



NOTICE OF MEETING

CABINET MEMBER FOR CULTURE, LEISURE AND ECONOMIC DEVELOPMENT

TUESDAY, 16 NOVEMBER 2021 AT 4.30 PM

COUNCIL CHAMBER - THE GUILDHALL

Telephone enquiries to Anna Martyn Tel 023 9283 4870
Email: anna.martyn@portsmouthcc.gov.uk

If any member of the public wishing to attend the meeting has access requirements, please notify the contact named above.

Information with regard to public access due to Covid precautions

- Attendees will be requested to undertake an asymptomatic/ lateral flow test within 48 hours of the meeting. Around one in three people who are infected with COVID-19 have no symptoms so could be spreading the virus without knowing it. Asymptomatic testing – getting tested when you don't have symptoms - helps protect people most at risk by helping to drive down transmission rates. We strongly encourage you to take up the habit of regular asymptomatic testing to help prevent the spread of coronavirus to your colleagues and residents you work with.
- We strongly recommend that attendees should be double vaccinated.
- If symptomatic you must not attend and self-isolate following the stay at home guidance issued by Public Health England.
- All attendees are recommended to wear a face covering while moving around within the Guildhall.
- Although it will no longer be a requirement attendees may choose to keep a social distance and take opportunities to prevent the spread of infection.
- Hand sanitiser is provided at the entrance and throughout the Guildhall. All attendees are encouraged to make use of hand sanitiser on entry to the Guildhall and are requested to follow the one-way system in place.
- Attendees are encouraged book in to the venue (QR code). An NHS test and trace log will be retained and maintained for 21 days for those that cannot or have not downloaded the app.
- Those not participating in the meeting and wish to view proceedings are encouraged to do so remotely via the livestream link.

Membership

Councillor Ben Dowling (Cabinet Member)

(NB This agenda should be retained for future reference with the minutes of this meeting).

Please note that the agenda, minutes and non-exempt reports are available to view online on the Portsmouth City Council website: www.portsmouth.gov.uk

Deputations by members of the public may be made on any item where a decision is going to be taken. The request should be made in writing to the contact officer (above) by 12 noon of the working day before the meeting, and must include the purpose of the deputation (for example, for or against the recommendations). Email requests are accepted.

A G E N D A

1 Apologies for absence

2 Declarations of interest

Meeting information: Risk assessment for Council Chamber

3 Hotwalls Studios Update (Pages 9 - 68)

Purpose

1. To update the Cabinet Member for Culture and City Development on the work and activities of the Hotwalls Studios over the 20 past months.
2. To update the Cabinet Member for Culture and City Development on the events activities of the Hotwalls Studios planned from October for the remainder of the financial year 2021/22 and for 2022/23.

4 Visit Portsmouth Marketing Update (Pages 69 - 112)

Purpose

To update on activity undertaken by the Visit Portsmouth Team to market the destination and support tourism businesses through recovery during 2021.

RECOMMENDED that the Cabinet Member

1. **Agree continued marketing as outlined in the report and previously approved communications plan.**
2. **Note the achievements of the team and acknowledge the support from destination partners.**

5 Museums Strategy 2021-2025 (Pages 113 - 132)

Purpose

To share the draft Museums Strategy 2021-2025 with the Cabinet Member for Culture, Leisure and Economic Development and seek approval for the strategy to go out for public consultation. The Strategy is shown at Appendix 1.

RECOMMENDED that the Cabinet Member

3. That the achievements of the museums service over the past five years (the period covered by the previous museums strategy are noted).
 4. That the draft museums strategy goes out for public consultation.
 5. That a revised document informed by the views of stakeholders including both users and non-users of the service is presented to Cabinet at the earliest opportunity.
- 6 **Disaster Management Plan for the Butterfly House at Cumberland House Natural History Museum** (Pages 133 - 142)

Purpose

To provide information regarding the management of the Butterfly House at Cumberland House Natural History Museum with respect to disaster planning and escaped butterflies.

- 7 **Great South Run update** (Pages 143 - 146)

Purpose

To update the Cabinet Member on the recent conclusion of negotiations with Nova International to secure the Great South Run in Portsmouth for a further contract period.

- 8 **Seafront Fees and Charges** (Pages 147 - 164)

Purpose

To seek approval for annual charges to the fees and charges levied for the use of Seafront and Events facilities for the financial year 2022-2023.

RECOMMENDED that the Cabinet Member approve the fees and charges in accordance with the attached schedule (Appendix 1).

Members of the public are permitted to use both audio visual recording devices and social media during this meeting, on the understanding that it neither disrupts the meeting nor records those stating explicitly that they do not wish to be recorded. Guidance on the use of devices at meetings open to the public is available on the Council's website and posters on the wall of the meeting's venue.

Whilst every effort will be made to webcast this meeting, should technical or other difficulties occur, the meeting will continue without being webcast via the Council's website.

This meeting is webcast (videoed), viewable via the Council's livestream account at <https://livestream.com/accounts/14063785>

Coronavirus Risk Assessment for the Council Chamber, Guildhall

Date: 21 October 2021(based on Government Autumn and Winter Plan and associated Guidance published September 2021)

Review date: Next time Government guidance is updated

Author: Lynda Martin, Corporate Health and Safety Manager, Portsmouth City Council

Coronavirus Risk Assessment for the Council Chamber, Guildhall

Manager's Name and Job Title completing Risk Assessment:	Lynda Martin Corporate Health and Safety Manager	Risk Assessment Dept:	Corporate Services	Date:	21 October 2021	Signature:	
		Location:	Council Chamber, Guildhall				

Hazard	Who could be harmed and how	All controls required	How controls will be checked	Confirmed all in place or further action required
Risk of exposure to Covid-19 virus - Ventilation	Staff, contractors and attendees	<ul style="list-style-type: none"> The capacity for the Guildhall Council Chamber for all attendees (including members of the public) has been calculated to be maximum of 30 people to accommodate 2 m social distancing. Improvements in ventilation permits up to an additional 30 attendees. Members of the public will be advised to follow Covid safety recommendations. If 2m social distancing cannot be maintained then face coverings should continue to be worn and should only be removed when addressing the meeting. The actions taken to maximise ventilation in the Guildhall Council Chamber includes: <ul style="list-style-type: none"> The removal of internal casement secondary glazing windows. Large casement windows will be opened. Pedestal fans - positioned in each of the wing areas and along the back wall behind the pillars, maximum speed and modulation setting. High level doors and window - the double doors to the high level galleries and the gallery corridor window will be opened. 	Security staff will be available to ensure numbers are not exceeded. Staff will ensure windows are open and fans switched on.	In place
Risk of transmission of virus - Risk mitigation	Staff, contractors and attendees	<ul style="list-style-type: none"> The Guildhall takes its responsibility to help limit the risk of infection seriously and has the following measures and requirements in place, attendees should: <ul style="list-style-type: none"> Be double vaccinated. Have a negative Asymptomatic / lateral flow device within 48 hours of a meeting. Wear face coverings at all times, unless exempt. Follow Track & Trace requirements - track and trace QR posters will be displayed to allow check in. Not attend if their result is positive attendees must and follow government guidance regarding isolation: https://www.gov.uk/government/publications/covid-19-stay-at-home-guidance/stay-at-home-guidance-for-households-with-possible-coronavirus-covid-19-infection. 	The Guildhall Trust and PCC Facilities Team to implement and monitor.	In place
Risk of transmission of virus - Hygiene and prevention		<ul style="list-style-type: none"> Wash hands for 20 seconds using soap and water or hand sanitiser. Maintain good hygiene particularly when entering or leaving. Hand sanitiser will be located at the entrance of the building. Hand sanitiser and wipes will be located in the meeting room. Additional cleaning measures are in place, door handles, surfaces, etc. No refreshments will be provided. Attendees should bring their own water bottles/drinks. All attendees should bring and use their own pens/stationery. Doorways marked, where possible, with entry and exit channels. 	The Guildhall Trust and PCC Facilities Team to implement and monitor.	In place

Hazard	Who could be harmed and how	All controls required	How controls will be checked	Confirmed all in place or further action required
		<ul style="list-style-type: none"> Only one person should use the lift at a time. Attendees should follow entry/exit signage to and around the building. Each speaker to have their own microphone. No sharing of microphones. 		
PPE	Staff, contractors and attendees	<ul style="list-style-type: none"> All attendees must wear a face covering and are encouraged to bring their own. Face coverings to be available at the entrance to the Guildhall if required. Gloves, anti-bacterial wipes and bin bags to be provide to all events staff. Sanitiser available at the entrance and exit of the building and in reception areas. <p>The following guidance on using face coverings should be followed:</p> <ul style="list-style-type: none"> Wash/sanitise hands prior to fitting the face covering Avoid touching face or mask, to not contaminate the covering Change face covering if it becomes damp or contaminated Continue to wash hands regularly 	Posters displayed Guidance provided in advance of meeting to all attendees.	In place
Financial Risk	Staff, contractors and attendees	<ul style="list-style-type: none"> The council meeting may need to be cancelled at short notice if the Covid-19 situation changes due to local outbreaks, local sustained community transmission, or a serious and imminent threat to public health. Contact details of all attendees held by the event manager to enable easy efficient cancellation. Technology in place to move to virtual council meeting if required and permitted by legislation. 	Financial commitments minimised wherever possible. PCC Insurance department aware of council meeting.	In place

Updates	<ul style="list-style-type: none"> This risk assessment is a live document and will be updated as new information becomes available. All managers should feel free to adapt the measures contained within this risk assessment when assessing the risks for their own department's work activities/ premises.
Further information	<ul style="list-style-type: none"> Further government information on support during the coronavirus pandemic can be found here HSE guidance, on working safely during the coronavirus pandemic can be found here Staff wellbeing advice during the coronavirus pandemic can be found here

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Agenda Item 3



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Title of meeting:	Culture, Leisure and Economic Development Decision Meeting
Subject:	Hotwalls Studios Update Report
Date of meeting:	16 November 2021
Report by:	Director of Culture, Leisure and Regulatory Services
Wards affected:	All

1. Requested by

- 1.1 Cabinet Member for Culture, Leisure and Regulatory Services

2. Purpose

- 2.1 To update the Cabinet Member for Culture and City Development on the work and activities of the Hotwalls Studios over the 20 past months.
- 2.2 To update the Cabinet Member for Culture and City Development on the events activities of the Hotwalls Studios planned from October for the remainder of the financial year 2021/22 and for 2022/23.

3. Information Requested

3.1 Background

- 3.2 The Hotwalls Studios development is a historic regeneration scheme of the 19th Century Point Battery arches in Old Portsmouth into 13 new studios and an eatery, providing a dedicated artistic and cultural hub and securing a sustainable future for this Scheduled Ancient Monument and its listed buildings.
- 3.3 The city council manages this award-winning site which supports both the development of creative businesses in the city and the sustainable re-use of these historic assets.

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- 3.4 This development addresses the lack of affordable studio space in the city and has developed an incubator space for start-up artists to produce high-quality and unique pieces supported by a creative community.
- 3.5 The project has challenges and opportunities presented by its unique geography which is the closeness of local residents on one side and the marine environment on its seaward side. The site continues to rise to these challenges and has successfully realised many of the ambitions in the coastal communities bid which are outlined below.
- 3.6 The Hotwalls Studios had previously provided a brief update of their activities as part of the update of July 2020 which considered the scope and breadth of actions achieved by all Culture and Leisure teams across the Directorate, in response to the Covid 19 pandemic.

4. Funding

- 4.1 There were a number of successful bids secured from various funding sources over the past 20 months, which represented further investment into the site in addition to the standard operational spend under revenue and landlord's maintenance works.
- 4.2 The initial Government business support grants for Covid-19 were awarded to all artists over the lockdown period. All creative businesses were supported individually through a successful application for the initial £10,000 business grant from the Government and our Finance & Revenues Rates Office. This represented £298,000 of central Government funding supporting the Hotwalls creatives.
- 4.3 Further top up payments were made to certain business in January, March and April of an additional £12,900 per studio ensuring that these creative businesses secured the financial resilience to continue working and surviving the economic effects of the Covid-19 pandemic.
- 4.4 An application for Emergency Funding from Arts Council England was successful in May 2020, and the £15,000 award was used to commission Hotwalls Studios artists to create new artwork reflecting their personal experience of the pandemic.

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- 4.5 The report to the Cabinet Member in October 2020 outlined the funding secured for 21 micro commissions to each Hotwalls Studios artist and to purchase a small amount of equipment to be able to display the work in the Round Tower. In addition, two freelancers were commissioned, a videographer and photographer, whose reflective content was part of the final exhibition.
- 4.6 The pieces of work produced an emotive and thoughtful exhibition, very well received in March 2021. Many of the pieces of work are now part of Portsmouth Museum Service Covid-19 collection, creating a legacy for the Hotwalls Studios artists and for the city, of which we are very proud.
- 4.7 In January 2021, a £160,000 joint bid was successful as part of the second round of the Cultural Recovery Fund, in partnership with the Museum Service and Portsmouth Music Hub. The Hotwalls Studios were granted £25,000 of this fund which was used to make improvements to our digital offer by contracting freelancers to update the website, develop an online gallery and develop a new social media strategy. These improvements increased the interaction with our audience and visitors through digital platforms. The funds were also used to purchase equipment to allow the studios to open safely with social distancing measures in place as well as minor maintenance works that arose through have a long period of closure.
- 4.8 Artist Alice Hume from Studio 9 was also awarded £17,000 from Arts Council England for her project, Interactive Weaves: A Community Textiles project delivered in 2021. This Community Weave project had support from PCC in the bid writing, contingency funding, profiling, and logistical support for delivery of the series of workshop events. PCC corporate communications team also supported the project through press releases and publications such as Flag It Up and Something for the Weekend to profile the workshop events and final exhibition.
- 4.9 The Hotwalls Studio was pleased to welcome a six month Kick-start placement in 2021, to further develop digital marketing and social media reach and engagement, to deliver many of the actions outlined in the social media strategy enabled by the Cultural Recovery Fund award. The programme funds up to £1,000 of wraparound costs for equipment and training which was used to support external training the use of WordPress and purchased digital equipment to support this role. As the Kickstart programme has been extended we will be seeking a second post in the coming months. This continues the opportunities offered through the Hotwalls Studios for young people to gain experience to help them step into the creative industries role following on from the success of

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apprentice that had previously work with us for two years and is now employed in the sector full time .

5. Economic Development achievements - March 2020 to September 2021

- 5.1 The Hotwalls Studios economic development achievements in the 3 years pre pandemic had exceeded many of the original ambitions for the site. These included:
- 15 permanent jobs including the initial construction staff on site.
 - 25 individual artists had operated from the studios.
 - In excess of 45 businesses were supported through markets and events held throughout the year.
 - Supported secondary spend in business in the area through increased visitor footfall of 130,000 footfall.
- 5.2 The Hotwalls Studios remained operational throughout the pandemic and all business continued to work from the site even when not open to the public. Many creatives developed their on-line offer / commissions as the commercial opportunities through passing footfall were limited for the majority of the year.
- 5.3 Portsmouth City Council did not furlough the 2 part time posts that managed the site as there remained a significant workload to deliver in order to ensure the facility remained operational as a workspace for the artists and prepare for public opening and post pandemic operation:
- to maintain our profile in the public eye through digital development and delivering online events.
 - identify and complete funding applications.
 - supporting the businesses through mentoring and help them increase their engagement online.
 - interview and engage the right creative tenants to replace those that had moved on to different spaces in the city.
 - respond to the changes through each stage of the pandemic and the safe opening to the public through operational changes and new equipment required for opening.
 - routine maintenance and repairs to safeguard the site for it to remain operational as a working space both for the 13 studios, the Round Tower, the Canteen, and the parade ground.



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- 5.4 Despite a period of transient trade and engagement opportunities over the past 18 months due to the forced closure or and limited access to the studio and site, the Hotwalls Studio supported the secondary economy in a number of ways.
- 5.5 The surrounding business enjoyed in excess of 58,000 visitors from March 2020 to September 2021 that were attracted to the area
- There were 7 exhibitions held in the Round Tower
 - 23 individual artists had operated from the studios
 - More than 60 businesses were supported through markets and events held throughout the year.
- 5.6 The Canteen delivered an attractive catering addition to the Hotwalls Studios and was an important part of the visitor experience during the past 20 months. The business adapted to the changes in trading and social distancing rules throughout the pandemic offering a takeaway menu and also used food delivery services.

The Canteen also took part in the national Help out to Eat Out scheme in August 2020 and throughout the lockdowns offer 10% discount to NHS keyworkers and donated food to food banks.

6. Business support

- 6.1 The Hotwalls Studios committed to join The Design Trust in 2020 which is a specialist online business school for designers, makers, and professional creative business owners. This membership allowed access to many online courses developed and delivered by mentors working in the creative industries and this information and knowledge was shared with our studio artists.
- 6.2 The Hotwalls Studios artists also benefited from dedicated business support through the activities of the Development Manager. Throughout 2020 and 2021 the annual business reviews were replaced with more regular contact with the Hotwalls Studios creatives, collating, digesting, and sharing the information on the many grants, support groups, new online training, and webinars.
- 6.3 A transition period of 121 monthly artist meetings are planned over the winter with the return to annual business reviews in the early part of 2022. The annual reviews are an opportunity to understand how the business is developing and identify areas of further support, to build financial resilience, and through constructive feedback help inform the operation for the future.

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- 6.4 As many of the current studio tenants will be nearing the end of their maximum term in July 2022, these reviews will also consider how the Hotwalls Studios and the Council can support these businesses into move on spaces.
- 6.5 This business support to the artists also includes constructive advice on bid writing and seeding support, which was success this year, as one of the artists secured funds to develop her art in the community from the Arts Council.
- 6.6 Training was also offered to the creatives in the form of social media strategy sessions enabled through the Cultural Recovery Fund and de-escalation training provided by Motive8 as part of the Street Strong Youth Project managed by Active Communities Network support in the summer, to help improve our understanding and management of ASB in the summer at the site.
- 6.7 Portsmouth Creates offer creative business support through a programme developed by Abri through webinars and workshop sessions aimed specifically for creative businesses. Information on this programme has been shared with the Hotwalls Studios creatives.

7. Creative Successes and our artists and makers

- 7.1 The 13 Hotwalls Studios artists currently include artists working with paper and canvas, ceramics and sculpting, digital techniques within their work, jewellery making through a mixed range of materials, a range of textile artists including the practice of ebru and printmakers.
- 7.2 The pandemic brought many exhibition opportunities to a halt throughout 2020, however as restrictions started to lift in 2021, the artists were involved in national exhibitions over this period, growing Portsmouth's reputation as a creative vibrant city. Our artists have had work commissioned, accepted, and exhibited in various locations as well as using many opportunities to develop their practice over the last 20 months including:
- The Resilient Self, Espacio London (Steve Dodd).
 - Portsmouth Revisited II, Portsmouth Museum (Steve Dodd, Karl Rudziak, Annie Flitcroft, Sadie Tierney).
 - Royal Institute of Watercolour 2021, Mall Galleries London (Katie Munro).
 - Art Through Glass, Jack House, Portsmouth Karl Rudziak, Katie Munro).
 - The Royal Academy Summer Show, London (Karl Rudziak, Sadie Tierney).

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- Solo exhibition for foursandeights, Portsmouth Guildhall (Marie Cleaver, Darren Page).
- Chelsea Flower Show 2021, London (Alice Hume).
- Back and Fill Festival, Portsmouth as part of country's coastline (Various).
- Contemporary British Painting, Online (Steve Dodd).
- Affordable Art Fair 2021, Battersea London (Louise Braithwaite, Lizzie Cornelius).
- Both the Hampshire and Emsworth Arts Trails (Various).

- 7.3 Hotwalls Studios artists have received commissions from around the UK and the world, artists work has found homes across the UK as well as Greece, Australia, USA, and Canada. This also included a national Estee Lauder Mother's Day Campaign for James Mouland to design artwork for marketing and products.
- 7.4 Closer to home our creatives have contributed to the community project Portsmouth Creates' well-being activity books, developed the *Oi Dinlo* sticker campaign, donated work both to the *Orchard Park Project*, and *Wilder Portsmouth* Exhibition and took part in the *We Create* markets delivered by Portsmouth Creates. A selection of our artists have also been commissioned to develop artwork for the Southsea Coastal Scheme.
- 7.5 Foursandeights achievements were recognised, nominated and shortlisted for Inspirational Women Awards, and also nominated and shortlisted for Best Visual Artist 2019.
- 7.6 Hotwalls Studio artists have found funding success with 3 ACE funded projects for In Motion (foursandeights), Interactive Weaves and the separate Community Weaves project (Alice Hume). Our creatives have also had opportunities for their own development taking advantage of the Round Tower for first time solo shows and taking part in our ACE funded *Pause, Reflect, Create* project.
- 7.7 Artists workshops were negatively impacted throughout lockdown due to social distancing restrictions but some of the studio artists adapted and developed online workshops and tutorials covering a variety of themes such as marbling, litho printing and weaving. These on-line offers were promoted through the Hotwalls Studios online platforms but also through *Visit Portsmouth* and PCCs weekly *Flag it Up* newsletter.



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- 7.8 Enrolment for these courses were positive and 500 weaving kits were sent to online recipients as part of an ACE Emergency fund project, especially supporting keyworkers, improving mental wellbeing and helped ease the loneliness of people experiencing lockdown on their own
- 7.9 The studio tenants are beginning to slowly welcome visitors back to their workshops across all their specialisms. Residents and visitors have returned to book workshop spaces enjoying this creative community and the breadth and depth of what it can offer.
- 7.10 Over the 20-month period there have been changes to the tenant's profile , as part of the natural churn of the site, four businesses moved on in 2020/21 but as the studio spaces remained in demand, these vacancies were filled retaining 100% occupancy';
- Studio 3 - originally a shared space, one of the creatives moved their business solely online and the remaining business was able to take on the entire studio to further develop and grow their jewellery business *Laura Bennett Jewellery*, in October 2020.
 - Studio 7 - this was home to designer makers, the *Company of Makers*. In the summer of 2020, they moved to larger premises at Fort Cumberland, and we welcomed 2 painters as a result of this, *Katie Munro* and *Louise Braithwaite*, who joined the studios in October 2020.
 - Studio 10 - the design business decided to move to a different business model, impacted by the pandemic and in October 2020 project artist *Rebecca Robinson* was welcomed to the space.
 - Studio 11 - Artist *Sadie Tierney* , with the Hotwalls Studios since 2016 relocated to the Isle of Wight . Katie Munro took the opportunity to take on her own studio space moving into Studio 11 in October 2021.

8. Facilities Developments

- 8.1 The marine environment, heritage aspects and location of the Hotwalls Studios site and The Round Tower pose conservation and maintenance challenges. It is 5 years since the original development, and the repairs and maintenance schedule and consequent costs has now increased, in order to maintain the facility in good condition and fit for purpose.
- 8.2 The intended improvements or repairs to the site, continue to be discussed internally with the heritage officers and the planning service and agreed through application to Historic England, this process can take many months, and is

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closely monitored. In most cases, the type of materials are restricted and specialist contractors are commissioned to ensure the regeneration continues to be sympathetic to the high quality of the original design.

8.3 During the pandemic the challenge was for the Studios and Round Tower to remain ventilated, dry and for issues such as pest control and fire alarm systems to be monitored to ensure a safe working space and environment for tenants and visitors.

8.4 The pandemic and the resulting social distancing rules meant changing how we work with contractors and other members of staff with many day-to-day operations and services either not available or delayed due to any ways of working. Despite these restrictions and the time these processes take, there have been several projects that have been delivered or are in progress:

- The Round Tower doorway has been made safe from failing brickwork and has had sections of flooring damaged by water replaced.
- The Parade Ground paving scheme started in 2021 to replace damaged paving with new materials better suited to the environment.
- The installation of lights into trees improved the lighting in the area.
- Studio electric cabling has been replaced in one unit and there are discussions with HNBS for further works across site.
- The office has been fitted out providing a PCC presence on site to support artists, offer opportunities to engage with the local community and ensure site is operating well and working safely.
- Due to storm damage the decking for The Canteen terrace was repaired and in sections replaced.

8.5 Further maintenance works are planned for the winter of 2021 which will continue to ensure the facility and heritage asset continue to be an attractive venue to both work from and visit safely.

9. Events Programming and achievements

9.1 The events programme has continued to develop over the last 20 months and is led by the Event and Operations Officer post, which we are now pleased to say is a permanent part of the team to fully support the site post pandemic.

9.2 Throughout 2020, there was as concentration on virtual and online events and physical events on site only began in July 2021, delivered both directly and in

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collaboration with our partners. The Open Studios events are currently running every 3rd Sunday of the month giving visitors the opportunity to experience the studios when all the artists opening collectively on the same day.

