



LEDBURY TOWN COUNCIL



1 August 2023

To: Ledbury Town Councillors
Non-Council Members - Caroline Magnus, Robert Vaughan, Phillip Errington,
Christine Tustin, Tim Keyes, Chloe Garner, Jess Locke, Catriona Cole, Chris Noel
and Lesley Ingram

Dear Member

You are invited to attend a meeting of the **John Masefield Memorial Working Party on Friday, 4 August 2023 at 1.00 pm in the Panelled Room, The Masters' House, Ledbury, HR8 1EA** for the purpose of transacting the business below.

This meeting will be a hybrid meeting to help accommodate as many attendees as possible to join the meeting. The link for the meeting will be provided within the calendar invite which will be sent to you on despatch of this agenda.

Yours faithfully

Angela Price PSLCC, AICCM
Town Clerk

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Members of the public are permitted to film or record meetings to which they are permitted access, in a non-disruptive manner. Whilst those attending meetings are deemed to have consented to the filming, recording, or broadcasting of meetings, those exercising the rights to film, record and broadcast must respect the rights of other people attending under the Data Protection Act 1998.

A G E N D A

1. **Apologies for absence**
2. **Declarations of Interests**

To receive any declarations of interest and written requests for dispensations.
(Members are invited to declare disclosable pecuniary interests and other interests in items on the agenda as required by the Ledbury Town Council Code of Conduct for Members and by the Localism Act 2011)

(Note: Members seeking advice on this item are asked to contact the Monitoring officer at least 72 hours prior to the meeting)

3. **Election of non-council members to the John Masefield Memorial Working Party**
4. **To approve and sign the notes of the meeting of the John Masefield Working Party held on 9 June 2023** (Pages 37-42)
5. **Terms of Reference** (Pages 43-44)
6. **Date of Next Meeting**
 1. To note that the next meeting of the Working Party is 15 September 2023 at 10.00 am
 2. To set a further meeting date to ensure that two meetings are always in the diary going forward.
7. **Chairmans report** (To follow)
8. **Update on Cultural Engagement Programme Meeting** (Pages 45-46)
9. **Next Steps** (Pages 47-76)
 - i. **Funding application**
 - ii. **Partnership working**
(Poetry Festival, 2Faced Dance and Red Earth Arts)
10. **Possible John Masefield project Patron** (Pages 77-78)
11. **Launch Event – December 2023** (Discussion)
12. **Update on Website** (Verbal)
13. **Project Manager** (Page 79)

LEDBURY TOWN COUNCIL

MINUTES OF JOHN MASEFIELD MEMORIAL WORKING PARTY HELD ON FRIDAY, 9 JUNE 2023

PRESENT: Councillor Morris, Caroline Magnus (Great Niece of John Masefield and Member of John Masefield Society), Christine Tustin, Jessica Locke (Librarian at JMHS), Tim Keyes (Church Bell Ringers), Councillor l'Anson (Town Mayor) and Councillor Chowns

Via Zoom Dr Philip Errington, Dr Jane Mee, Lesley Ingram

ALSO PRESENT: Angela Price –Town Clerk
Olivia Trueman – Community Development Officer (CDO)
John Burns – Founder of the Poetry Festival

JM70 APOLOGIES FOR ABSENCE

Nina Shields, Chris Noel, and Catriona Cole

JM71 DECLARATIONS OF INTEREST

No declarations of interest were received.

JM72 TO APPROVE AND SIGN THE NOTES OF THE MEETING OF THE JOHN MASEFIELD WORKING PARTY HELD ON 31 MARCH 2023 AND 12 MAY 2023

The Town Clerk advised members that if the minutes were not approved, the Committee would not be able to move on with the work and recommendations the Committee had proposed.

Based on the Town Clerk's advice, the Committee agreed to accept the minutes as a true record and noted the work that Riah Pryor had put in her presentation.

Caroline Magnus noted that it was not recorded that Riah Pryor attended the meeting on Friday, 12 May via zoom and asked that it was amended accordingly.

RESOLVED:

That the minutes of the meeting of The John Masefield Working Party held on 31 March 2023 and 12 May 2023 be approved and signed as a correct record of the meeting.

JM73 RESIGNATION OF PROJECT MANAGER

Members were advised that Riah Pryor had resigned as Project Manager for the John Masefield Memorial project. A report on page 29 detailed the tasks that she would complete prior to her departure in order to ensure project continuity.

The Chairman asked Members whether they would like to continue working with Riah to complete phase 1 and part of phase two of the John Masefield Memorial Project.

Members were confused as to why the project manager had resigned and asked the Town Clerk to provide a copy of the resignation. The Town Clerk advised members that due to a lack of clarity around the role of the working group and concern for resources available to support the project, Riah Pryor felt the project manager role, as advertised, was not feasible. It was made clear by the Town Clerk that it would not be appropriate to provide Members with a copy of the resignation letter.

Members noted that Riah Pryor had completed much work on the project and felt it was a shame that she had resigned. They agreed that it was imperative that the next Project Manager feels supported and that they would address this as a Working Party.

Dr Jane Mee joined the meeting via zoom at 14:24.

Members agreed that community engagement would play a big part in this project, in particular offering opportunities to residents to explore John Masefield so they can be informed before making decisions.

Councillor Chowns joined the meeting at 14:30.

After a lengthy discussion, it was agreed that the Working Party would continue to work with Riah Pryor in order to complete phase 1 and most of phase 2, noting that the Working Party look as seeking a new Project Manager. It was also agreed that any communication with staff would go through the Town Clerk and not the Members of the committee, to ensure efficient communication.

It was agreed that Councillor Morris would meet with Riah Pryor to discuss the next steps, particularly focusing on a community engagement programme. The Clerk felt it would be beneficial for the Community Development Officer to also be present at the meeting. Councillor Morris advised Members that he would take a copy of the Community Day programme to the meeting, which he felt would be useful for Riah when creating a community programme.

Going forward, members agreed that prospective candidates for the Project Management Role should be invited to the Working Party and asked to provide a small presentation.

RESOLVED:

- 1. That Members note the resignation of the current Project Manager, Riah Pryor.**

RECOMMENDATION:

- 1. That a recommendation be sent to Full Council that a new Project Manager is appointed for the John Masefield Memorial Project, noting that candidates should be invited to meetings and asked to provide a short presentation.**

JM74 COMMUNICATIONS FROM DR JANE MEE

Members agreed to bring agenda item 7 forward.

The Chairman welcomed Dr Mee to the meeting and asked her to provide information on her previous work and experience as a head of Museum Services, and how she could contribute to the John Masefield Project.

