



NOTICE OF MEETING

ECONOMIC DEVELOPMENT, CULTURE AND LEISURE SCRUTINY PANEL

THURSDAY, 1 JUNE 2023 AT 10.00 AM

COUNCIL CHAMBER - THE GUILDHALL, PORTSMOUTH

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

Membership:

Councillor Russell Simpson (Chair)
Councillor John Smith (Vice-Chair)
Councillor Yinka Adeniran
Councillor Peter Candlish
Councillor Leo Madden
Councillor Emily Strudwick

Standing Deputies

Councillor Matthew Atkins
Councillor Stuart Brown
Councillor George Fielding
Councillor Mark Jeffery
Councillor George Madgwick
Councillor Benedict Swann

(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

AGENDA

- 1 Apologies for absence**
- 2 Declarations of Members' Interests**
- 3 EDCL Scrutiny Panel Report 24 March 2023 (Pages 3 - 268)**

Recommendation:

The Panel note that the former panel, at a meeting on 24 March 2023, were in agreement with the report and the recommendations therein and have signed the same off for onward presentation to the Cabinet.

4 Scrutiny Panel Topics 2023/24

Panel Members to consider and agree Economic Development, Culture & Leisure Scrutiny topics for 2023/24.

Members of the public are now permitted to use both audio visual recording devices and social media during this meeting, on the understanding that it neither disrupts the meeting or 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.

Agenda Item 3



Portsmouth CITY COUNCIL

ECONOMIC DEVELOPMENT, CULTURE & LEISURE SCRUTINY PANEL

Engagement with Culture & Leisure - widening social participation in Portsmouth

Date published: 24 March 2023

Under the terms of the Council's Constitution, reports prepared by a Scrutiny Panel should be considered formally by the Cabinet or the relevant Cabinet Member within a period of eight weeks, as required by Rule 11(a) of the Policy & Review Procedure Rules.

PREFACE

Engagement with Culture and Leisure across Portsmouth should be of paramount concern to ensure that those facing barriers to engagement are offered the greatest assistance in achieving access to cultural and leisure facilities with relative ease.

Portsmouth can be proud of a number of initiatives put in place by different organisations that go a long way to increase and widen access to culture and leisure. However, as this report sets out, there are a number of ways in which the Council can improve its offer and signposting to services available to residents which would help to increase access and engagements as well as properly monitoring such improvements.

At a time where the BBC are cutting back on a number of its orchestras and the BBC Singers, we must show that Portsmouth is striving to improve its cultural offering rather than holding back or diminishing this. Through such initiatives as the Portsmouth Leisure Card, we could see this improved and widened to many more residents.

As Chair of this Panel, may I also take this opportunity to thank all Witnesses for taking time to attend panels and providing us with the evidence of the work being done in the city and helping to highlight any gaps that need addressing. Thank you also to all of my fellow Panel Members and Allison Harper from Democratic Services for their assistance in preparing this report. I formally commend this Report to Cabinet."

Councillor George Fielding
Chair, Economic Development, Culture and Leisure Scrutiny Panel.

Date: 24 March 2023

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1. Purpose of the report

The purpose of this report is to present the Cabinet with the recommendations of the Economic Development, Culture and Leisure (EDCL) Scrutiny Panel's review of the engagement with culture and leisure and widening social participation in Portsmouth.

2. Recommendations

It is recommended that the Cabinet/Cabinet Member:

- a. Consider greater advertising of the Portsmouth Leisure Card;**
- b. Reviews and updates the eligibility criteria for the Portsmouth Leisure Card;**
- c. Reviews the places the Portsmouth Leisure Card can be accepted, including old and new businesses, with greater engagement with culture and leisure providers across the city;**
- d. Creates a webpage for listing Portsmouth Leisure Card participating partners with the discounts they offer;**
- e. Increases the numbers of Looked after Children and their carers who are aware of and take up the Portsmouth Leisure Card;**
- f. Reinstates the reports from the Audience Agency Project to increase the demographic knowledge on engagement with culture and leisure providers across the city;**
- g. Congratulates the Kings Theatre on their work with different ethnic groups and dementia groups;**
- h. Congratulates the Groundlings Theatre for their work with the Detectives of the Conan Doyle collection;**
- i. Congratulates the Guildhall Trust on their work with schools providing workshops and the Dance Live events;**
- j. Returns the price of the piano hire in the Portsmouth Central Library to its previous price - reversing the recent 40% increase in prices;**
- k. Congratulates the Library Service for the removal of reservation fees and fines;**
- l. Keeps all library buildings open to the public as they are an essential space for the City Council and essential warm and safe spaces for residents;**

- m. Repairs the moving floor of the Mountbatten swimming pool which is a key feature for accessibility of the pool;**
- n. Supports the Mobile Library Service;**
- o. Consider the installation of new facilities in the north and northwest of the city where there is a lack of provision;**
- p. Creates a cultural network to enable all organisations within the city to share data and information to avoid doubling up on the work being done;**
- q. Welcomes the creation of the Museums Trail and recommends it should be extended to other cultural premises to further encourage engagement with culture and leisure.**

3. Background

The Scrutiny Management Panel prioritised this topic for review at its meeting held on 18 September 2019.

The topics that had been suggested by the Director of Culture, Leisure and Regulatory Services were:

- Heritage Regeneration
- Access to Culture and Leisure
- Performance Venues
- Visitor Economy
- Volunteers
- Food Economy

The topic of Access to Culture & Leisure was chosen recognising the social value of increasing cultural audiences. National research had also suggested that access to culture and leisure can have significant social and economic and other life opportunities to those who are not always accessing these services.

Scope of the Review

The review looked at ways to increase social participation via the following objectives:

- a. Consider the wider social value and health benefits of involvement in culture and leisure.
- b. Review the existing provision, take up and support given to lower income families (such as the Portsmouth Leisure Card).
- c. Investigate the barriers to engagement (such as pricing, transport to and siting of venues and activities)
- d. Hear how external providers seek to increase participation.

- e. Examine 1 - 3 possible pilot initiatives linked to funding opportunities to address barriers and encourage increased participation.

The panel met twice more on 20 January 2020 at the Civic Offices and 25 February 2020 at Southsea Library.

The initial panel members comprised Councillors George Fielding (Chair), Will Purvis (Vice-Chair), Frank Jonas BEM, Hugh Mason, Jeanette Smith and Robert New. The standing deputies were Councillors Jason Fazackarley, Hannah Hockaday, Scott Payter-Harris and Linda Symes.

The covid pandemic then caused considerable disruption to scrutiny across the Council and the panel's next meeting was not until 29 December 2022 when the panel agreed to continue with the review as set in September 2019. This was agreed by the Scrutiny Management Panel on 16 January 2023. The first meeting to receive evidence was held on 12 January 2023.

The Panel members now comprised Councillors George Fielding (Chair), George Madgwick, Lee Mason, Stuart Brown, Abdul Kadir and Gemma New. The standing deputies were Councillors Charlotte Gerada, Tom Coles, Ian Holder, Mark Jeffery, Leo Madden, Robert New and Benedict Swann.

4. The Local Picture

For many years Portsmouth City Council (PCC) has supported low-income families to access culture and leisure opportunities through schemes such as the Leisure Card and the BH Live experience. The Council is conscious of the social importance of keeping public libraries accessible through initiatives such as removing fines, keeping museums free and offering free events in the city. There is clear evidence from Experian MOSAIC research into cultural audiences that price sensitivity is key for many of the lower income residents, and recent national research suggests that access to culture and leisure can have significant social and economic impacts and offer life opportunities to our most vulnerable communities.

5. Evidence and Conclusions

Monday 20 January 2020

At the meeting on 20 January 2020, evidence was received from Stephen Baily, Director of Culture, Leisure and Regulatory Services. He introduced his team with Claire Looney (Partnership and Commissioning Manager), James Daly, (Cultural Development and Projects Officer) and Jane Mee, (Museums and Visitor Service Manager) attending.

Stephen Baily provided the background to the current model of delivery (see minutes of the meeting at Appendix A). The panel also heard from Adrienne Pye and Dan Cowley from the Audience Agency who presented their report (at Appendix B).

Tuesday 25 February 2020

This meeting was held at Southsea Library and considered:

1. Case studies from Southsea Library
2. The value of cultural and leisure engagement - literacy, learning and wellbeing education
3. Libraries and core library initiatives
4. Targeted access work
5. Value of volunteers - Friends of Southsea Library; adults with learning disabilities.
6. Evolving access

The panel were given a tour of Southsea Library by Lindy Elliott, Library and Archive Services Manager. The public meeting was held in the café area with members of the public in attendance. Lindy Elliott gave a presentation (see Appendix C).

The minutes of this meeting outlining the evidence presented can be found at Appendix D.

Thursday 12 January 2023

The panel met at Portsmouth Gymnastics and Tennis Centre, Portsmouth and received evidence from:

- Paul Tilley - University of Portsmouth (Ravelin Centre)
- Hermione Garner - Andrew Simpson Sailing Centre
- Rob Cunningham - BH Live

Also, in attendance were:

- David Moorman - Strategic Development Manager, Sports and Leisure, PCC
- David Evans - Seafront Manager, PCC on behalf of the Sports Council
- Mark Woolnough - PCC recreation

Andrew Simpson Sailing Centre

Hermione Garner told the panel that approximately 20 - 25% of users of the centre received some form of subsidy or were fully funded to attend. Means testing was not undertaken by the centre but the centre worked with schools for referrals based upon the 'pupil premium'. In addition, the relationship that the centre had with PCC was key, in particular 'HAF Fun Pompey'. Hermione advised that the foundation gave direct grants to some users.

Hermione noted that 2021 had been a particularly good year for self-funders attending and this reflected the UK leisure industry generally as people were out of covid lockdown restrictions but could not go abroad. 2022 had seen a drop in self funders.

Transport was considered a barrier to engagement. The Centre had one minibus which, whilst primarily for schools, was used outside of term time for other groups. Additional minibuses would assist given the location of the centre. Geographically, the children who attended came from all over the city.

It was acknowledged that more could be done to promote the centre, particularly to the BAME community. The centre had tried to advertise as much as possible and agreed that promotion through the Council's 'Flagship' magazine would be beneficial. The foundation had a fundraising manager who worked across all the sites.

BH Live

Rob Cunningham advised that, for various medical reasons, residents were given three-month referrals to BH Live and these were subsidised at a concession rate with the remainder being self-funded. Often the three-month period was an initial test period and the referral at the concession rate continued for a time thereafter. These members received full membership. After the referral period some converted to full membership and others continued on a 'pay as you go' basis.

Rob provided a full analysis of pool use across the city encompassing all pools at the given time for both the pre and post pandemic world.

	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Total
2022	45192	48422	48294	49863	50966	51905	55283	48990	58809	53613	50187	79720	641244
2021				13190	25714	29821	33729	33576	37875	39124	51374	44560	298963
2020	49589	46758	32705					9777	12638	13909		11700	191076
2019	51223	51059	48923	50733	55497	48875	42498	45195	44731	46401	48583	40250	573968

Rob advised that BH Live offered a 40% discount to Portsmouth Leisure Card holders. All Portsmouth schools could use the BH Live facilities free of charge with 58 schools making use of the Mountbatten Centre.

University of Portsmouth (Ravelin Centre)

Paul Tilley told the panel that the university do not offer a discount for Portsmouth Leisure Card holders but wouldn't object to doing so, but the subsidy would need to be paid for by a body other than the university. They had received enquiries about discounts, but none related to the Portsmouth Leisure Card. On those occasions they had been signposted to BH Live facilities.

The Langstone Harbour pitches would remain, and the hockey pitches would be upgraded and whilst the university would like additional pitches, additional locations had not been identified.

In relation to memberships, there were two cheaper options open to the public, but these had sold out and the centre was full in terms of capacity (8000 members). This membership comprised more students and less public than had been expected. The public may use the facilities on a 'pay as you go' basis (approximately 3000 people do so). The geographical demographic of users was not yet available but a full analysis would be available in the summer of 2023.

At this meeting, David Moorman, referred the panel to a number of useful resources:

[Sport England's Ten Year Strategy](#)

[Energise Me](#)

[Sport England's Future of Public Sector Leisure Report](#)

Following the meeting David Moorman sent through, the following information on the Portsmouth Leisure Card, for the panel's consideration:

Portsmouth Leisure Card

The Leisure Card originated in the 1990s as part of the Council's commitment to tackle poverty. The card is available to:

Primary users: Portsmouth residents (PO1 to PO6) on means tested (income based) benefits.