- 9.3 The programme of events are listed on the Hotwalls Studios website, delivering a varied style of events throughout the year and highlight our creatives and their many different specialisms.
- 9.4 Despite not being fully operational until the end of May 2021, the events programme was reshaped, and our spring and summer programme were combined to deliver a range of events including:
- The World of Jane Austen - Studio 6 Exhibition.
 - Hotwalls Studios Online Market.
 - DIY Marbling, Litho printing and Weaving workshops - Online Tutorials.
 - Digital Open Studios - Online Event.
 - Heritage Open Days Virtual Tour - Online Event.
 - Portrait Painting Workshop - The Round Tower.
 - Anglepoise Pop-Up Sale.
 - "Back and Fill", a collaborative arts festival, initiated by Marine Studios in Margate.
 - Christmas Market December 2020 and Creative Market May 2021.
 - Pause, Reflect, Create Exhibition.
 - Interactive Weaves Workshops x 8.
 - Hotwalls Studios Summer Celebration.
 - At Edge of Light - Alumni artist exhibition.
 - Beside the Sea - Hotwalls artist solo exhibition.
 - Portraits of Pompey - Hotwalls artist solo exhibition.
 - Lipstick Traces - Alumni artist exhibition.
 - Interactive Weaves Exhibition.
- 9.5 In 2022/23 we plan to deliver a full events programme (please refer to appendix 1) whilst still supporting the artists digitally and to encourage them to continue with the online elements of their work that was developed in the pandemic.
- 9.6 Our aim will be to increase the diversity of events, to appeal to a greater diversity of audience and to try to engage with different community groups to provide a more inclusive offer. However, audience development remains a challenge for the operation and an ambition would be to seek external funding

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for dedicated resources and partners to explore and deliver a complimentary alternative programme in the medium term.

10. Digital Developments

- 10.1 New technologies have been introduced which were externally funded over the past 20 months, to adapt to new circumstances during the pandemic and to respond to change post pandemic.
- 10.2 In June 2021 the Hotwalls Studios Team developed a Social Media Strategy (please refer to Appendix 2) as part of the works commissioned through the Culture Recovery Fund. This fund helped us commission a digital specialist to improving our social media platforms. Online training sessions, learning about each specific platform and how they work best, gave an insight on how to engage and increase followers. The aim is that these followers convert into physical visits to the Hotwalls Studios site through persuasive targeted posts.
- 10.3 As part of this work and our continued business support, Hotwalls Studio artists were offered training session to manage their own social media accounts, to attract visitors and customers and how to combine Hotwalls Studios digital offering.
- *Instagram* is our best platform to promote the artists and events, and to communicate with our followers. It works perfectly within the art community as it is a photo-based app and can reach several accounts including non-art profiles. The current reach average is 2,000 accounts a month and 25,000-35,000 impressions (number of times our content is seen). The follower count is slowly increasing, currently at 3,700k.
 - *Twitter* has been re-invigorated as a result of the strategy, is more fast paced and is the best site to communicate and gain relationships with other businesses, galleries, and public figures and within the first month of actively using Twitter daily, we gained 18.k impressions and 1.8k profile visits, the numbers are growing steadily through retweets from businesses promoting our events.
 - *Facebook* is the most consistent personal platform for friends and family to stay connected, for people to follow to see our content. The average reach is 2,000 engagements each month, 15,000-20,000 post reaches and 250 page visits with almost 3,500k followers.
 - *YouTube* channel has been created to post creative content through the form of film. This will include artist's interviews, exhibition highlights and workshops/demos. It will be an alternative source to encourage artist's

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involvement, for the public to get to know them and to encourage people to do arts and crafts from home.

Currently the October targets look likely to be achieved, which was a 15% increased engagement and 450 new followers across current platforms

- 10.4 The Hotwalls Studios website promotes the events calendar, artists listed with bios and uploads blog posts. It's where the public can view all the information they need in one place. In the last month the website has:

2,018 sessions (session of a single user) an increase of 46%
4,449 page views an increase of 23%

We are currently working with a local company to refresh the current website, making it more user friendly and this work will be completed November 2021.

- 10.5 The second element of the digital development from the Culture Recovery Fund is the design and delivery of an Online Gallery. This gallery will allow our studio artists to sell work from the Hotwalls Studios website and gives them another avenue for exposure and revenue. It will feature high quality products and we will receive a small commission from these sales. It will also give us the opportunity to apply as a collective to major exhibitions such as Collect or the Affordable Art Fair. The cost of applying for such shows can be prohibitive for some artists, having the ability to apply as an online gallery will open up opportunities for many of our artists.
- 10.6 The work for the online gallery is planned to be completed for November 2021.

11 Partnership working

- 11.1 There are many stakeholders and partners that have supported the Hotwalls Studios creative community over the past 20 months and we are hoping to grow this creative network as our offer become more diverse and inclusive.
- 11.2 Portsmouth Creates has been a welcome partner over the past 20 months in both the *We Believe* arts trail in August 2020 and the *We Create* market offer in the autumn of 2020. Our artists were also part of the creative offer that participated in the Victorious Festival 2021.
- 11.3 The Hotwalls Studios were part of the Portsmouth Festivities annual event, holding a Summer Celebration event as well as artist Alice Hume running an additional weaving workshop as part of her *Interactive Weaves* project.

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- 11.4 The partnership with Artsreach this year as part of the *Journeys Festival International*, showed artist installations displayed across the Hotwalls Studios site for the duration of the 10-day festival. The festival this year takes place in Manchester, Liverpool, and Portsmouth.
- 11.5 Throughout the pandemic, virtual meetings were hosted for the Studio Providers Network and are now planning to return to a mix of physical and virtual meetings. This network allows studio providers across the region to meet, network and share knowledge. Funding for this group is kindly donated by Creative Network South and is administered by the Hotwalls Studios
- 11.6 The Hotwalls Studios has taken part in Creative Network South meetings, as one of the representative of Portsmouth City Council, and we will continue to engage with this regional group on a virtual basis. The Hotwalls Studios are also part of regional network groups such as South West Visual arts
- 11.7 There are a number of campaigns and interventions that the Hotwalls Studios are involved in through the Street Strong Youth Project managed by Active Communities Network and Operation Nautical led by Hampshire Constabulary, to ensure we keep everyone safe on the site and this public space remains enjoyable for everyone throughout the summer months visiting the Hotwalls beach, the Parade Ground and enjoying our summer programme.
- 11.8 Finally, we are building our work connecting with Hotwalls Studios Alumni artists and this year we have supported solo shows in the Round Tower and continue to share news, knowledge, and opportunities with these artists to continue to support them in their careers.

12 Community Involvement

- 12.1 From the onset of the project, the residents and local association were involved in this scheme and in the interpretation of the heritage and character of the area.
- 12.2 Our involvement with the local community was curtailed for most of the past 20 months but the intention is to reignite the connections such as attending local resident meetings such as FOOPA, and neighbourhood forum groups, Portsmouth Society and Local Neighbourhood forums. To also continue to work with other local business and organisations such as the Square Tower, Jack House Gallery and Portsmouth Cathedral.

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- 12.3 The opportunities to engage beyond the local community are planned to continue post pandemic such as, working with community groups on beach cleans, guided tours of the Studios, delivering heritage open days, and working with Portsmouth Creates on their community projects such as arts trails. The studios will continue to be involved in community arts projects where our creatives have received direct funding awards, and there is often a match in terms of PCC resource of in-kind support to help deliver the event and in exhibition management, an example of this is Alice Hume's Community Interactive Weaves project.
- 12.4 In the future, one of the community engagement ambitions is to work with specific communities through the funding we hope to secure from different sources to shape our programming and to be relevant to a wider audience as possible. The right resourcing is required for a scheme to improve the digital and physical infrastructure in the Round Tower, which is our only indoor shared events space, to be able to better respond to developing a more inclusive programme.
- 12.5 An example of a targeted project could be working to rebuild confidence post pandemic, especially among young people, in the viability of a career in the creative industries with the funding for free workshops and developing exhibition and curator and digital skills. If the right funding was secured, there are a wealth of opportunities for those who may not engage with our offer currently.
- 12.6 The Hotwalls Studios have continued to support a number of community events to promote collaborative working within the cultural and creative sector, as reflected in the events programme previously in this report In 2021 the specific events currently programmed, on a free use basis from the Round Tower, include supporting *Wilder Portsmouth* exhibition and the *Portsmouth Ambassador Post Cards* project.

13 Operational Plans to March 2022

- 13.1 The key areas of work will continue for this financial year aligned with strategies recently agreed the City Vision 2040 and Portsmouth City Council corporate plan 21 to 24:
- To continue to build financial resilience through events programming, for community and visitor use income generation projects.
 - To continue to follow the rental model as agreed by members.

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- Continuing to build Portsmouth's reputation as a creative hub by broadening our reach to partnership organisations and audiences, to work across the city and regionally to support the creative economy in the Solent area and improve its visibility.
- To continue to develop different ways to support the growth of the creative business on the site and support as many creative industries as possible within the future business model agreed. To specially support the freelance community who historically have had least access to public funding for the arts and have been hardest hit by the pandemic.
- To continue to manage and develop the heritage asset and take forward the priorities in the capital programme including capital investment to the Round Tower, lighting improvement to the access to the Round Tower viewing platform and complete the repairs to the Parade Ground.

14. Challenges moving forwards

- 14.1 Although the Hotwalls Studios has remained resilient throughout a difficult period of the past 20 months, we are not naïve regarding the challenges that are to be tackled if the success of this creative space and community is to continue to develop. There remain areas of challenge which will be addressed in the forthcoming business plan for the site:
- 14.1.1 *Round Tower Investment and ambition*
- 14.1.2 In 2019, the number and breadth of private hire opportunities and community uses had increased at the Round Tower, from acoustic music gigs to theatre production and gong baths, as the Round Tower use gained momentum from the increased activities at the Studios. This had generated a limited income stream, but the key success is the opportunity to attract a greater depth and breadth of audience as our only large indoor event space. However, unless significant investment is made into the internal and external fabric of the building, it would be challenging to extend this event programme or for the wider community to use in a safe way, post pandemic.
- 14.1.3 Therefore, investment in the physical infrastructure of the Round Tower will be an important ambition in our forthcoming business plan to conserve this much-loved historic structure for future generations to maximise its use as a creative community space. This will be part of the forthcoming Heritage Strategy to be approved for the city.

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14.1.4 The Round Tower plans for the roof investigation works to mitigate water egress had been outlined to Historic England and a pre-application process submitted for a Scheduled Ancient Monument Consent for improvement works in 2020. However, these roof works were not completed as the funds from the capital programme were removed. An Expression of Interest has been submitted in this capital round 2022 /23 for internal and external works, some works urgently needed to maintain the fabric of the building and to tackle H & S issues. The second element of the works is transformational improvements to realise our ambitions for the Round Tower to become an inspirational creative and community space, to improve access and the physical and digital infrastructure and increasing the value of this creative heritage asset for the city and improve the quality of experience and depth of engagement.

14.1 5 There will also be an Expression of Interest submitted in this capital round by Housing Neighbourhood and Building Services to improve the lighting to the approach to the Round Tower, to the surrounds and to the entrance to the viewing platform.

(The City Vision 2040 and Portsmouth City Council corporate plan 21 to 24 links this investment are : Encouraging clean growth and culture led regeneration /Supporting the local economy to recover from the pandemic / A healthy and happy city / A city rich in culture and creativity / A city with a thriving economy/ A city of lifelong learning / Supporting your people / Supporting people to live long and healthy lives / Building aspiration and encouraging ambition for our city and its residents / Encouraging everyone to learn and develop new skills / Creating opportunities for employment)

14.2 Artist's development: move on spaces

14.2.1. The second biggest challenge will be identifying suitable move on spaces for the six business from the original 15 that have remained with us over the past 5 years, as their 6-year tenancy term comes to an end in 2022: as outlined in Hotwalls Studios operational plan model agreed by members. This is in order to continue to offer the opportunities the site provides to as many creative businesses as possible in their earliest stages of their creative journeys.

14 2.2 There are currently discussions with a number of partners and spaces across the city to identify spaces over the next 9 months. We will be working with all our creative business over the following months to support them in this transition as this is key to a number of City Vision ambitions and PCC priorities .*(The City Vision 2040 and Portsmouth City Council corporate plan 21 to 24 links this are : /Supporting the local economy to recover from the pandemic / A city rich in*

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culture and creativity / A city with a thriving economy/ A city of lifelong learning / Supporting your people / Supporting people to live long and healthy lives / Building aspiration and encouraging ambition for our city and its residents / Encouraging everyone to learn and develop new skills / Creating opportunities for employment)

14.3 Secure funding streams to improve programming and digital infrastructure and access a wider audience

- 14.3.1 The Hotwalls Studios is a growing and developing business in itself. This operational team is a small, part-time team, supported by many corporate teams whose input we appreciate and could not run this facility without, such as the finance team, building services, legal and property teams and the communications team, all play vital parts.
- 14.3.2 If the Hotwalls Studios is to continue to grow and develop and support a wider creative community, identify and develop our audience and to deliver the development initiatives outlined in the Social Media Strategy, then there are a number of steps we need to take to realise these ambitions. To continue to identify opportunities to leverage in external funding to add additional value to our internal investments, maximise efficiency, to enable operational improvements and improve access. It's important we merit public investment and time will be spent identifying and applying to appropriate funding streams such as the Arts Council and the Heritage Lottery funding amongst others, over the coming year.
- 14.3.3 There is so much more that the Hotwalls Studios and the Round Tower could provide given the right resources to improve the quality of our work and develop a more inclusive public spaces in which to engage with and enjoy creativity and culture. The potential is there waiting for us.
- 14.3.4 Continued capital investment aligned with a rich and varied programming could be a transformational step for the city in the coming years and to support both the growth of the creative industries and help deliver the culture led regeneration vision for the city.

15. Business Plan

- 15.1 The Hotwalls Studios Business plan will be presented in 2022 to meet emerging and changing priorities, provide a sustainable business model for the future and

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build resilience into the operation, to continue the successes over the past 6 years.

.....
Signed by
Stephen Baily
Director of Culture, Leisure and Regulatory Services

Appendices:

Appendix 1: Events Listing 2022/23

Appendix 2: Social Media Strategy

Background list of documents: Section 100D of the Local Government Act 1972

The following documents disclose facts or matters, which have been relied upon to a material extent by the author in preparing this report:

Title of document	Location

Hotwalls Studios

Events 2022

January

PCC Aspirations Week

17-21 Jan Activities to inspire school-leavers

March

Rebecca Robinson exhibition

Dates tbc Hotwalls artist solo show

May

Creative Market

28-29 May Outdoor creative market

Traders Keep

28-29 May Artisan market in the Round Tower

June

Portsmouth Festivities

Dates tbc An exhibition or event to tie-in with the city's annual arts festival

July

Hotwalls 6th Anniversary Celebrations

Dates tbc Hotwalls artists' group show tbc

August

Lizzie Cornelius exhibition

Dates tbs Hotwalls artist solo show

December

Christmas Market

3-4 Dec Outdoor creative market

Traders Keep

3-4 Dec Artisan market in the Round Tower

Monthly

Open Studios

The Open Studios programme will continue as a regular event on the third Sunday of each month. This year the aim is to refresh the Open Studios days to make them feel more of a special event and drive higher footfall.

Ongoing

Exhibitions

Growing the programme of exhibitions at the Round Tower by developing relationships with local artists and promoting the space within the creative community.

Private Hire

Exploring options to increase income generation through private hire of the Round Tower for private events and corporate functions.

Community Events/Projects

To further develop our relationships with local communities and charities we will be increasing our free community uses to 3 per year from 2022/23.

Helpful

Hotwalls Studios

social media strategy

June 2021



Contents

Part 1: immediate action

Page 30

1. How to use this strategy
2. Principles for social media from Hotwalls Studios
3. Audience needs
4. Hotwalls channels
 - a. Purpose
 - b. Tone and language
 - c. What, Why, When, How often
 - d. Governance and security
5. Governance and security

Part 2: planning and next steps (July 2021 onwards)

1. Content planning
2. Benchmarking, Evaluation and Targets
3. Inspiration (your best work, and others')
4. Our recommendations for further improvement (inc, hardware, software)



How to use this strategy

We've divided this strategy into 2 parts.

Part 1 sets out how Hotwalls' social media channels should be used, for maximum impact.

Part 2 describes ways you can take your social media activity even further; when capacity or budget is available or you face greater demands on your communications activity.

1.2 Principles for social media from Hotwalls Studios

- We're here to help people find and enjoy Hotwalls Studios and the Round Tower.
- Our social media channels have 2 priorities:
 - To meet the needs of visitors
 - To help up and coming artists find their place in the creative community
- We value engagement more than reach. We want conversations with our audience.
- Whenever possible we will connect with creators and makers in Portsmouth and beyond.
- We will always look for opportunities to grow our audience online.

1.3 Our audience and their needs

For our social media to be effective, we need to focus on the needs of our audience.

We don't just want noise on social. We want to help people find and engage with Hotwalls and our artists by giving them the content they are looking for.

We've identified four key audiences:

- Regular visitors
- Tourists
- Artists
- Local strangers



Regular visitors

Need to know what's happening, and when — Hotwalls is already a favoured spot for them.



Tourists

Need to know what's on in the area and how to find different sites; including Hotwalls.



Artists

Need to feel supported by Hotwalls and to reach new customers.



Local strangers

Need to know what else there is in their local area.

1.3.1 Our audience and their needs: Regular Visitors

Page 34

- Already familiar with the Hotwalls offering
- May not necessarily be local (ie Portsmouth)
- Already recognise that it's a place they enjoy visiting

What do they need?

- Schmoozing — to remain regular visitors
- Identify ways to capture their email address to keep in touch directly — make them feel part of the community
- Make it easy for them engage and share on social



1.3.2 Our audience and their needs: Tourists

Page 35

- Unfamiliar with the Hotwalls offering
- Looking for things to do while in the area
- Might already have an interest in arts or heritage

What do they need?

- Clear signposting – social channels; website; tourist information
- Make it easy for them to have their questions answered
- Make it easy for them to share their experience



1.3.3 Our audience and their needs: Artists

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- Already part of the Studio community — solo/shared
- Recognise the opportunity to grow and develop their creative business
- Looking to reach a wider, in-person, audience

What do they need?

- Schmoozing — to remain as residents, but also to act as ambassadors
- Guidance and support to engage with their audience
- Make it easy for them to share their experience



1.3.4 Our audience and their needs: Local Strangers

- Aware of the location, but may not know about its offering
- Actively engaging locally on/offline
- Looking to discover more locally

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What do they need?

- Awareness — to aid recommendations, increase visitors
- Opportunity to convert them into Regular Visitors
- Be a part of the local arts/heritage community by engaging with them directly (Facebook Groups)





14 Hotwalls Studios social media channels

Facebook

Facebook is where we showcase our resident artists; upcoming events; hiring and market opportunities (Round Tower and pop-up fairs). Our main audiences are *Regular visitors* and *Local strangers* interested in creators, makers, local art and heritage.

We share simple imagery and short videos to celebrate diversity of creativity, encourage people to “make a day of it” and learn about the history of the site. We extend our reach online through local Groups.

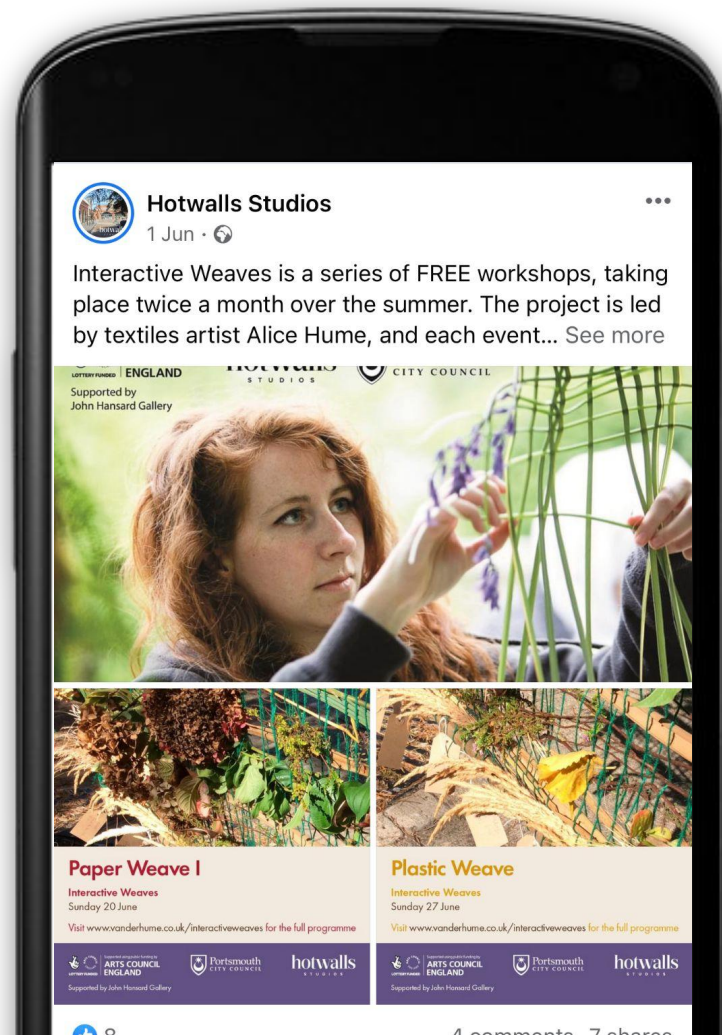
Facebook is also our customer service channel, through public comments and Messenger.

Tone

Friendly, accessible, engaging and informative.

On Facebook we are: celebrating artists; promoting events and providing customer service.

We are not: using it for PR or stakeholder relations.



Facebook in practice

What	Why	When	How often
<p> ● Showcase the diversity of work from artists ● Promote workshops and demonstrations ● Remind people about events ● Encourage people to get involved e.g with pop ups or applying for jobs </p> <p>Visual content with every post:</p> <ul style="list-style-type: none"> ● an image ● short video (60s) ● branded graphic <p>All visual content should be of good quality.</p>	<p>Engagement with our Facebook activity has always been positive.</p> <p>Engagement increases when we share:</p> <ul style="list-style-type: none"> ● Artists demonstrating their craft ● Timely reminders of upcoming events <p><i>From our Pilot Projects, we hope to see more video content; increased engagement and interaction with Artists.</i></p>	<ul style="list-style-type: none"> ● Announcing new events - add to Event function on FB as soon as dates released. Build up the interest using Stories, include the dates, be specific ● Reminders about monthly Open Studio events ● Each month, post an answer to a typical questions, such as “what we do” “where to find us” or “when are the studios open” 	<ul style="list-style-type: none"> ● Aim for 3 times a week with one post aligned with each of the following: ● Engage (<i>show people what the Studios offer at their best</i>) ● Educate (<i>show people what the artists are doing</i>) ● Excite (<i>promote an event</i>) ● See “anatomy of a post” page 24



Best places to post on Facebook

Page 41

1. Feed
 - Great for everyday and evergreen posts. Can include photography, graphics and video (optimum length, max 2mins).
2. Stories
 - Displayed prominently at the top of the Newsfeed, perfect for more casual posting or timeliness (eg Event reminders) as they disappear after 24hrs. You can also run a quick poll.
3. Events
 - Can publish paid and free events; can also be connected as a co-host. For example one of your Studio Artists can add Hotwalls. Easy to engage with, will boost reach.
4. Groups
 - Ideal way to reach more niche communities be it local or interest-based. Share content strategically, don't just spam Groups. Can join some groups as Hotwalls Studios.