Dr Jane Mee advised members that she was head of Museum Services for 25 years and that she had extensive knowledge and experience on applying for funding, in particular Lottery Funding. She explained that most successful funding was awarded to those who could provide evidence of community engagement and that she would be happy to work with the Community Development Officer to provide engagement projects and help apply for funding, as a volunteer. It was noted that Dr Mee lived in North Yorkshire and would in some cases need to attend face to face meetings, therefore expenses would need to be covered.

Caroline Magnus agreed with Dr Mee's points, in particular working with the younger generation to explore the life and work of John Masefield. It was noted that Riah had already contacted cultural partners and community groups, and that there have been discussions around working with the local theatre in Ledbury to showcase a production – as one of the engagement projects.

The Chairman thanked Dr Mee for her time and advised that the Working Party would discuss her proposal and get back to her accordingly.

RESOLVED:

That the Working Party accept Dr Mee's proposal to help with engagement projects and funding for the John Masefield Project.

JM75 ROLE OF COMMITTEE

Members were provided with a report prepared by the Town Clerk regarding the role of the committee.

The Clerk advised members that the work of Council Working Parties is often undertaken by Members of the Working Party, rather than the staff at the Town Council.

It was agreed that the Community Development Officer would email a copy of the Council's Terms of Reference to all Members of the Working Party. Members were encouraged to send suggestions to the Town Clerk via email before Friday, 4 August so a draft Terms of Reference can be adopted at the next meeting. Members agreed that this would provide a clear understanding of the roles of Members and the Working Party and would be beneficial for the next project Manager.

Tim Keyes felt it would be beneficial for the Working Party to produce an audit of Members skills and experience to make it easier for work to be distributed. It was agreed that Members would email the CDO with information on their background, including experience and skillset so she could produce an audit for the next meeting.

RESOLVED:

- 1 That the CDO email a copy of the Council's Terms of Reference to all Members, noting that any suggestions be sent to the Town Clerk via email, before Friday, 4 August.**
- 2 That Members email the CDO with information on their background including skills and experience.**

JM76 POSTPONED PHASE 2 LAUNCH

The Chairman reminded Members that the event, which was supposed to be held on Thursday, 1 June (145th birthday of John Masefield) was cancelled due to not having sufficient contact details to invite.

Councillor Chowns left the meeting.

The Community Development Officer advised Members that the Traders Association's theme for this year's late night shopping event during Christmas time was 'Box of Delights' and asked whether it would be a good idea to work with the Traders of Ledbury to do a large event. The Clerk suggested contacting the BID to ask whether there could be any funding opportunities.

Jessica Locke suggested using the Theatre at John Masefield and involving the students. She advised members that there are 220 seats available and that she would be happy to organise some entertainment, on the provisory

that she is given to go-ahead from the Working Party no later than September.

Councillor Morris also advised members that the Royal Shakespeare Company were also doing a production of John Masefield's 'Box of Delights' from October 2023 – January 2024, and suggested contacting the RSC to explore the possibility of working together.

The Clerk suggested inviting the Chairman of the Traders Association to the next John Masefield Working Party to discuss collaborative working.

RESOLVED:

- 1. That the Chairman of the Traders Association is invited to the next John Masefield Working Party on Friday, 4 August 2023.**
- 2. That Members agree to holding a launch event in December, working with John Masefield Secondary School and The Traders Association.**
- 3. That Councillor Morris contact the RSC to explore the possibility of working together.**

JM77 UPDATE ON CULTURAL PARTNERS

Members were provided with an update on Cultural Partners.

RESOLVED:

That Councillor Morris, Riah Pryor and the CDO meet with the Cultural Partners on Tuesday, 13 June 2023.

JM78 INVITE LIST

Members were provided with a database of useful contacts, mainly local businesses, and organisations, that would be invited to future John Masefield Events.

The Clerk advised Members that the Town Council Administrator is currently working on a database. She asked Members to send any further contacts directly to the CDO, who will ensure the contacts are added to the database for the next meeting.

RESOLVED:

- 1. That Members review the current database of contacts, noting that any additional contacts are emailed to the CDO.**

JM79 WEBSITE CONTENT

It was noted that there were some difficulties accessing the John Masfield page on the Town Council's website. It was agreed that the CDO would send an email to members with a link with direct access to the John Masfield Page. It was noted that any comments or suggestions must be sent to the CDO via email.

RESOLVED: That Members send their comments and suggestions to the CDO regarding the John Masfield page, noting that the Clerk will review all changes on her return from Annual Leave before going live.

JM80 ADVERTISING AND PROMOTIONAL MATERIAL

Members agreed to use social media to raise awareness of John Masfield and the Memorial Project. The CDO suggested posting a poem or fact about John Masfield every Friday to increase engagement.

RESOLVED:

That any advertising be uploaded to the Town Council's Facebook and other social media platforms.

JM81 DATE OF NEXT MEETING

RESOLVED:

That the next meeting of the John Masfield Memorial Working Party be held on Friday, 4 August at 1:00pm.

Signed **Dated**

LEDBURY TOWN COUNCIL

TERMS OF REFERENCE

JOHN MASEFIELD MEMORIAL WORKING PARTY

1. Purpose

The purpose of the John Masefield Memorial Working Party is to:

- a) Take overall responsibility for the development and organisation of any John Masefield memorial.
- b) Provide support in the facilitation of community groups and event organisers within the Town in relation to John Masefield events.

2. Quorum

To enable the John Masefield Memorial Working Party to meet its quorate requirements, there MUST be two members of the Working Party present, regardless of whether they are Councillors or non-councillor members of the Working Party. However, there MUST be at least one Councillor present for the meeting to proceed.

3. Membership

Members of the John Masefield Memorial Working Party can be appointed at any time during the Municipal year and will consist of Town Councillors, members of relevant local groups/organisations and members of the public.

The Membership will be made up of Councillors, stakeholders and representatives of local community groups.

4. Chairman

A Chairman will be appointed annually, at the first meeting of the Working Party.

The Chairman will be the main point of contact for the Town Clerk.

The Town Clerk will ensure minutes are taken from the meeting ensuring the capture of any actions proposed. This report will be submitted to the next meeting of the Environment and Leisure Committee for consideration. A copy of the minutes will also be submitted to the Planning, Economy and Tourism Committee for information purposes only.

5. Powers

Working Parties cannot make decisions on behalf of the Town Council. Any recommendations made by this group will be subject to approval by the Environment and Leisure Committee, Finance, Policy and General Purposes Committee and/or Council. This group has no budgetary powers.

The Council's Standing Orders apply to all meetings of the Committee.