Secondary users: Foster Carers and Looked after Children in supported accommodation and asylum seekers.

The card is issued for a 12-month period and can be renewed provided the application is still eligible. It entitles the bearer to a range of discounts (usually 40%) on a range of cultural and leisure opportunities in the city.

The card is advertised/promoted via the following:

- *City of Sanctuary*
- *Flagship Magazine*
- *Revenues and Benefits renewals*
- *Children & Family Services, including HAF and Pupil Premium*
- *BH Live*
- *City Libraries*
- *City Housing Centres*
- *Portsmouth City Council website and Cost of Living Hub*

The period under review below looks at the 3 years from 2020 to 2022 inclusive.

Service Improvements - In January 2020 the service launched the online leisure card application process. This improved customer turnaround times as it avoided double entry via a paper form.

Sustainability - the online process also meant a reduction in paper usage. In addition, since summer 2021, the cards purchased have been produced on material that is recyclable.

Statistics¹ on issued card applications

Overall cards issued.

During the pandemic the card applications dropped considerably (as expected). They have now recovered and exceeded pre-pandemic levels (64% increase from baseline), suggesting that residents are fully engaging in the offer and that demand is strong.

Year	Total cards issued
2022	4257

¹ Cards are issued per household, so card numbers can represent from 1 up to 5 cards.

2021	1135
2020	534
2019 baseline	2596

Breakdown by eligible benefit shows that the majority of users are applying under Income Support (now Universal Credit) and this has been consistent for the past 3 years.

	Asylum Seekers	Council Tax Benefit/CT support	ESA/JSA	Foster Care/LAC in Supported Accommodation	Housing Benefit	Income Support/Universal Credit	Pension Credit
2020	4	48	34	11	62	70	20
2021	0	77	49	17	93	210	35
2022	12	238	110	26	157	1037	51

Breakdown by postcode area shows highest demand in PO1 and PO2 consistently over the past 3 years:

	Charles Dickens, Fratton	Nelson	Hilsea, Copnor, Baffins	Milton, Southsea	Southsea, Somerstown	Farlington, Drayton, Cosham, Paulsgrove
Area/Ward	PO1	PO2	PO3	PO4	PO5	PO6
2020	141	149	29	65	114	36
2021	287	225	116	191	208	108
2022	849	1168	341	544	635	720

Statistics on usage

Statistics on usage area available for the discounts on council services or contracted council services. Usage statistics are not available from

independent suppliers. Council services or contracted services under the Leisure Card include:

- Beach Hut weekly rental
- Allotment hire
- BH Live leisure

Beach Hut Weekly Rental Hire

Beach Hut weekly hire is available throughout the year to Leisure Card holders. The percentage of leisure card holders taking advantage of the offer has increased in the past year, perhaps due to promotion efforts.

Year	Total Beach Hut Weekly Rentals	Leisure Card rentals
April 2020 - March 2021	35	9 rentals, 26% of total rentals
April 2021 - March 2022	69	14 rentals, 20% of total rentals
April 2022 - to date	52	22 rentals, 42% of total rentals

Allotment Rentals

Allotment rental is available throughout the year to Leisure Card holders and demand has remained consistent.

Year	Leisure card rentals	Percentage of total allotment holders
November 2019 to October 2020	96	5.41%
November 2020 to October 2021	91	5.30%
October 2021 to November 2022	97	5.41%

BH Live Leisure Centres

A Leisure Card holder is qualified for a free BH Access Card which enables discounted activities at BH Live Sports Centres. Activities include swimming, casual gym, fitness classes, Exploria and badminton/sports hall bookings.

Currently, BH Live have 189 Leisure Card members using Mountbatten Centre, Charter and Pyramids. Weekly use of the leisure card is around 500 - 800 visits per week.

Further documents for consideration were sent through for the panel by Stephen Bailly, Director of Culture, Leisure and Regulatory Services. These were:

- EDCL Scrutiny Panel - Access to Culture and Leisure Briefing Paper and it's addendum (see Appendix E & F)

- Cost of Living Briefing Paper (see Appendix G)
- [Warm spaces - Portsmouth City Council](#)

Monday 30 January 2023

The panel met at the Guildhall Portsmouth and received evidence from:

- Susanna Collier - Groundlings Theatre
- Andy Grays - Guildhall Trust
- Paul Woolf - Kings Theatre
- Angela Parks - New Theatre Royal
- Aysegul Epengin - Portsmouth Film Society
- James Ralls & Terri Ralls - Victorious Events.

Also present at the meeting were Clare Watkins, Business Development & Projects Manager, James Daly, Cultural Development & Projects Officer and Claire Looney, Commissioning and Partnership Manager.

Angela Parks - New Theatre Royal

Angela provided the following evidence:

- Across the whole company there was difficulty engaging with those from lower incomes or those with other barriers to access. The best way to engage people is by organisations they already have a link with.
- A central, detailed list of organisations to link with would be highly valuable to cultural organisations when trying to reach out to hard-to-reach parts of the community to encourage engagement.
- One challenge is finding an audience for events, so a suggestion was made for a general PCC social media account to promote events and a 'What's On' in Portsmouth and Southsea (especially free events) which could be utilised by organisations running cultural events. This would help better promote events across the city.
- Two diverse characteristics that prevent people from accessing culture and leisure - one is income, the other is within certain communities/areas there is a feeling of 'this is not for them'. More could be done to encourage these sectors to feel comfortable or less intimidated in the different settings/venues. A platform for cultural organisations to come together and promote opportunities with entry points lower down the scale (smaller events).
- There was awareness of the Leisure Card, but discount was not given for this. However, free spaces are offered to the same groups of people eligible for the card. If the theatre has tickets left at short notice, particular organisations/charities are contacted, and the spare tickets offered for use by the organisation.
- The theatre offers concessions.
- Other events are run as free as possible especially for those who would struggle without a discount.
- The theatre tends to run professional productions rather than amateur productions. The tough financial period the theatre has just gone through limits the ability to offer discounts due to its own financial circumstances.

- A strategic away day had been held to define forthcoming objectives which included a special post dedicated to community projects. More details would be available in the next 6 months.

James & Terri Ralls - Victorious Events

James & Terri provided the following evidence:

- As many local people and local organisations as possible are involved and engaged in Victorious events.
- Engagement is also with Portsmouth Creates, the Council and the University.
- In the last year, Portsmouth Creates involved 2500 people in projects across the city. These are not just in Southsea but across the city, including the north of the city.
- Issues arise with transport problems and moving people around the city, geographical issues and space.
- People in Portsmouth are keen to attend but don't often come out of their immediate living areas. Portsmouth is hungry for culture so trying to bring it to them instead of the other way around.
- Victorious is keen to have smaller events across the city - there is space but need the willingness and planning. They work all around the country and in Europe.
- 25% of local caterers are given a stall for free. Small stalls are filled with people making homemade items that come through either Portsmouth Creates who run the 'We Create' markets and local creatives.
- Victorious had 180 local bands involved and this year will be taking one local band from Portsmouth on a bus touring around - 'The Road to Victorious' and they will then record an album.
- Insurance cover required for businesses to attend events is signposted through their insurers to arrange a package just for that specific event.
- Victorious had not heard of the Leisure Card and do not offer discounts for it or for people on lower incomes. Victorious tickets start cheap and increase in price as the year goes on and the event date is closer.
- Victorious involves charities and provide free tickets for people with access needs. British Sign Language interpreters are at both main stages.

Andy Grays - Guildhall Trust

Andy provided the following evidence;

- The core purpose of the Trust is - 'To deliver inspirational opportunities so that people want to engage with culture and the creative economy'. The Trust has been running the Guildhall since 2011.
- The Charitable Trust set up a learning participation programme in 2013 and the 'Get Involved' programme.
- The Trust had a close working relationship with the Portsmouth Music Hub and parts of the building are given over free for community use with a close relationship with the Community Hubs.
- In 2018 the Trust started producing their own events such as Comic-Con to engage with a wider demographic.
- Commercial events are run to maintain commercial viability and produce income to maintain the building and venue.

- The Trust visit schools to offer free workshops and content to give young people the opportunity to join in, not just with performance but also with off stage skills such as stage management and lighting technicians.
- The Trust engaged with 40 schools in the first year, 62 schools in the second year and was due to engage with 72 schools (roughly 6000 young people) in 2023.
- There was awareness of the challenges in terms of cultural engagement in particular, the divide between the different parts of the wider city as well as for people from low-income households.
- The Trust have £550k from the Arts Council for a dedicated, creative space for young people to develop their creative potential which will offer free provision and free access for young people to come together, focusing on 14 - 25-year-olds. This will be created in the large basement of the Guildhall.
- The Trust did not give discounts for the Leisure Card. Prices for the commercial events are set by the promoters. The Trust is working on a monthly pass with their events and ticketing partner, which will offer hugely discounted access to as many events as they would like in the studio.
- The Trust offered a series of discounts depending on liaison with potential hirers. The main hall is offered free one day a year to the Lord Mayor and some discounts are offered to PCC. There is a free annual summer ball for those young people who cannot attend the usual summer balls.
- The toilets are being refurbished.

Susanna Collier - Groundlings Theatre

Susanna provided the following evidence:

- The charity took over the operational running of the theatre in April 2020 with the charity values being about community.
- There is a drama school, including for adults and productions are self-produced. This involves stage management, participation, and engagement in the arts.
- The theatre is run mainly by volunteers, and they put on local events for arts and crafts.
- The space is also hired out commercially to produce income. The charity survives on its own income and grants and has no ongoing funding.
- The theatre is located in the Charles Dickens ward with good engagement with the local community.
- Pricing is reviewed regularly, and the recent panto was half the price compared to other pantos in the area.
- If any tickets are not sold the theatre reach out to local communities to use the tickets.
- There are group pricing options available.
- Groundlings had not heard of the Leisure Card and did not offer reductions for this although they do provide concession ticket prices.
- They have been involved in the Charles Dickens Project which provides a 2-year pathway for young people with particular needs whereby they use the Conan Doyle collection on a one to one basis.
- There is a challenge in terms of access to the upstairs area for those with disabilities - fund raising is ongoing to remedy this.

- The charity was hoping to employ a Community Lead Developer when funds allow, and a grant had been applied for to deliver a bursary for drama scholarships. Drama school taster sessions are free.

Paul Woolf - Kings Theatre

Paul provided the following evidence.

- The Charity has had many challenges in terms of funding and the building repair, age and design that impacts on community work.
- Commercial events govern the prices to be charged.
- The annual Pantomime is the theatre's own programming allowing links to the community to be built with the ability to set prices and see a different demographic attending. 6500 seats are released at £10 a ticket.
- Community programming in the year includes two amateur dramatics productions who receive the benefit of professional resources. There is a scholarship available.
- The theatre reaches out to different parts of the community and more deprived areas. The Arts Academy goes into schools.
- The charity is highly dependent on volunteers.
- The Charity would like to work more collaboratively with the other venues in the city to all deliver at an affordable price.
- The Charity does not give discounts for the Leisure Card but noted they have given away over a thousand free tickets during the year. If there are any unsold tickets, they will reach out to different organisations and give the tickets away.
- Seats are blocked out in the venue for disabled access in the stalls. This access is being considered in the regeneration scheme.
- Initiatives on discounted tickets have been tried with the Albert Road small traders.
- The venue was given over to the Dementia singing group who attended once and did not return, despite being offered it any daytime.

Aysegul Epengin - Portsmouth Film Society

Aysegul Epengin provided the following evidence (for more detailed information see Appendix H):

- The Southsea Community Cinema is 9 months old and fills the gap for less mainstream films.
- Partners to share the building or investment is being sought.
- The Elden building screening room at the University of Portsmouth had been offered to them free of charge to help reach as many people as possible.
- The challenge exists that not many people are aware of the cinema. The venue is run by volunteers.
- Private screenings are offered, and the venue is good for family screenings. Private hire helps with the funding.
- There is a training room available on the first floor for use by community groups. This was going to be used for a film making course.
- Discounts could be offered for the Leisure Card, but overall funding needs to be considered. Senior sessions were offered on a Tuesday afternoon but there was no take up.
- Preparations are underway for the outdoor cinema in the summer (June, July) to generate income.

- There is disabled access with a disabled toilet next to the cinema room. All the furniture is movable to allow for disabled access. The maximum wheelchair capacity is 4 - 5.
- The venue has given screenings to local schools. They engage on a one-to-one basis to show films for schools in the morning. The space can also be used for educational purposes.

