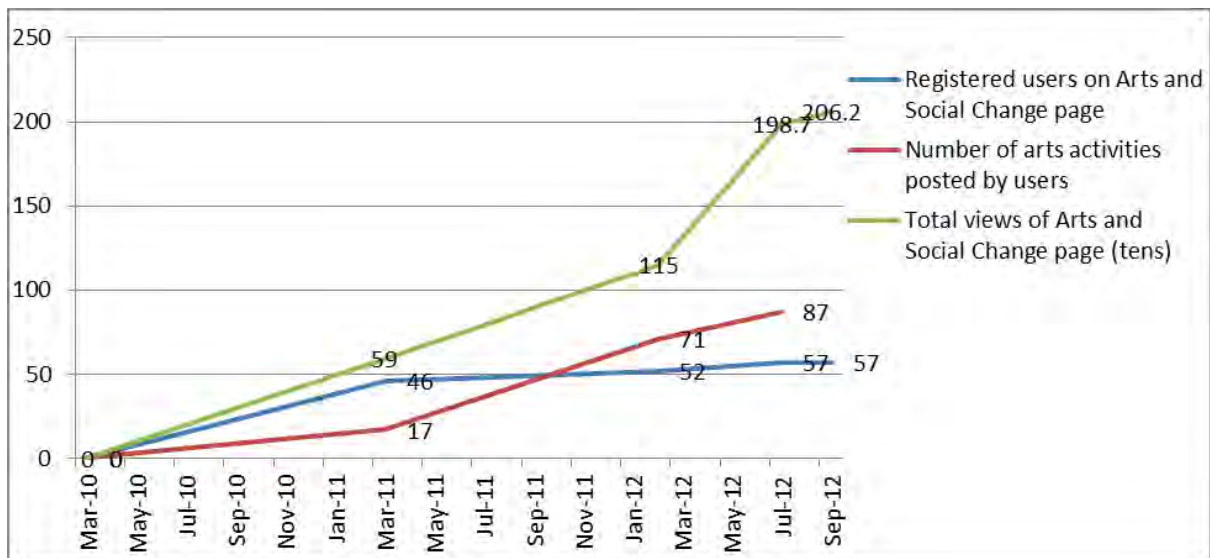
1. Creative Gatherings

Attendance

There were 375 individual attendances in total.

New attendees

There were 204 unique participants in the Creative Gatherings strand, of which 25 were regular attendees (i.e. more than four attendances).

2. Arts and Social Change – Social networking page

There were a total of 2062 unique page views on the Arts and Social Change page.

3. Participant figures for each strand

Made in Peterborough: Take Me To commission

Workshops	26
Tours	25
Tour sites	15
Feast	36
Total (no overlap):	50
Wider residents accessed	1302

(1302 residents were invited to take part, mainly through council intermediaries)

Creative Gatherings

Total attendees	373
Regular attendees	25

(criteria: attended four or more Gatherings)

Total attendees (no overlap)	204

Context Matters

Direct participants	122

(including participant members of both host groups; local artists; attendees at workshops and events)

Wider residents accessed	28,634

(approx., including 14,800 Werrington residents – 12,000 households – directly invited to take part in 'How Morland Court Got Its Name' contest, and Peterborough Telegraph readership of 13,834 at the time of Street Pastors series' publication[242])

---

242 ABC circulation figures, available at: http://www.holdthefrontpage.co.uk/2012/news/abc-figures-how-the-regional-dailies-performed-5/. Note that this total figure includes some natural overlap (eg. Residents of Werrington who also read the Telegraph), but does not include overlap for the same activity (Werrington readers of the Telegraph were accessed by two separate residencies – both Morland Court and Street Pastors – rather than by the same residency twice).

Experiments in Place Making

Artists	8
Council/Police employees	6
Residents	57
Total (no overlap)	71
Wider residents accessed	107

The Emissary Project

Initial application artists	10
Selected artists	4
Total (no overlap)	10
Wider artists accessed	204 (approx.)

4. Social Network Analysis

The images on the following pages illustrate the networks that emerge when respondents were asked who they saw as being a catalyst for change within the arts scene in Peterborough, before and after the Arts and Social Change programme.