6. Responsibilities and Areas of Operation

- The timeframe to establish a John Masefield memorial is not expected to exceed a five-year period.
- The memorial is to be dedicated to John Masefield and no other poets at this stage.
- Engagement with the artistic profession, e.g. 'call for artists'.
- To liaise and work with educational institutions.
- To obtain a minimum of three quotes in respect of the provision of any marketing material, memorial artwork etc, to be approved by the Environment and Leisure Committee , Finance, Policy and General Purposes Committee and/or Council.
- To ensure that appropriate fundraising and public engagement is undertaken subject to receiving approval from the Environment and Leisure Committee.
- To continually engage with the local traders, stakeholders and other interested parties via the Working Party meetings to ensure that momentum is maintained.
- To book buildings or outdoor venues for events if needed (for Council events only).
- To book activities or entertainment (for Council events only).

The Working Party will keep the Council fully informed, providing reports to the Environment and Leisure Committee meetings and ensuring that copies of all relevant documentation are made available for inspection by Council members.

7. Review of Terms of Reference

These Terms of Reference will be approved by Council at its Annual Meetings and received and noted at the first meeting of the Environment and Leisure Committee each municipal year.

Agenda: Wednesday 21 June/Cultural engagement programme

John Masefield Memorial project

Poetry House

12.30

Present:

Riah Pryor, Councillor Morris, Olivia Truman/Ledbury Town Council, Tamsin Fitzgerald/2 Faced Dance, Louis Parker Evans/2 Faced Dance, Sara-Jane Arbury/Red Earth Arts, Chloe Garner/Ledbury Poetry Festival

- **Welcome/introduction-recap of previous meeting**

Further to last meeting's introductions, the goal of the meeting was to consider a bit more shape to a possible cultural engagement programme for the Masefield Memorial project and to consider next steps.

- **Discussion of key audiences/areas of the communities**

Chloe mentioned that their team will be putting together a community engagement plan from September, but they already have key focus areas- notably, schools and young people, social prescribing, elderly (with emphasis on tackling isolation and loneliness) and intergenerational experiences.

Sara- explained that the audiences she mainly works with are 8-13 yr old primary [end of primary] combatting loneliness, yoga for the mind, and her colleague also runs arts and cake- dementia focused. They have connections with St Michael's hospice and also look at intergenerational opportunities and tackling rural loneliness.

Tamsin/Louis- Explained that decisions around who they work with is led by the direction and ambition of the arts, but their work recognises that there are very few performing artists in the area so naturally not much work in the county-isolation spot, also work with children/young people a lot, across art forms.

Olivia added that she would touch base with the talk community network, see if any particular community needs are being highlighted, and mentioned Caroline green- working with heritage centre/intergenerational

All- noted that Masefield wrote for younger audiences, so feels a fitting audience for this project

Wider discussion concluded that a staged approach could be interesting

Step 1) work with children
Step 2) next step

With an interface between the stages to bring in intergenerational moments.

- **What should we be asking?**

reiterated that focus of engagement programme was to work with the community to
a) raise awareness of Masefield b) understand what they would like to a memorial to
be c) use this information to help shape a 'brief' for a subsequent artist/collective to
work from.

Louis- raised issue and importance of futureproofing, particularly when using
technology as core aspect.

Key themes to be explored with audiences could be:

Religion

Trade and enterprise

Dark forces/myth

Imagination/fantasy-disparity between reality and imagination-gap between what
you do in your life, and your creative life

The group agreed the following could work well as areas to explore with community:

- 1) Concept of memorial- as a contributory/participatory act
- 2) Content- [themes above]
- 3) Raising awareness of Masefield's life and works

With a weighting towards Poetry and dance forms- fusion (visual/music)

Motion house/Drew big crowd- in the rec/8 years ago

- **How can we make this happen? (budget/schedules to inform fundraising bid).
Happenings**

Agreed to move forward in shaping a group bid (either for HLF/ACE or both) based
on above. Funding focused on this research and development stages with audiences.

Riah to circulate template funding template with notes, for all to add notes/detail to,
over next few wks (need to get in this summer-9 wk turnaround).

Draft Submission
from Project Manager
& Partners
Agenda Item
9(i)

Project title

Memorialising Masefield, Connecting Communities

[Text field – 255 characters]

When will your project happen?

- Project start date [Enter date]

October 2023

- Project end date [Enter date]

October 2024

Is the project taking place at the same location as your organisation's address?

[Select one of the following]

- Yes, the project is taking place at the same location as my organisation's address
- **No, the project is not taking place at the same location as my address**

If no

Find your address: enter postcode > select an address > edit selected address details.

If possible, suggest we add multiple locations:

Ledbury Town Council

John Masefield High School

Ledbury Poetry House

The Heritage Centre Ledbury

Describe your idea

This helps us to understand what your project is all about. Explain the ambitions of your project, how it relates to heritage and what you will spend [500 words]

We are planning a community engagement project, involving a range of art and heritage partners across Ledbury, to create a brief for a memorial to the town's late poet laureate (between 1930 and 1967), John Masefield [1878 -1967].

The idea for a multi-partner engagement programme stemmed from a working group, based at Ledbury Town Council, which was set up to '*advance the town's future through a shared celebration of its historic citizen.*' Party members include the Ledbury & District Civic Society, The John Masefield Society, John Masefield School, Ledbury Primary School and members of Masefield's family (including his grandniece, Caroline Magnus).

The group outlined a three-phase project:

- 1) Engage the local community in an exploration of Masefield's poetry, in particular the influence of place in his work.
- 2) Feedback and evaluation from phase would determine the brief for a future memorial and an activity plan to bring it to life, including a comprehensive fundraising process.
- 3) By Summer of 2028 (150TH anniversary of Masefield's birth), a lasting memorial to John Masefield will be created.

A provisional £10,000 was obtained as a budget for project management to support the project's formulation and planning to stage 1.

We are now seeking support to work with the community to co-design a brief for a memorial. This will be led by a core working group, consisting of the John Masefield Working Group, Ledbury Poetry Festival, Red Earth Arts and 2Faced Dance and will explore:

1) The Concept of a memorial in today's society-

Considering historic figures through a contemporary lens has led parts of society to challenge the concept of a 'memorial' and their role in carrying ideas of an individual into the future. We would love to explore the fundamental idea of a 'memorial' with our communities in a bid to co-create a fitting legacy for Masefield that is fitting to today and the future.

The idea of a 'fitting memorial' is perhaps complicated further in this instance, due to Masefield's own words:

*Let no religious rite be done or read
In any place for me when I am dead,
But burn my body into ash, and scatter
The ash in secret into running water,
Or on the windy down, and let none see;
And then thank God that there's an end of me.*

2) Raise awareness of Masefield's work-

A key outcome of the engagement programme will be to raise awareness of Masefield's work and so we would like to shape a series of creative workshops which explore themes from his work, namely:

- Trade and enterprise
- Dark forces/myth
- Imagination/fantasy-or the disparity between reality and imagination

The programme will be weighted towards poetry and dance- the town has a strong precedent in these forms yet its key partners in these fields have not worked together previously.