Thursday 9 February 2023

The panel met at the Portsmouth City Museum and received evidence from:

- Claire Looney, Commissioning and Partnership Manager, Seafront Services.
- Lydia Mellor, Events Manager, Seafront Services.
- Sarah Lindley, Operational Manager, Community Centres.
- Ross Fairbrother, Manager, D-Day Story.
- Matthew Sheldon, Executive Director, National Museum for the Royal Navy and for Mary Rose Trust.
- Joanne Bushnell, Portsmouth Cultural Education
- Jane Singh, Visit Portsmouth Tourism and Marketing Manager,
- Nicole Clannachan, Head of Housing Community Services

Also in attendance were:

- Clare Watkins, Business Development & Projects Manager
- James Daly, Cultural Development & Projects Officer.

Jane Singh, Portsmouth Museums Service

Jane attended to present on Tourism and Marketing and also as Acting Head of the Museums. In relation to tourism and marketing, less expensive and free activities are actively marketed as much as possible. Jane provided documents that are already in the public domain to consider.

- Tourism and Visitor Economy Strategy 2023 - 2028 (Appendix I)
- Portsmouth Museums Strategy (Appendix J)
- Portsmouth Museums, Stakeholder and Audience Consultation (Appendix K)
- Museums Strategy Consultation Paper (Appendix L)
- Portsmouth Museums, additional information (Appendix M)

In relation to Museums there had been consultation work carried out on engagement with museums. The City Museum was free and had a wide range of visitors. Cumberland House Museum was also free and had a good local following. The Charles Dickens birthplace is open at weekends.

Jane outlined the main strategic objectives of the service which were to be more relevant, more in the thick of things and to be more environmentally sustainable. Some activities had already started with a new exhibition opening in the summer all about the seashore with co-production and involvement of local people in the decisions being made.

The Service had a new Engagement Officer with activities planned to reach out to young people and those who don't currently use the service. The service had a

wide range of volunteering activities and had engaged with the Kickstart programme - some of whom now work for PCC.

Work was underway to move collections online in order to make them more accessible. The Service aspired to create a focus group to ensure more engagement from residents. Jane advised that all Portsmouth Museums are free apart from the D-Day Story.

The Conan Doyle collection, bequeathed to the city and held in the Central Library has an extensive programme to work with the collection. The service was currently considering how best to archive the more than 60,000 objects. The collection is being used to upskill adults with learning disabilities which had proved very successful. This empowered people and gave them confidence and transferable skills.

Jo Bushnell, Portsmouth Cultural Education Partnership and Aspex

The service had been in the city for 42 years and Jo provided the panel with the Generate Impact Report 2022 for Aspex (see appendix N) and a link to a short film <https://aspex.org.uk/exhibition/generate/> and an Impact report here https://issuu.com/aspexportsmouth/docs/impact_report_2021-22_issuu

The service operates gallery space in the Vulcan Building at Gunwharf Quays and seek to create activities and projects to bring together different elements. Their mission is to create an arena of collaborative community and they work both nationally and regionally. They are a National Portfolio organisation supported by PC and the Arts Council.

50% of visitors are from Portsmouth with a total of 20,000 - 25,000 visitors in the exhibition space.

The learning activities have a community reach such as Family Saturdays which are free drop-in sessions. Portsmouth HAF work with the Portsmouth Museum.

They have community engagement at key events and take their mobile arts studio out and about such as into the community parties at Hilsea, Cosham and Somerstown. They also attended the May Fair and the Festival in Victoria Park and the Kite Festival which had huge numbers covering a broad demographic. They also attend Victorious Festival every year.

The service works with schools, further education and higher education in Portsmouth and across the region. Running since 2005 is involvement with people with dementia and a carers support group. The service is reflective, encouraging creativity from early years to a later point in life.

The service works with volunteers and took part in the Kickstart scheme. They are part of the Cultural Education Partnership.

The service does not run studio spaces but they have one free of charge for a short term residence. The service disconnected from Arts Space Portsmouth in 1991 and the upstairs of the premises is not used by them.

Lydia Mellor, PCC Events Team

Seafront Services has supported over 200 events along the stretch of the seafront including large scale free events, such as the Kite Festival all attended by residents in the city.

The service supports commercial organisations, charities, schools, businesses and individual. The programmes encourage people of all ages, genders and abilities to come together. The event spaces across the seafront are quite flat making them very accessible to all.

Lydia provided examples of events bringing communities together such as the Jubilee Street Parties - applications were received from every ward across the city. The service supported organisers by providing PCC public liability insurance and with street closures. Lydia noted that the appetite for people to come together was huge, especially after Covid. The forthcoming Coronation should have the same impact.

The service also puts on large scale events in Victoria Park which is quite a central location with good public transport links. The service has supported free community parties in Hilsea and Cosham which provided local residents the opportunity to engage with a range of different groups.

In relation to health and fitness, there are events such as the Great South Run and other walking and running local events.

This year will see Commonwealth Day as an opportunity to celebrate all the cultures and religions across the city.

In relation to commercial events, the service work with then to ensure free input across the city. The service is hoping to expand the Band Stand events across the city along with the 60+ Festival. The Southsea Food Festival allows support for local business prioritising Portsmouth based businesses.

Lydia confirmed the service will consider holding some events in Baffins, such as picnic events as the only event currently is a car boot sale in the summer.

Sarah Lindley, Community Centres

Community centres hire out their spaces to local groups - this is their core business and helps promote social values

There are barriers to access in the north of the city - the accessibility to services is not as good as in the south of the city. A volunteer hub has just been agreed to be set up in the Cosham Community Centre and there is a uniform swap in Paulsgrove library.

In the south of the city, the barriers noticed are trying to reach the BAME community and a new multicultural group for women is being set up.

The service is always looking for ways to work with other services in the city and has non-activity space that can be rented by commercial businessess to help with the cost of running the buildings.

The facilities in the north of the city are old and not fit for purpose so the service is in the process of looking at alternative options. There are limitations with the building in Cosham only having one large room so it can be a struggle to accommodate ad-hoc events. The service has reviewed its pricing structure for all community centres to ensure good affordability for residents. There is the potential risk should a new community centre in Cosham not be established before the decommissioning of the old centre, for residents to go elsewhere and not return.

Claire Looney, Seafront Services

The city has wide ranging public spaces which are very accessible for residents in the area and is free at the point of access. During the pandemic the use of the public open space increased by over 200% and the service has not seen a drop off since, with people using it for lots of different reasons. Not having housing right up to the shore is a huge asset for the city.

Claire noted the ongoing coastal defence work which is currently impacting on public areas and will be ongoing for the next few years and advised consideration had been given to accessibility issues. She discussed the bus options for the seafront including the vintage double decker buses that run during the summer.

In relation to water safety, there are seasonal lifeguards indicating safe areas from July to September and the service works closely with the lifeguard volunteers and RNLI.

Beach huts are available to hire on a weekly basis for which Leisure Card holders can receive a discount - the use of this has increased. There are plans to acquire extra beach huts with consideration being given to more accessible beach huts. There are plans for decking from the beach huts to the promenade.

In relation to accessibility for all to the beach and water, Claire updated on the design and issues with the ramps and matting being trialled. She highlighted the problems with the shifting shingle on the beaches which mean there is no easy solution to the problem. The service has two wheelchairs for hire to enable access to the water but there are problems with exiting the water so further risk reviews are needed on the use of these. Disabled parking is available close to the matting.

Ross Fairbrother, D-Day Story

The D-Day Story is managed by PCC. The Museum had received two lottery funded grants, one for the Landing Craft and one to fully redevelop the museum. The museum has a target to re-engage with a new and younger demographic of visitors. The service has an international visitor market due to being the only Museum dedicated to D-Day and is widely known across the UK.

The Museum offers volunteering options and currently have over 30 volunteers as part of the team. There is a wide demographic within the volunteer community. The Museum took part in the Kickstart programme and have employed people through this avenue and for some it is their first experience of working.

The building is completely accessible due to its flat design. The full range of accessibility options can be found here <https://thedaystory.com/plan-your-visit/accessibility/>

The museum holds a number of different events during the year and have an active social media presence. For schools, there are specific workshops held in November and March which are hugely popular.

The Overlord Tapestry is still on long-term loan to the museum.

The service offers discounts to Leisure Card holders. The museum is free on some occasions such as Armistice Day. Discounts are available for veterans and the armed forces.

Matthew Sheldon, National Museum of the Royal Navy & Representing Mary Rose Trust

Matthew advised that he was also representing the Mary Rose Trust. Both museums had recently applied for an Arts Council grant but were not shortlisted.

In August 2021, they combined on a joint venture to market both museums. They are separate Trusts, and they rely on self-generated income and although they have received some help from PCC, they receive no revenue funding. Covid and inflationary pressures have impacted on their incomes. There have been 470,000 visitors to the Historical Dockyard in the year to date.

The Trusts rely on admission fees but do discount quite heavily and there are targets for social benefit. Local residents are offered a discount from December to March which also includes some SO postcodes. Naval Base employees receive a discount as does the Leisure Card but there is not a huge take up for this. The Trust liaised with PCC on refugee discounts.

Matthew updated on the Portsmouth Historic Dockyard Operations: Pupil Premium pilot project (see appendix O) in conjunction with PCC, to design a scheme for families that would struggle to afford entry. Free annual tickets for 2 adults and 2 children were offered to all families in Portsmouth entitled to Pupil Premium in liaison with PCC education. Between mid-July and end of December, 2048 tickets were issued and 48% have been used. The tickets were used multiple times resulting in 7500 visits. Take up was strongest in PO1 and PO2 and weakest in the north of the city. The project will be reviewed in the coming months.

Matthew advised that the new 4D theatre at the Mary Rose will be opening in March.

Other reports and weblinks

- Better Lives Through Culture & a link to one of the funded projects with Portsmouth Creative Skills [Digital Me Drawing on Our Lives in Portsmouth](#) (& see appendix P)
- Housing Neighbourhood & Building Services - Community Centres (Appendix Q)
- Cost of Living - response to Strategy Team - July 2022 (Appendix R)

Monday 13 March 2023

The panel met at the Portsmouth City Library and received evidence from:

- David Percival, Libraries and Archive Services Manager
- Catherine Burland, Volunteer Futures

Also in attendance were:

- Clare Watkins, Business Development & Projects Manager
- James Daly, Cultural Development & Projects Officer

David Percival, Libraries and Archive Services Manager

David provided an update on the activities of the library service in the city. He update the Panel on recent developments for the library service.

- Cost of living support - 'Warm places, Warm Spaces' agenda where all branches provide free hot drinks with board games and activities for all ages.
- During February half-term there was a breadth of activities put on at all of the branches for families.
- Rhyme and Storytime during the week was well attended. Southsea library run these four times a week and the Alderman library in Baffins runs these on a Friday morning and this is really well attended.
- The whole service is comprised of the Public Library Service and the Archive Service, both of which are statutory services. The Archive Service is being accredited by the National Archive with re-accreditation taking place later in the year.
- The School library service is a traded service with the council providing advisory services and books on loan to schools. The service also includes developmental activities to excite children about reading, sharing reading and talking about books with other pupils.
- The Portsmouth Book Awards has three different categories:
 - Year one for reception pupils with a prize of a picture book.
 - Year five with an event at the Kings Theatre with 2000 children in attendance.
 - Year 9 award is a longer novel for secondary pupils with nearly 4000 pupils taking part annually.
- The service holds literature quizzes for year 5 & 6 pupils, primary year 7 & * and secondary. The secondary quizzes take place at Victory Lounge at Fratton Park and the Mountbatten Centre for the primary quiz.
- Throughout the year there are author visits to schools with around 9000 pupils seeing an author.
- The School Library Service has almost 100% buy in from schools across Portsmouth.
- There are public library - school library collaborative events.
- All the libraries have book exchange visits from pupils.
- Public libraries connect to the Society of Chief Librarians which is an Arts Council funded NPO. Connected to this are two promises - one for the visually impaired and one for children and young people. This means providing free internet access, access to free events, health and well-being information and free online support.