What do the dots and lines mean?

Both images contain similar numbers of people and organisations (c. 60), with dots representing respondents and their contacts, and lines representing ties between respondents, with the direction of the connection represented by the clockwise curvature of the lines.

If 'a' mentions 'b', there will be a curved line going clockwise from 'a' to 'b';

If 'a' and 'b' both mention each other there will be one curved line from 'a' to 'b', and another curved line from 'b' to 'a' forming something of a petal.
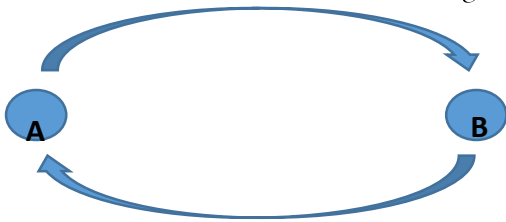
The size of the dots indicates how many times they were mentioned by others, and the colours indicate the sub-communities that emerge within the network: these are clusters that emerge when similar people see the same groups of people and organisations as catalysts for change.
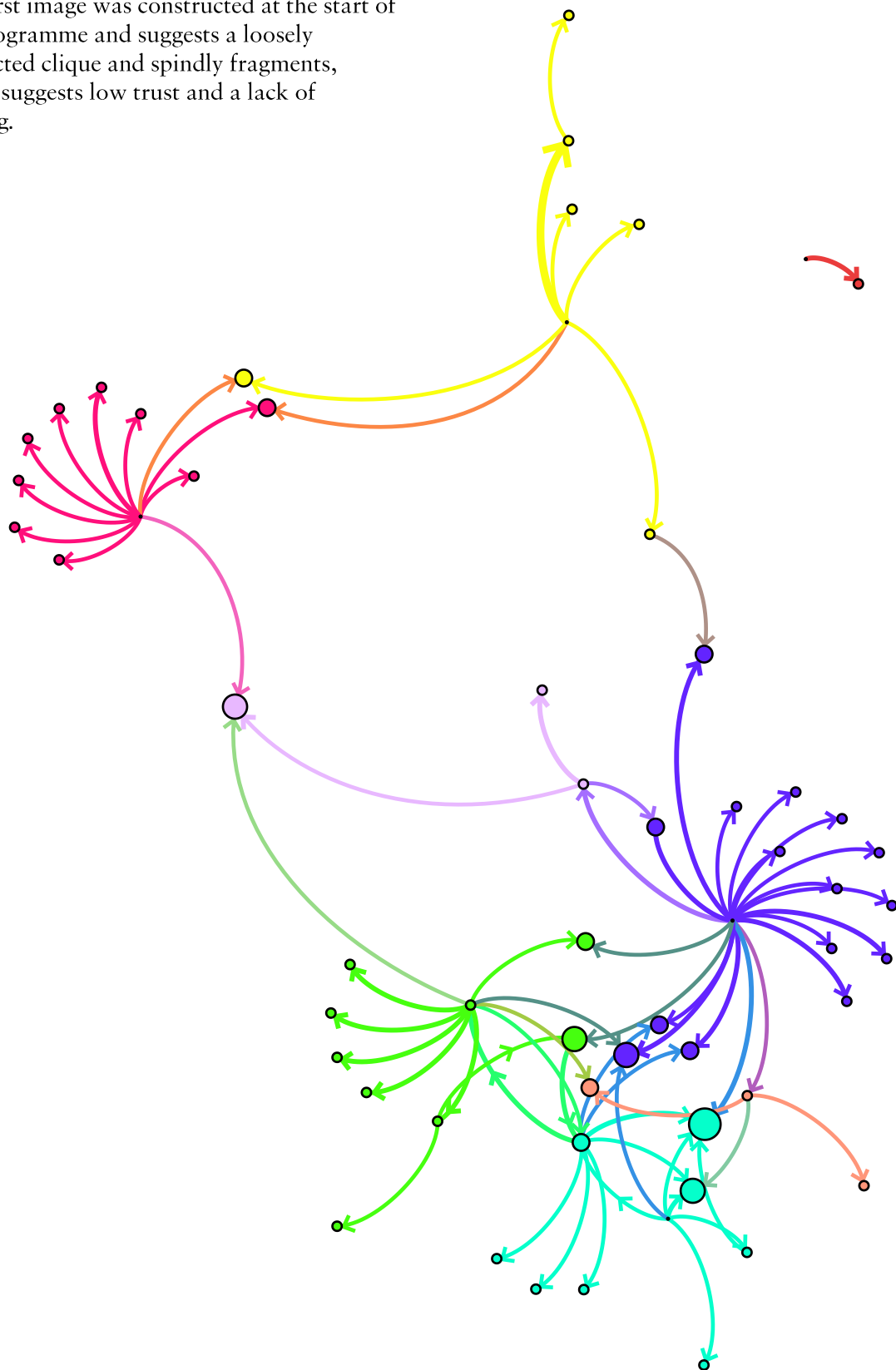
Image 1