An early planning session confirmed a shared ambition to stagger the programmes into stages.

Step 1) A series of interventions targeted at young people (aged)

Step 2) A presentation of ideas from step 1 to older generations (xx)

It is hoped that by offering an interface between these groups (rather than running activity separately) we can provide intergenerational interaction, whilst also overturning conventional 'wisdom' of older generations 'passing down' knowledge to younger generations.

We are seeking £9,700 to support this programme and enable us to expand consultation beyond one or two focus groups, into a multi-layered engagement programme.

Will capital work be part of your project?

By capital work we mean repair, conservation, new build, digitisation, or work to stabilise the condition of objects.

Examples of capital work:

- conservation of a heathland
- repairs to a war memorial
- digitisation of a photographic archive

For projects involving physical works, for example conservation to a historic building or new building work, please read the ownership requirements section of the [£3,000 to £10,000 grant programme guidance](#) and look at [receiving a grant guidance](#).

[Select one of the following]

- **No, capital work is not part of my project**
- Yes, capital work is part of my project

If yes

If your project involves capital work, please send us a condition survey, or another appropriate document, such as a draft or outline conservation plan.

A condition survey explains the condition of a building and work that will need to be done to it. It is usually done by a chartered surveyor.

[Upload a file]

Do you need permission from anyone else to do your project?

Examples of what might need permission:

- Agreement from the owner of a heritage asset
- Access rights from a landowner
- Planning permission from the council
- Consent to record audio or take photographs of individuals

If you don't know if you need permission, choose the 'Not sure' option and provide details.

Select one option:

- **No, I do not need permission**
- Yes, I do need permission
- Not sure if I need permission

If yes

Please provide more information about who you need permission from to do your project.

[Text field – 300 words]

If not sure

Please provide more information about who you might need permission from to do your project.

[Text field – 300 words]

What difference will your project make?

Tell us what impact your project will have on heritage, people, your community and the environment. Explain how you will build environmental sustainability into your project.

[Text field – 500 words]

a) On heritage:

John Masefield's legacy will not be lost. In literary circles, the significance and importance of Masefield's works and commitment to the arts is well acknowledged. He oversaw the Fine arts section of Arts and Industrial Exhibition in Wolverhampton, rose to public prominence by 1911 and went on to win the Edmond de Polignac Prize. Multiple lecturing posts included his post-war position teaching English literature in the US, and subsequent authoring of Gallipoli, before being asked by British intelligence to write an account of the Battle of Somme. By 1930 he was appointed poet laureate, obtained numerous honorary degrees and was president of the Society of Authors. His commitment to emerging writers was reflected in his instigation of the 'Royal Medals of Poetry' for under 35s.

More locally, his reputation is best identified in two schools being named after him and a recent performance of 'Box of Delights' by 2FacedDance in December 2019,

which met with clear excitement in the town. The latter adaptation saw a 1930s 'feasting, indulgence and theatre' and more than 1,600 views on youtube.

Nevertheless, we know anecdotally that even pupils attending the John Masefield school are not necessarily aware of the significance of Masefield and we are concerned that his connection to the town and its people will be lost. By embedding co-production at the heart of this memorial, we hope to inspire the community to embrace and continue learning this aspect of their heritage.

The intangible heritage of poetry in Ledbury would be better celebrated and promoted.

Ledbury was also home to poets William Langland (14th century poet, best known for 'Piers Plowman') and Elizabeth Barrett-Browning (19th century poet of the famous 'How Do I Love Thee?' and multiple works campaigning for the abolition of slavery and promotion of reform in child labour legislation).

This rich literary heritage has, naturally, formed a strong foundation to the annual poetry festival held in the town. However, there is an aspiration to better understand the connection of these major literary figures with Ledbury as a place, and to better appreciate the role that Ledbury played in their story and continues to play in creativity today.

Specifically, Ledbury has an ambition to be known as the town for 'poetry' and so this project is hoped to be the first step towards realising the infrastructure and relationships required to realise this ambition.

b) On people and our community:

It will increase intergenerational interaction and decrease loneliness.

Loneliness in rural regions is a long-term concern, but recent statistics suggest the issue has been increasing since the pandemic. Herefordshire's most recent Joint Strategic Needs Assessment [2021] found that 28% OF Herefordshire households comprise of a single person, half of whom are aged 65 and that over 28% of people talk to family and friends less than before the COVID-19 pandemic. It was noted that this was increasingly affecting younger people and was more likely amongst disadvantaged groups.

By bringing together different parts of the community and a spread of ages, it is hoped that a long-term project will encourage a sense of community whilst also prompting inter-relationships within organisations and groups, which can continue beyond this project.

It will develop relationships we hope to continue in future projects The project will see several major arts and heritage partners come together on a project for the first time, and we would like the legacy of this project to also be an ongoing working relationship between partners.

It will create a stronger sense of place and identity In over 400 years of poet laureates, Masfield is the only one to have had his roots in Herefordshire and it is clear that Ledbury, the town of his birth and early childhood, directly and emotionally influenced his poetic works. We hope that by celebrating and exploring the role of Ledbury in people's work, others will be encouraged to explore their town's relationship with their creativity.

It will inspire young people to engage with heritage and to connect with where they live. The reality of an ageing population and 'urban flight' is familiar to Ledbury. By demonstrating a thriving cultural proposition it is hoped that younger people will consider developing their skills and professions within the region.

c) On the environment:

We plan for the project to have minimal impact on the environment. Remote working will be used for planning, where possible, to reduce travel and materials used in engagement programmes will avoid single-use plastics.

Why is your project important to your community?

Explain why your community is interested in the project and why they care about it.

Tell us if the heritage of the project is included in a formal document, for example, in a local development plan.

[Text field – 500 words]

Best known for his poem's 'Sea-Fever', 'The Everlasting Mercy' and 'Box of Delights', Masfield's artistic and historic value is of upmost significance to British literary history and is one of the most quoted poets of the 20th century.

That a Working Party of local and national individual representatives and organisations have already come together to commit to supporting this project, evidences the importance his work and legacy for many. More than 200 stakeholders have been identified, with many having already been contacted or else having approached the party with the offer of support for the project.

The reason why the project is important **now** is to ensure that we are able to build the momentum, funding and support in time for the 150th anniversary (2028) of this birth date.

What will happen after the project ends?

Tell us how the things you produce will be made available to the public, how the outcomes will be maintained, and how you will manage the heritage in the future.

We use this information to assess the value for money of our investment in your project.

[Text field – 500 words]

After this project, a creative brief will have been created by the communities we work with. The Working group will then look to determine an accessible procurement process to best that we identify the artist or collective best suited to create the co-designed memorial (which could well be tangible or intangible).