Twitter

We use Twitter to share the following types of information:

- upcoming events
- corporate announcements
- media statements
- sharing content from our partners e.g @visitportsmouth or @portscreates

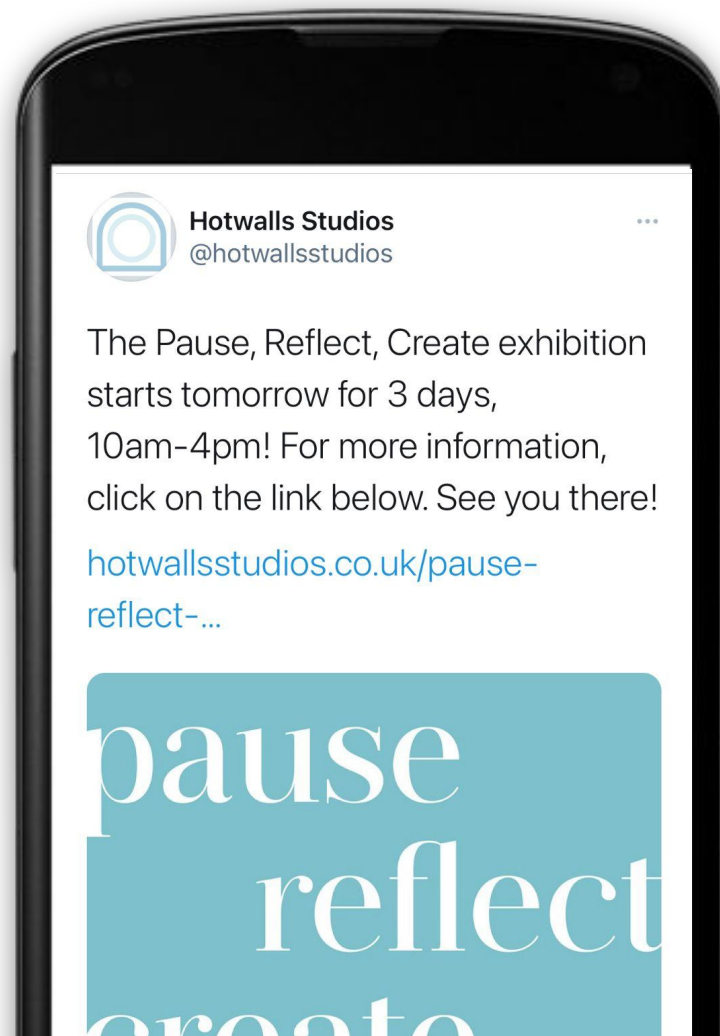
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One authoritative and succinct.

We tell people what's happening, when and how to find out more.

On Twitter we are: demonstrating Hotwalls' unique place in Portsmouth's offer. We're connecting with local partners and similar venues across the country. This is where we expect media to find us, and where we expect to work with media. Twitter is our link to local authorities and tourism.

We are not: using Twitter to promote individual artists, provide creative inspiration or actively build our audience.



Twitter in practice

What	Why	When	How often
<p> <ul style="list-style-type: none"> Major announcements, for example funding updates Sharing our programme of events Managing media relations Retweeting partners including arts, culture and heritage organisations and campaigns eg DCMS #HereForCulture </p> <p><i>Ensure any visual content is optimised for Twitter</i></p>	<p>Engagement with our Twitter activity is positive.</p> <p>Twitter, when used via the app, offers speed of interaction and a different reach to our other channels.</p> <p>It's quick and easy to build connections. There are also great opportunities for communicating differently to demonstrate experience/authority.</p>	<p>To distinguish Twitter from Facebook & Instagram, we keep the focus to the “What” primarily — but not exclusively.</p> <p>Priority will always be given to major announcements; amplification of local authority or stakeholder messaging.</p>	<p>Twitter's pace means that multiple posts a day are acceptable.</p> <p>However, Twitter will rarely meet the needs of our main audience so we only tweet when we have something to share from the ‘What’ column.</p>

Instagram

Instagram is typically used by a younger audience than Facebook, but critically the most used by our Artists and the creative community.

The variety of ways to curate and share content make this a really interesting space for us. A sense of “art for all”.

Directly and indirectly, we can engage with our Artists and those seeking a path to their own studio space.

Tone

Friendly, chatty, accessible, engaging and informative. We want to encourage interaction and engagement in post and via DM at every opportunity.

On Instagram we are: curating inspiring stories from our Artists and events; useful resources; and sharing our uniqueness as a site in creative ways.

We are not: engaging with media, local authority stakeholders or sharing corporate news about Hotwalls.



Instagram in practice

What	Why	When	How often
<p>Page 45</p> <ul style="list-style-type: none"> • Showcase the diversity of work from Artists • Promote workshops and demonstrations • Promote events • Encourage people to get involved e.g with pop ups or vacancies • Storytelling from Artists through e.g takeovers • Generally celebrating arts, culture, heritage 	<p>This is where we can meet the needs of almost all our audience: <i>Regular visitors, Local strangers and Artists.</i></p> <p>It's the perfect portfolio channel for all things creative and inspiring.</p> <p>Through engagement and a strong hashtag strategy, you can build a highly engaged community.</p> <p>This is the preferred channel for creators.</p>	<ul style="list-style-type: none"> • Encourage audience to visit weekdays, when it's typically quieter • Sharing new work from Artists • Sharing ideas or inspiration that links with national themes e.g mental health awareness; Children's Art Week 	<ul style="list-style-type: none"> • Aim for 3 times a week with one post aligned with each of the following: • Engage (show people what the Studios offer at their best) • Educate (show people what the artists are doing) • Excite (promote an event) • See "anatomy of a post" page 24



Best places to post on Instagram

Page 46

1. Grid
 - Great for everyday and evergreen posts. Can include photography, graphics and video (max 1min)
2. Stories
 - Displayed prominently at the top of the app, perfect for more casual posting or timeliness (eg Event reminders) as they disappear after 24hrs. You can also encourage more engagement with polls, questions and reaction stickers
3. Reels
 - 15, 30 or 60 secs videos, typically with a music background/text overlay. This is Instagram's TikTok clone. Great for increased reach
4. IGTV
 - For videos that are more than a minute in length. You can also organise into categories - Series.
5. Guides
 - A simple way to curate already existing content into bite-size guides. Increase shelf-life and more eyes on your content.

YouTube

We use YouTube to share the following types of video content:

- Collaborative: featuring all artists
- Feature: individual artists
- Feature: categorised by medium
- Promotional: the site and its heritage
- Post event: highlights

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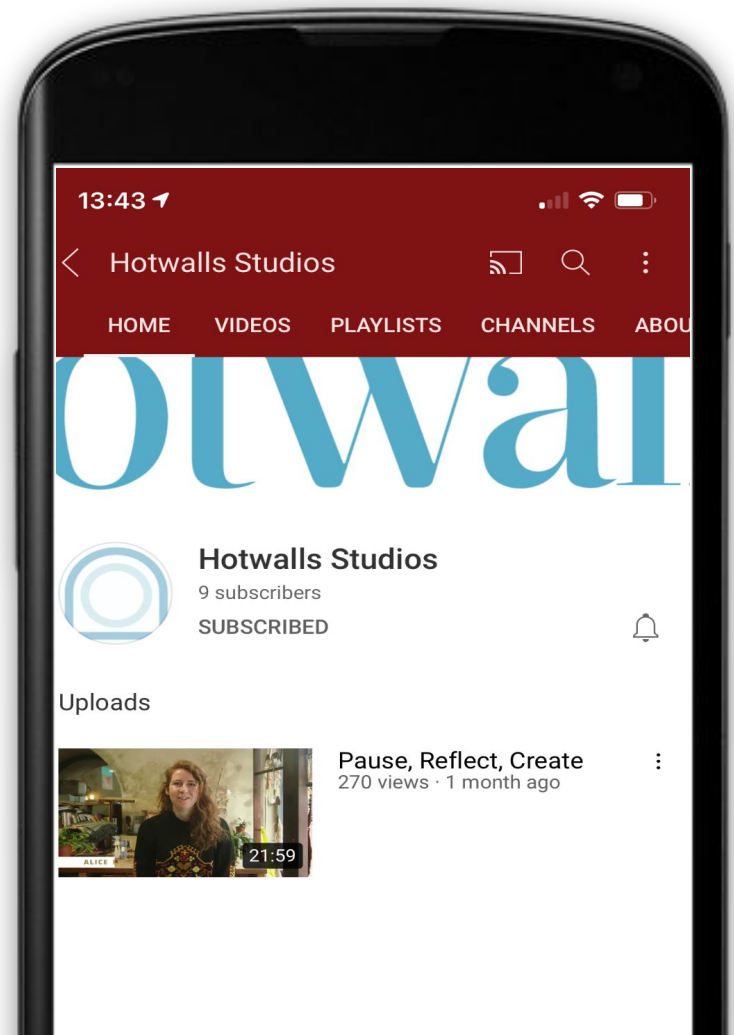
sense of “art for all”. Should work effectively as a showcase for the site. Closed captions used on all videos for inclusivity.

Tone

Descriptions should be clear and concise and optimised for search and discovery.

On YouTube we are: curating inspiring stories from our Artists and events; and sharing our uniqueness as a site in creative ways. Diversity of opportunity on the site.

We are not: using it for PR or stakeholder relations.



YouTube in practice

What	Why	When	How often
<ul style="list-style-type: none">• Showcase the diversity of work from Artists• Artist features• Generally celebrating arts, culture, heritage	<p>This is where we can meet the needs of almost all our audience: <i>Regular visitors, Local strangers and Artists</i>.</p> <p>It's the perfect discovery channel for all things Portsmouth-based, creative and inspiring.</p>	<ul style="list-style-type: none">• If sharing long-form video on IGTV (ie longer than a minute), also add to YouTube and mirror the Series titles.	<ul style="list-style-type: none">• Aim for fresh content at least once a month.



1.5 Governance and security

All social media channels are owned by the Hotwalls/PCC team.

We take the security of our channels seriously. However it isn't practical, or safe, to operate social media from just one device.

We expect anyone managing any or all of our channels to follow these 4 steps:

A

You must enable 2FA for any channel that you can manage

This will prevent and alert any rogue login attempts.

B

You must ensure the software on your device is up-to-date at all times

This includes keeping apps and operating software up to date at all times.

C

Screens should be locked when you are not using them

This makes it more difficult for people to access our accounts should the device be stolen.

D

Access to channels should only be granted at the level required by the user

For example, artists should be contributors to the Facebook page, not admins

Part 2: planning and next steps

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2.1 Content planning

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Content planning grid

- Quarterly rolling content plan
- Aligned with seasonal activity, anniversaries and events
- Maintains a clear focus for each channel

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You can access our content planning grid in the [shared folder].

The content planning grid will tell you what we should be promoting and when.

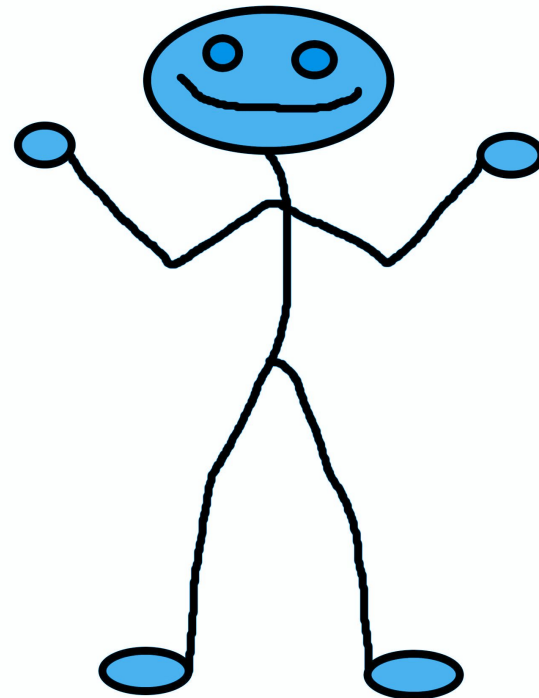
You can also add in new events and ideas.

	A	B	C	D	E	F	G	H
1								
2	This tab is your "need to know" - use as reference or your scratchpad (as I call it). Things that I need to access quickly and easily							
3								
4	Hashtag Stacks							
5		Include brand hashtag e.g. mine is #TheChiSocial						
6		Include location hashtags - eg #Chichester						
7		Include topic hashtags - #SocialMediaTips						
8		Include community and growth hashtags - #SocialMediaManager						
9		#SmallBusinessTips						
10	Key campaign or theme	Are you launching a new product or service; is there something seasonal to shout about.						
11	Website	eg new blog; tools; updates that need to be shared						
12	Social Media	if you have a different strategy for each social channel, then duplicate this line accordingly and split out by platform. You only need the prompt or headline here - but if it's easier for you to write the full caption, then go for it.						
13	Events/Dates of note	Is there a national day/week that's relevant for your biz; or offline activity that needs to be recognised, for example a webinar or workshop - whatever is "of note" for you, make a note.						
14								
15								

Checklist for a great post

When you're planning a post, or just before you hit publish, check the following:

- ☐ **Get a head start**
 - ☐ Do you have a visual that will stop people scrolling past?
- ☐ **Think hard about the body**
 - ☐ What's the key message or purpose of this post? (but careful not to overload people)
- ☐ **Use your arms to reach**
 - ☐ Who can you reach by tagging them in the post? Use hashtags strategically.
- ☐ **Give the post some legs**
 - ☐ What are the next steps? e.g 'tell us what you think below'; 'sign up'; or 'tag a friend who'd enjoy this event'





2.2 Benchmarking, evaluation and targets



Benchmarking

Data all related to the last 28 days

- report date: 25th June, 2021

Twitter

Followers - 1,332

Impressions - 9.2k

Engagement rate - 1.3%

Facebook

Total followers - 3,189

New followers - 30

People reached - 21k

Engagements - 1.9k

Instagram

Total followers - 3,550

New followers - 158

Content interactions - 1.3k

Comments - 14

Likes - 1,258

Saves - 11

Google My Business

Searches - 24k (mostly via Google Maps)

Actions - 565 (371 direction requests)

YouTube

Subscribers - 9

Views on “Pause, Reflect, Create” - 270

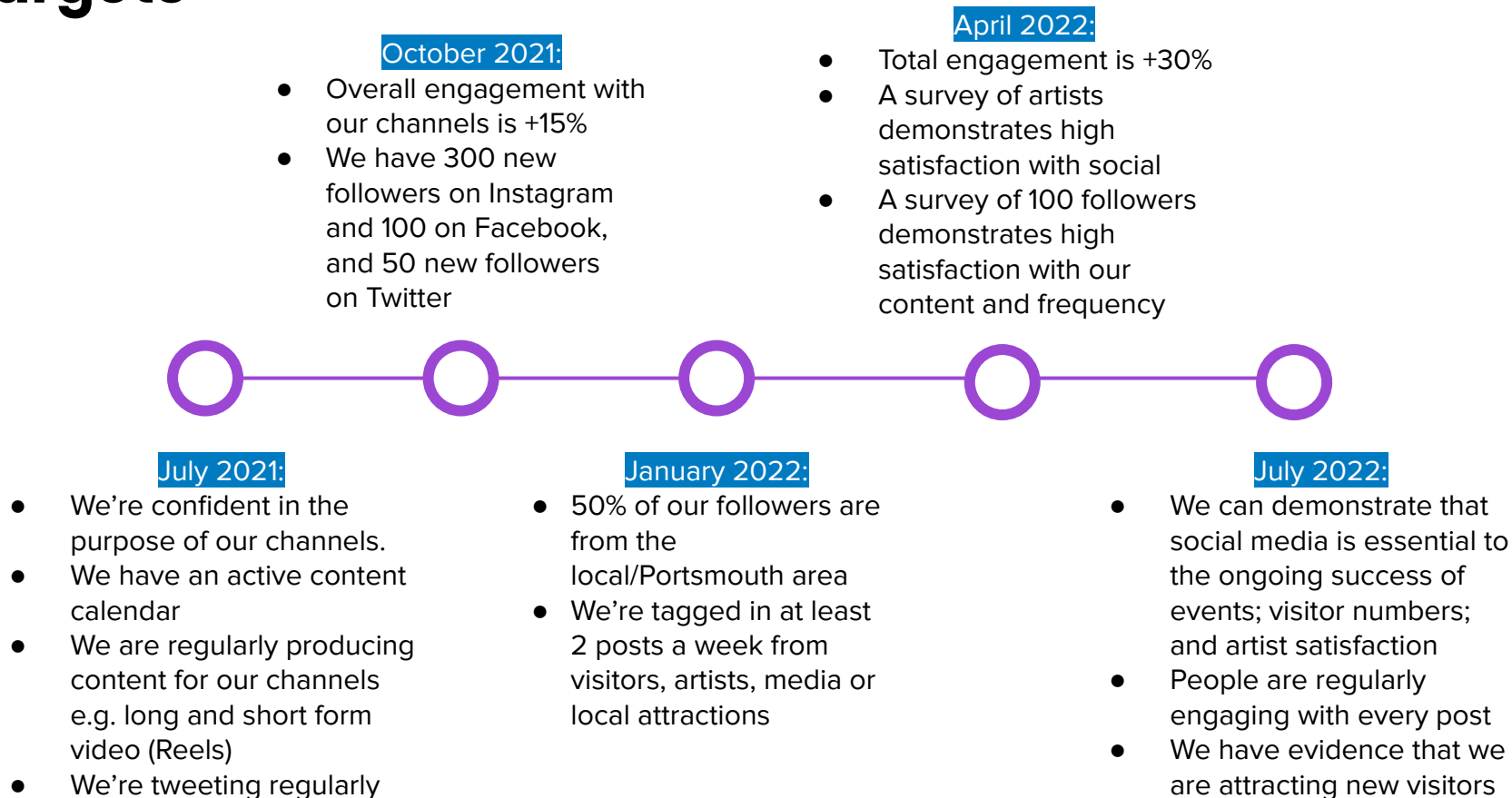
Measuring effectiveness

There are lots of different ways that you can measure social media. Measures of volume, such as reach, can generate big numbers. Other measures such as sign-ups might generate much smaller numbers.

This framework from AMEC (<https://amecorg.com/amecframework/framework/interactive-framework/>) helps you differentiate types of measurement. Outcomes are most important for Hotwalls Studios: evidence that people are actively engaging with your content.

Outputs	Outtakes	Outcomes	Impact
<p>These are measures of what you're publishing, for example:</p> <ul style="list-style-type: none"> - Number of posts - Number of responses to comments - Number of videos produced 	<p>These are the quick and easy figures we can extract from social. They help us broadly understand if something is working or not:</p> <ul style="list-style-type: none"> - Post engagement - Reach or impressions - Views of a video - New followers 	<p>This is evidence that people are actively consuming and engaging with your content:</p> <ul style="list-style-type: none"> - Comments and questions - Tagging new people who might be interested in your post - Signing up for events - Job applications - Sharing 	<p>This is hardest to measure but shows a direct link between social media activity and organisational priorities:</p> <ul style="list-style-type: none"> - An increase in footfall - An increase in sales for Artists - Media coverage - New investment

Targets



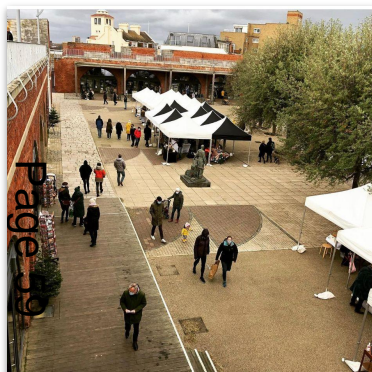


2.3 Inspiration: your best work, and others'



Instagram

Hotwalls top performers



View Insights

Promote



Liked by gillian.hawkins7 and 178 others

hotwallsstudios Day one done! Thanks so much to all who joined us and @thetraderskeep for their Christmas cheer today. We're warming up ready for tomorrow, when we'll be joined by additional traders @irishill and @hannah_horn_. Lisa aka @irishill combines mindfulness with watercolour painting for her beautiful, gentle paintings. Illustrator @hannah_horn_ uses ink to create detailed images inspired by nature and we just love them
#hotwallsstudios #hotwallschristmasmarket #christmas2020 #handmade #curated #illustration #painter #visitportsmouth #fineart

View all 9 comments

Fine art and bespoke craft from Hampshire makers

Hotwalls Christmas Market

5th-6th December
10am-4pm



hotwalls studios

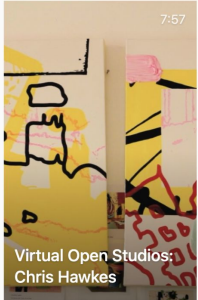
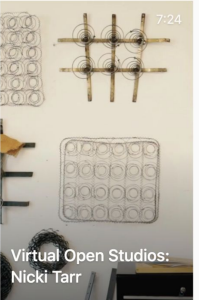
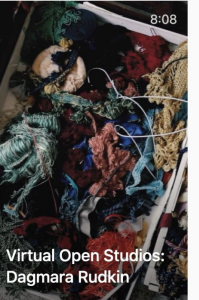





View Insights

Promote

Liked by anniefitcroft and 130 others

hotwallsstudios Look what's coming! We're so happy that our Christmas Market and the @thetraderskeep can go ahead on 5th-6th Dec, 10:00-16:00 🥰 our studio artists and extra makers have worked so hard to create beautiful things, and we're so glad to be able to welcome visitors in person this year. Spread the word and see you there!
#hotwallsstudios #christmasmarket #hotwallschristmasmarket #shoplocal #handmadeforchristmas #fineart #hampshirecraft #artmarket

Something great from Phoenix Art Space (Brighton) - IGTV series

 <p>7:57</p> <p>Virtual Open Studios: Chris Hawkes</p>	 <p>7:24</p> <p>Virtual Open Studios: Nicki Tarr</p>	 <p>8:08</p> <p>Virtual Open Studios: Dagmara Rudkin</p>	 <p>8:15</p> <p>Virtual Open Studios: Amanda Doughty</p>
 <p>6:05</p> <p>Virtual Open Studios: Steve Fricker</p>	 <p>3:34</p> <p>Virtual Open Studios: Emma Johnson</p>	 <p>4:06</p> <p>Virtual Open Studios: Sophie Abbott</p>	 <p>6:14</p> <p>Virtual Open Studios: Becky Blair</p>

Facebook

Hotwalls top performer

Page 60


Hotwalls Studios
 10 June · 🌐

Interactive Weaves starts in just over a weeks time! Paper Weaves is the first workshop which is taking place on the 20th June along with:

Sadie Tierney Life Boat Sketching Workshop 11am-2pm
 Lizzie Cornelius Life Painting Workshop of Hotwalls 1pm-4pm
 Kristy Fleury Life Painting

This project is an opportunity for people of all ages and abilities to get involved in creating a giant woven installation using local waste materials in collaboration with Alice Hume and the Hotwalls Studios artists. The project will culminate with an exhibition in the Round Tower in September 2021, offering participants the chance to see the complete works together.

To get free tickets, subscribe to Alice's newsletter at www.vanderhume.co.uk/interactiveweaves



Paper Weave I

Interactive Weaves
 Sunday 20 June

Visit www.vanderhume.co.uk/interactiveweaves for the full programme






Supported by John Hansard Gallery

👍 **Get more likes, comments and shares**
 When you boost this post, you'll show it to more people.

2,193
 People reached

99
 Engagements


Boost post



 Lauren Nicoll, Francesca Casson-smith and 8 others

18 shares

Something great from Wimbledon Art Studios - "Friday Feature"




Wimbledon Art Studios
 11 June at 12:05 · 🌐


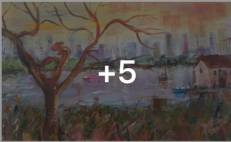
FRIDAY FEATURE @daniel_jordan27 🎨

Daniel Jordan is a local artist and mainly paints landscapes in Mixed Media on Canvas.

He is a follower of Henri Matisse and his paintings are an exploration of vivid colours and contrasts.

Check out more of Daniel's work at chrisjordanstudio213.webador.co.uk

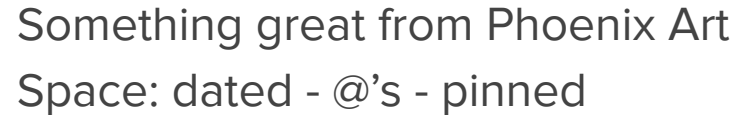





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Hotwalls top performer





2.4 Recommendations for further development

Recommendations for further development

1. Prepping for in-house video and photography	2. Paid-for advertising to reach a specific audience	3. Digital outreach to work with local Facebook groups
<p>On the next page we have identified some video and photography equipment that will help you make the most of the amazing cameras in your phones.</p> <p>These items listed below will help you make the most of opportunities for Lives or IGTV, interviews with visitors or guided tours.</p> <ul style="list-style-type: none"> • Equipment listed overleaf: £100-£200 • Kinemaster subscription (editing app for your phone): £50 • Canva Pro: £99 • Specialist training course in video for social: £1,500 	<p>We recommend that once you are comfortable with the strategy, you begin to budget for paid-for advertising.</p> <p>We recommend using paid-for tactically to begin with. For example, to target <i>Local Strangers</i> on Facebook in the run-up to a series of open days to which you want to increase sign-ups.</p> <ul style="list-style-type: none"> • Set aside an advertising budget of £500 • Consider additional training or support for paid-for advertising: £500-£700 	<p>A good investment of time will be identifying independent local Facebook groups, through which you can promote your events.</p> <p>To do this you will need to spend time researching local groups, identifying administrators and introducing yourself. This will build trust and the terms under which you can collaborate</p> <ul style="list-style-type: none"> • A typical training course in this tactic is up to £1000 • Alternatively you could commission audience mapping to identify groups and admins for you: £1500

Suggested equipment to support video and photography



Tripod



Phone adapter

Extension cable



Shotgun mic



Gorilla Tripod



Lapel mic



Audio jack to phone adaptor



Wind shield



Recommendations for further development: 4) Hiring for digital skills

The impact of Hotwalls Studios digital channels will ultimately be limited by the size of the current team.