- Public libraries are supported by Libraries Connected - [About us | Libraries Connected](#) - which is an independent charity funded by the Arts Council and is an ACE NPO.
- During 2021 - 2022, 159 residents benefited from the home library service with regular deliveries to sheltered accommodation in the city, where a selection of books are sent on loan for several months at a time.
- The Vision Impairment Service is well regarded with Julie Duffy having been nominated for the 2023 Libraries Connected award for her work with the blind and visually impaired community. Two social groups meet on a Wednesday at Southsea Library and Thursday at the Central Library.
- The Central Library supports the local vulnerable residents with the Society of St James and the Hive being based there.
- A Changing Places toilet is available at Southsea Library and the Central Library, both funded by central Government.
- During the Platinum Jubilee, parties were held for people of all ages with Michael Morpurgo launching his picture book. Local pupils from St Judes' School attended this and it was live streamed to schools across the country.
- Recent funding has seen the launch of Reading Sparks to bring science and technology to a wider audience, particularly girls and people from BME groups. This also included author visits and loaning out of experiments.
- There is a reading friends group to work with adults and people of all backgrounds in the city held in Cosham and Southsea.
- BookFest held about 50 events and consideration will be given to introducing concession charges across the events next year.
- Summer Reading Challenge was very successful with an increase in participation of 10% on the previous year. There was also Summer Reading Challenge Plus - a scheme piloted in 2019 for disadvantaged pupils who complete the challenge prior to the summer holidays.
- Drag Queen Story Time was about supporting the equality agenda in the city.
- Since 2018 there have been no fines and no reservation charges for adults (children are never charged). There are no charges for accessing the ancestry service. In addition, there are free music downloads, E-books and audio books.
- The library assists with sign up to the Portsmouth Leisure Card.
- Cosham Library has had significant investment in its refurbishment and it will be promoted as a place for people to access after hours for literacy support or IT training sessions.
- Portsea Library has a pantry which has resulted in renewed usage and re-engagement with local residents and re-established the link with St George's School.
- The main barriers to access mainly centre around the buildings themselves. The Central Library requires updates to its toilet facilities and the building is showing its age with maintenance issues. David considered the provision of recharging stations and comfier seating would be beneficial.
- David suggested showing museum items in the various libraries would help introduce people to the city's museums.

Catherine Burland, Volunteer Futures

Catherine joined the meeting via MS Teams and updated on the Volunteer Futures project. She advised the name would be changing to 'Find Your Future and Volunteer'. The project will run until 2024.

- The Project comprises 19 different projects across the country to consider how volunteering can help with the post Covid recovery for cultural services.
- The PCC volunteer project is seeking to work with over 500 volunteers across cultural services both internally and externally such as sports, youth, heritage, conservation and art.
- There is a steering group of a number of organisations with representatives from across the city.
- The project is working with people with learning disabilities, children and people whose first language is not English.
- There is funding to hold events and celebrations for volunteers - one such event to be held is 'Wilder Days' in Paulsgrove.
- The project will be creating two volunteer hubs in the north and south of the city where volunteers can meet, find out information about volunteering opportunities. The first one is in Cosham Community Centre with the south hub yet to be confirmed.
- One impact described was in relation to the creation of a social group for adults with learning disabilities over the age of 25 in Cosham Community Centre.
- The project has helped individuals to paid work. There is a real team effort, with representatives from museums, parks, community centres and educational establishments.
- There has been support for the translation into different languages of corporate documents and the project documents.
- The project has worked with Duke of Edinburgh students, has been trialling and working on a 6-week introduction to the library services and will support Carers Week in June.

A number of reports and weblinks were received during and after the meeting:

- Library Fines and Reservation Fees [CLS Library Fines and Reservation Fees 2018 final.pdf \(portsmouth.gov.uk\)](#).
- Universal Library offers: Health and Wellbeing [Universal Library Offers Health and Wellbeing.pdf \(portsmouth.gov.uk\)](#)
- Library and Archive Service (Appendix S)
- Volunteer Futures (Appendix T)

Integrated Impact Assessment

An integrated impact assessment would be carried out when the Cabinet makes its decisions based on the recommendations set out in this report.

Appendices

Appendix A - Minutes of EDCL Scrutiny Meeting 20 January 2020
 Appendix B - Audience Agency Report
 Appendix C - Southsea Library Presentation 25 February 2020
 Appendix D - Minutes of EDCL Scrutiny Meeting 25 February 2020
 Appendix E - Access to Culture & Leisure Briefing Paper
 Appendix F - Addendum to appendix E
 Appendix G - Cost of Living Briefing Paper
 Appendix H - Report by Portsmouth Film Society

Appendix I - Visit Portsmouth, Tourism & Visitor Economy Strategy 2023 - 28
Appendix J - Museums Strategy 2022 - 26
Appendix K - Portsmouth Museums Consultation Report
Appendix L - Museums Strategy Consultation Paper
Appendix M - Portsmouth Museums, Additional information
Appendix N - Generate Report 2022
Appendix O - Pupil Premium Pilot Project
Appendix P - Better Lives Through Culture Report
Appendix Q - Community Centres Report
Appendix R - Cost of Living - Response to Strategy Team 2022
Appendix S - Library & Archive Service Presentation
Appendix T - Volunteer Futures Summary Report

Budget and policy implications of the recommendations

The following table highlights the budgetary and policy implications of the recommendations being presented by the panel:

	Recommendation	Action By	Budget & Policy Framework	Resource Implications
1				
2				
3				
4				
5				
6				
7				

Meeting Date	Witnesses
20 January 2020	Stephen Baily, Director of Culture, Leisure & Regulatory Services
	Adrienne Pye, Audience Agency
	Dan Cowley, Audience Agency
25 February 2020	Lindy Elliott, Library & Archive Services Manager
12 January 2023	Paul Tilley, University of Portsmouth (Ravelin Centre)
	Hermione Garner, Andrew Simpson Sailing Centre
	Rob Cunningham, BH Live
	David Moorman, Strategic Development Manager, Sports & Leisure PCC
	David Evans, Seafront Manager PCC, on behalf of the Sports Council
	Mark Woolnough, PCC recreation
30 January 2023	Susanna Collier, Groundlings Theatre
	Andy Grays, Guildhall Trust
	Paul Woolf, Kings Theatre
	Angela Parks, New Theatre Royal
	Aysegul Epengin, Portsmouth Film Society
	James & Terri Ralls, Victorious Events
9 February 2023	Claire Looney, Commissioning & Partnership Manager, Seafront Services
	Lydia Mellor, Events Manager, Seafront Services
	Sarah Lindley, Operational Manager, Community Centres
	Ross Fairbrother, D-Day Story
	Matthew Sheldon, National Museum for the Royal Navy and on behalf of Mary Rose Trust
	Joanne Bushnell, Portsmouth Cultural Education
	Jane Singh, Visit Portsmouth Tourism & Marketing Manager
13 March 2023	David Percival, Libraries and Archive Services Manager
	Catherine Burland, Volunteer Futures

ECONOMIC DEVELOPMENT, CULTURE AND LEISURE SCRUTINY PANEL

MINUTES of the meeting of the Economic Development, Culture and Leisure Scrutiny Panel held on Monday, 20 January 2020 at 5.30 pm at the Civic Offices, Portsmouth

Present

Councillor George Fielding (in the Chair)

Councillor Frank Jonas BEM

1. Apologies for absence (AI 1)

These had been received from Councillors Hugh Mason, Jeanette Smith and Robert New.

2. Declarations of Members' Interests (AI 2)

None.

3. Minutes of Previous Meeting - 19 August 2019 (AI 3)

RESOLVED that the Chair sign these minutes as a correct record of the meeting of 19th August 2019.

4. New Review - Access to Culture and Leisure/Engagement with Culture & Leisure - widening social participation in Portsmouth (AI 4)

i) Scoping Document for the review

The expanded title for the review was seen as acceptable and discussion took place on the draft scoping document, which was revised to have additional witnesses and venues for the topic.

RESOLVED

- (1) that the title of the review be agreed as 'Engagement with Culture and Leisure - widening social participation in Portsmouth';**
- (2) that the draft scoping document, as amended, be approved for this review.**

ii) Receiving Evidence

The Chair welcomed all the witnesses and Stephen Baily, Director of Culture, Leisure & Regulatory Services introduced his team, with Claire Looney, Partnership and Commissioning Manager, James Daly, Cultural Development and Projects Officer and Jane Mee, Museums & Visitor Service Manager attending.

Stephen Baily welcomed this subject being reviewed due to the huge difference culture and leisure could make in the lives of residents, and this would be backed up with evidence of health and wellbeing, social and

economic benefits. He gave background to the current model of delivery, as pre-2005 his department's service had been fragmented and now there was research into who is using the services (with work undertaken by the Audience Agency) and how to reach families in need and make the services accessible (as seen with redevelopment of Cumberland House Museum). Price sensitivity was also an important factor which was being examined (and was considered by Victorious festival for ticket prices). Projects to encourage participation were also being developed, such as the Summer Reading Challenge at the 9 Portsmouth Libraries, and the removal of fines for both adults and children.¹ The other barriers to be examined would include transport costs and how buildings appear/perceptions of intimidation.

The Portsmouth Leisure Card had just under 3000 users. BH Live also have a scheme to target and support those harder to reach potential users, and wish to increase participation and improve access. Increased numbers of participants are seen in the Great South Run and park runs, with a supportive environment. There is also a programme of free events, such as Live at the Bandstand concerts. Mr Baily quoted 173k participants in events in the city² The socio-economic context was that the average salary in Portsmouth is lower than for the wider region³. Claire Looney and James Daly were therefore working with the Audience Agency to look at theatre and museum participation, informing audiences of programming and using information to support funding applications (which were vital when government grants had been cut) and to income generate. Development work was also taking place including on digital access such as during the Dickens 200 Community Archive Project⁴.

Claire Looney expanded on the longitudinal and demographic profiling work commissioned with the Audience Agency, with 2018 being the last report (this was available as background information for members of the panel). The full report is currently being updated. Opportunities were then provided for the participating organisations to better understand their own data and to look at targeted work which is then reflected in the SLAs the Council has linked to revenue funding e.g. Looked After Children.

The Chair asked officers if any other key witnesses needed to be added to the scoping document to invite evidence from? Suggestions included:

- the Bournemouth Symphony Orchestra (BSO) where they have worked specifically with adults with both learning & physical disabilities
- Colleagues who saw the health benefit and wellbeing by involvement in the arts, such as Mavis Ames in Adult Social Care.

¹ A report would be taken to Culture and City Development portfolio on 31 January 2020 to look at the impact of removing overdue fines

² PCC internal estimate of the numbers attending free events during the 2018/19 financial year

³ ONS -

<https://www.ons.gov.uk/employmentandlabourmarket/peopleinwork/earningsandworkinghours/datasets/placeofresidencebylocalauthorityashetable8>

⁴ A NLHF funded community project in 2012 to mark the bicentenary of the birth of Charles Dickens in Portsmouth

- The University of Portsmouth could also be approached about expanding community access to their buildings and facilities
- Victorious Festival regarding their development fund and use of their event equipment which benefitted the local community.
- Andrew Simpson at the Portsmouth Outdoor Centre.

Councillor Frank Jonas commented on the extensive Culture & Leisure offer in the city for both residents and visitors to enjoy, and it was important to ensure that it was well publicised. There is a lot for Portsmouth to be proud about. Some of the historic buildings could be potentially off putting due to their military architecture.

The panel then heard from Adrienne Pye and Dan Cowley from the Audience Agency. They were now working on their fifth report for Portsmouth City Council (PCC). There were variables with not always the same set of organisations taking part each year for comparative data on who is attending and what percentage of the population of the city they represent. This was to ensure that people are not excluded due to transport, cost or pre-conceptions. The longitudinal studies were to analyse trends and see where there is the opportunity for more targeted work, such as family-friendly projects and access works (e.g. with 'Post Industrial Families' which came out some of the early research).

Dan Cowley explained the Mosaic analysis PCC now use, which compares audiences/ participants with the Portsmouth population to see where there is under-representation. The Mosaic model is built on demographics including employment, income, home and car ownership. Another tool is the Audience Spectrum, which uses some of the same data but is more culturally aligned, regarding how likely people are likely to participate and how often. Where there is under-representation identified, barriers are investigated - such as childcare, transport etc.

The Audience Agency's 2018 report, when looking at the adult population of Portsmouth, compared with that of the South East had found, in its summary:

"Amongst the organisations for whom we have collected data so far, Trips & Treats, Experience Seekers and Dormitory Dependables were the most prominent Audiences Spectrum segments in the profiles.

Among Arts (Aspex, BSO, NTR, Guildhall, BH Live) audiences Trips & Treats, Experience Seekers and Dormitory Dependables were also the most prominent. Among Museum (D-Day, Cumberland, Portsmouth City Museum) audiences, Experience Seekers, Trips & Treats and Home & Heritage were the most prominent.