A digital record of the project will be maintained on Ledbury Town Council's website, with a regularly- updated blog to ensure that all involved in the project can keep up to date with developments, and a regular newsletter will be sent out to all interested parties or groups keen to be involved.

A concurrent action plan will be created to consider the stakeholder and ongoing community plan needed to support fundraising efforts. This process will also ensure that an ongoing maintenance plan will be confirmed for the subsequent memorial and future projects stemming from this phase of engagement.

The relationships embedded by the process will serve as a legacy for both the future memorial but also wider projects to position Ledbury as the town for poetry.

Why is your organisation best placed to deliver this project?

Tell us why specifically your organisation should run this project.
Demonstrate that you have made contact with relevant projects and organisations in your area.

[Text field – 500 words]

The core cultural partners are experienced in working with Ledbury, with specific knowledge in:

Ledbury Town Council is best placed to lead the programme as xxx

2Faced Dance is an all-male professional dance company based in Hereford.

Working with our Artistic Director and guest choreographers, our dancers develop performances to tour theatres and festivals across the UK and internationally. Alongside this we nurture, train and develop the next generation of dance artists, cultural leaders and audiences. We deliver workshops in schools, colleges, universities and prisons, and teach classes from our studios at the Centre For Movement. Our classes are carefully designed to be inclusive and accessible. We welcome participants of all ages, including adults, teens and kids, and are pleased to offer free places to those who may struggle to pay.

The organisation stemmed from Tamsin Fitzgerald's realisation of the lack of access to high quality dance opportunities for young people growing up in rural Herefordshire, she decided to embrace the landscape that the region provided her. Since its early formation, 2Faced Dance Company has grown into one of the UK's most toured contemporary dance companies.

Today, 2Faced Dance tours extensively across the UK and the globe telling new and original stories, working with culturally diverse artists, advocating on behalf of the wider dance sector and challenging and inspiring the different communities we meet.

Ledbury Poetry Festival runs programmes throughout the year. From salons held in Ledbury to monthly online international reading groups and from weekly evening events to fabulous all-day workshops in the school holidays, it encourages creativity and the exploration of language in all its forms, for all ages, and for everyone.

The learning programme works in schools and colleges, with opportunities developed for 16-25 year olds and sits alongside a New and Emerging Writers' Programme. Ledbury Poetry Competition runs annually with its fabulous prize of £1,000 and a weeks poetry writing course with Arvon. Ledbury Poetry Critics programme now includes over 30 poets and poetry critics of colour. The impact of

this programme can be felt on the stages of Festivals nationwide and in print in the commission of these poets as critics. The expansion of the pioneering mentorship scheme run by Sarah Howe and Sandeep Parmar, was funded by the AHRC enabling partnerships with the London Review of Books, the Royal Society of Literature, the Scottish BAME Writers Network, the Forward Arts Foundation, Spread the Word, Poetry Ireland and Literature Wales. At LPF 2022 Ledbury Poetry Critics hosted and chaired events.

There are long and deep associations with poets and poetry who have lived in Ledbury including Elizabeth Barrett Browning, John Masefield, W.H. Auden, the Dymock Poets: Lascelles Abercrombie, Rupert Brooke, John Drinkwater, Robert Frost, Wilfrid Gibbon and Edward Thomas.

Red Earth Arts is a CIC is a community interest company, a collaboration between writer and poet **Sara-Jane Arbury** and Jeanette McCulloch. We joined forces so we could broaden our scope of what we can offer the communities in which we work. Previously we have enjoyed working with different groups (in museums, libraries, for healthcare providers, schools, clubs for older people, hospital trusts, literary festivals, arts centres etc) Red Earth Arts CIC plans to expand to continue to offer high quality, original and entertaining workshops. But we also intend to offer more 'project' based collaborations working alongside and with people, so there is a sharing of ideas, a building of skills, and an exchange in a creative environment.

How will your project involve a wider range of people?

This is a mandatory outcome for all projects funded by the National Lottery Heritage Fund.

Your answer should explain how your audience or volunteer profile will have changed between the start and end of the project.

It might include, for example, a broader range of ages, ethnicities and social backgrounds, more disabled people, or groups who have never engaged with your heritage before.

Your answer should tell us how you will reach new groups of people through your project. Include evidence to support your plans.

[Text field – 300 words]

Ledbury's Community development officer will enable us to access groups xxx. We will take engagement activity to the groups and settings where communities feel at ease and comfortable, whilst ensuring any barriers to accessing the programme (travel/subsidy) are closely considered and acted upon.

All core partners in the project will activate pre-existing relationships with audiences- including The poetry festival's longstanding and extensive work with schools, 2Faced Dance's professional networks and Red Earth Art's connections with primary schools, St Michael's Hospice and dementia-focused xx.

However, all recognise that this project creates an opportunity to engage with groups not previously engaged with, and there is a key drive from all to consider how we get groups of people to come together in a way which has not happened in Ledbury previously.

Will your project achieve any of our other outcomes?

Check the outcomes you will achieve and describe how you will achieve them.

- Heritage will be in a better condition
- Heritage will be identified and better explained
- People will have developed skills
- People will have learned about heritage, leading to change in ideas and actions
- People will have greater wellbeing
- The funded organisation will be more resilient
- The local area will be a better place to live, work or visit
- The local economy will be boosted

[Text field – 300 words for each outcome selected]

How much will your project cost?

Project costs help us understand how you plan to put your project into action.

Add a new cost for each project cost.

For example, if you are doing three activities, add three separate activity cost types, each with their own description and amount.

- **Cost type** [select from list]
 - New staff
 - Professional fees
 - Recruitment
 - Purchase price of heritage items
 - Repair and conservation work
 - Event costs
 - Digital outputs
 - Equipment and materials, including learning materials
 - Training for staff
 - Training for volunteers
 - Travel for staff
 - Travel for volunteers
 - Expenses for staff
 - Expenses for volunteers
 - Other
 - Publicity and promotion
 - Evaluation
 - Contingency
- **Description of cost** [Text field – 50 words]
- **Amount** – This can be an estimate [Enter figure]

Help with cost types

New staff costs

Include costs of new fixed-term contracts, secondments – who are people temporarily transferred to your organisation, and the costs of freelance staff to help develop your project. Do not include the costs of paying trainees here.

You must also openly advertise all project staff posts, unless you have a suitably qualified member of staff on your payroll that you are moving into a project post. You need to provide a job description for this post.

If you are extending the hours of a suitably qualified member of staff on your payroll, so that they can work on the project. In this case we will fund the cost of the additional hours spent on the project and you will need to tell us about their role.