A dedicated role, or even part of a role, will enable Hotwalls Studios to put digital marketing firmly at the centre of a long term development strategy.

Typically, we'd expect a venue of this size to have a Marketing Executive or similar role, with a significant weighting towards digital. We recommend that this is the next hire for the Hotwalls Studios team.

This role should be responsible for:

- Planning integrated marketing activity, including new ways to engage visitors and artists online
- Content creation
- Channel management

A successful candidate should:

- Be an active user of a number of social media channels
- Have at least 12 months experience in a similar role, ideally working for a venue and/or creative organisation
- Have experience using paid-for social media advertising
- Have experience managing website content (and ideally newsletters)
- Demonstrate an ability to take good photos and video on mobile, and design simple graphics for social media



Essential tools and tips

These are some of the tools and tips that we discussed in the closing stages of developing this strategy.

Mailchimp	Facebook Creator Studio	Canva
<p>Page 66</p> <ul style="list-style-type: none">Regularly encourage sign ups with a custom sign-up formSimplify monthly messaging: theme - featured artist(s) - eventsUse * FNAME * merge tag to personaliseWrite subject lines that encourage openingPricing dependent on number of contacts	<ul style="list-style-type: none">One-stop social media content management toolFree!Plan, publish and schedule across Facebook and InstagramView calendar of planned contentCollaborative working with all Page Admins <p>https://business.facebook.com/creatorsstudio/home</p>	<ul style="list-style-type: none">Online design and publishing toolInvest in the Pro version: £99pyUpload custom fontsUpload brand assets (logos)Create your brand kit for consistent designsTemplate and custom sizing for all social channels and placementsOutputs: image, gif, MP4 and PDF <p>https://www.canva.com/</p>



www.helpfuldigital.com
Debbie Ford and Tim Lloyd
June 2021

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Agenda Item 4



Title of meeting: Culture, Leisure and Economic Development Decision Meeting

Date of meeting: 16 November 2021

Subject: Visit Portsmouth Marketing Update 2021

Report by: Director of Culture, Leisure and Regulatory Services

Wards affected: All

Key decision: No

Full Council decision: No

1. Purpose of report

- 1.1 To update on activity undertaken by the Visit Portsmouth Team to market the destination and support tourism businesses through recovery during 2021.

2. Recommendations

- 2.1 **Agree continued marketing as outlined in the report and previously approved communications plan.**
- 2.2 **Note the achievements of the team and acknowledge the support from destination partners.**

3. Background

- 3.1 The Visit Portsmouth Team are funded by Portsmouth City Council with financial input from partners across the city to support destination marketing. The prime focus of the team in 2021 has been to support local tourism businesses through this challenging time and aid recovery.
- 3.2 The Tourism and Marketing Manager has attended regular national meetings with Visit England/Visit Britain and DCMS to keep the team up to date with planned activity and abreast of changing research into customer sentiment to aid marketing planning.
- 3.3 Nationally the Government launched the Tourism Recovery Plan which has an aim to:
'Recover domestic overnight trip volume and spend to 2019 levels by the end of

2022, and inbound visitor numbers and spend by the end of 2023 – both at least a year faster than independent forecasts predict.'

- 3.3 As opportunities for activity arise from this national plan the Visit Portsmouth Team will make partners aware. We have already incorporated the TXGB national booking system on the Visit Portsmouth website and shared details of how to take part in the national 'Great Days Out' campaign.
- 3.4 An independent England review into Destination Management Organisations was held earlier in the year and Portsmouth hosted one of the regional consultation events. The report has now been circulated and we await a decision on the outcomes and recommendations this included.
- 3.5 The Visit Portsmouth Tourism Marketing Communications Plan 2021-22 was agreed last year and will continue to inform marketing through 2022, refreshed as required in line with any changes in the market.
- 3.6 In addition the Visit Portsmouth Tourism Recovery Plan was launched in March 2021 to support businesses through recovery (Appendix 1).
- 3.7 Following our destination publications launch in January 2021 we commenced the 'Portsmouth, Put the Wind in Your Sails' campaign in earnest in March. This campaign aimed to support local businesses, build confidence in Portsmouth as a place to visit and regain our domestic market - 3 key actions in the Tourism Recovery Plan.
- 3.8 The campaign has exceeded expectations. Destination partner buy-in was achieved for the main season elements, a great achievement given the difficult times businesses have experienced, and visitor numbers to the city's tourism businesses have seen recovery during the summer months. A report outlining achievements so far against this campaign and other activity is included at Appendix 2.
- 3.9 The Visit Portsmouth website statistics also indicate a level of recovery. Comparing like-for-like lockdown restriction periods, 19 May - 30 Sept 2021 v 23 June to 4 November 2020, website users increased by 45%, sessions by 50% and pageviews by 48%.
- 3.10 Additional activity was also made available via the government's 'Welcome Back Fund', supported by European Regional Development Funding (ERDF), which will include marketing through to March 2022. The team used the funding in the summer of 2021 to support seafront businesses and encourage more visits to the area by creating a seafront trail, employing a waterfront welcome team and funding increased litter picking and toilet cleaning.

- 3.11 The seafront trail has been really well received by visitors as were the Waterfront Welcome Team and a brief report on the latter's activity is included at Appendix 3. The funding has also paid for the 'Welcome to Portsmouth' lamp post banners across the city and for a piece of economic impact research that is being carried out by Tourism South East, results expected in 2022.
- 3.12 Regional work with partners is a key part of our marketing and this year has included being part of Visit Hampshire activity around 'The Hundred' cricket event. Portsmouth featured in a Hampshire-wide TV advert that played alongside some of the matches. We are looking to repeat this advert, with regional partners, as part of the 'Welcome Back Fund' activity in the spring.
- 3.13 Further activity with Tourism South East this year, in line with our agreed SLA, has included a virtual 'Excursions' group fair event, coverage in their domestic consumer and group campaigns and a bespoke press and PR service. We will also look to join future international campaigns, with an initial focus on the northern Europe and North America markets.
- 3.14 In addition to the virtual Excursions event we also attended the Group Leisure and Travel Show in October and have booked a stand at the Excursion Show in January 2022. Group activity is always funded jointly with destination partners sharing the cost of stand booking and attendance.
- 3.15 We also continue to work closely with our colleagues at the International Port and will be supporting further cruise marketing initiatives, to maximise the benefit of visiting cruise ships to the local economy. We are also planning a marketing campaign in and around Caen in northern France to attract French visitors back to the city once travel restrictions are simplified and interest has grown.
- 3.16 As a member of England's Coast we continue to be included in their activity both to the domestic and European markets. This has seen new Portsmouth content on the England's Coast website, e-shots to German and Dutch markets and domestic press and PR.
- 3.17 The team also attended the virtual Explore GB event in March - Visit Britain's flagship international marketing event. 70 meetings were held with international buyers from 21 countries in our target areas - against 40 meetings held in 2019. Although there was much uncertainty at the time given restrictions to travel, there was good interest as regards future bookings when the situation is safer and more stable.
- 3.18 Work is also taking place to drive business tourism to the city in the form of meetings, incentive packages, conferences and events. Our updated 'Venues in Portsmouth' pages on Visit Portsmouth are attracting interest as this sector starts to recover and we have achieved a listing on the Visit England/Visit Britain national business site, one of only 23 destinations listed nationally. We are

working with partners to look at specific marketing events to attend as a destination and jointly fund as we do for group/travel trade marketing.

- 3.19 It should be noted that the above is just a brief overview of some of the team's activity over the last 12 months and more detailed reports with results are available in the appendices.

4. Reasons for recommendations

- 4.1 Continue recovery of tourism markets and support local tourism businesses through this difficult period.
- 4.2 The work of the Visit Portsmouth Team and especially the partnership working across the city is crucial for continued growth.

5. Integrated impact assessment

- 5.1 Integrated impact assessment attached at appendix 4.

6. Legal implications

- 6.1 No specific issues have been identified. However, the legal implications of each key activity within the plan can be assessed as each of these projects are taken forward.

7. Director of Finance's comments

- 7.1 Any costs arising from the recommendations contained in this report will be met from existing budget resources.

.....
Signed by:

Stephen Baily

Director of Culture, Leisure and Regulatory Services

Appendices:

1. Visit Portsmouth Tourism Recovery Plan 2021
2. VP 'Portsmouth, Put the Wind in Your Sails' Marketing Report Sept 2021
3. Waterfront Welcome Team Report, Oct 2021

4. Integrated Impact Assessment

Background list of documents: Section 100D of the Local Government Act 1972

The following documents disclose facts or matters, which have been relied upon to a material extent by the author in preparing this report:

Title of document	Location
The Tourism Recovery Plan, Department for Digital, Culture, Media and Sport	https://www.gov.uk/government/publications/tourism-recovery-plan
The de Bois Review - an Independent Review of Destination Management Organisations	https://www.gov.uk/government/publications/independent-review-of-destination-management-organisations-dmos

The recommendation(s) set out above were approved/ approved as amended/ deferred/ rejected by on

.....
Signed by:

Cabinet Member for Culture, Leisure and Economic Development

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Tourism recovery plan for Portsmouth



**Putting the wind back in the
sails of the visitor economy**

Introduction

The current pandemic has had, and continues to have, a devastating effect on many businesses, with those in the tourism, entertainment, cultural and hospitality sectors being especially hard hit.

Before the Covid19 pandemic Portsmouth welcomed around 9 million visitors a year and the visitor economy supported over 12,000 jobs and created over £610,000,000 income annually for local businesses.

This plan outlines how we will help businesses restart, grow and flourish as we move through this global period of recovery.

The recovery of the visitor economy is key for the city of Portsmouth and also for the strategies, plans and partnerships for the future that it is a part of, including:

- **Imagine Portsmouth 2040, Vision for Portsmouth**
- **Southsea Seafront Strategy**
- **Regeneration Strategy**
- **Portsmouth Creates**
- **City Centre Plan**
- **Portsmouth Local Plan**
- **Cleaner, Greener and Safer – Transport Plan**
- **Health and Wellbeing Strategy**

It is essential we get the visitor economy back on its feet and thriving. To help businesses achieve this we have developed a seven point action plan. Our current Marketing and Communications Plan 2021-22 will support the marketing activity and our newly developed 'Portsmouth, Put the Wind in Your Sails' creative and toolkit will enable businesses across the city to join campaigns and maximise the benefit of marketing activity.



Seven point action plan

- 1 Support local tourism businesses through recovery**
- 2 Demonstrate the value of tourism across city strategies**
- 3 Build confidence so people choose Portsmouth as a safe place to visit**
- 4 Be the national voice to lobby and raise the city's profile**
- 5 Regain Portsmouth's domestic market**
- 6 Continue international marketing**
- 7 Support the recovery of business events tourism**



© Daniel Boss



Support for local tourism businesses through recovery

Supporting the wide range of businesses, big and small, that form part of our visitor economy is essential. As businesses follow the roadmap out of lockdown and re-open and restart activity, the Visit Portsmouth team can provide assistance to help negotiate the guidelines and restrictions to enable safe opening and operation. Our colleagues across the Directorate for Culture, Leisure and Regulatory Services are key to this and bring a wealth of knowledge and advice to help businesses move forward. The PCC Business Support Team can also signpost to available funding opportunities.

The Visit Portsmouth team offer all tourism related businesses free promotion on the Visit Portsmouth website, including free event listing. We will also support your activity with regular social media and ENewsletter promotion to consumers and trade. If you have a virtual offer during lockdown we can also promote this on our Virtual Portsmouth pages.

Our campaigns will provide opportunities for partners to join and amplify our messaging, both at free entry level and with paid promotional opportunities. The **'Portsmouth, Put the Wind in Your Sails'** toolkit will outline our marketing plans and aspirations and enable partners to use destination assets for their own marketing purposes.

Demonstrate the value of tourism across city-wide strategies

It is clear that tourism has a crucial role to play in both the economic and the social wellbeing recovery of the city. The many businesses that make Portsmouth a great place to visit are also what makes it a great place to live. Without a healthy visitor economy many of the attractions, events, entertainment and cultural activities that local residents love would not be sustainable.

There are obvious strategies, plans and partnerships that the visitor economy is integral to such as the Southsea Seafront Strategy, The Regeneration Strategy and the Portsmouth Creates, Imagine Portsmouth and Shaping the Future of Portsmouth programmes. But tourism also plays a part in other areas across services, for example plans for changes to transport and parking and plans concerning the general health and wellbeing of city residents.

We will work with our colleagues across Portsmouth City Council to ensure the visitor economy is considered and included in strategies and plans going forward and we will act as a conduit, to ensure tourism businesses can have their voice heard and the opportunity to engage with plans and consultations about future developments.

Build confidence and provide a great welcome

Consumer sentiment continues to highlight safety as a key factor for consumer planning for future visits.

Many of our tourism businesses adopted Visit Britain's '**We're Good to Go**' standard during 2020 and we will encourage more to do so this year. This industry standard and consumer mark provides a ring of confidence for businesses, attractions and destinations, as well as reassurance to local residents and visitors that clear processes are in place to keep everyone safe. '**We're Good to Go**' has now been recognised by the World Travel and Tourism Council (WTTC) as meeting its international global standardised health and safety protocols. This means **We're Good to Go** businesses will automatically be issued the WTTC '**Safe Travels**' stamp to ensure global recognition of safe standards.

As well as building confidence in Portsmouth as a safe destination it is key that visitors experience a great welcome and customer service during their visit. To help up-skill existing and new staff, across the city in businesses who interact with visitors, we are re-launching the **Portsmouth Champions** online training scheme in early April. This updated training will give staff who are key to the destination offer the information, knowledge and skills they need to provide a great welcome and play their part in selling the city.

National voice

The Visit Portsmouth Team will be the national voice for the city's tourism businesses. We will be active members of regional and national bodies including Tourism South East, England's Coast, Visit England and Visit Britain. We will make sure that Portsmouth is at the table by joining discussions and highlighting local concerns. We will meet regularly with Tourism staff at the Department for Culture, Media and Sport and will continue to engage with the Solent LEP. We will keep partners updated with opportunities for marketing and collaboration as these arise. We will also update you on national policy and use our membership of these organisations to lobby on your behalf as appropriate.

We will send monthly updates to all the Visit England and Visit Britain team, highlighting Portsmouth's wide offer and we will be asking you to send us all your news to make sure your business is included.



Regaining the domestic market

Making sure we regain Portsmouth's domestic market is our first priority. Visit England's forecast from December 2020 is that domestic spend will be only 67% of the level seen in 2019. This forecast was published before the new UK strain of coronavirus was a factor and as such the reality may be an even lower percentage. It is expected to take a number of years for domestic tourism across the country to return to pre-covid19 levels.

The 'Portsmouth, Put the Wind in Your Sails' kicks off with a campaign running from 22 March and through the Easter weekend. This campaign will use digital marketing in the form of social media advertisements, promoted posts and 3 large scale digital advertising boards located in the London area, on the M3, Inbound and Outbound sites and at Richmond Park. The initial campaign messaging will have a clear 'Plan Your Summer' call to action, as the country remains in lockdown.

As we move through the re-opening period, Visit Portsmouth, with the support of our major destination partners such as Gunwharf Quays, Spinnaker Tower and Portsmouth Historic Dockyard, will continue marketing to our key day visitor and short break markets to encourage safe visits. Marketing will be agile to ensure we can respond to any changes in restrictions.

Digital marketing will of course be key and we will promote our newly refreshed Visit Portsmouth website and social media channels to raise the destination's profile and drive visits to the city.

We will also work regionally with partners promoting Portsmouth via the Visit England's 'Escape the Everyday' messaging and will jointly bid for campaigns as and when funds become available.

Marketing activity will continue to our group markets which may take a little longer to recover. Online marketing events and activity will continue engagement with tour operators and group organisers along with regular trade newsletters. We have plans for a trade familiarisation visit to the city in the autumn or as soon as it is safe to do so, which will enable tourism businesses to showcase their product to the group market.



Mock-up of advert for illustrative purposes only

International marketing

Visit Britain estimates that inbound tourism – visitors from overseas – will be even harder hit this year at around only 23% of the 2019 level. The forecast assumes some recovery, predominantly from European markets, in the second half of the year. This will of course depend on agreements regarding the opening up of international travel.

The Visit Portsmouth team will continue to market Portsmouth to the inbound markets by joining online events such as the recent Explore GB which included 70 face to face meetings with tour operators and travel agents from across the world. Through new monthly communications with Visit Britain's

global staff and inbound operators we will ensure Portsmouth is on the table when future itineraries are planned. We will also welcome press trips and familiarisation visits once it is safe to do so and host these along with partners in the city.

The team continue to work closely with the International Port, especially around the recovery of the cruise market and maximising the benefit of Portsmouth visits for the wider destination.

We are also planning a marketing campaign in Normandy later in the season, when the time is right, to encourage future visits.

Business events and conferences

The business events and conference activity has been one of the most seriously hit by the pandemic and also one that may see future changes such as hybrid events – a mix of in person and online for example. To support this market through recovery we have a new 'VIP' Venues in Portsmouth, section on our website to promote the offer in the city. We are also working closely with Visit Britain to gather support for future international events and raise the profile of Portsmouth as a venue for these.



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visitportsmouth.co.uk

Facebook.com/portsmouththewaterfrontcity

@visitportsmouth

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PORTSMOUTH



Put
the
Wind
in your
Sails

Put the Wind in Your Sails

2021 campaign

Visit Portsmouth: Overview

The Visit Portsmouth team leads on destination marketing for the city and sits within the Culture, Leisure and Regulatory Services Directorate of Portsmouth City Council (PCC).

We promote Portsmouth as a destination for holiday visits and short breaks, working with partners across the destination, PCC colleagues, and regional and national bodies including Visit Britain/Visit England, Visit Hampshire and Tourism South East.

The Visit Portsmouth team also promotes Portsmouth to cruise, group and business tourism markets, provides the Visitor Information service and offers a range of support to local tourism businesses across the city. We run the Visit Portsmouth website and social media channels, as well as producing the official Visitor Guide, which is available digitally and in print (in seven languages).

This report covers the results to date for our 2021 campaign: Put the Wind in Your Sails. It includes a background to the campaign, plus objectives and outputs, and results. Some at-a-glance stats for the campaign can be seen below.

2021 campaign: Headline stats

Poster site impressions: 7,261,864

Online impressions: 1,447,244

Secured a discount of more than 76% on poster site advertising.

Additional coverage in: The Times, MailOnline, BBC Radio Solent

PORTSMOUTH
**Put
the
Wind
in your
Sails**

Put the Wind in Your Sails

2021 campaign

Overview

2021 saw the formal launch of our latest marketing campaign, Portsmouth: Put the Wind in Your Sails. Devised in collaboration with our key partners, the Wind in Your Sails messaging was created to provide a new marketing message for the destination, fostering an emotional response in consumers and working on the much more experiential campaigns we as a destination - and the market has a whole - has moved towards.

Though originally devised in 2020, and planned for launch that year, the messaging was delayed to this year in light of the Covid-19 pandemic. Despite the vast changes to how we now live and work, the campaign works just as well if not better for our current lifestyles; fitting into current booking trends identified by Visit Britain away from cities and to the fresh air of coast and country. Many of the plans and aspirations for the campaign remain unchanged, even if the messaging, audiences and delivery have been tweaked slightly.

Put the Wind in Your Sails was chosen for the campaign because it emphasises how visitors will feel on a trip to Portsmouth, and is suitable for all businesses and attractions, not exclusively those on the waterfront.

Initially given its first soft launch with the inclusion of 'Wind in Your Sails' messaging on the front cover of our Official Visitor Guide for 2021, the campaign has now been fully launched with a poster and digital campaign at a number of key sites around the South.

PORTSMOUTH
**Put
the
Wind
in your
Sails**

Put the Wind in Your Sails

2021 campaign

Aims and objectives

The aim of 'Put the Wind in Your Sails' is to encourage people to consider Portsmouth for future visits with a brand-new message that fosters an emotional response in the consumer. It would reinforce the experiential tone of current trends, whilst also embracing the new ways of holidaying people are considering post-pandemic.

Outputs

Visit Portsmouth created campaign imagery, creative and guidelines for the campaign, which was then circulated to partners, businesses and others around the destination.

The 'Put the Wind in Your Sails' messaging has been used widely at poster sites, in digital creative, on social media, in web copy and blog content, on lamppost banners, and formed the front page of our latest Official Visitor Guide. It has also been used by partners in their own social media campaigns, on the South Western Railway network, and at sites such as the Victorious Festival, Big Screen Portsmouth and others around the destination.

Initially launched with a small run of digital poster sites on the M3 at Richmond during spring, the campaign has since launched more widely, with a large scale digital and printed poster campaign, along with a digital and social campaign to run alongside. Further campaigns were scheduled for autumn, and will continue through winter and beyond.

PORTSMOUTH
**Put
the
Wind
in your
Sails**

Put the Wind in Your Sails

2021 campaign results

Early campaign (spring)

Overview

The wider 'Put the Wind in Your Sails' campaign got its first launch with a small run of digital poster board sites on the M3 (north and southbound) near Richmond, plus the A3 at Richmond Park. Running between March and April, the campaign targeted the Easter holidays, whilst giving us first mover advantage - to market the destination at a time when others were still being cautious or even recommending visitors stay away.

We were able to roll out this campaign thanks to the relatively low case numbers in Portsmouth at the time, along with the city not having over-tourism issues as seen in the likes of Bournemouth (thus fostering much less anti-visitor sentiment here than elsewhere), and the nature of digital adverts allowing us to amend or remove the campaigns altogether at a moment's notice.

Put the Wind in Your Sails poster creative was used for the campaign, alongside a short social media ad campaign utilising A/B testing to provide the best return on investment, whilst also informing the larger summer campaign that was to come.

The Design Team at Portsmouth City Council created new animation assets for the campaign, to help maximise reach and engagement, but also to allow us to circumvent Facebook's preference for not having image overlaid on an image, by animating it into a short film.

A landing page was also created on the Visit Portsmouth website to provide further information and imagery, with a homepage banner directing visitors to it who had come in organically.



Put the Wind in Your Sails

2021 campaign results

Early campaign (spring) - results

Digital poster site results

The total number of displays booked for the poster sites was 129,452. We actually had 152,750 displays over the campaign, 18% up on what was booked and charged. We secured this advertising for a discount of more than 83% on the rate card cost. This discount and others throughout the campaign (as detailed below) were achieved through the amount we were able to commit to a year-round campaign, as well as our prompt action to secure first-mover advantage.

Social media results

Three separate creatives were run and A/B tested, the two animations and a carousel of square tile images. Though there was very little difference between the two videos in terms of results (Cost Per ThruView of £0.0048 versus £0.0047, reach of 24,897 versus 22,393), the carousel did better at reaching more people - whilst being optimized also for clicks through to the website.

Putting the remainder of the budget behind the carousel, we achieved 433,582 impressions and 59,486 actions.

Combined, the carousel and animations generated:

Impressions - 605,544

Reach - 184,059

Actions - 228,440

Clicks - 3,235

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Organic results

Our advertising campaign didn't just reach potential visitors but also ministers and VisitBritain. Portsmouth was highlighted alongside Birmingham and Manchester as places to visit over the summer by VisitBritain as part of its Escape the Everyday. This was reinforced by Tourism Minister Nigel Huddleston in an interview with The Times.

Following the campaign, Visit Portsmouth was also approached by BBC Radio Solent for an interview about tourism and to comment on the campaign, its aims, and results.

Target

AdStage figures (using data garnered from over 6 billion ad impressions per quarter) put the average CPM (cost per metric, or in this case 1,000 impressions) at £5.63. To this end we'd expect the social campaign to generate 338,494 impressions for the budget allocated.

Achieved

In generating 605,544 impressions, the social campaign performed 78.9% better than average.

We also achieved the extra promotion following Nigel Huddleston's comments despite not lobbying him. These comments were reported in the Times, repeated in the Daily Mail and subsequently promoted on social media, and went some way to generate interest from BBC Radio Solent who asked for an interview during the drive time show.

With the discount on our digital display boards and additional coverage, we also secured almost 18% extra coverage on the original estimate, despite paying just one sixth of the rate card price.

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Put the Wind in Your Sails

2021 campaign

Main campaign (summer)

Overview

Launched at the start of the summer holidays, the main Put the Wind in Your Sails summer campaign involved our key destination partners across the city, who buy in to allow us to promote the destination at a much larger scale than we would otherwise be able to manage were we to go it alone.