In amongst these organisations, we saw an increase in the percentage of visitors matched to the following segments, compared to the profiles in the March 2018 report:

- Trips & Treats
- Commuterland Culturebuffs

- Dormitory Dependables
- Experience Seekers

Mosaic

Amongst the organisations for whom we have collected data so far, O Rental Hubs, H Aspiring Homemakers and J Transient Renters were the most prominent Mosaic groups in the profile.

Among Arts audiences O Rental Hubs, H Aspiring Homemakers and J Transient Renters were also the most prominent.

Among Museum audiences O Rental Hubs and H Aspiring Homemakers were the most prominent.

In amongst these organisations, we saw an increase in the percentage of visitors matched to the following groups, compared to the profiles in the March 2018 report:

- H Aspiring Homemakers
- J Transient Renters
- O Rental Hubs
- G Domestic Success (smaller increase)
- I Family Basics (smaller increase)"

It was explained that for 'Trips and Treats', which was of medium engagement, it was likely to be mid to younger age groups, including families, attending mainstream entertainment, but for the 'Up our Street' there was lower engagement.

It was reported that their next report was due within the next couple of months. Adrienne Pye clarified that the audiences were not just drawn from the city but from further afield, with those from just outside of the boundary (who have transport) coming in for higher end events in particular. She would be meeting with each participant organisation to discuss the results and to look at projects to encourage participation.

It was agreed that there is a need to challenge perceptions of arts only being for certain people and it was important to make visitors to venues feel welcome. The panel felt it would be important to visit different venues as part of the review process.

A summary of background information discussed will, where possible, be sent to the panel members before visiting venues across the city, such as the number of Leisure Card holders, events attendance figures etc.

The Chair thanked everyone for their attendance.

5. Date of next meeting (AI 5)

As only 2 members were present a date for a future meeting was not set at this time but would be organised by Democratic Services.

The meeting concluded at 6.10 pm.

Councillor George Fielding
Chair

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Portsmouth City Council

Portsmouth Cultural Audiences review

Notes for Scrutiny Panel Meeting

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Data Collection – Overview

As of Thursday 16 January 2019, the following organisations have supplied their postcode data and so are included in this report:

- Aspex
- Bournemouth Symphony Orchestra - performances at Portsmouth Guildhall
- D-Day Museum
- Cumberland House
- Portsmouth Museum
- New Theatre Royal
- Portsmouth Guildhall
- BH Live at the Pyramids

We are waiting on postcode data to do the profiles for the following organisations:

- National Museum of the Royal Navy
- Portsmouth Library Service
- Portsmouth Festivities
- Kings Theatre
- Wedgwood Rooms
- Mary Rose Museum

Summary

Audience Spectrum

Amongst the organisations for whom we have collected data so far, Trips & Treats, Experience Seekers and Dormitory Dependables were the most prominent Audience Spectrum segments in the profiles.

Among Arts (Aspex, BSO, NTR, Guildhall, BH Live) audiences Trips & Treats, Experience Seekers and Dormitory Dependables were also the most prominent.

Among Museum (D-Day, Cumberland, Portsmouth) audiences, Experience Seekers, Trips & Treats and Home & Heritage were the most prominent.

In amongst these organisations, we saw an increase in the percentage of visitors matched to the following segments, compared to the profiles in the March 2018 report:

- Trips & Treats
- Commuterland Culturebuffs
- Dormitory Dependables
- Experience Seekers

Mosaic

Amongst the organisations for whom we have collected data so far, O Rental Hubs, H Aspiring Homemakers and J Transient Renters were the most prominent Mosaic groups in the profile.

Among Arts audiences O Rental Hubs, H Aspiring Homemakers and J Transient Renters were also the most prominent.

Among Museum audiences O Rental Hubs and H Aspiring Homemakers were the most prominent.

In amongst these organisations, we saw an increase in the percentage of visitors matched to the following groups, compared to the profiles in the March 2018 report:

- H Aspiring Homemakers

- J Transient Renters
- O Rental Hubs
- G Domestic Success (smaller increase)
- I Family Basics (smaller increase)

Aspex Gallery

Audience Spectrum profile

The most prominent Audience Spectrum segments are **Trips & Treats**, **Experience Seekers**, and **Commuterland Culturebuffs**. 69% of Aspex visitors belong to one of these three groups.

Compared to the previous report, there was an increase in the percentage of visitors in the profile matched to the following segments:

- Trips & Treats (33% compared to 28%)
- Commuterland Culturebuffs (8% compared to 4%)
- Dormitory Dependables (7% compared to 4%)

Mosaic profile

The most prominent Mosaic groups are **J Transient Renters**, **O Rental Hubs** and **N Urban Cohesion**. 56% of Aspex visitors match to one of these three groups.

Compared to the previous report, there was an increase in the percentage of visitors in the profile matched to the following groups:

- J Transient Renters (29% compared to 21%)
- G Domestic Success (8% compared to 3%)
- H Aspiring Homemakers (12% compared to 9%)

Audience Spectrum profile - Aspex Gallery visitors Oct 2018-19 compared to previous report

Audience Spectrum segment		Aspex Gallery - Visitors Oct 18-19		Portsmouth population (adults 15+)	Index against Portsmouth population 2019	Aspex Gallery - from March 2018 report	Index against Aspex March 2018
		Count	%				
High engagement	Metroculturals	8	8%	1%	565	6%	136
	Commuterland Culturebuffs	8	8%	3%	245	4%	204
	Experience Seekers	28	29%	25%	116	41%	70
Medium engagement	Dormitory Dependables	7	7%	7%	96	4%	179
	Trips & Treats	32	33%	28%	117	28%	117
	Home & Heritage	3	3%	6%	52	4%	77
Low engagement	Up Our Street	5	5%	10%	49	10%	51
	Facebook Families	4	4%	10%	43	2%	204
	Kaleidoscope Creativity	2	2%	5%	40	1%	204
	Heydays	1	1%	4%	24	1%	102
<i>Unclassified</i>		0	-	-		2	
Base		98		176,143		184	

Mosaic group profile - Aspex Gallery visitors Oct 2018-19 compared to previous report

Mosaic group	Aspex Gallery - Visitors Oct 18-19		Portsmouth population (adults 15+)	Index against Portsmouth population	Aspex Gallery - from March 2018 report	Index against Aspex March 2018
	Count	%	%		%	
A City Prosperity	6	6%	1%	693	6%	102
B Prestige Positions	1	1%	2%	63	2%	51
C Country Living	0	0%	0%	100	0%	100
D Rural Reality	0	0%	0%	100	0%	100
E Senior Security	6	6%	9%	69	4%	153
F Suburban Stability	3	3%	3%	95	4%	77
G Domestic Success	8	8%	4%	211	3%	272
H Aspiring Homemakers	12	12%	16%	79	9%	136
I Family Basics	3	3%	8%	38	2%	153
J Transient Renters	28	29%	15%	190	21%	136
K Municipal Tenants	4	4%	8%	51	2%	204
L Vintage Value	0	0%	5%	0	3%	0
M Modest Traditions	0	0%	3%	0	4%	0
N Urban Cohesion	12	12%	5%	248	10%	122
O Rental Hubs	15	15%	22%	69	32%	48
Unclassified	0	-	0		3	
Base	98		179,844		183	

BH Live at the Pyramids

N.B. Comparison is not available as BH Live were not included in the previous report.

Audience Spectrum profile

The three most prominent Audience Spectrum segments are **Trips & Treats**, **Experience Seekers** and **Dormitory Dependables**. 73% of visitors to the Pyramids belong to one of these three groups.

Mosaic profile

The most prominent Mosaic groups are **O Rental Hubs**, **H Aspiring Homemakers** and **J Transient Renters**. 59% of visitors belong to one of these three groups.

Audience Spectrum profile - BH Live at the Pyramids Oct 18-19

Audience Spectrum segment		BH Live - Visitors to the Pyramids Oct 18-19		Portsmouth population (adults 15+)	Index
		Count	%	%	
High engagement	Metroculturals	15	2%	1%	156
	Commuterland Culturebuffs	22	3%	3%	100
	Experience Seekers	199	30%	25%	121
Medium engagement	Dormitory Dependables	68	10%	7%	138
	Trips & Treats	219	33%	28%	118
	Home & Heritage	39	6%	6%	100
Low engagement	Up Our Street	43	6%	10%	63
	Facebook Families	39	6%	10%	62
	Kaleidoscope Creativity	12	2%	5%	35
	Heydays	8	1%	4%	28
<i>Unclassified</i>		4	-	-	
Base		664		176,143	

Mosaic group profile - BH Live at the Pyramids Oct 18-19

Mosaic group	BH Live - Visitors to the Pyramids Oct 18-19		Portsmouth population (adults 15+)	Index
	Count	%	%	
A City Prosperity	11	2%	1%	187
B Prestige Positions	5	1%	2%	46
C Country Living	0	0%	0%	100
D Rural Reality	0	0%	0%	100
E Senior Security	60	9%	9%	102
F Suburban Stability	27	4%	3%	126
G Domestic Success	46	7%	4%	179
H Aspiring Homemakers	127	19%	16%	123
I Family Basics	38	6%	8%	71
J Transient Renters	100	15%	15%	100
K Municipal Tenants	19	3%	8%	36
L Vintage Value	7	1%	5%	20
M Modest Traditions	10	2%	3%	58
N Urban Cohesion	52	8%	5%	158
O Rental Hubs	164	25%	22%	111
<i>Unclassified</i>	0	-	0	
Base	666		179,844	

Bournemouth Symphony Orchestra – performances at Portsmouth Guildhall

Audience Spectrum profile

The three most prominent Audience Spectrum segments are **Experience Seekers**, **Trips & Treats** and **Dormitory Dependables**. 68% of BSO audiences at Portsmouth Guildhall belong to one of these three groups.

Compared to the previous report, there was an increase in the percentage of visitors in the profile matched to the following segments:

- Trips & Treats (24% compared to 14%)
- Experience Seekers (31% compared to 27%)
- Dormitory Dependables (13% compared to 11%)

Mosaic profile

The three most prominent Mosaic groups are **O Rental Hubs**, **H Aspiring Homemakers** and **N Urban Cohesion**. 49% of BSO audiences belong to one of these three groups.

Compared to the previous report, there was an increase in the percentage of visitors in the profile matched to the following groups:

- O Rental Hubs (22% compared to 16%)
- H Aspiring Homemakers (14% compared to 8%)
- F Suburban Stability (6% compared to 4%)

Audience Spectrum profile - BSO performances at Portsmouth Guildhall Oct 18-19 compared to previous report

Audience Spectrum segment		Bournemouth Symphony Orchestra - Audiences at Portsmouth Guildhall Oct 2018-19		Portsmouth population (adults 15+)	Index against Portsmouth population	BSO from March 2018 report	Index against BSO March 2018
		Count	%	%		%	
High engagement	Metroculturals	9	4%	1%	249	8%	45
	Commuterland Culturebuffs	23	9%	3%	276	11%	84
	Experience Seekers	77	31%	25%	125	27%	114
Medium engagement	Dormitory Dependables	32	13%	7%	172	11%	116
	Trips & Treats	59	24%	28%	84	14%	169
	Home & Heritage	23	9%	6%	156	15%	61
Low engagement	Up Our Street	14	6%	10%	54	8%	70
	Facebook Families	9	4%	10%	38	3%	120
	Kaleidoscope Creativity	2	1%	5%	16	2%	40
	Heydays	2	1%	4%	19	1%	80

<i>Unclassified</i>	4	-	-	0	
Base	250	176,143		6,075	

Mosaic group profile - BSO performances at Portsmouth Guildhall Oct 18-19 compared to previous report

Mosaic group	Bournemouth Symphony Orchestra - Audiences at Portsmouth Guildhall Oct 2018-19		Portsmouth population (adults 15+)	Index against Portsmouth population	BSO from March 2018 report	Index against BSO March 2018
	Count	%	%		%	
A City Prosperity	7	3%	1%	314	5%	56
B Prestige Positions	7	3%	2%	172	4%	69
C Country Living	0	0%	0%	100	0%	100
D Rural Reality	0	0%	0%	100	0%	100
E Senior Security	27	11%	9%	121	20%	54
F Suburban Stability	16	6%	3%	197	4%	159
G Domestic Success	26	10%	4%	267	8%	129
H Aspiring Homemakers	36	14%	16%	92	8%	179
I Family Basics	9	4%	8%	44	3%	119

J Transient Renters	21	8%	15%	55		7%	119
K Municipal Tenants	2	1%	8%	10		4%	20
L Vintage Value	6	2%	5%	44		8%	30
M Modest Traditions	5	2%	3%	77		0%	9,999
N Urban Cohesion	34	13%	5%	273	1	12%	112
O Rental Hubs	56	22%	22%	101	1	16%	139
<i>Unclassified</i>	18	-	0			39	
Base	252		179,844			6,148	

Cumberland House

Audience Spectrum profile

The two most prominent Audience Spectrum segments amongst Cumberland House visitors are **Trips & Treats**, **Experience Seekers** and **Commuterland Culturebuffs**. 69% of visitors belong to one of these groups.