If you are moving an existing member of staff into a post created by the project, then your grant can either pay for the cost of this member of staff, or for the cost of backfilling their position.

All salaries should be based on sector guidelines or similar posts elsewhere.

Professional fees

Fees should be in line with professional guidelines. For example, those of RIBA, The Royal Institute of British Architects, and should be based on a clear written specification.

Recruitment

This can include advertising and travel expenses. We expect your organisation to keep to good human-resource practice and follow all relevant laws.

Purchase price of heritage items

If your project involves buying a heritage item, you must get an independent valuation to help show that this item can be bought for a realistic price. If you are a private individual or commercial organisation you cannot include costs here.

Repair and conservation work

This includes costs of work to repair, restore or conserve a heritage item, building or site.

Event costs

Costs for any events, for example, refreshments or room hire.

Digital outputs

Any costs that you require to create digital outputs. Digital outputs are things you create in a digital format which are designed to give access to heritage. They could also help people engage with and learn about heritage. For example, a collection of digital images or sound files, an online heritage resource or exhibition or a smartphone app.

Equipment and materials, including learning materials

For example, historic costumes, hard hats to give site access, art materials or leaflets and publications.

Training for staff and training for volunteers

Existing and new staff and volunteers may need training to carry out your project.

Travel for staff and travel for volunteers

To help staff and volunteers travel to sites. Travel costs by car should be based on 45p a mile.

Expenses for staff and volunteers

You can include the costs of expenses for staff and volunteers to make sure they are not out of pocket.

Other

Please use for any costs that do not fit with any of the other cost headings. Give a clear description of these costs.

Publicity and promotion

You can include the costs of promotional materials that relate directly to your project

Make sure that you acknowledge the support of the National Lottery.

Evaluation

This cost heading is mandatory. All projects must be evaluated. Our advice is to budget up to 5% of your costs towards evaluation. Depending on the scale of the project and how complicated it is, you may want to employ somebody to help evaluate your project and assess whether you are successfully achieving the outcomes you set out in your application.

Contingency

This cost heading is mandatory. A contingency is only used to pay for unexpected costs required to deliver your project. The total contingency figure may be up to 10% of the total costs of the project, unless you have a particularly complex capital project where a higher level may be required. Make sure that you only include your required contingency here and not within the other cost headings in the application.

Category	Amount requested
New staff 2.5 days 2Faced Dance/2.5 days Red Earth Arts/2.5 days Ledbury poetry- total 7.5 days @ £400 Performers/creative facilitators x12 days total @£300	£3,000 £3,600
Professional fees	
Expenses for staff Travel	£100

Equipment and materials, including learning materials	1,500
Digital outputs	
Event costs	£500
Expenses for volunteers	£150
Publicity and promotion	£350
Evaluation	
Contingency	500
	9700

Support for your project

Are you getting any cash contributions to your project?

Select one option

- Yes, I am getting cash contributions

- No, I am not getting any cash contributions

If yes: Add a cash contribution

- Description of cash contribution [Text field – 50 words]
- Amount: [Enter figure]

Is this cash contribution secured?

Select one option

- Yes and I can provide evidence
- Yes but I do not have evidence yet
- No
- Not sure

If you select 'Yes and I can provide evidence': Evidence could be a letter from the contributor, or a copy of bank statements to show the funds.
[upload file]

Help with cash contributions

What do we mean by cash contributions?

Cash contributions include any additional funds you expect to receive for your project.

Do I need cash contributions?

You do not need to have cash contributions at this grant level, so don't worry if you cannot add anything to this section.

However, if you tell us that you are getting money from elsewhere, we will need to see evidence of this, as it helps with our assessment.

What is a secured contribution?

By secured we mean the cash in your bank account reserved specifically for this project, or grant money has been formally offered. You can add evidence later in your application.

Your grant request

Applicant is shown a summary of their grant request, breaking down their total project costs, their cash contributions, and the resulting grant request.

At this point, they can go back to change their costs or contributions, before continuing with the rest of the application.

Add a non-cash contribution

- Description of non-cash contribution [Text field – 50 words]
- Estimated value: An estimate of how much this would have cost if your project had to pay for it. [Enter figure]

What are non-cash contributions?

Non-cash contributions are things you need for your project that you do not have to pay for.

For example, the use of a room in a local business, or materials being donated by a local firm.

Volunteers

Tell us what you already have in place to help with your project.

Add a volunteer

Volunteers are people who give up their time for free to help deliver your project.

- Description of volunteers [Text field – 50 words]
- Hours [Enter figure]

Evidence of support

Send us evidence to support the commitments made to your project.

What do we mean by evidence of support?

Evidence could be letters, emails or videos from people that support your project. For example:

- A supportive letter from your local MP
- An email from people involved in your project
- A video from your local school

Add evidence

Describe the evidence you are providing [Text field – 50 words]

[Upload a file]

Check your answers

Applicant is shown a summary of all their answers, with the option to go back and change an answer from this page.

Upload your organisation's governing document

Before we assess your application, we need to see a copy of your organisation's governing document.

What is a governing document?

A governing document is an official document that sets out your organisation's purposes and rules of operation. It formalises governance and explains how and by who decisions are made.

It is sometimes called a constitution, rule book, terms of reference, memorandum and articles of association, or declaration of trust.

How it looks will depend on what sort of organisation you are.

For example: rules of association of an unincorporated local community group or club, articles of association of a company limited by guarantee, a trust deed setting up a charity.

[The Charity Commission provides guidance on creating a governing document.](#)

You do not need to upload your governing document if you are:

- a public organisation, for example, a local authority,
- a charity registered with the Charity Commissions for England, Scotland or Northern Ireland.

If you do not have a signed copy, you can submit other evidence to show that the governing document has been adopted, for example, minutes of a committee meeting.

The name on your governing document must match your organisation name and it must be signed and dated.

[Upload a file]

Upload your organisation's accounts

Before we assess your application, we need to see your organisation's most recently audited or verified accounts.

You do not need upload your accounts if you are:

- a public organisation. For example, a local authority.

If you are a new organisation and do not have audited accounts, you can submit your last three bank statements, or a letter from your bank confirming that you have opened an account.

Make sure your accounts are recently audited or verified by an accountant.

[Upload a file]

Confirm declaration

Now that you're happy with your application, you are ready to apply for funding.

We run qualitative user research to help us to develop our products and services. This could be from a 20 minute survey to a 2 hour interview.

- Tick this box if you would like to be involved in our research, or find out more. [Tick box]

- I have read and agreed with the declaration. [Tick box]

Declaration

a) Terms of Grant

You must read the [standard terms of grant](#) for this programme on our website.