The first image was constructed at the start of the programme and suggests a loosely connected clique and spindly fragments, which suggests low trust and a lack of sharing.

Image 2

This image was collated at the end of the programme and suggests the beginnings of a structure where a central group of people from different types of organisations and backgrounds collaborate together, and have further bridges out into different networks. This is more resilient as it does not rely solely on key figures, and the multiplicity and diversity of ties suggests that trust and collaboration have improved.

The first image was constructed at the start of
the programme and suggests a loosely
connected clique and spindly fragments,
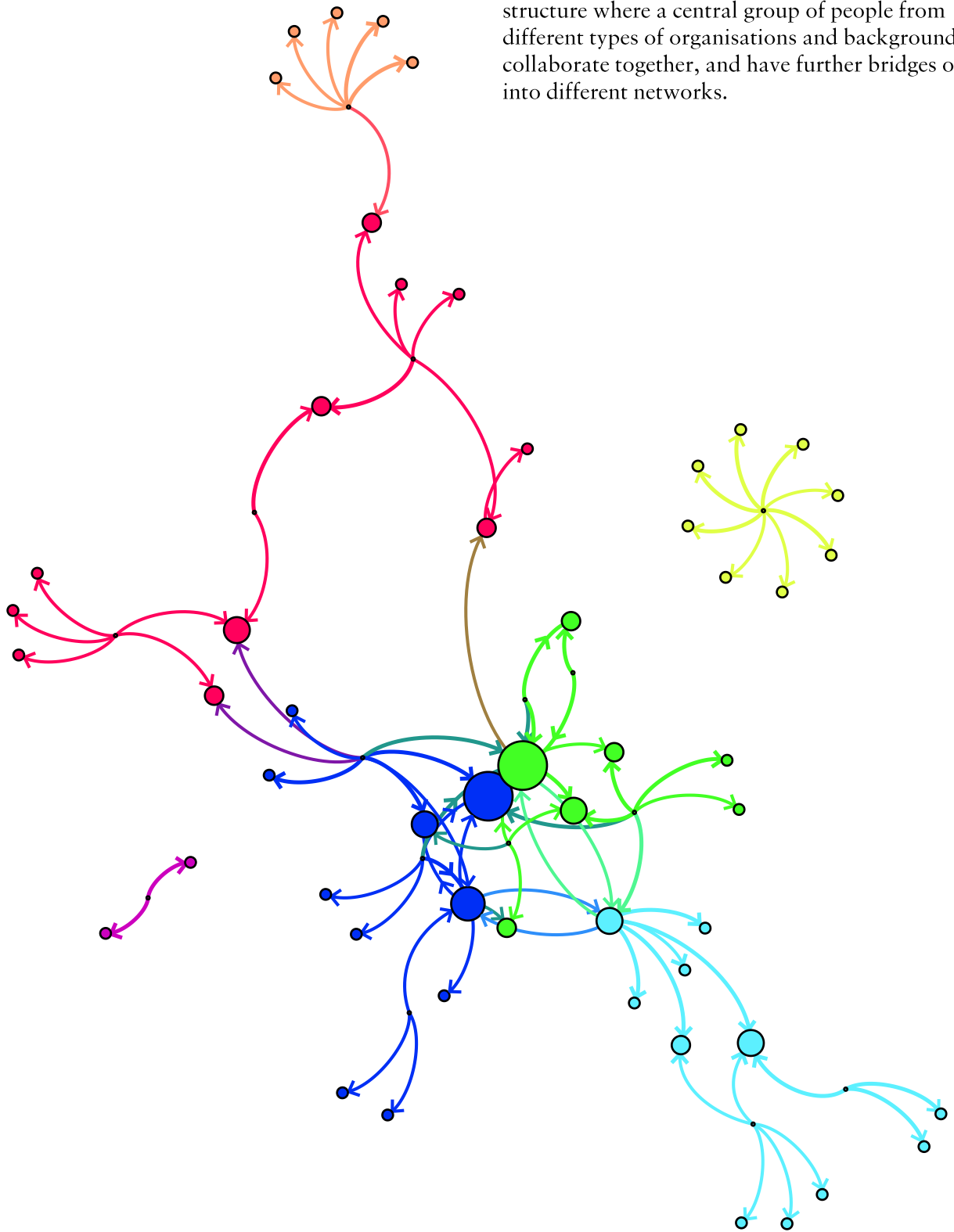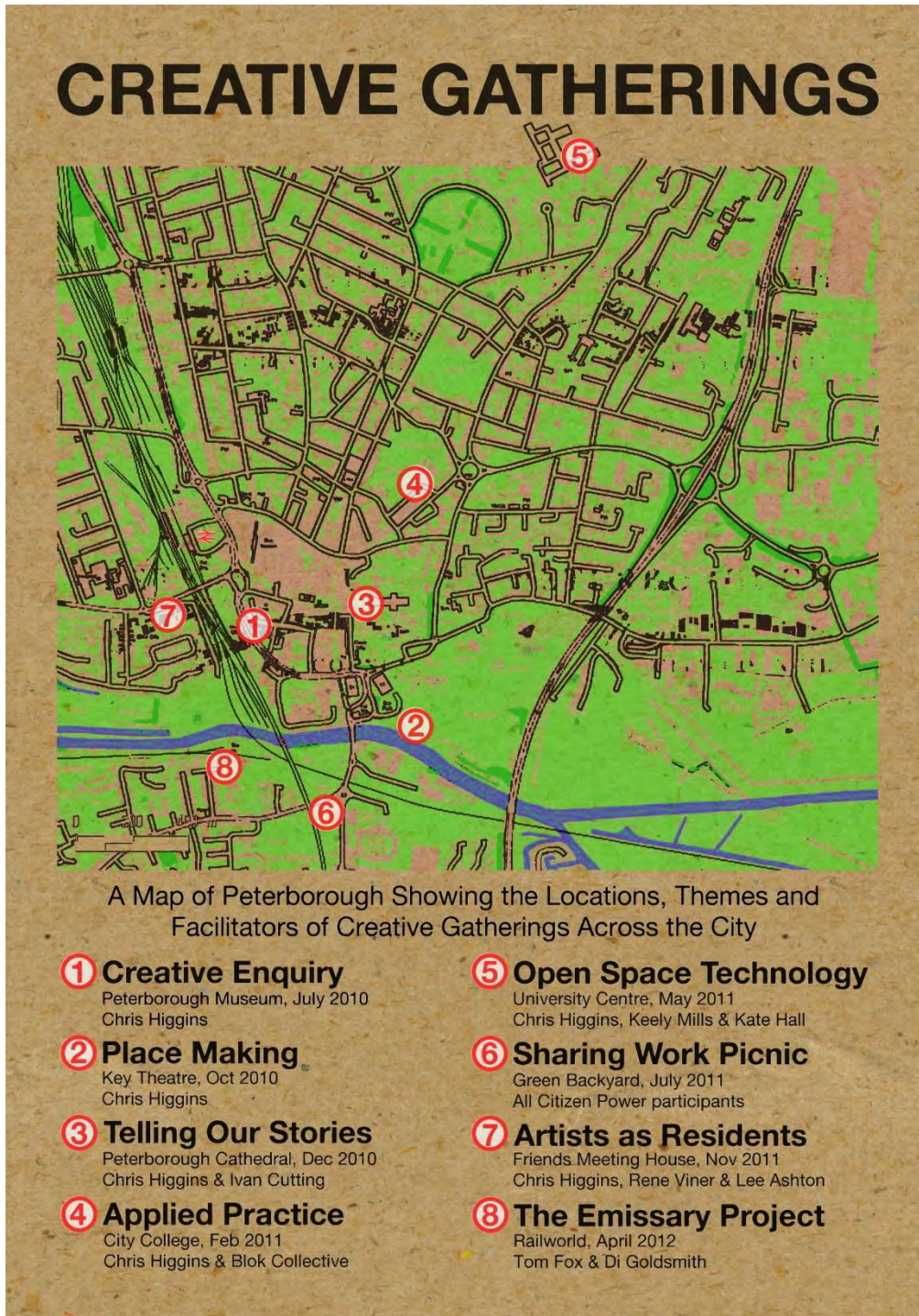which suggests low trust and a lack of
sharing.