Compared to the previous report, there was an increase in the percentage of visitors in the profile matched to the following segments:

- Commuterland Culturebuffs (10% compared to 4%)
- Dormitory Dependables (9% compared to 6%)
- Facebook Families (5% compared to 4%)

Mosaic profile

The three most prominent Mosaic groups are **O Rental Hubs**, **H Aspiring Homemakers** and **J Transient Renters**. 57% of Cumberland House visitors belong to one of these three groups.

Compared to the previous report, there was an increase in the percentage of visitors in the profile matched to the following groups:

- J Transient Renters (18% compared to 15%)
- G Domestic Success (10% compared to 7%)
- B Prestige Positions (4% compared to 1%)

Audience Spectrum profile - Cumberland House visitors Oct 18-19 compared to previous report

Audience Spectrum segment		Cumberland House Natural History Museum - Visitors Oct 18-19		Portsmouth population (adults 15+)	Index against Portsmouth population	Cumberland House from March 2018 report	Index against Cumberland House March 2018
		Count	%	%		%	
High engagement	Metroculturals	8	2%	1%	130	1%	187
	Commuterland Culturebuffs	44	10%	3%	310	4%	258
	Experience Seekers	117	27%	25%	111	27%	101
Medium engagement	Dormitory Dependables	39	9%	7%	123	6%	152
	Trips & Treats	136	32%	28%	114	33%	97
	Home & Heritage	25	6%	6%	100	12%	49
Low engagement	Up Our Street	27	6%	10%	61	9%	70
	Facebook Families	23	5%	10%	57	4%	135
	Kaleidoscope Creativity	5	1%	5%	23	3%	39
	Heydays	3	1%	4%	16	1%	70
<i>Unclassified</i>		6	-	-		-	
Base		427		176,143		689	

Mosaic group profile - Cumberland House visitors Oct 18-19 compared to previous report

Mosaic group	Cumberland House Natural History Museum - Visitors Oct 18-19		Portsmouth population (adults 15+)	Index against Portsmouth population	Cumberland House from March 2018 report	Index against Cumberland House March 2018
	Count	%	%		%	
A City Prosperity	7	2%	1%	185	1%	163
B Prestige Positions	18	4%	2%	260	1%	420
C Country Living	0	0%	0%	100	0%	100
D Rural Reality	0	0%	0%	100	0%	100
E Senior Security	29	7%	9%	76	12%	56
F Suburban Stability	15	3%	3%	109	2%	175
G Domestic Success	43	10%	4%	259	7%	143
H Aspiring Homemakers	83	19%	16%	125	18%	107
I Family Basics	17	4%	8%	49	4%	99
J Transient Renters	78	18%	15%	121	15%	121
K Municipal Tenants	5	1%	8%	15	4%	29
L Vintage Value	7	2%	5%	30	3%	54
M Modest Traditions	4	1%	3%	36	2%	47
N Urban Cohesion	37	9%	5%	175	10%	86
O Rental Hubs	86	20%	22%	91	21%	95
Unclassified	4	-	111		10	
Base	429		179,844		693	

D-Day Museum

N.B. Comparison is not available as D-Day Museum were not included in the previous report.

Audience Spectrum profile

The three most prominent Audience Spectrum segments are **Experience Seekers, Trips & Treats** and **Home & Heritage**. 67% of visitors to the D-Day Museum belong to one of these three groups.

Mosaic profile

The most prominent Mosaic groups are, **O Rental Hubs, H Aspiring Homemakers** and **N Urban Cohesion**. 50% of visitors belong to one of these three groups.

Audience Spectrum profile - D-Day Museum visitors Oct 18-19

Audience Spectrum segment		D-Day Museum - Visitors Oct 18-19		Portsmouth population (adults 15+)	Index
		Count	%	%	
High engagement	Metroculturals	21	5%	1%	314
	Commuterland Culturebuffs	35	8%	3%	227
	Experience Seekers	146	32%	25%	128
Medium engagement	Dormitory Dependables	33	7%	7%	96
	Trips & Treats	110	24%	28%	85
	Home & Heritage	53	11%	6%	195
Low engagement	Up Our Street	30	6%	10%	63
	Facebook Families	22	5%	10%	50
	Kaleidoscope Creativity	8	2%	5%	34
	Heydays	5	1%	4%	25
<i>Unclassified</i>		1	-	-	
Base		463		176,143	

Mosaic group profile - D-Day Museum visitors Oct 18-19

Mosaic group	D-Day Museum - Visitors Oct 18-19		Portsmouth population (adults 15+)	Index
	Count	%	%	
A City Prosperity	13	3%	1%	314
B Prestige Positions	13	3%	2%	172
C Country Living	0	0%	0%	100
D Rural Reality	0	0%	0%	100
E Senior Security	54	12%	9%	130
F Suburban Stability	11	2%	3%	73
G Domestic Success	39	8%	4%	215
H Aspiring Homemakers	86	18%	16%	118
I Family Basics	19	4%	8%	50
J Transient Renters	41	9%	15%	58
K Municipal Tenants	8	2%	8%	22
L Vintage Value	28	6%	5%	111
M Modest Traditions	8	2%	3%	66
N Urban Cohesion	66	14%	5%	285
O Rental Hubs	83	18%	22%	80
Unclassified	2	-	111	
Base	469		179,844	

New Theatre Royal

Audience Spectrum profile

The three most prominent Audience Spectrum segments are **Trips & Treats**, **Experience Seekers** and **Dormitory Dependables**. 65% of all bookers at New Theatre Royal belong to one of these three groups.

Compared to the previous report, there was an increase in the percentage of visitors in the profile matched to the following segments:

- Dormitory Dependables (11% compared to 6%)
- Trips & Treats (33% compared to 29%)
- Facebook Families (7% compared to 5%)

Mosaic profile

The three most prominent Mosaic groups are **H Aspiring Homemakers**, **O Rental Hubs** and **J Transient Renters**. 49% of New Theatre Royal bookers belong to one of these three groups.

Compared to the previous report, there was an increase in the percentage of visitors in the profile matched to the following groups:

- H Aspiring Homemakers (20% compared to 16%)
- J Transient Renters (14% compared to 12%)
- I Family Basics (6% compared to 4%)

Audience Spectrum profile - New Theatre Royal bookers Oct 18-19 compared to previous report

Audience Spectrum segment		New Theatre Royal Portsmouth - Bookers Oct 2018-19		Portsmouth population (adults 15+)	Index against Portsmouth population	New Theatre Royal from March 2018 report	Index against NTR March 2018
		Count	%	%		%	
High engagement	Metroculturals	133	3%	1%	190	2%	138
	Commuterland Culturebuffs	271	6%	3%	168	5%	112
	Experience Seekers	1,020	21%	25%	85	30%	70
Medium engagement	Dormitory Dependables	547	11%	7%	152	6%	189
	Trips & Treats	1,584	33%	28%	117	29%	113
	Home & Heritage	342	7%	6%	120	11%	64
Low engagement	Up Our Street	369	8%	10%	74	7%	109
	Facebook Families	327	7%	10%	71	5%	135
	Kaleidoscope Creativity	133	3%	5%	54	3%	92
	Heydays	110	2%	4%	53	2%	114
<i>Unclassified</i>		9	-	-		2,496	
Base		4,836		176,143		8,603	

Mosaic group profile - New Theatre Royal bookers Oct 18-19 compared to previous report

Mosaic group	New Theatre Royal Portsmouth - Bookers Oct 2018-19		Portsmouth population (adults 15+)	Index against Portsmouth population	New Theatre Royal from March 2018 report	Index against NTR March 2018
	Count	%	%		%	
A City Prosperity	59	1%	1%	138	2%	61
B Prestige Positions	121	2%	2%	155	2%	125
C Country Living	0	0%	0%	100	0%	100
D Rural Reality	0	0%	0%	100	0%	100
E Senior Security	568	12%	9%	132	11%	107
F Suburban Stability	204	4%	3%	131	5%	84
G Domestic Success	366	8%	4%	195	7%	108
H Aspiring Homemakers	969	20%	16%	129	16%	125
I Family Basics	292	6%	8%	75	4%	151
J Transient Renters	680	14%	15%	93	12%	117
K Municipal Tenants	210	4%	8%	55	4%	108
L Vintage Value	165	3%	5%	64	4%	85
M Modest Traditions	113	2%	3%	90	2%	117
N Urban Cohesion	355	7%	5%	148	7%	105
O Rental Hubs	743	15%	22%	69	25%	61
Unclassified	0	-	0		128	
Base	4,845		179,844		8,629	

Portsmouth Guildhall

Audience Spectrum profile

The three most prominent Audience Spectrum segments are **Trips & Treats**, **Experience Seekers** and **Dormitory Dependables**. 78% of bookers at Portsmouth Guildhall belong to one of these three groups.

Compared to the previous report, there was an increase in the percentage of visitors in the profile matched to the following segments:

- Trips & Treats (38% compared to 15%)
- Experience Seekers (18% compared to 11%)
- Facebook Families (7% compared to 5%)

Mosaic profile

The three most prominent Mosaic groups are **H Aspiring Homemakers**, **J Transient Renters** and **O Rental Hubs**. 51% of all bookers belong to one of these three groups.

Compared to the previous report, there was an increase in the percentage of visitors in the profile matched to the following groups:

- H Aspiring Homemakers (23% compared to 20%)
- I Family Basics (6% compared to 5%)

Audience Spectrum profile - Portsmouth Guildhall bookers Oct 18-19 compared to previous report

Audience Spectrum segment		Portsmouth Guildhall - Visitors Oct 2018-19		Portsmouth population (adults 15+)	Index against Portsmouth population	Guildhall from March 2018 report	Index against Guildhall March 2018	
		Count	%	%		%		
High engagement	Metroculturals	182	2%	1%	136	1%	197	
	Commuterland Culturebuffs	473	5%	3%	154	22%	23	
	Experience Seekers	1,677	18%	25%	74	11%	165	
Medium engagement	Dormitory Dependables	1,116	12%	7%	163	19%	64	
	Trips & Treats	3,522	38%	28%	137	15%	254	
	Home & Heritage	541	6%	6%	100	18%	33	
Low engagement	Up Our Street	667	7%	10%	70	6%	120	
	Facebook Families	654	7%	10%	74	5%	142	
	Kaleidoscope Creativity	246	3%	5%	52	1%	267	
	Heydays	150	2%	4%	38	3%	54	
<i>Unclassified</i>		9	-	-		161		
Base		9,228		176,143		30,370		

Mosaic group profile - Portsmouth Guildhall bookers Oct 18-19 compared to previous report

Mosaic group	Portsmouth Guildhall - Visitors Oct 2018-19		Portsmouth population (adults 15+)	Index against Portsmouth population	Guildhall from March 2018 report	Index against Guildhall March 2018
	Count	%	%		%	
A City Prosperity	96	1%	1%	118	1%	104
B Prestige Positions	248	3%	2%	166	3%	89
C Country Living	0	0%	0%	100	0%	100
D Rural Reality	0	0%	0%	100	0%	100
E Senior Security	1,123	12%	9%	137	13%	93
F Suburban Stability	504	5%	3%	169	6%	91
G Domestic Success	569	6%	4%	159	7%	88
H Aspiring Homemakers	2,169	23%	16%	151	20%	117
I Family Basics	588	6%	8%	79	5%	127
J Transient Renters	1,329	14%	15%	96	14%	103
K Municipal Tenants	341	4%	8%	47	5%	74
L Vintage Value	194	2%	5%	39	4%	52
M Modest Traditions	248	3%	3%	104	3%	89
N Urban Cohesion	513	6%	5%	112	6%	93
O Rental Hubs	1,321	14%	22%	65	15%	95
<i>Unclassified</i>	64	-	0		465	
Base	9,243		179,844		32,922	

Portsmouth Museum

Audience Spectrum profile

The three most prominent Audience Spectrum segments are **Experience Seekers**, **Trips & Treats** and **Home & Heritage**. 67% of all Portsmouth Museum visitors belong to one of these three groups.