With investment from Gunwharf Quays, Portsmouth Historic Dockyard, Spinnaker Tower, The D-Day Story and South Western Railway, we continued our annual summer campaign, though broadened it out this year from exclusively using large-scale poster sites on the London Underground network. Instead, we continued with the printed and digital poster sites trialled earlier in the year, but this time at more sites and destinations.

Printed posters were installed at eight locations across the South Coast, using six different designs. There were eight poster sites, located in: Bournemouth, Christchurch, Portsmouth (x2), Poole and Southampton (x3). Posters were up from 12 July to 25 July inclusive.

Digital poster boards, meanwhile, were installed in London and across the South Coast, at large roadside locations and in busy transport terminals on the London Rail network.

In addition to being well-located geographically for visits to Portsmouth, London Bridge and Waterloo were selected as the Underground locations because they are, respectively, the 5th and 2nd busiest London Underground stations



(seeing an annual footfall of 69 million and 91 million passengers apiece).

Further, recent data from Global showed that 88% of Underground users who recalled seeing a campaign were more likely to consider the brand in future - whilst 86% actually took action as a result.

Our digital posters were live for three weeks, either from 5 to 25 July, or 19 July to 8 August (location-depending). Sites included the M3 near Kingston and Richmond Park, Queens Road in Brighton, and London Bridge/Waterloo in London. Also bundled into the campaign were digital poster sites at the same locations (plus Mountbatten Way in Southampton) for a re-run of the campaign in October.

Another social media campaign was created and run to support the poster sites, using new creative again developed by Portsmouth City Council. Using the learnings from the original A/B test (that carousels perform much better for clicks through to a website and provide better reach, but videos are great for engagement and getting the message out in a digestible format) brand new carousel videos were created to merge the two and try to maximise results. More traditional image carousels were also issued to provide a more traditional-looking ad campaign to reach across demographics.

Creative and copy was provided by the Visit Portsmouth team, but day-to-day optimization of the campaign was undertaken by Republic of Media - a digital agency Gunwharf Quays has used and recommended for previous campaigns.

Following a placemaking exercise, the social media campaign was designed to be much narrower in focus than previous efforts, to not reach so many people but ensure the relevance of our ads and audiences was higher. Whilst this would make for lower volume metrics such as impressions, it could generate better quality traffic and position our ads in front of the people most likely to book a visit.

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2021 campaign results

Main campaign (summer) - results

Poster site results

The printed posters generated 1,326,312 impressions. In addition, a billboard in Southampton stayed up until 22 August. This additional coverage (at a rate card cost of £3,000) was provided for free and afforded the campaign an additional 408,027 impressions.

The total reach of our poster site campaign was 1,734,339.

Digital billboard site results

The total number of displays booked for the poster sites was 151,212 (comprising 88,392 for the roadside and 9,900 in Brighton). We were actually delivered 281,890 displays over the campaign, 186.42% up on what was booked and charged. The actual deliveries were:

Roadside - 172,712 (+195.39%)

Brighton - 14,950 (+151.01%)

Combined, these billboard sites generated 4,558,525 'impacts' (impressions).

On top of this we were offered extra coverage on the M3 site at Kingston/Richmond Park (inbound and outbound) free of charge. The rate card cost for this would ordinarily have been £25,000.

On the Underground our digital posters delivered a further 969,000 impacts, comprising 600,000 at London Bridge and 369,000 at Waterloo. The total number of individuals reached was 313,000 (170,000 at London Bridge and 143,000 in Waterloo).

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We booked 52,920 displays on the Underground but were delivered 94,228 (a 178.06% increase).

Social media results

The social media campaign generated:

Impressions - 359,515

Reach - 308,092

Link clicks - 663

Total spend - 4,510.94

Target

Our printed posters were anticipated to generate 1,326,312 impressions.

There would be 151,212 displays of our digital boards.

Achieved

The added time given for free to our poster site in Southampton provided 408,027 more impressions than planned or paid for. This total of 1,734,339 impressions was a 30.8% increase on anticipated figures.

Our digital boards went on to deliver 281,890 displays - an 86.4% increase on what was originally promised.

Through our buying power and work with partners we were able to achieve a discount on the rate card cost of 73%.

We await full results from the summer social media campaign, which will be delivered following the conclusion of the second round of advertising in October.

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Put the Wind in Your Sails

2021 campaign results

Southsea digital campaign

Overview

The Visit Portsmouth team recently repurposed the Portsmouth: Put the Wind in Your Sails creative to have a Southsea focus, to promote those businesses along the seafront that struggled with lockdowns last year and then poor weather for much of this summer.

New blogs were written to showcase the breadth of offers along Southsea Seafront, focusing on the area's attractions, sport, food and family-friendly activities. These were supported by short and snappy new videos that were used as Facebook adverts to amplify the message, generate interest and draw traffic into the websites.

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2021 campaign results

Southsea digital campaign - results

The videos generated 257,800 impressions, with the blogs so far attracting 3,526 readers into the Visit Portsmouth website. As these blogs were purposefully written to be 'evergreen' in nature, they can stay on the website indefinitely, continuing to promote the seafront businesses, attractions and organisations year after year.

The Facebook ads were optimised to generate results at the lowest cost possible, to make our budget work as hard as possible for us. The four ads had a CPM (Cost Per Metric, in this case ThruViews as opposed to clicks, as the objective was video views) of between £0.33 and £0.37 - WordStage figures put the average for our industry at £0.49. Surely enough, Facebook rated the Ad Quality for all four ads as 'Above Average' - which it measures based on how people interact with the ad and their behaviour after clicking on it.

Target

Using the aforementioned AdStage figures, we'd expect the social campaign to generate 174,637 impressions for the budget spent.

Achieved

By actually generating 257,800 impressions, the social campaign performed 47.6% better than average.

The cost per click was between £0.12 and £0.16 cheaper (or 24.5% and 32.7% lower) than would be expected for our industry.

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Put the Wind in Your Sails

2021 campaign results

Total web/social results

Between January and August 2021, the campaign has generated over 1.44 million impressions. This is made up of social media impressions from organic posts and adverts, as well as visits to relevant pages on the Visit Portsmouth website.

What's more, the actual figure of impressions generated is likely to be significantly higher still, with other sections of the site (such as the homepage) carrying a Put the Wind in Your Sails message, but not being included here as that isn't the sole emphasis of the page. These figures also don't include the many thousands of people who have so far picked up a copy of the Visitor Guide (of which 162,000 are printed each year) or downloaded a virtual copy to their devices.

Additionally, our Put the Wind in Your Sails messaging has been shared by partners across the destination and beyond, with Gunwharf Quays, Spinnaker Tower, Hovertravel, Royal Maritime Club and Visit South East England being among those who have shared the messaging and creative to their own audiences.

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2021 campaign

Autumn campaign (upcoming)

Overview

A final iteration of the campaign ran in September and October this year, using updated imagery and content to reflect the autumnal visitor experience. It targeted families looking to take a holiday during the October half term, as well as the 'Empty Nester' demographic who may have waited for the school holidays to finish before booking their short break.

Digital poster sites were arranged alongside the previous campaigns, returning to some of this summer's sites in London and the South. Again we negotiated a discount, this time of more than 80% on the rate card price.

A social media campaign ran alongside the poster campaign, featuring the updated content and imagery. This time the segmentation was broadened somewhat, to increase reach from the summer campaign, with separate strands reaching both visitors and residents in each targeted location.

Results for this campaign are currently being pulled together.

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2021 campaign results

A note on partnerships

A central tenet of what we do at Visit Portsmouth is working in partnership with others in the city. Unlike many other destinations around the country, all listings on our website are offered totally free of charge, and we don't charge supplements for additional features such as video hosting or document downloads either.

We also offer the TXGB platform, which provides attractions, accommodation providers and event organisers the chance to list their bookable products on the Visit Portsmouth website. For this, commission is kept purposefully low - and lower than other platforms currently in wide use across the destination.

In addition to our partnerships with businesses and organisations around the city, we also have primary partnerships with some of the largest attractions operating in Portsmouth. Alongside Gunwharf Quays, the Spinnaker Tower, Portsmouth Historic Dockyard and The D-Day Story, we have formed a coalition with partners buying in to regular large-scale campaigns to promote the destination more widely than we'd be able to manage alone. This enables Visit Portsmouth to reach audiences and run campaigns, such as those on the London Underground, which would otherwise be prohibitively expensive - and is done under the notion that if the destination does well, all the individual attractions will feel the benefit.

It cannot be overstated how rare this partnership is - with frequent comments in meetings with the likes of Visit Hampshire, Tourism South East and Visit England about the scarcity of such partner-led working and no small amount of envy from the other destinations!

We also work closely with train operators in our area. With our close and ongoing



partnership with South Western Railway we have secured the printing and distributing of 1,961 posters across its network, at a value of £980,000 - entirely free of charge. What's more, this figure covers just the first month that posters would be on display. In reality, many stayed up significantly longer than anticipated, making the true value much higher still.

An additional poster campaign will run on new Island Line trains later this year for 12 months, at a value of up to £100,000. Again, this has been offered at no charge to us.

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2021 campaign results

Thank you

This report was compiled by the Visit Portsmouth team at Portsmouth City Council. For further information on anything included herein, please contact:

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Waterfront Welcome Team - Portsmouth 2021

Background and role

In order to improve the welcome to the seafront area in Southsea, Portsmouth following the lifting of restrictions relating to the Covid 19 pandemic a team was recruited. The Waterfront Welcome Team were funded by the Government's 'Welcome Back Fund' and tasked with walking along the seafront and into Old Portsmouth, engaging with visitors and residents, providing information, and also acting as the council's eyes and ears to report any issues and concerns.

The Welcome Back Fund is supported by the European Regional Development Funding (ERDF).

Waterfront Team Outputs

Six staff were employed working in teams of two - depending on availability this was one or two teams each day from 24 July through to 26 September. On very rainy days the team was employed for part of the day or stood down completely.

In total out of 65 possible days, the team was available, and the service provided, on 60 days.

General Feedback from the Team

The role varied quite a lot depending on the weather, with many more people around and asking for advice on sunny days.

The main questions were directional - with number one being location of toilets.

The second most often asked question related to the history of the area. The team took it upon themselves to learn more in this field to enable them to answer questions.

There were lots of comments about parking - the paying process rather than the price or availability. And about cycles and scooters on the promenade and dogs on the beach.

The interactions were about 50/50 visitor and resident and there was lots of positive feedback to the role from both. On the whole the visitors were really positive and enthusiastic about the area, residents less so.

Lessons learned if we were to repeat

Make the Waterfront Team role more obvious - they were wearing hi-vis and were clearly PCC but a 'happy to help' or similar on the back of the hi-vis would be useful.

Include historical overview training in induction.

Although there is no funding in place to repeat this activity in 2022 we are looking at options with colleagues and destination partners.

Some specific feedback from the team:

I've thoroughly enjoyed this role! It's been really interesting being out & about on the seafront and getting to know how much goes on behind the scenes in making it run smoothly. On our travels, we've interacted with residents, tourists, local business owners, and other people working on the seafront such as security and cleaning staff, lifeguards, as well as museum colleagues and duty managers. This really gives you a more joined-up idea of how it all works, which makes you more able to give good help and advice.

It feels good to be able to offer this kind of "on the ground" customer service, and I feel that we've had some really good contacts with people, they've seemed pleased that there were visible council staff there to ask about things.

I feel we made a valuable contribution to the visitor experience, but with a few tweaks, we could play an even greater role in encouraging people to return.

We had a lot of interesting conversations with visitors and residents. Many people asked for directions, a few wanted to know about bus services and there were several queries about the rules for allowing dogs on the beach. I had some interesting chats with a few families who wanted historical information. Henry VIII is a big draw, particularly for youngsters. One family wanted to know the exact position of the Mary Rose when she sank.

Residents loved coming to us with their little grumbles, but they were always friendly. I had the feeling they just appreciated having someone to talk to and didn't expect us to take immediate action. We just made them feel better by being there and listening. However, we fed everything back and advised them on approaching the city helpdesk.

We had some good long chats with people who were visiting the seafront on their own. Sometimes people just want someone to talk to and that makes the seafront walking team a valuable resource.

The leaflets and stickers are an excellent idea. It allowed us to approach people without looking like we were hassling them with surveys. It was evident that kids love stickers so it would be good to keep those.

However, there is some room for improvement. I felt people would approach us more if our purpose was obvious. Many people thought we were doing surveys or were there on some other council business. We noticed that people approached us more when we were standing around rather than walking, so a prominent information point from which to walk would be a great idea - if that is possible of course.

I think it would be a good idea to start earlier in the season, to cover the bank holidays, and wind down in September - perhaps just covering weekends at this point.

Integrated Impact Assessment (IIA)

Integrated impact assessment (IIA) form December 2019

www.portsmouth.gov.uk

The integrated impact assessment is a quick and easy screening process. It should:

- identify those policies, projects, services, functions or strategies that could impact positively or negatively on the following areas:
 - Communities and safety
 - Regeneration and culture
 - Environment and public space
 - Equality & - Diversity - This can be found in Section A5

Directorate:

Culture, Leisure and Regulatory Services

Service, function:

Tourism and Marketing

Title of policy, service, function, project or strategy (new or old) :

Visit Portsmouth Marketing Activity 2021

Type of policy, service, function, project or strategy:

- ☒ Existing
- ☐ New / proposed
- ☐ Changed

What is the aim of your policy, service, function, project or strategy?

To promote Portsmouth as a visitor destination and grow the visitor economy

Has any consultation been undertaken for this proposal? What were the outcomes of the consultations? Has anything changed because of the consultation? Did this inform your proposal?

No

A - Communities and safety

Yes

No

Is your policy/proposal relevant to the following questions?

A1-Crime - Will it make our city safer?

☐☒

In thinking about this question:

- How will it reduce crime, disorder, ASB and the fear of crime?
- How will it prevent the misuse of drugs, alcohol and other substances?
- How will it protect and support young people at risk of harm?
- How will it discourage re-offending?

If you want more information contact Lisa.Wills@portsmouthcc.gov.uk or go to:

<https://www.portsmouth.gov.uk/ext/documents-external/cou-spp-plan-2018-20.pdf>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

How will you measure/check the impact of your proposal?

A - Communities and safety

Yes

No

Is your policy/proposal relevant to the following questions?

A2-Housing - Will it provide good quality homes?

☐☒

In thinking about this question:

- How will it increase good quality affordable housing, including social housing?
- How will it reduce the number of poor quality homes and accommodation?
- How will it produce well-insulated and sustainable buildings?
- How will it provide a mix of housing for different groups and needs?

If you want more information contact Daniel.Young@portsmouthcc.gov.uk or go to:

<https://www.portsmouth.gov.uk/ext/documents-external/psh-providing-affordable-housing-in-portsmouth-april-19.pdf>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

How are you going to measure/check the impact of your proposal?

A - Communities and safety

Yes

No

Is your policy/proposal relevant to the following questions?

A3-Health - Will this help promote healthy, safe and independent living?

☐☒

In thinking about this question:

- How will it improve physical and mental health?
- How will it improve quality of life?
- How will it encourage healthy lifestyle choices?
- How will it create healthy places? (Including workplaces)

If you want more information contact Dominique.Letouze@portsmouthcc.gov.uk or go to:

<https://www.portsmouth.gov.uk/ext/documents-external/cons-114.86-health-and-wellbeing-strategy-proof-2.pdf>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

How are you going to measure/check the impact of your proposal?

A - Communities and safety

Yes

No

Is your policy/proposal relevant to the following questions?

A4-Income deprivation and poverty-Will it consider income deprivation and reduce poverty?

☐☒

In thinking about this question:

- How will it support those vulnerable to falling into poverty; e.g., single working age adults and lone parent households?
- How will it consider low-income communities, households and individuals?
- How will it support those unable to work?
- How will it support those with no educational qualifications?

If you want more information contact Mark.Sage@portsmouthcc.gov.uk or go to:

<https://www.portsmouth.gov.uk/ext/documents-external/cou-homelessness-strategy-2018-to-2023.pdf>
<https://www.portsmouth.gov.uk/ext/health-and-care/health/joint-strategic-needs-assessment>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

How are you going to measure/check the impact of your proposal?

A - Communities and safety

Yes

No

Is your policy/proposal relevant to the following questions?

A5-Equality & diversity - Will it have any positive/negative impacts on the protected characteristics?

In thinking about this question:

- How will it impact on the protected characteristics-Positive or negative impact (Protected characteristics under the Equality Act 2010, Age, disability, race/ethnicity, Sexual orientation, gender reassignment, sex, religion or belief, pregnancy and maternity, marriage and civil partnership,socio-economic)
- What mitigation has been put in place to lessen any impacts or barriers removed?
- How will it help promote equality for a specific protected characteristic?

If you want more information contact gina.perryman@portsmouthcc.gov.uk or go to:

<https://www.portsmouth.gov.uk/ext/documents-external/cmu-equality-strategy-2019-22-final.pdf>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

How are you going to measure/check the impact of your proposal?

B - Environment and climate change

Yes

No

Is your policy/proposal relevant to the following questions?

B1-Carbon emissions - Will it reduce carbon emissions?☐☒

In thinking about this question:

- How will it reduce greenhouse gas emissions?
- How will it provide renewable sources of energy?
- How will it reduce the need for motorised vehicle travel?
- How will it encourage and support residents to reduce carbon emissions?

If you want more information contact Tristan.thorn@portsmouthcc.gov.uk or go to:

<https://www.portsmouth.gov.uk/ext/documents-external/cmu-sustainability-strategy.pdf>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

How are you going to measure/check the impact of your proposal?

B - Environment and climate change

Yes

No

Is your policy/proposal relevant to the following questions?

B2-Energy use - Will it reduce energy use?☐☒

In thinking about this question:

- How will it reduce water consumption?
- How will it reduce electricity consumption?
- How will it reduce gas consumption?
- How will it reduce the production of waste?

If you want more information contact Triston.thorn@portsmouthcc.gov.uk or go to:

<https://www.portsmouth.gov.uk/ext/documents-external/pln-portsmouth-plan-post-adoption.pdf>

<https://democracy.portsmouth.gov.uk/documents/s24685/Home%20Energy%20Appendix%201%20-%20Energy%20and%20water%20at%20home%20-%20Strategy%202019-25.pdf>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

How are you going to measure/check the impact of your proposal?

B - Environment and climate change

Yes

No

Is your policy/proposal relevant to the following questions?

B3 - Climate change mitigation and flooding-Will it proactively mitigate against a changing climate and flooding?

☐☒

In thinking about this question:

- How will it minimise flood risk from both coastal and surface flooding in the future?
- How will it protect properties and buildings from flooding?
- How will it make local people aware of the risk from flooding?
- How will it mitigate for future changes in temperature and extreme weather events?

If you want more information contact Tristan.thorn@portsmouthcc.gov.uk or go to:

<https://www.portsmouth.gov.uk/ext/documents-external/env-surface-water-management-plan-2019.pdf>

<https://www.portsmouth.gov.uk/ext/documents-external/cou-flood-risk-management-plan.pdf>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

How are you going to measure/check the impact of your proposal?

B - Environment and climate change

Yes

No

Is your policy/proposal relevant to the following questions?

B4-Natural environment-Will it ensure public spaces are greener, more sustainable and well-maintained?

☐☒

In thinking about this question:

- How will it encourage biodiversity and protect habitats?
- How will it preserve natural sites?
- How will it conserve and enhance natural species?

If you want more information contact Daniel.Young@portsmouthcc.gov.uk or go to:

<https://www.portsmouth.gov.uk/ext/documents-external/pln-solent-recreation-mitigation-strategy-dec-17.pdf>

<https://www.portsmouth.gov.uk/ext/documents-external/pln-portsmouth-plan-post-adoption.pdf>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

How are you going to measure/check the impact of your proposal?

B - Environment and climate change

Yes

No

Is your policy/proposal relevant to the following questions?

B5-Air quality - Will it improve air quality?☐☒

In thinking about this question:

- How will it reduce motor vehicle traffic congestion?
- How will it reduce emissions of key pollutants?
- How will it discourage the idling of motor vehicles?
- How will it reduce reliance on private car use?

If you want more information contact Hayley.Trower@portsmouthcc.gov.uk or go to:

<https://www.portsmouth.gov.uk/ext/documents-external/env-aq-air-quality-plan-outline-business-case.pdf>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

How are you going to measure/check the impact of your proposal?

B - Environment and climate change

Yes

No

Is your policy/proposal relevant to the following questions?

B6-Transport - Will it improve road safety and transport for the whole community?☐☒

In thinking about this question:

- How will it prioritise pedestrians, cyclists and public transport users over users of private vehicles?
- How will it allocate street space to ensure children and older people can walk and cycle safely in the area?
- How will it increase the proportion of journeys made using sustainable and active transport?
- How will it reduce the risk of traffic collisions, and near misses, with pedestrians and cyclists?

If you want more information contact Pam.Turton@portsmouthcc.gov.uk or go to:

<https://www.portsmouth.gov.uk/ext/travel/local-transport-plan-3>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

How are you going to measure/check the impact of your proposal?

B - Environment and climate change

Yes

No

Is your policy/proposal relevant to the following questions?

B7-Waste management - Will it increase recycling and reduce the production of waste?

☐☒

In thinking about this question:

- How will it reduce household waste and consumption?
- How will it increase recycling?
- How will it reduce industrial and construction waste?

If you want more information contact Steven.Russell@portsmouthcc.gov.uk or go to:

<https://documents.hants.gov.uk/mineralsandwaste/HampshireMineralsWastePlanADOPTED.pdf>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

How are you going to measure/check the impact of your proposal?

C - Regeneration of our city

Yes

No

Is your policy/proposal relevant to the following questions?

C1-Culture and heritage - Will it promote, protect and enhance our culture and heritage?



In thinking about this question:

- How will it protect areas of cultural value?
- How will it protect listed buildings?
- How will it encourage events and attractions?
- How will it make Portsmouth a city people want to live in?

If you want more information contact Claire.Looney@portsmouthcc.gov.uk or go to:

<https://www.portsmouth.gov.uk/ext/documents-external/pln-portsmouth-plan-post-adoption.pdf>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

Planned marketing activity will aim to recover and increase visits to the city's cultural and heritage businesses and sites and as such will have a positive impact. T

How are you going to measure/check the impact of your proposal?

Marketing campaigns will have projected outcomes and we will report against these

C - Regeneration of our city

Yes

No

Is your policy/proposal relevant to the following questions?

C2-Employment and opportunities - Will it promote the development of a skilled workforce?



In thinking about this question:

- How will it improve qualifications and skills for local people?
- How will it reduce unemployment?
- How will it create high quality jobs?
- How will it improve earnings?

If you want more information contact Mark.Pembleton@portsmouthcc.gov.uk or go to:

<https://www.portsmouth.gov.uk/ext/documents-external/cou-regeneration-strategy.pdf>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

The marketing plan will have a benefit as regards increasing visitors and therefore potentially increasing jobs in tourism related businesses.

How are you going to measure/check the impact of your proposal?

By monitoring the number of tourism jobs locally

Is your policy/proposal relevant to the following questions?

C3 - Economy - Will it encourage businesses to invest in the city, support sustainable growth and regeneration?



In thinking about this question:

- How will it encourage the development of key industries?
- How will it improve the local economy?
- How will it create valuable employment opportunities for local people?
- How will it promote employment and growth in the city?

If you want more information contact Mark.Pembleton@portsmouthcc.gov.uk or go to:

<https://www.portsmouth.gov.uk/ext/documents-external/cou-regeneration-strategy.pdf>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

The aim of the marketing plan is to increase visits to the city and therefore increase income to the local visitor economy. The activity will also raise the city's profile in a positive way which will assist with inward investment.

How are you going to measure/check the impact of your proposal?
marketing plans will have projected outcomes and we will measure against these.

Q8 - Who was involved in the Integrated impact assessment?

Jane Singh

This IIA has been approved by: Stephen Bailly

Contact number: 02392 834399

Date: 4.11.21

Agenda Item 5



Title of meeting:	Culture, Leisure and Economic Development Decision Meeting
Date of meeting:	16 November 2021
Subject:	Museums Strategy 2021-2025
Report by:	Director of Culture, Leisure and Regulatory Services
Wards affected:	ALL
Key decision:	No
Full Council decision:	No

1. Purpose of report

- 1.1 To share the draft Museums Strategy 2021-2025 with the Cabinet Member for Culture, Leisure and Economic Development and seek approval for the strategy to go out for public consultation. The Strategy is shown at Appendix 1.