This image was collated at the end of the programme and suggests the beginnings of a structure where a central group of people from different types of organisations and backgrounds collaborate together, and have further bridges out into different networks.

1. Creative Gatherings Map

Showing details for the first eight Creative Gatherings – a further two happened within the life of the programme, and were curated by Tom Fox.

CREATIVE GATHERINGS

A Map of Peterborough Showing the Locations, Themes and Facilitators of Creative Gatherings Across the City

① Creative Enquiry
Peterborough Museum, July 2010
Chris Higgins

② Place Making
Key Theatre, Oct 2010
Chris Higgins

③ Telling Our Stories
Peterborough Cathedral, Dec 2010
Chris Higgins & Ivan Cutting

④ Applied Practice
City College, Feb 2011
Chris Higgins & Blok Collective

⑤ Open Space Technology
University Centre, May 2011
Chris Higgins, Keely Mills & Kate Hall

⑥ Sharing Work Picnic
Green Backyard, July 2011
All Citizen Power participants

⑦ Artists as Residents
Friends Meeting House, Nov 2011
Chris Higgins, Rene Viner & Lee Ashton

⑧ The Emissary Project
Railworld, April 2012
Tom Fox & Di Goldsmith

93

Bibliography

Arts Council England. (2010). *Cultural Capital: A Manifesto for the Future*. London: Arts Council

Block, P. (2007). *Civic Engagement and the Restoration of Community: Changing the Nature of the Conversation*. Cincinnati, OH: A Small Group

Eckersley, R. (1999). *Quality of Life in Australia: An analysis of public perceptions*. Lyneham, Aus: Australia Institute

Crossick, G. (2006). *Knowledge Transfer without Widgets: the challenge of the creative economy*. London: Goldsmiths College

Graham Leicester, G. and Sharpe, B. (2010). *Producing the Future*. Watershed International Futures Forum

Hume, D. (1748). *An Enquiry Concerning Human Understanding*. (1967 ed.) Oxford: University Press

Landry, C. (2006). *The Art of City Making*. NY: Earthscan

Onyx, J. and Bullen, P. (1998). *Measuring Social Capital in Five Communities in NSW: an Analysis*. Coogee, Aus: Management Alternatives

Popper, KR. (1963). *Conjectures and Refutations: The Growth of Scientific Knowledge*. London: Routledge

Perry, G. and Wood, S. (2004). *Themes in Contemporary Art*. New Haven, CT: Yale

Schroder, J. (2008). *Attachment to Place in New Zealand*. In New Zealand Population Review, 33/34: 177-212. Wellington, NZ: Royal Society of New Zealand

Schumacher, EF. (1973). *Small is Beautiful: A Study of Economics As If People Mattered*. London: Blond and Briggs

Arts and Social Change Research and Evaluation Plan. London: RSA

Arts and Social Change in Citizen Power: Arts Implementation Plan (Final). London: RSA

Citizen Power Deliverables. London: RSA

Knell, J. and Taylor, M. (2011). *Arts Funding, Austerity and the Big Society*. London: RSA

McLean, S. (2010). *Citizen Power in Peterborough: A Scoping Study*. London: RSA

Citizen Power Peterborough: Strand Action Plan. London: RSA

Arts Council England. (2010). *Great Art For Everyone*. London: Arts Council England