By completing this Declaration, you are confirming that your organisation accepts these terms. For partnership projects, all partners must confirm that they accept the standard terms of grant by adding a contact at the end of the declaration.

b) Freedom of Information and Data Protection

We are committed to being as open as possible. This includes being clear about how we assess and make decisions on our grants and how we will use your application form and other documents you give us. As a public organisation we have to follow all data protection laws and regulations, to include European Parliament directives and regulations that are applicable and in force from time to time (the 'Data Protection legislation'). As defined by the Data Protection legislation the Trustees of the National Heritage Memorial Fund (who administer the National Lottery Heritage Fund) is a data controller.

As part of the application process we will collect your name and position at the organisation you represent. We may share this information with one of the consultants on our Register of Support Services if they are appointed to help support you on your project. We do not transfer your data to any third parties based outside of the EU. Our Privacy Policy contains additional information including contact information for our Data Protection Officer. It can be found on the National Lottery Heritage Fund website.

When you complete the Declaration at the end of the application form, you are confirming that you understand our legal responsibilities under data protection legislation and the Freedom of Information Act 2000 and have no objection to us releasing the About your project and Support for your project sections of the application form to anyone who asks to see them once your application has completed the assessment process. If there is any information in these sections of the form that you don't want made publicly available, please explain your reasons below:

[Text box]

We will take these into account when we respond to any request for access to those sections. We may also be asked to release other information that you provide to us. We will respond to these requests after taking account of your rights and expectations under Data Protection legislation. In those cases, we will always consult you first. We will not be responsible for any loss or damage you suffer as a result of our meeting these responsibilities.

- To decide whether to give you a grant.
- To provide copies to other individuals or organisations who are helping us to assess, monitor and evaluate grants.
- To share information with organisations and individuals working with us with a legitimate interest in National Lottery applications and grants or specific funding programmes.
- To hold in a database and use for statistical purposes.
- If we offer you a grant, we will publish information about you relating to the activity we have funded, including the amount of the grant and the activity it was for. This information may appear in our press releases, in our print and online publications, and in the publications or websites of relevant Government departments and any partner organisations who have funded the activity with us.
- If we offer you a grant, you will support our work to demonstrate the value of heritage by contributing (when asked) to publicity activities during the period we provide funding for and participating in activities to share learning, for which we may put other grantees in contact with you.

We may contact you from time to time to keep you informed about the work of the National Lottery Heritage Fund.

[Tick box if you would like to be informed of our work]

- I confirm that the organisation named on this application has given me the authority to complete this application on its behalf.
- I confirm that the activity in the application falls within the purposes and legal powers of the organisation.
- I confirm that the organisation has the power to accept and pay back the grant.
- I confirm that if the organisation receives a grant, we will keep to the standard terms of grant, and any further terms or conditions as set

out in the grant notification letter, or in any contract prepared specifically for the project.

- I confirm that, as far as I know, the information in this application is true and correct.

Are you applying on behalf of a partnership?

- Yes [Tick box]
- No [Tick box]

If yes: Please tell us the organisation(s) you will be delivering your project in partnership with and provide a contact for each partner organisation (name and position).

[Text box]

Suggested
Submission from
Dr Nee

NLHF Enquiry Form, Draft

Notes

1. These are the questions that make up the pre-application (Enquiry Form) for bids of £10,000 to £250,000. NLHF Midlands + East advise response within two weeks.
2. I've shown the word count for each question, but ignored for present to facilitate dialogue.
3. I cannot fully answer some questions at this point and have indicated where this is the case.
4. I think there are two risks to the project: capacity and maintaining momentum. As LCT is a small organisation, I suggest a formal partnership with Ledbury Poetry is considered - i.e. both organisations responsible to nlhf for delivery. I have also included project staff. The involvement of an engaged and motivated steering group will also be hugely beneficial. Maintaining momentum. The project needs to be compact to keep participants engaged + is constrained by anniversary. If bid is successful on timescale proposed, nothing much happens until autumn 2025.

Have you spoken to anyone at NLHF about your project?

Yes, Midlands and East Rep (West Midlands). Confirmed no further dialogue required at this stage.

What is the need for this project? 200 words

NB research with audiences missing from this section. Requires a conversation with groups that represent proposed participants (in liaison with LCT CEO).

The poet John Masefield was born in Ledbury and June 2028 will be the 150 anniversary of his birth. Although hugely popular during his lifetime, his work is now largely forgotten. Masefield matters because:

- He is the only poet laureate from Herefordshire
- He was highly respected by his contemporaries - 'big name' poets such as Yeats and Larkin- and inspired future generations of writers such as Alan Garner
- He writes in plain English, his work is accessible, was very popular in his lifetime (and commercially successful) and read by people from all walks of life
- (Mix of real and fantasy in children's stories)
- His work is evocative of the countryside of Herefordshire and references local landmarks and places
- Ledbury is home to a significant JM archive (including the most comprehensive collection of books in the world, also letters and personalia) and an international poetry festival
- He encouraged people to read poetry aloud and was especially supportive of young people
- He overcome considerable adversity as a child and young man to achieve his dream of becoming a writer, including being orphaned, being sent off to naval school aged 13 by an unsympathetic aunt, jumping ship and a period of vagrancy in the USA followed by bar work and work in a carpet factory before returning home to write
- He became part of the fabric of British cultural life

- + Spying, embracing new technology (gramophone), aunt and uncle buried in churchyard, church bells, soldiers carving walking sticks from hazel coppice

The 150 anniversary of his birth provides an opportunity to re-engage the communities of Ledbury and the neighbouring area -and further-afield- with his life and work.

Describe what you will do during the project, tasks to do to achieve goal (200 words)

The project falls into three phases:

ONE A series of projects will engage community groups with the work and life of John Masefield. His poetry/writing will be the inspiration but projects will also explore the experiences which informed them -seafaring life, Herefordshire countryside, overcoming adversity to achieve your dream- entailing visits to relevant locations and reference to archives. Participants will be reached through existing groups -young carers, young people who are NEET, families using food banks, people experiencing poor mental health, refugees, residents of care homes- also drawn from isolated rural communities. A programme of public events will engage the wider community. A range of specialists - poets, botanists, theatre producers, story tellers and so on- will work with the groups.

TWO The participants in these projects -now familiar with John Masefield and who will have created tangible outputs as part of their project- will then be invited to share their views through a series of facilitated workshops- on what form a memorial to commemorate Masefield should take and how they should be involved in its commissioning and creation.

THREE The final phase of the project will be the co-creation of a memorial to Masefield in Ledbury and celebratory event/s to accompany its opening in June 2028.

Title of project

The Ledbury Poet

Celebrating the life and work of John Masefield on the 150th anniversary of his birth.

Heritage of the project, who is it important to and why? (100 words)

I've taken a bit of a liberty here, but we can edit (avoiding repetition!!!)