2. Recommendations

- 2.1 **That the achievements of the museums service over the past five years (the period covered by the previous museums strategy are noted).**
- 2.2 **That the draft museums strategy goes out for public consultation.**
- 2.3 **That a revised document informed by the views of stakeholders including both users and non-users of the service is presented to Cabinet at the earliest opportunity.**

3. Background

- 3.1 The Museums Strategy sets out the aspirations and objectives for the service over the next five years. It informs other policies and plans affecting access, how we develop and care for the collections and so on.
- 3.2 A Museums Strategy or forward plan is one of the suite of documents required for Accreditation, the national benchmark or standard for museums in England overseen by Arts Council England (ACE). The Accreditation Standard requires continuous improvement. Portsmouth's museums currently have full accreditation, and we expect to be invited to re-apply in spring 2022. The Museums Strategy will also underpin our bid for National Portfolio Organisation (NPO) status in early 2022.

The previous Museums Strategy covered the period 2015 to 2020 and is due for review.

- 3.3 Prior to lockdown and to kick-start the review process a facilitated workshop was held with museum staff and Tony Butler the CX of Derby Museums Trust was invited to undertake a 'peer challenge' review of our current activity. During lockdown we held two facilitated virtual workshops with community representatives. These have all helped to shape the strategy.
- 3.4 An underlying theme of the Museums Strategy is that the council's museums service would make more of a difference to the city and its residents by being more about involving residents in all aspects of museum activity as a means of raising aspirations, enabling people to learn and gain new skills and contributing to wellbeing and less about operating buildings. The knowledge and energy that would be generated by this new way of working would provide the impetus for a new Museum of Portsmouth located at the heart of the city. This approach would give the council a greater return on its investment in terms of public benefit (and would attract external funding) and its museums would make a more significant and valuable contribution to the life of the city and council priorities than at present.

4. Reasons for recommendations

- 4.1 The Museum Strategy begins with a review of the achievements of the service over the past five years notably the creation of The D-Day Story followed by the arrival of Landing Craft Tank 7074. Other achievements include the new butterfly house at Cumberland House, the Wild about Portsmouth project which has transformed access to the city's natural history collection, also activities to engage BAME groups and communities such as Paulsgrove which are under-represented in the collection. Also worthy of note is the way in which members of the museum team stepped-up to create digital content in response to the coronavirus pandemic.
- 4.2 Although a small number of external people have contributed to the development of the Museums Strategy wider consultation is necessary to ensure it reflects the views of residents and other key stakeholders. This is particularly the case with respect to the service's core purpose, vision and three strategic objectives which are:
- 4.3 **Core purpose** Give local communities and individuals the opportunity to engage with the city's amazing heritage and people, to tell their story, be inspired, learn new things, gain new skills and feel happier and more optimistic about the future.
- 4.4 **Vision** Create a new Museum of Portsmouth in partnership with the city's communities which captures the spirit of Portsmouth and is at the heart of the city.
- 4.5 **Strategic Objectives**
- Be more relevant to all our residents

- Be more in the thick of it
- Be more environmentally sustainable and resilient

4.6 In view of the importance of the museums service to the cultural life of the city and its potential to connect with communities and contribute to council priorities and initiatives across the board, once the strategy is revised in response to consultation, the expectation is that it would be presented to Cabinet.

5. Integrated impact assessment

5.1 IIA attached at Appendix 2.

6. Legal implications

6.1 The Public Libraries and Museums Act 1964 ("**PLMA 1964**") and the Local Government Act 1972 give powers to local authorities to provide museums.

6.2 Under section 12(1) of the PLMA 1964, a local authority may provide and maintain museums and art galleries within its administrative area or elsewhere in England and Wales and may do all such things as may be necessary or expedient for or in connection with the provision or maintenance thereof.

6.3 The Core Purpose, Vision and Strategic Objectives set out in the draft Strategy are considered consistent with the Council's statutory powers as set out above and with the Council's statutory duties in relation to equalities.

7. Director of Finance's comments

7.1 There are no financial implications directly resulting from this report. However, it should be noted that the final Museums Strategy should include any proposed costs and associated funding, either from within existing budgets, or identified alternative budget sources.

.....
Signed by:

Stephen Baily

Director of Culture, Leisure and Regulatory Services

Appendices:

Appendix 1 - Draft Museums Strategy 2021 -2025

Background list of documents: Section 100D of the Local Government Act 1972

The following documents disclose facts or matters, which have been relied upon to a material extent by the author in preparing this report:

Title of document	Location

The recommendation(s) set out above were approved/ approved as amended/ deferred/ rejected by on

.....

Signed by:

Cabinet Member for Culture, Leisure and Economic Development

Portsmouth Museums Strategy 2021-25

Introduction

The past five years have seen the successful delivery of the project to transform the former D-Day Museum into The D-Day Story. The highlights of our journey have been creating a compelling and evocative narrative based on the stories that accompany many of the objects we hold complemented by the personal accounts of the people who were there. We worked to ensure that the story engaged families, schoolchildren and young people and the Disability Advisory Forum helped to ensure that the exhibitions could be enjoyed by people with disabilities. Feedback from visitors and being shortlisted as a finalist for European Museum of the Year 2019 are testimony to our success.

The 2015-2020 Museums Strategy Unlocking Potential Transforming Lives identified six key aims that defined the direction we wanted to take underpinned by twenty-five objectives. They referenced diversity, learning, profile and reputation of the city, resilience, developing staff and digital access.

These have largely been addressed through the delivery of the Transforming the D-Day Museum project. Through its delivery for example we have: added to the reputation of Portsmouth as the Great Waterfront City: created a shared inclusive space in which people feel welcome: involved young people as paid interns and through the youth organisation UnLoc: provided a range of volunteering opportunities and further broadened engagement through special projects which took place in both the community and museum: delivered access for all through the involvement of the disability advisory forum in the development of the exhibitions and through events programming once the museum opened: supported Portsmouth D-Day Museum Trust with fundraising; digitized collections and made items from the D-Day Collection accessible online.

Although the D-Day project was almost all-consuming we also made progress elsewhere. Access to the Natural History Collection is being transformed through improved standards of storage and documentation following the appointment of a curator of natural history although we have made only limited improvements to the main museum store. Income generation has been overhauled at Southsea Castle through relationships with commercial partners. Partnerships have contributed to programming at Portsmouth Museum and Art Gallery with loans from institutions such as the Royal Collections and TATE and an exhibition featuring Sherlock Holmes and the city's Conan Doyle Collection was developed in partnership with the late Neil McCaw, Professor of Victorian Literature at the University of Winchester. Inspirational learning programmes have taken place across our sites catering for a range of audiences from schools to families to adults and we opened a new Butterfly House at Cumberland House and obtained a Zoo Licence for its operation. We have developed our social media platforms. Building maintenance work has taken place at Cumberland House, Southsea Castle, Dickens' Birthplace and Eastney Beam Engine House.

Where we have perhaps underachieved is against our ambition to reflect the diversity of the city's culture and communities in what we do. Although we have broadened involvement through activities such as the D-Day 75 community projects, which engaged people from BAME groups and people experiencing isolation and have acquired objects relating to communities under-represented in the city's collections, Paulsgrove for example through our support of the capturing the spirit project, there has been a loss of momentum in terms of community engagement. We have yet to live up to our 'unlocking potential, changing lives' ambition.

Pressures on council budgets continue to take their toll. Following cuts totalling £611,780 between 2009/10 and 2014/15, a further loss of £180,800 has occurred during the life of the current museum strategy (ie from 2015/16 to 2019/20); a reduction of almost £800,000 in 10 years. And 25% of the council's current funding pays for business rates. Although the service has increased the amount of earned income and has continued to attract support from a range of funders - notably the National Lottery Heritage Fund - this does not equate to the loss of revenue funding from the council. The cuts have resulted in reductions in our offer for schools for example and activity in the community.

Digital access has become of greater importance during the coronavirus pandemic and digital ways of working are now the new norm. Our approach to digital needs to be embedded across the service. Training is needed for staff and volunteers on how to use digital platforms and greater sharing of skills across the staff and volunteer team to make for a digitally empowered workforce. Staff need to be enabled to work remotely and flexibly to build on the changes brought about by Covid-19.

As we emerge from the coronavirus pandemic, should we rethink the purpose of Portsmouth Museums; to become more about transforming lives through engagement with heritage and culture and less about property management? Can we find alternative uses for less efficient cultural assets - now further compromised by the need for social-distancing and the impact of reduced visitor numbers? Can we use digital more to develop audiences? Can we harness the new sense of community that has arisen during the pandemic?

Prior to lockdown and to kick-start the review process a facilitated workshop was held with museum staff and Tony Butler the CX of Derby Museums Trust was invited to undertake a 'peer challenge' review of our current activity. During lockdown we held two facilitated virtual workshops with community representatives. These all inform what follows.

Core purpose and values

We want Portsmouth's museums and the collections they hold to be relevant and inclusive, used and valued by the city's communities. We shall not be limited by our buildings and gathering engagement will require the service to be visible in the streets and on the doorsteps. We shall recruit 'feet in the street' volunteers and we will be proud to be in the thick of it. Our purpose therefore is:

To give local communities and individuals the opportunity to engage with the city's amazing heritage and people, to tell their story, be inspired, learn new things, gain new skills and feel happier and more optimistic about the future.

We will do this by:

- Being inclusive and reaching all parts of the city and society
- Benefiting residents and communities - enhancing wellbeing, raising aspirations
- Working together - as a team, with communities, with partners
- Embracing new opportunities and being a catalyst for change
- Proving that we are doing it

Vision

To create a new Museum of Portsmouth in partnership with the city's communities which captures the spirit of Portsmouth and is at the heart of the city.

Strategic Objectives

- 1. Be more relevant to all our residents**
- 2. Be more in the thick of it**
- 3. Be more environmentally sustainable and resilient**

By 2025 (ie measures of success)

- Communities from across the city recognise that they have something to contribute to the city's museums.
- Museum collections will be cared for and developed to tell a wide range of stories relevant to people across the city.
- We will have increased income from other sources while council funding is maintained at current levels and will be a National Portfolio Organisation funded by Arts Council England.
- Portsmouth Museums will be the partner of choice for organisations and communities across the city
- Museums will deliver projects, programming, and site management with an environmentally sustainable and responsible approach.
- Every school in Portsmouth engages with at least one of the museums in the city.
- We will increase the visibility of the contribution we make to council priorities and initiatives and be acknowledged as a significant contributor to the City Vision.

Be more relevant to all our residents

There are many reasons for people to feel excluded or neglected, undervalued or under-represented. We can provide opportunities to address these divisions, even celebrate

rather than ignore them, and build a better understanding of a sense of belonging that all can share.

In the facilitated workshop staff asked: How can we help people be part of the story? How can we help people connect with each other? How can we be relevant and current? How do we maximise volunteering opportunities? The Peer Challenge report recommends that we create a new narrative for Portsmouth Museums; one that identifies the qualities, characteristics and distinctiveness of place; ie Portsmouthness. This should further convey the idea to residents that history happened where I live, on my street, my doorstep and therefore it makes me matter.

Although Portsmouth Museums has a track-record of community participation - over at least the past 25 years - this has been largely delivered 'to' or 'for' the community (ie largely on our terms) and dependent on external funding. If we are to become relevant to communities across the city we need to embed participation and involve residents in what we do, transforming into a service working 'with' the local community for the longer term.

To achieve this the museum team will need the confidence and flexibility to work more collaboratively with communities across the city. The separation between frontline / visitor services and collections staff roles will be reduced. The museum team needs to be more representative of the communities it serves. If we can reduce our preoccupation with buildings, capacity will be increased and opportunities to create new posts will emerge.

The peer challenge report also noted that access would be enhanced by the relocation and transformation of Portsmouth Museum to a more central location to enable its habitual use by people from across the city and the provision of facilities that drive footfall. This in turn would contribute to the regeneration of the city centre. Developing the main museum store would be an alternative (or complementary) option.

Alongside these developments is the need to create an effective digital strategy and clear delivery plan. Delivering the strategy will improve access and virtual visits and promote our identity.

Objectives

- Achieve ACE National Portfolio Organisation status as the opportunity to build upon a good track record and high quality public engagement to help transform cultural and creative life across the city.
- Work with stakeholders to elucidate Portsmouthness.
- Deliver co-production initiatives involving the core museums team and the community which explore new mutually beneficial ways of working, the barriers to access, and increase the range of ways in which people can volunteer.
- People find themselves reflected in the city's museum offer.
- Develop a digital strategy and delivery plan as a means of strengthening digital engagement and participation, developing and equipping staff and volunteers to undertake the roles required.

- Develop momentum and consensus for the development of a new Museum of Portsmouth in partnership with the city's communities.

Be more in the thick of it

In the facilitated workshop staff asked: How can we be relevant and current? How can we have influence at city council level? Enthusiasm was expressed for connecting people and collections. Having a presence in community spaces and developing an identity for the service is key to maintaining a relevant public profile.

The peer review recommends that we improve internal advocacy and contribute more to public policy areas such as learning, health and wellbeing and community cohesion. The report suggests several immediate actions: relocation of the museum manager to civic offices where the opportunities to network are more readily available, improving data collection and using it for advocacy, investing in non-user market research, strengthening the role of the Cultural Development Project Officer to focus on internal and external advocacy and by helping to revitalise the Portsmouth Cultural Education Partnership.

Objectives

- Proactively engage and network with colleagues and services across the council, seek and initiate opportunities to contribute to citywide projects and initiatives.
- Develop the workforce so that people can work flexibly, are empowered to make a positive contribution, and can articulate the difference museums make.
- Utilise and develop the collections to make meaningful connections with underrepresented communities.
- Extend and build strong partnerships with other cultural providers and provide support and leadership for museums across Hampshire through our networking and mentoring activity.
- Advocate and evidence what we do, the difference we make and improve data collection to underpin this.

Be more environmentally sustainable and resilient

In the facilitated workshop staff asked questions around sustainability and how we make best use of resources, specifically space: How can we make sustainability central to all our decisions? How can we create spaces that groups and communities can use? How can we use our space in a more versatile way? Work to improve the main museum store was felt to be of particular importance.

Space is a finite and valuable resource. Our current use of space is not sustainable. The legacy of material accumulated by former staff for various purposes although often neither processed or used is an issue which we have now started to address in earnest. In addition the peer challenge review suggests that a more dynamic approach to the development of

collections in which decisions are made with the community would enable us to thin out irrelevant objects and make room for contemporary collecting.

The peer challenge report also highlights the number of museums run by Portsmouth City Council compared to other cities - Portsmouth six, Derby three, Bradford four and Plymouth and Exeter one each - and notes that this prioritises asset management over programming and public engagement. The report suggests that the council explores the re-purposing of inefficient cultural assets (buildings and collections) to free up resources to deliver better services and notes that this would be easier to justify alongside a major capital project.

The report also recommends we improve onsite programming to stimulate repeat visits and secondary spend through more readily affordable options involving community groups or artists collectives, pursuing external funding to buy in exhibitions also developing further our relationship with major lenders such as Tate and the British Museum to encourage more high-profile 'spotlight' loans.

Objectives

- Continue to drive footfall and income generation at The D-Day Story through events programming and hire of The Dulverton Room and explore ways of improving footfall and secondary spend at other sites especially Portsmouth Museum and Art Gallery.
- Streamline the permanent collection to reflect community priorities and create space for contemporary collecting around current issues such as climate change. Review and rationalise handling and other collections which are not accessioned and do not form part of the permanent collection.
- Improve the condition of the main museum store and the facilities it offers for collections and people with the support of Property Services.
- Use the natural history collections to explore climate change and biodiversity by providing opportunities for public engagement and by contributing to environmental research.

Integrated Impact Assessment (IIA)

Integrated impact assessment (IIA) form December 2019

www.portsmouth.gov.uk

The integrated impact assessment is a quick and easy screening process. It should:

- identify those policies, projects, services, functions or strategies that could impact positively or negatively on the following areas:
 - Communities and safety
 - Regeneration and culture
 - Environment and public space
 - Equality & - Diversity - This can be found in Section A5

Directorate:

Culture, Leisure & Regulatory Services

Service, function:

Culture & Leisure

Title of policy, service, function, project or strategy (new or old) :

Museum Strategy 2021-2025

Type of policy, service, function, project or strategy:

- ☐ Existing
- ☐ New / proposed
- ☒ ★ Changed

What is the aim of your policy, service, function, project or strategy?

Updated / new Museum Strategy for next five years.

Has any consultation been undertaken for this proposal? What were the outcomes of the consultations? Has anything changed because of the consultation? Did this inform your proposal?

A facilitated workshop with staff has informed plans, also a peer challenge review undertaken by CX of Derby Museums Trust and two facilitated workshops with a small number of community representatives. The next step is more extensive consultation.

A - Communities and safety

Yes

No

Is your policy/proposal relevant to the following questions?

A1-Crime - Will it make our city safer?



In thinking about this question:

- How will it reduce crime, disorder, ASB and the fear of crime?
- How will it prevent the misuse of drugs, alcohol and other substances?
- How will it protect and support young people at risk of harm?
- How will it discourage re-offending?

If you want more information contact Lisa.Wills@portsmouthcc.gov.uk or go to:

<https://www.portsmouth.gov.uk/ext/documents-external/cou-spp-plan-2018-20.pdf>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

Through implementation of the Museums Strategy our aim is to engage with a diverse audience drawn from across the city, providing positive life-enhancing activity that will benefit individuals, families and community groups and contribute towards making our city more cohesive and therefore safer.

How will you measure/check the impact of your proposal?

Capturing data re the demographic of those taking part to ensure increasingly representative of the city and its communities. Feedback from partners and participants.

A - Communities and safety

Yes

No

Is your policy/proposal relevant to the following questions?

A2-Housing - Will it provide good quality homes?



In thinking about this question:

- How will it increase good quality affordable housing, including social housing?
- How will it reduce the number of poor quality homes and accommodation?
- How will it produce well-insulated and sustainable buildings?
- How will it provide a mix of housing for different groups and needs?

If you want more information contact Daniel.Young@portsmouthcc.gov.uk or go to:

<https://www.portsmouth.gov.uk/ext/documents-external/psh-providing-affordable-housing-in-portsmouth-april-19.pdf>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

How are you going to measure/check the impact of your proposal?

A - Communities and safety

Yes

No

Is your policy/proposal relevant to the following questions?

A3-Health - Will this help promote healthy, safe and independent living?



In thinking about this question:

- How will it improve physical and mental health?
- How will it improve quality of life?
- How will it encourage healthy lifestyle choices?
- How will it create healthy places? (Including workplaces)

If you want more information contact Dominique.Letouze@portsmouthcc.gov.uk or go to:

<https://www.portsmouth.gov.uk/ext/documents-external/cons-114.86-health-and-wellbeing-strategy-proof-2.pdf>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

This is growing evidence to suggest that participation in cultural activity benefits health and wellbeing. Our aim is to increase the level and quality of participation through working with communities in a co-creative way to create content with them (rather than for them). Participation will increase confidence, self-esteem, feelings of wellbeing.

How are you going to measure/check the impact of your proposal?

Feedback from participants and partners.

A - Communities and safety

Yes

No

Is your policy/proposal relevant to the following questions?

A4-Income deprivation and poverty-Will it consider income deprivation and reduce poverty?



In thinking about this question:

- How will it support those vulnerable to falling into poverty; e.g., single working age adults and lone parent households?
- How will it consider low-income communities, households and individuals?
- How will it support those unable to work?
- How will it support those with no educational qualifications?

If you want more information contact Mark.Sage@portsmouthcc.gov.uk or go to:

<https://www.portsmouth.gov.uk/ext/documents-external/cou-homelessness-strategy-2018-to-2023.pdf>
<https://www.portsmouth.gov.uk/ext/health-and-care/health/joint-strategic-needs-assessment>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

We aim to work with communities across the city including low-income families and those vulnerable to falling into poverty through participation in council initiatives such as the Holiday Activity and Food programme, also through activity taking place in the community.

How are you going to measure/check the impact of your proposal?
Feedback from participants and partners.

A - Communities and safety

Yes

No

Is your policy/proposal relevant to the following questions?

A5-Equality & diversity - Will it have any positive/negative impacts on the protected characteristics?



In thinking about this question:

- How will it impact on the protected characteristics-Positive or negative impact (Protected characteristics under the Equality Act 2010, Age, disability, race/ethnicity, Sexual orientation, gender reassignment, sex, religion or belief, pregnancy and maternity, marriage and civil partnership,socio-economic)
- What mitigation has been put in place to lessen any impacts or barriers removed?
- How will it help promote equality for a specific protected characteristic?

If you want more information contact gina.perryman@portsmouthcc.gov.uk or go to:

<https://www.portsmouth.gov.uk/ext/documents-external/cmu-equality-strategy-2019-22-final.pdf>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

We aim to ensure that the city's museums represent and reflect the diversity of the city - in terms of collections, programming, audiences, volunteers and staff.

How are you going to measure/check the impact of your proposal?
Measuring the change in demographic of visitors, participants, volunteers and staff over time. Feedback from participants and partners.

B - Environment and climate change

Yes

No

Is your policy/proposal relevant to the following questions?

B1-Carbon emissions - Will it reduce carbon emissions?

In thinking about this question:

- How will it reduce greenhouse gas emissions?
- How will it provide renewable sources of energy?
- How will it reduce the need for motorised vehicle travel?
- How will it encourage and support residents to reduce carbon emissions?

If you want more information contact Tristan.thorn@portsmouthcc.gov.uk or go to:

<https://www.portsmouth.gov.uk/ext/documents-external/cmu-sustainability-strategy.pdf>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

We aim to be more environmentally sustainable through upgrading M+E equipment, encouraging people to travel to our sites using public transport, walking or cycling, by delivering activity in community venues, and through displays which explore environmental issues.

How are you going to measure/check the impact of your proposal?
This requires further thought.

B - Environment and climate change

Yes

No

Is your policy/proposal relevant to the following questions?

B2-Energy use - Will it reduce energy use?

In thinking about this question:

- How will it reduce water consumption?
- How will it reduce electricity consumption?
- How will it reduce gas consumption?
- How will it reduce the production of waste?

If you want more information contact Triston.thorn@portsmouthcc.gov.uk or go to:

<https://www.portsmouth.gov.uk/ext/documents-external/pln-portsmouth-plan-post-adoption.pdf>

<https://democracy.portsmouth.gov.uk/documents/s24685/Home%20Energy%20Appendix%201%20-%20Energy%20and%20water%20at%20home%20-%20Strategy%202019-25.pdf>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

Implementation of the Museums Strategy will see improvements to the museum store that will reduce energy consumption.

How are you going to measure/check the impact of your proposal?
Reduced utility costs - specifically electricity.

B - Environment and climate change**Yes****No**

Is your policy/proposal relevant to the following questions?

B3 - Climate change mitigation and flooding-Will it proactively mitigate against a changing climate and flooding?



In thinking about this question:

- How will it minimise flood risk from both coastal and surface flooding in the future?
- How will it protect properties and buildings from flooding?
- How will it make local people aware of the risk from flooding?
- How will it mitigate for future changes in temperature and extreme weather events?

If you want more information contact Tristan.thorn@portsmouthcc.gov.uk or go to:

<https://www.portsmouth.gov.uk/ext/documents-external/env-surface-water-management-plan-2019.pdf>

<https://www.portsmouth.gov.uk/ext/documents-external/cou-flood-risk-management-plan.pdf>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

The Museums Strategy references our role in raising awareness of current environmental issues - and actions we might take to address - through programming. The Historic Environmental Record and its use in planning may also have a role to play.

How are you going to measure/check the impact of your proposal?
Feedback from participants and partners.

B - Environment and climate change**Yes****No**

Is your policy/proposal relevant to the following questions?

B4-Natural environment-Will it ensure public spaces are greener, more sustainable and well-maintained?



In thinking about this question:

- How will it encourage biodiversity and protect habitats?
- How will it preserve natural sites?
- How will it conserve and enhance natural species?

If you want more information contact Daniel.Young@portsmouthcc.gov.uk or go to:

<https://www.portsmouth.gov.uk/ext/documents-external/pln-solent-recreation-mitigation-strategy-dec-17.pdf>

<https://www.portsmouth.gov.uk/ext/documents-external/pln-portsmouth-plan-post-adoption.pdf>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

The museum collections include a natural history collection with data which provides an invaluable tool for tracking changes in biodiversity. Programming based on the collection allows us to explore the city's habitats and wildlife and the issues affecting them.

How are you going to measure/check the impact of your proposal?
The number of specialist environmental groups receiving data from us and the number of biological records shared.

B - Environment and climate change

Yes

No

Is your policy/proposal relevant to the following questions?

B5-Air quality - Will it improve air quality?☐☒

In thinking about this question:

- How will it reduce motor vehicle traffic congestion?
- How will it reduce emissions of key pollutants?
- How will it discourage the idling of motor vehicles?
- How will it reduce reliance on private car use?

If you want more information contact Hayley.Trower@portsmouthcc.gov.uk or go to:

<https://www.portsmouth.gov.uk/ext/documents-external/env-aq-air-quality-plan-outline-business-case.pdf>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

How are you going to measure/check the impact of your proposal?