Compared to the previous report, there was an increase in the percentage of visitors in the profile matched to the following segments:

- Experience Seekers (29% compared to 25%)
- Commuterland Culturebuffs (6% compared to 4%)
- Metroculturals (6% compared to 2%)

Mosaic profile

The three most prominent Mosaic groups are **O Rental Hubs**, **H Aspiring Homemakers** and **E Senior Security**. 55% of all Portsmouth Museum visitors belong to one of these three groups.

Compared to the previous report, there was an increase in the percentage of visitors in the profile matched to the following groups:

- O Rental Hubs (26% compared to 21%)
- E Senior Security (13% compared to 10%)
- I Family Basics (7% compared to 4%)

Audience Spectrum profile - Portsmouth Museum visitors Oct 18-19 compared to previous report

Audience Spectrum segment		Portsmouth Museum - Visitors Oct 18-19		Portsmouth population (adults 15+)	Index against Portsmouth population	Portsmouth Museum from March 2018 report	Index against Portsmouth Museum March 2018
		Count	%	%		%	
High engagement	Metroculturals	7	4%	1%	247	2%	179
	Commuterland Culturebuffs	11	6%	3%	169	4%	140
	Experience Seekers	57	29%	25%	118	25%	116
Medium engagement	Dormitory Dependables	13	7%	7%	89	8%	83
	Trips & Treats	53	27%	28%	97	30%	90
	Home & Heritage	22	11%	6%	191	11%	102
Low engagement	Up Our Street	11	6%	10%	54	9%	62
	Facebook Families	11	6%	10%	59	5%	112
	Kaleidoscope Creativity	6	3%	5%	60	4%	77
	Heydays	5	3%	4%	59	3%	85
<i>Unclassified</i>		4	-	-		10	
Base		196		176,143		440	

Mosaic group profile - Portsmouth Museum visitors Oct 18-19 compared to previous report

Mosaic group	Portsmouth Museum - Visitors Oct 18-19		Portsmouth population (adults 15+)	Index against Portsmouth population	Portsmouth Museum from March 2018 report	Index against Portsmouth Museum March 2018
	Count	%	%		%	
A City Prosperity	5	3%	1%	289	2%	128
B Prestige Positions	6	3%	2%	189	1%	306
C Country Living	0	0%	0%	100	0%	100
D Rural Reality	0	0%	0%	100	0%	100
E Senior Security	26	13%	9%	150	10%	133
F Suburban Stability	8	4%	3%	127	3%	136
G Domestic Success	9	5%	4%	119	11%	42
H Aspiring Homemakers	32	16%	16%	105	17%	96
I Family Basics	13	7%	8%	82	4%	166
J Transient Renters	18	9%	15%	61	14%	66
K Municipal Tenants	8	4%	8%	51	5%	82
L Vintage Value	7	4%	5%	67	5%	71
M Modest Traditions	2	1%	3%	40	2%	51
N Urban Cohesion	12	6%	5%	124	5%	122
O Rental Hubs	50	26%	22%	115	21%	121
Unclassified	4	-	0		6	
Base	196		179,844		444	

The background of the slide is a light gray gradient with several realistic water droplets of various sizes scattered across it. The droplets have highlights and shadows, giving them a three-dimensional appearance.

ACCESS TO CULTURE AND LEISURE

SCRUTINY PANEL TUESDAY 25 FEBRUARY 2020

SOUTHSEA LIBRARY

SOUTHSEA LIBRARY WEEKLY TIMETABLE

- **MONDAY**

- 10:00 RHYME-TIME
- 14:00 STORY-TIME WITH JUNE
- 14:00 MAH-JONG

- **TUESDAY**

- 11:30 SPANISH RHYME-TIME
- 13:30 ART CLUB IN LIAISON WITH HIGHBURY COLLEGE
- 16:00 SHINERS KNOTS (WORKSHOP, LEARN HOW TO MAKE KNOTS AND OTHER ROPEWORK). TERM TIME ONLY.

- **WEDNESDAY**

- 10:00 STROKE ASSOCIATION (ONCE A MONTH)
- 12:00 LUNCH-TIME WRITERS (ONCE A MONTH)
- 14:00 SCRABBLE

- **THURSDAY**

- 10:00 VIP GROUP
- 10:00 RHYME-TIME WITH LORRAINE AND MEL FROM PORTSMOUTH'S VISION AND HEARING TEAM
- 13:00 CROCHET WITH KIM
- 16:00 COUNCILLOR HUGH MASON SURGERY
- COMING: 16:00 CODING CLUB

- **FRIDAY**

- 10:00 FRENCH RHYME-TIME
- 10:00 IT CLASS PROVIDED BY HIGHBURY COLLEGE. TERM TIME ONLY
- 14:00 RUMMIKUB

- **SATURDAY**

- 10:30 RHYME-TIME
- 10:30 COUNCILLORS JUDITH SMYTH/ GRAHAM HEANEY SURGERIES
- 15:00 CHILDREN ART CLUB (FORTNIGHTLY)

- **SUNDAY**

- 10:30 RHYME-TIME

SOUTHSEA LIBRARY ADDITIONAL ACTIVITIES

- FRIENDS OF SOUTHSEA MEETINGS (EVERY 4/5 WEEKS) AND THE SEASONAL EVENTS HOSTED BY THEM, INCLUDING AT LEAST 2 CHARITY EVENTS A YEAR
- CHILDREN ACTIVITIES RUNNING EVERY HALF TERM.
- MEETINGS AND PRODUCTION OF THE CHILDREN'S NEWSPAPER
- 3 READING GROUPS (MEETING EVERY 4 WEEKS)

VALUE AND PURPOSE

- EARLY CHILD DEVELOPMENT AND PARENTING SUPPORT
- SCHOOL READINESS
- LITERACY
- LIFELONG LEARNING
- HEALTH AND WELLBEING
- SOCIAL AND COMMUNITY COHESION
- A CITY OF CULTURAL BREADTH, INNOVATION AND ASPIRATION

CORE LIBRARY AND ARCHIVE OFFERS

SCHOOLS LIBRARY SERVICE

TRADED SERVICE PROVIDING:
BOOK LOAN COLLECTIONS
DIGITAL BOOKS AND SERVICES
PROJECT COLLECTIONS
LIBRARY SET UP AND SUPPORT
ADDITIONAL INCENTIVE –
READER DEVELOPMENT

ARCHIVE AND HISTORY CENTRE

ACCREDITED BY NATIONAL
ARCHIVES AND STATUTORY
SERVICE
SECURITY OF COLLECTIONS
CONSERVATION OF
COLLECTIONS
ACCESS TO COLLECTION

PUBLIC LIBRARIES

STATUTORY SERVICE – ALL AGES
ABILITIES AND CULTURES
UNIVERSAL OFFERS DEFINED BY
LIBRARIES CONNECTED
READING
CULTURE AND LEARNING
INFORMATION AND DIGITAL
HEALTH AND WELLBEING

KEY ACTIVITIES AND EVENTS FOR ACCESS

SCHOOLS LIBRARY SERVICE

PORTSMOUTH BOOK AWARDS
APPROXIMATELY 3,500 PUPIL
JUDGES PER YEAR
LITERATURE QUIZZES
MEET THE AUTHOR EVENTS

ARCHIVE AND HISTORY CENTRE

INCREASED DIGITISATION OF THE
RECORD
TALKS AND LECTURES
OPEN DAYS
HOLIDAY ACTIVITIES FOR CHILDREN
DIGITAL DROP-IN FOR GENEALOGY
EXHIBITIONS AND DISPLAYS IN
OTHER LOCATIONS

PUBLIC LIBRARIES

BOOKFEST/CITY OF STORIES
SUMMER READING CHALLENGE
SUMMER READING CHALLENGE PLUS
BOOKSTART PROGRAMME
AT HOME LIBRARY SERVICE
WELLBEING HUBS AND HEALTH
DROP-INS

TARGETED OFFERS

VISION IMPAIRED

BRaille SERVICES

IT SUPPORT GROUP

READING GROUP

EYE2EYE NEWSLETTER

1:2:1 SUPPORT

VI HELPLINE

SUPPORTIVE TECHNOLOGY

ASSISTANCE

SELF HELP GROUP

HOMELESSNESS OFFICER

DIRECT WORK WITH HOMELESS AND
ROUGH SLEEPERS USING LIBRARIES

SIGNPOSTING TO SUPPORT
SERVICES

PARTNERSHIP WORK WITH OTHER
SERVICES

INTRODUCING LIBRARY AND
ARCHIVE SERVICES AND
OPPORTUNITIES

SUMMER READING CHALLENGE PLUS

OFFERED TO SCHOOLS TO PROVIDE
ACCESS TO CHILDREN WHO WILL NOT
BE SUPPORTED TO ATTEND DURING THE
SUMMER HOLIDAYS

TARGETING SCHOOL CHILDREN ON
PUPIL AND FORCES PREMIUM

DELIVERING THE SRC IN THE 2ND HALF
OF SUMMER TEAM

OFFERS ART AWARD DISCOVERY LEVEL

VOLUNTEERING

- 200+ VOLUNTEERS IN LIBRARIES AND ARCHIVES DELIVERING HOURS EQUIVALENT TO 10FTE
- ACTIVITY RANGE INCLUDES TAKING BOOKS TO HOUSE BOUND, CATALOGUING, ASSISTING AT EVENTS, DAY TO DAY HELP IN LIBRARIES
- DELIVERING OWN ACTIVITY IN LIBRARY SPACE
- FRIENDS GROUPS
- CONAN DOYLE

ACCESS

- GOOD GEOGRAPHIC SPREAD
- NO FINES AND RESERVATION FEES
- WEB PRESENCE
- DIGITISATION AND VIRTUAL OFFERS
- AT HOME LIBRARY SERVICES
- SUPPORT FOR DIFFERENT ABILITIES

EVOLVING ACCESS – FOR CONSIDERATION

LOCATIONS

LIBRARIES WANT TO BE WHERE
PEOPLE GATHER – WHICH
PLACES ?

IS IT A ROLE OF LIBRARIES TO
SUPPORT SHOPPING AREAS ?

CONSIDER CO-LOCATIONS?

FACILITIES

TOILETS

BABY CHANGING

BREAST FEEDING

COMFY CHAIRS

PLACES FOR PEOPLE TO MEET

FOOD AND REFRESHMENTS

PARTNERSHIPS

CONSIDER WORK WITH OTHER
CULTURE AND LEISURE SERVICES

CULTURAL EDUCATION
PARTNERSHIP AND OTHER
CULTURAL PROVIDERS

PORTSMOUTH CREATES
RELATIONSHIP WITH SCHOOLS

DISCUSSION

ECONOMIC DEVELOPMENT, CULTURE AND LEISURE SCRUTINY PANEL

MINUTES of the meeting of the Economic Development, Culture and Leisure Scrutiny Panel held on Tuesday, 25 February 2020 at 5.30 pm at Southsea Library.

Present

Councillor George Fielding (in the Chair)

Councillors Frank Jonas BEM
Hugh Mason

6. Apologies for absence (AI 1)

These had been received from Councillors Jeanette Smith (work commitments) and Robert New (who was unwell).

7. Declarations of Members' Interests (AI 2)

Councillor Hugh Mason declared that he holds his ward surgeries at Southsea Library; this was not a pecuniary interest in relation to this meeting.

8. Minutes of Previous Meeting - 20 January 2020 (AI 3)

RESOLVED that the minutes of the EDCL Scrutiny Panel meeting held on 20 January 2020 be approved as a correct record and signed by the Chair.

9. Review: Engagement with Culture and Leisure - widening social participation in Portsmouth (AI 4)

Prior to the formal meeting, the panel members were given the opportunity to have a tour of Southsea Library with Lindy Elliott, the Library and Archive Services Manager at 5pm. Members were familiar with the public areas of Southsea Library but were taken to see the first floor climate controlled storeroom, which was mainly archive area with a space for volunteers to work and the quarantine room. This stored many of the City's historical records, including minute books, newspapers, military and other records (the photographic store was off-site) with the cataloguing facility being based at the Central Library. These were a useful resource for researchers. Consideration was being given to how to preserve digital records. The Museums and Archives Services work in collaboration.

The public meeting commenced at 5.30pm in the café area, with the Chair welcoming members of the public who were present and they were given the opportunity to participate. Some library users had commented that they had not been able to attend due to the time of the meeting and some had sent their comments in to be reported by a fellow user. The Chair explained that this was one of several culture and recreational sites due to be visited by the

panel and the intention was not to look at closing the library (as some users were worried about in their representations) but to look at wider social access to culture and leisure facilities.