The project's heritage focus is the work and life of the poet John Masefield, important to:

The **John Masefield Society** which is keen to see this once very popular poet remembered, celebrated and properly recognised.

Ledbury Town Council which is committed to making the town a great place to live, work and visit through developing and promoting its heritage and culture.

Ledbury Poetry The project raises awareness of Ledbury's literary heritage and will help to develop new and existing audiences for the annual poetry festival.

Herefordshire Cultural Partnership The project will contribute to the delivery of the Cultural Plan 2023-2033 -developed by the HCP- with its emphasis on 'great place', the democratisation of culture and supporting children and young people. **(not sure if we need a quick conversation with this group / organisation).**

[NB JEM Arts Connect ACE SSO for region ...]

Outcomes which you plan to achieve? (200 words)

By involving community groups representing people who are under-served by heritage and inviting them to work together co-creatively, the project **will involve a wide range of people** connecting them with the literary heritage and will promote inclusion and community cohesion **(mandatory requirement).**

Through working with a range of specialists to explore the life of Masfield and capturing and sharing their findings with others, participants will gain new skills. Two new posts will be created -project co-ordinator and apprentice (targeted at a young person). Freelance specialists will also contribute.

Involvement in the project will offer moments of joy and inspiration to participants. This alongside, gaining new skills, new confidence and new friends will enhance and support wellbeing. (Masfield's life is inspirational in terms of overcoming adversity to achieve your dream).

By raising awareness of Masfield and developing new audiences for the town/area's literary heritage, the project will enhance the resilience of Ledbury Poetry. Through the delivery of this project, Town Council staff and members will gain additional experience and be in a better position to support future heritage initiatives.

Celebrating Ledbury's literary heritage in an inclusive and participatory way and commemorating the 150th anniversary of John Masfield's birth in 2028 will contribute to making Herefordshire and Ledbury a better place to live, work and visit and will boost the local economy.

Connecting people with the nature, landscapes and places which inspire much of Masfield's poetry will be an important element of the project.

Environmental sustainability - need to reference. Public transport, participants drawn from town and immediate area, reference in briefs for all freelance contributors etc. **Does LTC have relevant policy?**

Who will be involved in the project? Who run, any partnerships, volunteers? (100 words)

The project will be delivered by Ledbury Town Council working in (a formal) partnership with Ledbury Poetry (TBC). Project staff will be employed on fixed term contracts by XXXX, similarly freelances.

A project steering group will be convened to have oversight of the project and support project staff. Members of the group will attend meetings and be proactively involved. This will include representatives of participating community groups as well as John Masefield specialists and the project leads, Ledbury Town Council and Ledbury Poetry.

Volunteers will be recruited to act as ambassadors for John Masefield, enhancing access to the Masefield Archive in Ledbury for example (The Masters House - previous volunteers not returned post coronavirus pandemic) and to support public events. (Management post project?).

How long will the project last, start and end dates (50 words)

Key date is 150 anniversary of birth, 1 June 2028

Start date, 1 September 2025

Start-up phase, recruitment etc = 6 months

Formal project launch = March 2026

Familiarisation / community project = 12 months

Co-creation / facilitated consultation = 3 months

Co-creation/production of commemorative piece = 12 months

Celebratory event, 1 June 2028

Wrap-up/final reports = 3 months

End date = 30 August 2028

Project length = 36 months / 3 years

How much is the project likely to cost? (200 words)

NB these figures are estimates and need more work.

Project coordinator, 30 month contract p/t 4 days a week £70,000 (inc on costs).

Apprentice, 24 month contract, living wage £40,000 (inc on costs). Or paid project intern 12-15 month contract.

10 community projects, with average of 6 engagement sessions with budget of £3,000 ea, Total £30,000

Freelance facilitator (phase TWO) £7,500

Complementary public engagement events inc opening in 2028 £5,000

Travel, hospitality £1,000

Promotional materials

Recruitment of staff

Venue hire

Equipment for staff (laptops / phones)

Evaluation at 5% of total cost, ~£12,500 (5% of £250,000)

Fees for creative/s / specialists producing the commemorative piece/s £60,000

Total listed amount is £226,000. NB add contingency.

How much funding are are you applying for from us?

Enter an amount.

If we assume the total project cost is £235,000 and bearing in mind that the project runs over three financial years (April to March), what level of match funding is the Project Working Group contemplating? (Think nlhf expects 10% for this level of funding, but can we do more).

JEM July 2023

JOHN MASEFIELD MEMORIAL WORKING PARTY	4 AUGUST 2023	AGENDA ITEM: 10
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Report prepared by Angela Price – Town Clerk

POSSIBLE JOHN MASEFIELD MEMORIAL PROJECT PATRON

Purpose of Report

The purpose of this report is to ask Members to give consideration to a possible Patron to the John Masefield Memorial Project.

Detailed Information

During a recent conversation with Dr Mee, she informed the Chair and Town Clerk of a reading of “Cargoes” by John Masefield that she had found online by Joanna Lumley when being interviewed by Journalist Jolyon Connell about her love of poetry, which can be found at the following link <https://www.youtube.com/watch?v=rbgP6LBVBk4>.

As a result of this discussion it was agreed that the Clerk would write to Ms Lumley’s agent and enquire whether she would be interested in supporting the John Masefield Memorial project and maybe consider becoming a Patron of the project.

The Clerk has written to Ms Lumley’s agent and is awaiting a response.

Recommendation

That Members of the Working Party note the above information, noting that any response will be shared with Members upon receipt.

JOHN MASEFIELD MEMORIAL WORKING PARTY	4 AUGUST 2023	AGENDA ITEM: 13
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Report prepared by Angela Price – Town Clerk

PROJECT MANAGER ROLE

Purpose of Report

The purpose of this report is to advise Members of the Working Party of the outcome of the recommendation submitted to Ledbury Town Council that a new project manager be appointed for the John Masefield Memorial Project.

Detailed Information

At a meeting of Council held on 29 June 2023 Ledbury Town Council approved the appointment of a new project manager to help take the John Masefield Memorial project forward.

However, at that meeting the Chair of the Working Party, Councillor Morris, asked that at this time this be in principle and that the recruitment process be delayed until such time he and the Clerk had met with Dr Mee.

As Members are aware the current project manager role is due to end and there is some funding still available from Ledbury Town Council for a further project manager to be recruited.

Following their meeting with Dr Mee, Councillor Morris and the Clerk would like to take the opportunity to review the job description for any future project manager and possibly work with Chloe Gardner of the Ledbury Poetry to amend it and bring back to the next meeting of the Working Party for approval

Recommendation

That the Clerk and Councillor Morris meet with Chloe Gardner to review the Project Manager job description and submit a revised copy to the next meeting of the Working Party.