B - Environment and climate change

Yes

No

Is your policy/proposal relevant to the following questions?

B6-Transport - Will it improve road safety and transport for the whole community?☐☒

In thinking about this question:

- How will it prioritise pedestrians, cyclists and public transport users over users of private vehicles?
- How will it allocate street space to ensure children and older people can walk and cycle safely in the area?
- How will it increase the proportion of journeys made using sustainable and active transport?
- How will it reduce the risk of traffic collisions, and near misses, with pedestrians and cyclists?

If you want more information contact Pam.Turton@portsmouthcc.gov.uk or go to:

<https://www.portsmouth.gov.uk/ext/travel/local-transport-plan-3>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

How are you going to measure/check the impact of your proposal?

B - Environment and climate change

Yes

No

Is your policy/proposal relevant to the following questions?

B7-Waste management - Will it increase recycling and reduce the production of waste?



In thinking about this question:

- How will it reduce household waste and consumption?
- How will it increase recycling?
- How will it reduce industrial and construction waste?

If you want more information contact Steven.Russell@portsmouthcc.gov.uk or go to:

<https://documents.hants.gov.uk/mineralsandwaste/HampshireMineralsWastePlanADOPTED.pdf>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

How are you going to measure/check the impact of your proposal?

C - Regeneration of our city

Yes

No

Is your policy/proposal relevant to the following questions?

C1-Culture and heritage - Will it promote, protect and enhance our culture and heritage?



In thinking about this question:

- How will it protect areas of cultural value?
- How will it protect listed buildings?
- How will it encourage events and attractions?
- How will it make Portsmouth a city people want to live in?

If you want more information contact Claire.Looney@portsmouthcc.gov.uk or go to:

<https://www.portsmouth.gov.uk/ext/documents-external/pln-portsmouth-plan-post-adoption.pdf>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

The focus of the Museums Strategy is the city's heritage - specifically collections - and how they benefit individuals, communities and the city itself through museum displays and other programmes of activity. We contribute to protecting the city's archaeological heritage through the management of the Historic Environmental Record and its natural habitats through sharing environmental data (ie biological records).

How are you going to measure/check the impact of your proposal?
Feedback from users / non-users of the service and our partners.

C - Regeneration of our city

Yes

No

Is your policy/proposal relevant to the following questions?

C2-Employment and opportunities - Will it promote the development of a skilled workforce?



In thinking about this question:

- How will it improve qualifications and skills for local people?
- How will it reduce unemployment?
- How will it create high quality jobs?
- How will it improve earnings?

If you want more information contact Mark.Pembleton@portsmouthcc.gov.uk or go to:

<https://www.portsmouth.gov.uk/ext/documents-external/cou-regeneration-strategy.pdf>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

Implementation of the Museum Strategy will contribute to the development of a confident and skilled workforce through its engagement and participation programmes which provide a variety of lifelong learning opportunities for a diverse range of people.

How are you going to measure/check the impact of your proposal?
Feedback from participants and partners.

C - Regeneration of our city

Yes

No

Is your policy/proposal relevant to the following questions?

C3 - Economy - Will it encourage businesses to invest in the city, support sustainable growth and regeneration?



In thinking about this question:

- How will it encourage the development of key industries?
- How will it improve the local economy?
- How will it create valuable employment opportunities for local people?
- How will it promote employment and growth in the city?

If you want more information contact Mark.Pembleton@portsmouthcc.gov.uk or go to:

<https://www.portsmouth.gov.uk/ext/documents-external/cou-regeneration-strategy.pdf>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

Museums contribute to the cultural life of the city and help to make Portsmouth a desirable place to live, work and visit. A new museum of Portsmouth, located in the heart of the city, would be a major contributor to the revival of the high street. And in working with communities and venues across the city we will animate local high streets.

How are you going to measure/check the impact of your proposal?
Feedback from residents and visitors.

Q8 - Who was involved in the Integrated impact assessment?

Museums and Visitor Services Manager, Jane Mee.

This IIA has been approved by: Stephen Baily

Contact number: 02392834399

Date: 8 November 2021

Agenda Item 6



THIS ITEM IS FOR INFORMATION ONLY

(Please note that "Information Only" reports do not require Integrated Impact Assessments, Legal or Finance Comments as no decision is being taken)

Title of meeting:	Culture, Leisure and Economic Development Decision Meeting
Subject:	Disaster Management Plan for the Butterfly House at Cumberland House Natural History Museum
Date of meeting:	16 November 2021
Report by:	Director of Culture, Leisure and Regulatory Services
Wards affected:	All

1. Requested by

- 1.1 Cabinet Member for Culture, Leisure and Economic Development

2. Purpose

- 2.1 To provide information regarding the management of the Butterfly House at Cumberland House Natural History Museum with respect to disaster planning and escaped butterflies.

3. Information Requested

- 3.1 Section 1A (viii) of the zoo license specifies the conservation measures that zoos, and small specialist collections such as aquaria and butterfly houses, are required to undertake with respect to preventing the escape of animals. This requires putting in place measures to be taken in the event of any escape or unauthorised release of animals, in this instance butterflies.
- 3.2 The ethics of displaying and sourcing exotic butterflies and duties of care towards them are referenced.
- 3.3 The perimeters of what constitutes the Butterfly House are defined.
- 3.4 The potential risks to butterflies (all stages) through escape, handling, diseases and pest, damage to the greenhouse, loss of power, fire / flood, power/utility outage and loss of food plants are identified and addressed.

THIS ITEM IS FOR INFORMATION ONLY

(Please note that "Information Only" reports do not require Integrated Impact Assessments, Legal or Finance Comments as no decision is being taken)

- 3.5 A flow chart with the procedure for managing escaped butterflies for within and outside the butterfly house perimeter is included in the plan.
- 3.6 The Disaster Management Plan for the Butterfly House is attached.

.....
Signed by
Stephen Baily
Director of Culture, Leisure and Regulatory Services

Appendices:

Appendix 1 - Butterfly House, Cumberland House Natural History Museum
Disaster Management Plan

Background list of documents: Section 100D of the Local Government Act 1972

The following documents disclose facts or matters, which have been relied upon to a material extent by the author in preparing this report:

Title of document	Location

Butterfly House, Cumberland House Natural History Museum

Disaster Management Plan

Introduction

Section 1A (viii) of the zoo license specifies the conservation measures that zoos, and small specialist collections such as aquaria and butterfly houses, are required to undertake with respect to preventing the escape of animals. This requires putting in place measures to be taken in the event of any escape or unauthorised release of animals.

As a holder of a zoo license periodic inspections may be made to check measures for prevention of the escape of animals, in this case butterflies

Ethics of keeping exotic butterflies

Portsmouth Museums and Portsmouth City Council have a responsibility and duty of care that we owe to the butterflies in our care. These include:

1. Ensuring that our butterflies in all stages of their lifecycle (egg, caterpillar, pupa and adult) are cared for humanely regarding food, water, hygiene, appropriate temperature and humidity.
2. Compliance with rules and regulations regarding the breeding, transport, and display of butterflies.
3. The rearing of butterflies in the butterfly must not endanger any local species by introducing exotic species to local environment.
4. To educate the public about our butterflies and their natural habitats.

Where butterflies are sourced

Our butterflies are received in the pupae stage which are reared in a puparium enabling members of the public to watch them emerge as butterflies. The butterflies are released once their wings have hardened after emerging.

The butterfly pupae are purchased from Stratford Butterfly Farm who have suppliers in Belize, El Salvador, Costa Rica, Ecuador and Suriname.

The El Salvadorian supplier is right next to a nature reserve and manages his land in line with them, he is part of a buffer zone to the reserve. One of the Costa Rican suppliers has their own nature reserve and put all profits into expanding and maintaining that. The other Costa Rican, Ecuadorian and Suriname suppliers are also part of IABES (International Association of Butterfly Exhibitors and Suppliers) and run their operations on ethical and sustainable principals.

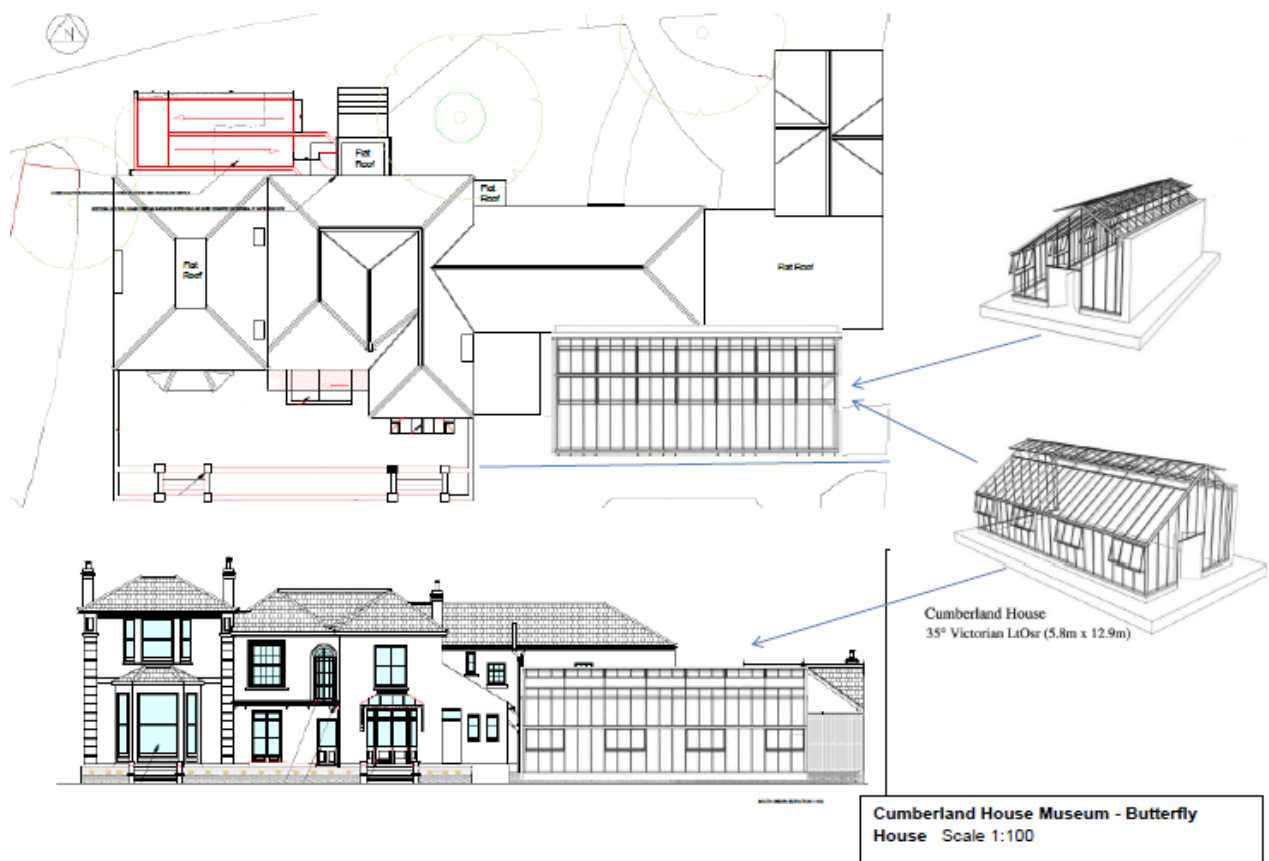
None of the butterflies are taken from the wild which helps provide a sustainable way for the suppliers to make a living.

Using responsible breeders and suppliers helps to minimise diseases and parasites and is why alternative and often cheaper suppliers from other countries are not used to bulk up numbers of butterflies flying at one time.

Location of the butterfly house within the museum

The location of the butterfly house within Cumberland House is defined as the greenhouse housing the butterflies, the foyer outside of the greenhouse and the laboratory where pupae are prepared for the puparium and where food is prepared.

The purpose-built butterfly house consists of a single space green house and pupae are accommodated in a separate 'hatching cage' within this space.



Disaster planning

This document acknowledges the risks outlined in the museum risk assessment and mainly covers disaster planning in respect of butterfly welfare.

Potential risks may include all or some of the following.

- Escaped butterflies
- Damage to eggs, caterpillar, pupae and butterflies through handling
- Zoonotic diseases and pests
- Too high temperature or humidity levels
- Fire or flooding
- Power / utility outage
- Loss of food plants
- Damage to the glass of the greenhouse

Escaped butterflies

Butterflies very rarely escape beyond the perimeter of the butterfly house although this remains a potential risk. A lone butterfly escape would do little ecological damage although the change in temperature, humidity and the lack of available food plants would limit the life of the insect.

Mass escapes carry the risk of causing local ecological damage.

Butterflies may escape via one of the following routes:

a. Door of butterfly house

The entrance / exit door is made of freezer curtains which prevents butterfly escape but allows visitors to walk through. The door is activated by a push button and remains open for a set amount of time or until a visitor has gone through the curtain. Visitors are encouraged not to linger in this area to prevent the escape of butterflies.

b. Fire door of butterfly house

The fire door is located at the rear of the butterfly house and protected by a freezer curtain. The door is activated by push bars and an alarm is sounded when opened. The main risk is visitors occasionally mistaking the doors as the exit to the butterfly house.

c. Hitch hiking on member of the public

A large mirror has been installed near the door of the butterfly house to help visitors to check themselves for any hitch hiking butterflies. Staff working in the butterfly house also keep an eye on people leaving to ensure that they do not have a butterfly on their person. Staff on Reception also check to ensure that there are no hitch hiking butterflies on museum visitors before they leave the premises.

d. Theft and Activism

Occasionally butterflies or caterpillars are accidentally or purposely removed by visitors. The butterfly house is supervised by a member of staff or a volunteer who can advise visitors that the butterflies would have a limited life outside of the butterfly house and may cause damage to local native populations if released *en masse*.

e. Damage to the glass of the greenhouse

Damage to the glass of the greenhouse can occur through accidental damage, vandalism or storm damage.

The butterfly house is lined with netting, if the net is undamaged butterflies can remain in the greenhouse taking weather conditions into account. If it is raining or the netting is broken, trained staff collect the butterflies to put in the emerging cage and netted container in the laboratory.

If glass is damaged procedures are in place which includes placing a tarpaulin over the greenhouse to prevent loss of butterflies. [Policy for damage to butterfly house roof.pdf](#)

If damage takes place outside of opening house the museum is protected by an alarm system with call out procedures in place.

A net for recapture is stationed just inside the door to enable staff and butterfly house volunteers to catch any escapees.

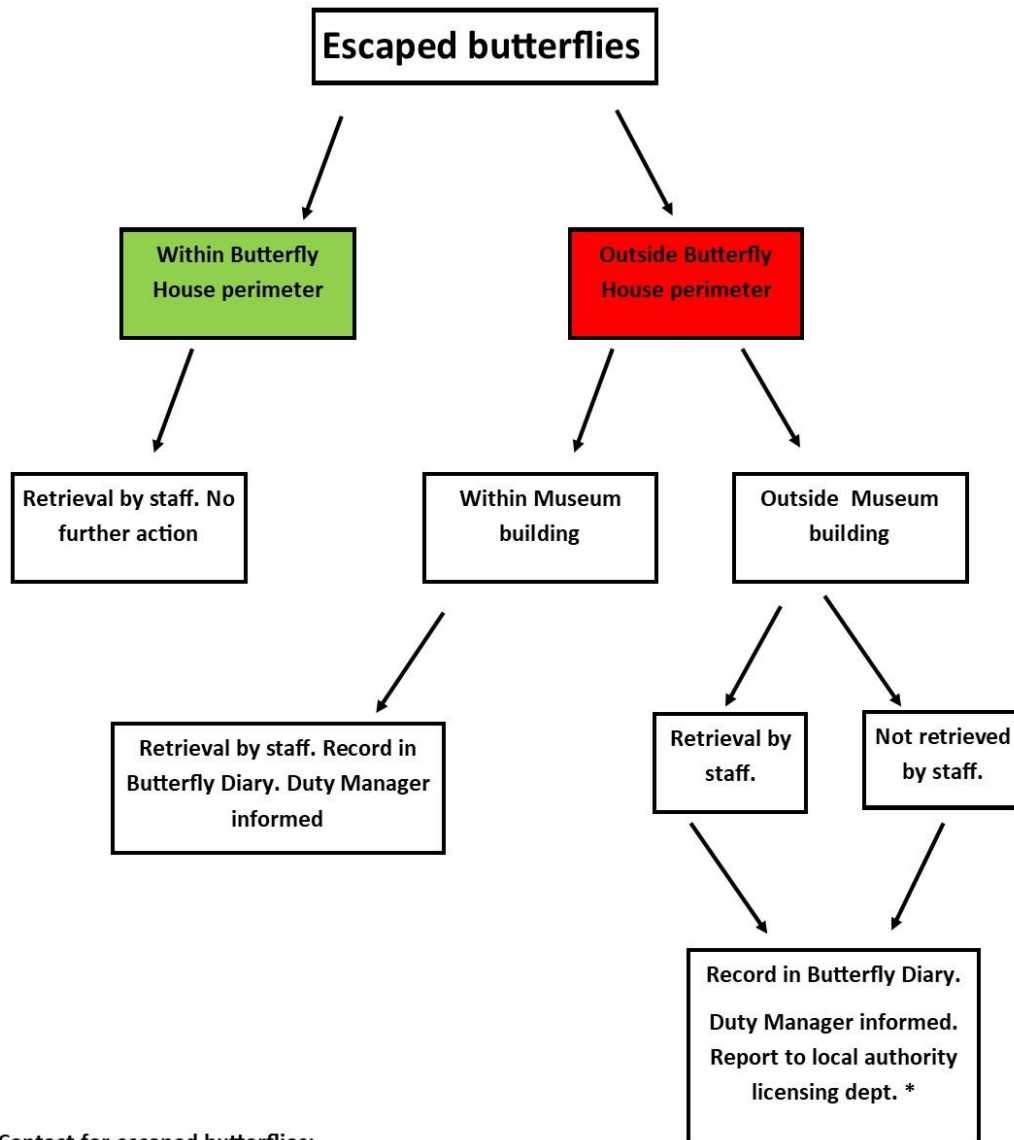
Staff are given appropriate training for escaped butterflies which is logged in the butterfly house H&S folder. Staff are also trained in the correct way to handle butterflies. An escape drill is completed four times a year and logged.

Any escaped butterflies outside of the designated Butterfly house perimeter are logged in the butterfly house diary and the duty manager informed.

If any butterflies have escaped the museum the PCC licencing department need to be advised.

Further information can be found in the [Policy for escaping butterflies r1.pdf](#)

Escaped Butterflies Procedure —Overview



* Contact for escaped butterflies:

Richard Lee

Regulatory Services Manager, Environmental Health,

Civic Offices, Guildhall Square, Portsmouth, Hants. PO1 2AL

Tel: 023 9283 4857

Email: Richard.Lee@Portsmouthcc.gov.uk

Damage to eggs, caterpillar, pupae and butterflies through handling

Staff are trained in how to prepare the pupae prior to being placed in the puparium. Numbers of pupae on each pole are counted before leaving the laboratory and again once in place in the puparium.

Further information can be found in the [Policy for Interacting with butterflies.pdf](#)

Pupae arriving from Stratford Butterflies are never in contact with members of the public but, once released from the puparium, butterflies fly among the plants in the butterfly house, visit the feeding stations and rest on the ground within reach of visitors. Following mating eggs, caterpillars and pupae are also within public reach.

Signs on the outside of the butterfly house and museum staff / volunteers ask visitors not to touch the butterflies and to watch out for butterflies resting on the ground. Visitors are also requested not to touch plants which might host eggs, caterpillars and pupae and are also reminded verbally not to touch.

Procedures for euthanizing poorly formed and damaged butterflies are in place to dispatch specimens as humanely and ethically as possible.

Zoonotic diseases and pests

Each butterfly species supports its own parasites and not all of them are specific to species. Within the butterfly house this is not considered a risk, but it may cause problems if allowed to escape into local environment. Using the same supplier with their approved farmers also enables any potential zoonotic diseases to be kept to a minimum.

Insect pests can affect the plants which offer shade, refuge and a food supply for all stages of the butterfly lifecycle. Parasitic flies and wasps may prevent caterpillars developing to adult stage and birds, mammals, insects and spiders may predate caterpillars and eggs.

The butterfly house is cleaned of cobwebs daily to prevent butterflies being caught in spider webs. The cleaning tools are kept in the butterfly house so that cobwebs can be immediately removed on discovery. Ants are controlled using baited traps.

Plants are monitored for pests. Pests such as whitefly, mealy bug etc are managed using biological controls. Red spider mite are managed by maintaining the relative humidity.

Plants and soil in the butterfly house have a good provenance to ensure that they are chemically free.

Wild birds and squirrels are kept out of the Butterfly house through the use of netting that lines the greenhouse to prevent escape by butterflies.

Cumberland House has a Pest Control Service Agreement in place in respect of rats and mice for the Butterfly House. The premises are checked 8 times per year.

[Cumberland House Pest Control 2019.pdf](#)

The puparium is checked daily for parasites, fungal and bacterial growth and viral black pupae which are removed if present.

Food preparation for the butterflies is in the laboratory which has a designated fridge for food storage of fruit and is away from staff food preparation areas.

The feeding station is cleaned when the fruit is replaced every two days using water. Chemicals are not used in the Butterfly House.

[Policy for feeding butterflies r1.pdf](#)

Fire or Flooding

Cumberland House is in a high to low risk area of flooding although the position of the museum has meant that this has rarely occurred.

<https://www.getthedata.com/flood-map/southsea-po5>

In the unlikely event of flooding trained staff collect the butterflies to put in the emerging cage and netted container in the laboratory so that the Butterfly house can be thoroughly cleaned.

The flight area of the butterfly house is always kept wet to maintain humidity, which considerably reduces the risk of fire.

Too high temperature or humidity levels

Monitors for temperature and humidity are in place in the butterfly house and the puparium.

The puparium is checked several times every day for emerging butterflies and the temperature and humidity levels. The matting on the base of the puparium is checked to ensure that it is damp.

Temperature levels in the puparium should be 28°C and the RH 80%. There are vents to open if levels go above these levels.

Heat Levels in butterfly house - 26 deg C daytime falling to 15 deg C at night.

If very sunny can set heat to 22 deg C to stop hot air being lost through vents.

If very dull boost heat to 27 deg C to encourage activity.

RH Levels in butterfly house - 80%, maintain by watering paths when necessary.

Will fall to 60% with vents open, re-water if plants start to show signs of wilt.

If 100% open vents to let out steam, then close if cold outside.

Members of staff, volunteers and visitors to the butterfly house may also be affected by high temperature and humidity levels leading to disorientation and collapse, the aftermath of which may lead to butterflies being crushed or damaged. Staff and volunteers have a limited amount of time that they can continually spend in the butterfly house. Visitors are advised of the conditions inside the butterfly house before entering and signage in place to warn of high temperature and humidity.

Power / utility outage

The temperature and humidity of the butterfly house is regulated by the automatic opening and closing of window vents, controlled by TomTech Environmental control systems. This on an annual maintenance contract. In the event of breakdown the TomTech provide a response within 24 hours.

In the event of power / utility outage the vents and heating can be controlled manually.

It has been recommended by the butterfly house vet that the system is backed by being put on the local electric's priority reconnection list.

The door to the butterfly house can be operated manually and there is an emergency exit at the east end (opposite end) to the entrance.

Loss of food plants

The plants in the butterfly house provide additional nectar and pollen for some butterflies, many of the plants provide food for growing caterpillars. Plants also provide shade and act as refuge places.

Plants are often stripped of their leaves, especially the citrus and banana plants, through the action of caterpillars feeding on them.

Plants are propagated through taking cuttings and dividing plants. There is a daily watering regime in place.

Banana plants become scorched with too much sun, in these instances the plant is moved to a more shady position.

Some plants, specifically lantana is prone to Botrytis Blight which is caused by excess moisture and overhead watering / high humidity. These plants are regularly checked and pruned to arrest growth which affects the leaves.

New plants and soil introduced to the Butterfly house needs a good provenance to ensure that they are chemically free.

References

Michael Boppré and R.I. Vane-Wright The Butterfly house Industry: Conservation Risks and Education Opportunities. Conservation & Society Vol. 10, No. 3 (2012), pp. 285-303 (19 pages)

Published by: Ashoka

https://www.jstor.org/stable/26393084?seq=15#metadata_info_tab_contents

Christine Taylor June 2021

Agenda Item 7



THIS ITEM IS FOR INFORMATION ONLY

(Please note that "Information Only" reports do not require Integrated Impact Assessments, Legal or Finance Comments as no decision is being taken)

Title of meeting: Culture, Leisure and Economic Development Decision Meeting

Subject: Great South Run

Date of meeting: 16 November 2021

Report by: Director of Culture, Leisure and Regulatory Services

Wards affected: ALL

1. Requested by

1.1 Cabinet Member for Culture, Leisure and Economic Development

2. Purpose

2.1 To update the Cabinet Member on the recent conclusion of negotiations with Nova International to secure the Great South Run in Portsmouth for a further contract period.

3. Information Requested

- 3.1 Portsmouth has been the host city for the Great South Run for over 30 years since it relocated to the city in 1991. Our flat route and stunning environment provide an opportunity to host an international standard event as well as being an encouraging platform for a mass participation event.
- 3.2 Officers brought a detailed paper to the meeting of Culture & City Development in March 2020 seeking authority to enter into negotiations with Nova International seeking to continue to hold the Great South Run in Portsmouth.
- 3.3 Unsurprisingly contract negotiations were put on hold during 2020 due to the pandemic and the recent 2021 Great South Run and associated events have been delivered through an extension of the previous contract term. Nova International have also had to take into account the impact of the pandemic on their own business and have re-focused their activity into their core offer of which the Great South Run is a key component.

THIS ITEM IS FOR INFORMATION ONLY

(Please note that "Information Only" reports do not require Integrated Impact Assessments, Legal or Finance Comments as no decision is being taken)

- 3.4 We are pleased to confirm that the negotiations have recently concluded and that we have secured the Great South Run in Portsmouth for a new contract term of 3 years with the ability to extend for a further 2 years should both parties agree.
- 3.5 The core offer will remain the same with a mass participation 10 mile event alongside of which a range of short distance events will be delivered across sections of the main event course over the weekend. Currently these consist of a 5k event, junior (2.5k) and mini (1.5k). These events are aimed at encouraging more people into physical activity as well as encouraging young people to participate in activity and to live more healthy lifestyles from an early age.
- 3.6 The previous report did acknowledge that the cost of the event to the Council is substantial however officers can confirm that the negotiations have resulted in a reduction of the fee level which is welcomed.
- 3.7 Nova International have also agreed to undertake a further economic impact assessment to provide up to date information on the overall value of the event in Portsmouth and build on the research which has been undertaken in both 2008 and 2013. Alongside other economic impact reports this will enable a better and more detailed understanding of the value of the events programme to other sectors such as tourism and secondary spend across Portsmouth.
- 3.8 We are aware of the on-going challenges of ensuring live TV sports coverage and as highlighted previously we do realise that more significant sports events are moving to a pay-to-view and streaming option. We will continue to discuss such options with Nova International as we move into the new contract period.
- 3.9 The wider impact of the works on the Coastal Defence scheme have also been discussed in outline with Nova so they are aware of the need to consider possible changes to layout and potentially race routes as the works roll out across different sections of the seafront during the course of the new contract period. More detailed discussions and the impact on these larger events will be a key feature of future meetings with the Coastal Defence team going forward.
- 3.10 A formal launch of this new contract is anticipated in early 2022; however, tickets are already on sale for the 2022 event as all parties hope to rebuild confidence in participation in events going forward.

THIS ITEM IS FOR INFORMATION ONLY

(Please note that "Information Only" reports do not require Integrated Impact Assessments, Legal or Finance Comments as no decision is being taken)

.....
Signed by
Stephen Baily
Director of Culture, Leisure and Regulatory Services

Appendices: None

Background list of documents: Section 100D of the Local Government Act 1972

The following documents disclose facts or matters, which have been relied upon to a material extent by the author in preparing this report:

Title of document	Location
Great South Run Contract	https://democracy.portsmouth.gov.uk/documents/s26614/Great%20South%20Run.pdf

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Agenda Item 8



Title of meeting: Culture, Leisure and Economic Development Briefing Meeting

Date of meeting: 16 November 2021

Subject: Seafront & Events Fees and Charges

Report by: Director of Culture, Leisure and Regulatory Services

Wards affected: All

Key decision: No

Full Council decision: No

1. Purpose of report

- 1.1 To seek approval for annual charges to the fees and charges levied for the use of Seafront and Events facilities for the financial year 2022-2023.

2. Recommendations

- 2.1 That the fees and charges be approved in accordance with the attached schedule (Appendix 1).**

3. Background

- 3.1. In line with Audit Commission recommendations and Financial Rules the fees and charges have been reviewed and market rates applied where appropriate. In the majority of cases a CPI inflation rate of 3.2% as at August 2021 has been applied. Please refer to Appendix A, 'Charges for 2022/23', for the proposed list of charges. As in previous years, the report covers several service areas.
- 3.2. The Service manages advertising sites in two formats located at key points across the city, to capture over 209,000 residents, 7,500 businesses, 24,000 students and 9.3 million visitors.
- 3.3. There are 34 A1 poster sites and 7 'Entrance to the City' sites. During the year several of the sites have been repaired and parts replaced. The service regularly checks for any flyposting, stickering and graffiti and makes good, so that the poster sites are clearly displayed.



- 3.4. During this year, poster sites have been used to support the re-opening of food venues and other entertainment venues, in line with the roadmap. In addition, poster sites have supported Covid messaging such as mandatory mask wearing, together with supporting healthy lifestyles and exercise, renewable energy and recycling initiatives. Poster sites have also been booked for November to promote the Clean Air Zone.
- 3.5. To support cultural engagement, posters have included displays by local artists including students from the university and the city's local cinemas and theatres. The poster sites provide a key opportunity to be used as outdoor art trails, allowing residents to walk or cycle between sites.
- 3.6. It is recommended this year that poster site charges are increased for both A1 sites and 'Entrance to the City' sites. It is proposed that fees are increased by 9% (including CPI element) to reflect increased supply costs for parts in the current market.
- 3.7. There are three beach hut sites along the seafront. Over the course of the year, all three sites have been surveyed, recommendations made and maintenance agreed for implementation within revenue budget.
- 3.8. Works to Eastney huts this year have included repairs following vandalism / anti-social behaviour (community wardens also put on notice). Works have included replacement shiplap and panels, paint works and porch support posts which remain ongoing. A number of hinges have been replaced. The soakaway to the drain at Eastney has also been repaired. There are also a number of replacement doors and thresholds ongoing.
- 3.9. Works at St Georges have included new weatherboards, skirting, painting, front panels and new numbers. Additional scalplings have been utilised to make good the pathway and level it off.
- 3.10. Works at Lumps Fort have included 10 new doors, new hinges and cementing. A number of padlocks have also been replaced and parts have been planed to ease fit.
- 3.11. General repairs have included realignment of panels and doors at all three sites. PAT testing has taken place for the electricity sockets at all three sites and certifications obtained.
- 3.12. Leisure Card discount will remain at 40% for weekly beach hut hire, to encourage use from low income families.
- 3.13. Due to the 'staycation' element of the year, weekly hut bookings have been sustained throughout most of the year. For this reason the new charges now show as 'Peak' for 1st April to 30th September and 'Off-Peak' for the remaining months of the year.



- 3.14. A benchmarking exercise has been carried out to consider prices at other authorities operating similar models in Devon, Sussex, Hampshire and Somerset. Our charges are reasonable by comparison. For the purposes of cost recovery, it is proposed that fees are increased by CPI of 3.2%. A utilities charge is now incorporated as part of the fee payable as electricity testing is carried out to all the huts and electricity and water made available to them all. A charge of £40.00 per hut has been added to allow for continued reinvestment and maintenance works to the huts, as part of the revenue budget.
- 3.15. A similar price comparison exercise has been undertaken to review the land hire charges for events. We can confirm that our prices are very similar although other authorities appear to have more variation linked to the numbers of attendees. We believe that any such review of our charges to reflect attendee numbers will be difficult in the short term with the disruption to available land due to the coastal defence works as the start of the next area of works will remove some key event sites from use for a period of time. It should be noted that the Bandstand area will not be available for use during 2022 however we will endeavour to support events, where practical, in the area around Southsea Skatepark as an alternative.
- 3.16. We also wish to simplify our charges and therefore propose a revision to the definitions especially around charity events where currently there is too much ambiguity for event organisers. Our proposed revised definitions would be:
- local charity - any registered charity that has a registered office within the PO1 - PO6 area and whose charitable activities are principally undertaken within or for the benefit of that area.
 - other charity - any registered charity that has a registered office outside of the PO1 - PO6 area or whose charitable activities are principally undertaken outside of that area or throughout the county or wider UK area

In order to be able to use the land at these rates the event organiser must provide a letter of endorsement from the charity and confirm that all profit, over and above costs, from the event will be given to the charity and proof of such payment provided upon request. Additionally where a commercial company is organising an event to raise money for charity a minimum donation to the charity equivalent to that of the commercial hire rate of the land would be expected.

- 3.17. The Round Tower charges have remained at the previous trial period levels agreed by members in January 2020. Despite the physical limitations for using the building in 2020 we continued to take new and many return bookings, showing there is continued demand for using this building at these charges.
- 3.18. Following benchmarking against similar venues and feedback from hirers over this period, the following increase in charges is suggested for the hire of this space for 2022/23. These increases reflect staff costs and building maintenance for event hire. The original reduced charge is retained for the Hotwalls Studios artists as further support and incentive to use the space to develop artistic practices, show

exhibitions and hold workshops. Another free use of the Round Tower has been added for community events/projects, free community use now total 3 per year.

Day hire 9am - 5pm	£150 increase to £187.00
Half day hire, minimum hire is 4 hrs	£75 increase to £100.00
Evening hire 5pm - 9pm	£150 increase to £187.00
Hotwalls Studio artist per day	remains the same charge at £35.00

4. Reasons for recommendations

- 4.1. Charges have been reviewed and adjusted, where appropriate, to reflect the rates currently being charged in the market, maximising income, but also ensuring value for money and retaining discounted rates where possible to charitable organisations and Leisure Card holders.

5. Integrated impact assessment

- 5.1 Integrated Impact Assessment is attached in Appendix B.

6. Legal implications

- 6.1. No specific issues have been identified in regards to increasing the charges for the use of seafront and event facilities. The levels of charges are not prescribed and can be set at the Council's discretion in line with market rates and other relevant considerations.

7. Director of Finance's comments

- 7.1. The fees and charges have been reviewed taking into account the need to maximise income whilst ensuring that services remain competitive.

.....
Signed by:
Stephen Baily
Director of Culture, Leisure and Regulatory Services

Appendices:

Appendix A: Charges for 2022/23

Appendix B: Integrated Impact Assessment

Background list of documents: Section 100D of the Local Government Act 1972

The following documents disclose facts or matters, which have been relied upon to a material extent by the author in preparing this report:

Title of document	Location

The recommendation(s) set out above were approved/ approved as amended/ deferred/ rejected by on

.....
Signed by:

Cabinet Member for Culture, Leisure and Economic Development

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APPENDIX A

Schedule A

CITY DEVELOPMENT AND CULTURAL SERVICES CHARGES FOR 2022/23

(To be operative from 1 April 2022 unless otherwise stated)

	CHARGES 2021/22	CHARGES 2022/23
	Base rate including VAT where applicable	Base rate including VAT where applicable
<u>SEAFRONT MANAGEMENT CHARGES</u>		
<u>BEACH HUTS</u>		
ANNUAL BEACH HUTS RESIDENT	1,063.20	1,140.00
ANNUAL BEACH HUTS NON RESIDENT	1,931.65	2,040.00
WEEKLY BEACH HUT RESIDENT - Peak Season (1st April - 30th September)	173.10	180.00
LEISURE CARD HOLDERS (Weekly Beach Huts Only Peak Season)	103.80	108.00
WEEKLY BEACH HUT - Off peak Season (1st October - 31 March)	101.00	105.00
LEISURE CARD HOLDERS (Weekly Beach Huts Only Off Peak Season)	60.60	63.00
<u>ROUND TOWER</u>		
Round Tower - Whole Day Hire (9am - 5pm)	150.00	187.00
Round Tower - Half Day Hire	75.00	100.00
Round Tower - Evening Hire (5pm - 9pm)	150.00	187.00
Round Tower - Whole Day Hire - Studio Artist rate	35.00	35.00
<u>SITE FEES - PER DAY (CHARITY EVENTS)</u>		
Castle Field/Area around Skatepark - per day - local charity	475.00	490.00
Southsea Common main area - per day - local charity	633.00	654.00
Castle Field/Area around the Skatepark- per set up/strike down day - local charity	250.00	258.00
Southsea Common main area - per set up/strike down day - local charity	190.00	196.00
Castle Field/Area around Skatepark - per day - other charity	795.00	821.00
Southsea Common main area - per day - other charity	1,012.00	1,045.00
Castle Field/Area around skatepark - per set up/strike down day - other charity	250.00	258.00
Southsea Common main main area - per set up/strike down day - other charity	190.00	196.00
Deposit per Event (Minimum)	300.00	300.00
<u>SITE FEES - PER SITE PER DAY (COMMERCIAL EVENTS)</u>		
Seafront - per day (Minimum) up to 4,999 capacity	2,641.00	2,726.00
Seafront - per day up to 9,999 capacity	2,641.00	2,726.00
Seafront - per day over 10,000 capacity	On application	On application
Seafront - per set up/strike down day	658.00	679.00
Deposit per Event	On application	On application
<u>HELICOPTERS - Landing Charge</u>	On application	On application
<u>POSTERS</u>		
A1 - per poster per week (5-9)	7.80	8.50
A1 - per poster per week (10+)	5.90	6.40
Entrance to City boards- per poster per week	48.70	54.00

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Integrated Impact Assessment (IIA)

Integrated impact assessment (IIA) form December 2019

www.portsmouth.gov.uk

The integrated impact assessment is a quick and easy screening process. It should:

- identify those policies, projects, services, functions or strategies that could impact positively or negatively on the following areas:
 - Communities and safety
 - Regeneration and culture
 - Environment and public space
 - Equality & - Diversity - This can be found in Section A5

Directorate:

Culture, Leisure & Regulatory Services

Service, function:

Culture & Leisure

Title of policy, service, function, project or strategy (new or old) :

Seafront Fees & Charges 2022/2023

Type of policy, service, function, project or strategy:

- ☒ Existing
- ☐ New / proposed
- ☐ Changed

What is the aim of your policy, service, function, project or strategy?

Annual review & update of fees and charges for Seafront fees & charges

Has any consultation been undertaken for this proposal? What were the outcomes of the consultations? Has anything changed because of the consultation? Did this inform your proposal?

A - Communities and safety

Yes

No

Is your policy/proposal relevant to the following questions?

A1-Crime - Will it make our city safer?

☐☒

In thinking about this question:

- How will it reduce crime, disorder, ASB and the fear of crime?
- How will it prevent the misuse of drugs, alcohol and other substances?
- How will it protect and support young people at risk of harm?
- How will it discourage re-offending?

If you want more information contact Lisa.Wills@portsmouthcc.gov.uk or go to:

<https://www.portsmouth.gov.uk/ext/documents-external/cou-spp-plan-2018-20.pdf>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

How will you measure/check the impact of your proposal?

A - Communities and safety

Yes

No

Is your policy/proposal relevant to the following questions?

A2-Housing - Will it provide good quality homes?

☐☒

In thinking about this question:

- How will it increase good quality affordable housing, including social housing?
- How will it reduce the number of poor quality homes and accommodation?
- How will it produce well-insulated and sustainable buildings?
- How will it provide a mix of housing for different groups and needs?

If you want more information contact Daniel.Young@portsmouthcc.gov.uk or go to:

<https://www.portsmouth.gov.uk/ext/documents-external/psh-providing-affordable-housing-in-portsmouth-april-19.pdf>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

How are you going to measure/check the impact of your proposal?

A - Communities and safety

Yes

No

Is your policy/proposal relevant to the following questions?

A3-Health - Will this help promote healthy, safe and independent living?

☐☒

In thinking about this question:

- How will it improve physical and mental health?
- How will it improve quality of life?
- How will it encourage healthy lifestyle choices?
- How will it create healthy places? (Including workplaces)

If you want more information contact Dominique.Letouze@portsmouthcc.gov.uk or go to:

<https://www.portsmouth.gov.uk/ext/documents-external/cons-114.86-health-and-wellbeing-strategy-proof-2.pdf>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

How are you going to measure/check the impact of your proposal?

A - Communities and safety

Yes

No

Is your policy/proposal relevant to the following questions?

A4-Income deprivation and poverty-Will it consider income deprivation and reduce poverty?

☒☐

In thinking about this question:

- How will it support those vulnerable to falling into poverty; e.g., single working age adults and lone parent households?
- How will it consider low-income communities, households and individuals?
- How will it support those unable to work?
- How will it support those with no educational qualifications?

If you want more information contact Mark.Sage@portsmouthcc.gov.uk or go to:

<https://www.portsmouth.gov.uk/ext/documents-external/cou-homelessness-strategy-2018-to-2023.pdf>
<https://www.portsmouth.gov.uk/ext/health-and-care/health/joint-strategic-needs-assessment>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

Each service (and functions within) have been considered independently and appropriate adjustments to fees and charges made, rather than a 'one size fits all' approach to increasing charges. The discount provided by the Leisure Card continues to apply to many of the services offered as does the rates for hire by charities or organisations raising money on behalf of charities.

How are you going to measure/check the impact of your proposal?

Leisure Card statistics are kept and monitored with regard to use of the card for the services offered. The Leisure Card scheme is promoted through Libraries, Housing Hubs and on the Council's website.

A - Communities and safety

Yes

No

Is your policy/proposal relevant to the following questions?

A5-Equality & diversity - Will it have any positive/negative impacts on the protected characteristics?



In thinking about this question:

- How will it impact on the protected characteristics-Positive or negative impact (Protected characteristics under the Equality Act 2010, Age, disability, race/ethnicity, Sexual orientation, gender reassignment, sex, religion or belief, pregnancy and maternity, marriage and civil partnership,socio-economic)
- What mitigation has been put in place to lessen any impacts or barriers removed?
- How will it help promote equality for a specific protected characteristic?

If you want more information contact gina.perryman@portsmouthcc.gov.uk or go to:

<https://www.portsmouth.gov.uk/ext/documents-external/cmu-equality-strategy-2019-22-final.pdf>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

How are you going to measure/check the impact of your proposal?

B - Environment and climate change

Yes

No

Is your policy/proposal relevant to the following questions?

B1-Carbon emissions - Will it reduce carbon emissions?☐☒

In thinking about this question:

- How will it reduce greenhouse gas emissions?
- How will it provide renewable sources of energy?
- How will it reduce the need for motorised vehicle travel?
- How will it encourage and support residents to reduce carbon emissions?

If you want more information contact Tristan.thorn@portsmouthcc.gov.uk or go to:

<https://www.portsmouth.gov.uk/ext/documents-external/cmu-sustainability-strategy.pdf>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

How are you going to measure/check the impact of your proposal?

B - Environment and climate change

Yes

No

Is your policy/proposal relevant to the following questions?

B2-Energy use - Will it reduce energy use?☐☒

In thinking about this question:

- How will it reduce water consumption?
- How will it reduce electricity consumption?
- How will it reduce gas consumption?
- How will it reduce the production of waste?

If you want more information contact Triston.thorn@portsmouthcc.gov.uk or go to:

<https://www.portsmouth.gov.uk/ext/documents-external/pln-portsmouth-plan-post-adoption.pdf>

<https://democracy.portsmouth.gov.uk/documents/s24685/Home%20Energy%20Appendix%201%20-%20Energy%20and%20water%20at%20home%20-%20Strategy%202019-25.pdf>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

How are you going to measure/check the impact of your proposal?

B - Environment and climate change

Yes

No

Is your policy/proposal relevant to the following questions?

B3 - Climate change mitigation and flooding-Will it proactively mitigate against a changing climate and flooding?

☐☒

In thinking about this question:

- How will it minimise flood risk from both coastal and surface flooding in the future?
- How will it protect properties and buildings from flooding?
- How will it make local people aware of the risk from flooding?
- How will it mitigate for future changes in temperature and extreme weather events?

If you want more information contact Tristan.thorn@portsmouthcc.gov.uk or go to:

<https://www.portsmouth.gov.uk/ext/documents-external/env-surface-water-management-plan-2019.pdf>

<https://www.portsmouth.gov.uk/ext/documents-external/cou-flood-risk-management-plan.pdf>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

How are you going to measure/check the impact of your proposal?

B - Environment and climate change

Yes

No

Is your policy/proposal relevant to the following questions?

B4-Natural environment-Will it ensure public spaces are greener, more sustainable and well-maintained?

☐☒

In thinking about this question:

- How will it encourage biodiversity and protect habitats?
- How will it preserve natural sites?
- How will it conserve and enhance natural species?

If you want more information contact Daniel.Young@portsmouthcc.gov.uk or go to:

<https://www.portsmouth.gov.uk/ext/documents-external/pln-solent-recreation-mitigation-strategy-dec-17.pdf>

<https://www.portsmouth.gov.uk/ext/documents-external/pln-portsmouth-plan-post-adoption.pdf>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

How are you going to measure/check the impact of your proposal?

B - Environment and climate change

Yes

No

Is your policy/proposal relevant to the following questions?

B5-Air quality - Will it improve air quality?☐☒

In thinking about this question:

- How will it reduce motor vehicle traffic congestion?
- How will it reduce emissions of key pollutants?
- How will it discourage the idling of motor vehicles?
- How will it reduce reliance on private car use?

If you want more information contact Hayley.Trower@portsmouthcc.gov.uk or go to:

<https://www.portsmouth.gov.uk/ext/documents-external/env-aq-air-quality-plan-outline-business-case.pdf>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

How are you going to measure/check the impact of your proposal?

B - Environment and climate change

Yes

No

Is your policy/proposal relevant to the following questions?

B6-Transport - Will it improve road safety and transport for the whole community?☐☒

In thinking about this question:

- How will it prioritise pedestrians, cyclists and public transport users over users of private vehicles?
- How will it allocate street space to ensure children and older people can walk and cycle safely in the area?
- How will it increase the proportion of journeys made using sustainable and active transport?
- How will it reduce the risk of traffic collisions, and near misses, with pedestrians and cyclists?

If you want more information contact Pam.Turton@portsmouthcc.gov.uk or go to:

<https://www.portsmouth.gov.uk/ext/travel/local-transport-plan-3>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

How are you going to measure/check the impact of your proposal?

B - Environment and climate change

Yes

No

Is your policy/proposal relevant to the following questions?

B7-Waste management - Will it increase recycling and reduce the production of waste?



In thinking about this question:

- How will it reduce household waste and consumption?
- How will it increase recycling?
- How will it reduce industrial and construction waste?

If you want more information contact Steven.Russell@portsmouthcc.gov.uk or go to:

<https://documents.hants.gov.uk/mineralsandwaste/HampshireMineralsWastePlanADOPTED.pdf>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

How are you going to measure/check the impact of your proposal?

C - Regeneration of our city

Yes

No

Is your policy/proposal relevant to the following questions?

C1-Culture and heritage - Will it promote, protect and enhance our culture and heritage?



In thinking about this question:

- How will it protect areas of cultural value?
- How will it protect listed buildings?
- How will it encourage events and attractions?
- How will it make Portsmouth a city people want to live in?

If you want more information contact Claire.Looney@portsmouthcc.gov.uk or go to:

<https://www.portsmouth.gov.uk/ext/documents-external/pln-portsmouth-plan-post-adoption.pdf>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

The report includes a full update on the range of services offered and a review of the past year to show the public how the new charges have been arrived at.

How are you going to measure/check the impact of your proposal?
An annual report will continue to go forward each year to Members.

C - Regeneration of our city

Yes

No

Is your policy/proposal relevant to the following questions?

C2-Employment and opportunities - Will it promote the development of a skilled workforce?



In thinking about this question:

- How will it improve qualifications and skills for local people?
- How will it reduce unemployment?
- How will it create high quality jobs?
- How will it improve earnings?

If you want more information contact Mark.Pembleton@portsmouthcc.gov.uk or go to:

<https://www.portsmouth.gov.uk/ext/documents-external/cou-regeneration-strategy.pdf>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

How are you going to measure/check the impact of your proposal?

Is your policy/proposal relevant to the following questions?

C3 - Economy - Will it encourage businesses to invest in the city, support sustainable growth and regeneration?

☐☒

In thinking about this question:

- How will it encourage the development of key industries?
- How will it improve the local economy?
- How will it create valuable employment opportunities for local people?
- How will it promote employment and growth in the city?

If you want more information contact Mark.Pembleton@portsmouthcc.gov.uk or go to:

<https://www.portsmouth.gov.uk/ext/documents-external/cou-regeneration-strategy.pdf>

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?

How are you going to measure/check the impact of your proposal?

Q8 - Who was involved in the Integrated impact assessment?

Claire Watkins

This IIA has been approved by: Stephen Baily

Contact number: 1116

Date: 14/10/21