Lindy Elliott, Library and Archive Services Manager, explained that she job-shares with David Percival. Ms Elliott gave a presentation, firstly setting out the Southsea Library Weekly timetable (which was illustrative and not typical of all the libraries), which included events such as:

- Rhyme times in English, Spanish, French and with the Vision & Hearing Team
- Mah-Jong, Scrabble
- Knot and ropework, Art Club (in liaison with Highbury College), Crochet
- lunchtime writers (once a month)
- Storytime (run by volunteer June)
- Coding Club and IT class
- Councillor Ward Surgeries

The library tries to facilitate what the public wants and additional activities include:

- Friends of Southsea meetings and events
- charity events (including the Stroke Association)
- Children's activities every half term
- Meetings and production of a children's newspaper
- 3 reading groups (meeting every 4 weeks) - with over 30 supported reading groups through all the libraries

Value and Purpose

These include:

- Early child development and parenting support
- School Readiness (including speech development)
- Literacy (and sometimes English is not a first language)
- Lifelong Learning
- Health and Wellbeing (PCC's Health & Wellbeing fund wellbeing books)
- Social and community cohesion, bringing people together
- A city of cultural breadth, innovation and aspiration

Core Library and Archive Offers

There are 3 main strands:

i) School Library Service

This is a traded service with schools to supply their libraries through the book loan collections and project collection supports the curriculum.

This also includes:

- Digital Books and services
- library set up and support
- Additional incentive – Reader development, encouraging children's progress

ii) Archive and History Centre

The Library Services is accredited by the National Archives and statutory service, and is a statutory service.

Security of Collections - a repository for the history and memories of the city.

Conservation of collections - with the need to ensure storage is in the right climate for maintaining records (and are not subject to mould etc)

Access to collection - it is a challenge to keep archives secure but be able to be used and accessed without being damaged (such as parish records) - there is a move towards digitalising but this is a huge task.

iii) Public Libraries

Providing a statutory service for all ages abilities and cultures for:

- Universal Offers defined by Libraries Connected
- Reading
- Culture and Learning
- Information and digital - more reference books were now on-line and access to computers was a key role in a community building
- Health and wellbeing

This all showed how the role of the library had evolved in a digital age and whilst there were still some quiet areas, the aim was to encourage all ages to use the facilities.

The service was involved in **events** such as the Portsmouth Book Awards (3500 children take part with a presentation event at the Kings Theatre). There are also literature quizzes, a programme of meet the authors and involvement in BookFest and running the Summer Reading Challenge to encourage reading 6 books over the summer holiday, with the winners being invited to Southsea Castle.

The Archive and History Centre also has public involvement through digitalisation, public lectures and in supporting people with genealogy, tracing their family trees

Volunteering and Conan Doyle

Ms Elliott reported that there are over 200 volunteers- which is the equivalent of 10 full time staff, who give a range of assistance across the libraries helping with cataloguing, at events, delivery of books to the house-bound. Some offer their own activities - such as story time, rhyme time in different languages. The library also has a Friends Group, whose members are great advocates of the library offers.

Laura Weston, Education and Outreach Officer for the Conan Doyle Collection then explained how volunteers have been involved since the Sharing Sherlock Project started in 2013. The initial target was to recruit 20 volunteers to help catalogue the vast collection, and with Heritage Lottery

funding 28 were engaged to deliver a diverse programme of events. 3 of the volunteers still remained working with her.

The benefit of volunteering was two-way with development of skills (such as computing and coding) and gaining confidence (some had mental health and learning difficulties) before leaving to find paid employment elsewhere. The Lily and Lime café at the Central Library trains people with learning difficulties. The opportunity also gave a sense of routine and combatted social isolation. Volunteers could be shared between library sites. One case study highlighted was of an individual who catalogued magazines and had improved his literacy through the placement. Some volunteers were linked to the University of Portsmouth, with social media students gaining experience and could get a reference as an outcome. Volunteers could also develop to become members of staff.

Working with volunteers also need staff input to managed and ensure they feel supported for their development to education or employment. There is liaison with the Waterfront Garden Centre which has volunteer gardeners, to look at working up a more formal programme of supportive development.

Access

There is a good geographical spread - there are 9 libraries with only parts of Drayton, Anchorage Park and Eastney which are over 20 minutes' walk away from a site. There is a mobile library which covers these areas.

No Fines and Reservation fees - these had been removed for children for several years and now extended to adults to make book use as easy as possible. There had been a trebling of the number of books moving around the city.

Web presence - the library service is developing its own website.

Digitisation and virtual offers - this includes audio books being available on line and music streaming. There is a move in how the services are used with access to these overnight.

At Home Library services - delivering books to the housebound.

Support for different abilities and Autism Hampshire have a presence in the Central Library as well as Dementia information being available there.

There is **targeted support** for the vision impaired with braille services, visually impaired reading and self-help group and helpline. There is also Eye2Eye Newsletter and supportive technology assistance.

There is a new **homelessness officer** in post through Adult Social Car, who helps signpost to other support available, working in partnership with other agencies.

Evolving Access - for future consideration

a) Locations

Libraries need to be in places people gather - this had traditionally been retail centres, but it was asked is the role of libraries to support shopping areas? There is a movement towards **co-location**, looking at suitable services.

b) Facilities

Libraries provide toilets, baby changing facilities, need to welcome breast feeding, have comfy chairs - all of which will encourage people to meet there, to be social hubs. Some include café areas (Central Library and Southsea Library).

c) Partnerships

There is partnership with other Culture & Leisure services as well as inviting partnerships with external cultural providers. There are bid opportunities to mutually benefit such as 'Portsmouth Creates' which has been supported by PCC and Victorious. Relationships with schools is also important to the future of the library.

Feedback from residents

As this was a public meeting, 'Nick' made a representation on behalf of himself and other users who had contacted him to be a spokesperson (as the timing of the meeting meant some could not attend); the points raised included:

- A lot of parents come to Southsea Library to get to know each other and it can be respite for parents and carers who can be stressed or feel isolated
- It is a social meeting point, regardless of income, with access to computers and bringing their children into contact with books and encouraging children to socialise too
- One mother commented on the library bringing life to the precinct, especially at a time when 2 major stores had closed
- Rhyme time helps children develop their English language
- Books on parenting were available and the staff made families feel welcome; it is a happy, friendly place
- People of all ages and nationalities mix here

'June' also wished to pay tribute to Angela Gonzalez as the library manager (and manager of the South Group Libraries of Southsea, Beddow and Alderman Lacey libraries) for bringing enthusiasm and enabling such a range of activities to take place, as well as hosting charity events. Councillor Mason commented that the Southsea Library's strength is that is a community facility.

The Chair thanked the public, Lindy, Angela and Laura for their input, and asked if there are **barriers to access**? It was felt that Southsea Library is a good example of how libraries can work. The staff help facilitate the community to use the services. Decisions should be based on how services are located and co-located to be places for people to gather.

Not all families want to be engaged in reading and there are parts of the city that are less successful in this social inclusion such as Paulsgrove and

Charles Dickens. At Paulsgrove there are physical constraints with the library building and so it has more limited facilities. Some of the library buildings suffer from being less modern and can feel more intimidating. The panel members were aware of more modern community facilities that were well used such as the John Pounds Centre and felt that this should be replicated in existing buildings that people are using, where possible. The Southsea Library was seen as a template for what can be achieved as a community hub.

The meeting concluded at 6.50 pm.

Chair

EDCL Scrutiny Panel - Access to Culture and Leisure Briefing Paper

Executive Summary

Research and national guidelines suggest that engagement with culture and leisure has significant health and socio-economic benefits. National and local statistics also suggests that often the audiences and communities who would most benefit from engagement are less frequent attenders.

Increasing participation in culture and sport would deliver saving to the authority in terms of health and wellbeing and increase opportunities for some of our most vulnerable communities, improving socio-economic outcomes for the city.

Gaining and understanding of the barriers to access would help the council to consider how these might be addressed.

Introduction

There are significant social benefits of engaging with culture, in terms of encouraging activity, health outcomes and increasing aspirations and confidence as well as potentially offering more life opportunities to more people. These are all outcomes that would deliver towards the City Council's corporate objectives. Broadening participation with culture and leisure facilities in the city would also be of benefit to our services in terms of increasing visitor numbers, developing new markets and helping us to make a more compelling case to funders. It would also help to evolve perceptions of culture and leisure services by demonstrating the core benefits that they bring to the city.

Developing an understanding of the barriers that prevent people from engage with our services would help us to better work up solutions. Identifying those that are most critical and 'quick wins' that could be addressed, particularly those that the City Council can look to mitigate, would be of assistance in helping to further the social impact of our culture and leisure services.

A major challenge in the current economic climate will be to offer economically sustainable services, but which are also accessible for our most vulnerable residents and communities. Although this is an increasing drive to view cultural venues, for example, as visitor destinations within a tourist-led market, this may also lead to overlooking other audiences who may become marginalised, but who may conversely derive the greatest benefit from engagement.

The Marmot Review into health inequalities in England found that people with higher socio-economic positions in society have a greater array of life chances and more opportunities to lead a flourishing life, as well as having better health. It also found

that the two factors are linked: the better off people are socially and economically, the better their health. It recommended that addressing health issues in society needs to be seen holistically alongside socio-economic factors. It suggested six policy objectives: giving every child the best start in life; enabling all children young people and adults to maximise their capabilities and have control over their lives; creating fair employment and good work for all; ensuring healthy standard of living for all; create and develop healthy and sustainable places and communities; and strengthening the role and impact of ill health prevention. These are all objectives that cultural and sports services can deliver towards.

Background: Demographics

In order to understand the factors that may be affecting rates of participation and access to culture and leisure facilities and services in the city, we need to understand the socio-economic background of our communities.

Experian MOSAIC

The City Council receives Experian MOSAIC demographic data annually, which allows us to analyse the socio-economic background to our communities and to identify trends year-to-year.

The largest groups in Portsmouth are J Rental Hubs (19.9%, 40,921 people), L Transient Renters (15.8%, 32,459 people) and H Aspiring Homemakers (14.8%, 30,523). All of these groups are significantly over-represented in Portsmouth compared to the UK average. Between them these three groups make up 50% of Portsmouth's population.

Portsmouth is significantly under-represented in terms of Domestic Success (-5%), Prestige Positions (-6%) and City Prosperity (-3.2%) compared to the overall UK figure of these groups. Together they make up only 6% of Portsmouth's population.

Portsmouth has a broadly average representation (within +/- 1 to 3% of the national figure) of Family Basics, Senior Security, Suburban Stability, Municipal Challenge, Urban Cohesion, Vintage Value and Modest Traditions. Country Living and Rural Reality are completely absent, but have been discounted given Portsmouth's urban geography.

Within the Rental Hubs group the biggest types are J42 Learners and Earners (19,532), J45 Bus-Route Renters (8,866) and J41 Central Pulse (6,452). Together these three types consist of over 85% of Portsmouth's population of Rental Hubs.

Within the Transient Renters group the biggest types are L52 Midlife Stopgap (24,137) and L50 Renting a Room (5,926). Together these types consist of over 92% of Portsmouth's population of Transient Renters.

Within the Aspiring Homemakers group Primary Ambitions (23,738) is the largest type. This segment consists of 77% of Portsmouth's Aspiring Homemakers.

Other types which make up a significant proportion of Portsmouth's population - but sit within in groups with are low represented as a whole - are F23 Solo Retirees (10,757), O63 Streetwise Singles (9,364), I39 Ageing Access (8,683) and E21 Family Ties (7,234).

Overall, the MOSAIC data suggests that while there are a growing number of students in the city and a high proportion of graduates who remain here, a significant proportion of our residents are either within lower income segments or within groups like 'transient renters' and 'rental hubs' who, whilst slightly better off, are probably in rented housing and might not have much spare income or time. Portsmouth is also home to many people who are aspiring to climb the property ladder or have recently become homeowners, who may have competing demands for their finances and their leisure time.

Index of Multiple Deprivation 2019

The latest Index of Multiple Deprivation, released in September 2019, records that Portsmouth's most deprived Lower Super Output Area is ranked 192nd in the country (in Charles Dickens ward), whilst the least is ranked 31,332nd (Drayton and Farlington ward) out of 32,884.

The IMD data suggests that a significant proportion of Portsmouth's population - 75.2% - live in areas in the lower 50% of deprived areas in the UK. This is an over-representation of 25.2% compared to the nationally-based deciles.

DCMS Taking Part Survey

The Department for Digital, Culture, Media and Sport's recent Taking Part Survey 2018/19 statistical release records that 50.2% of adults in Britain had attended a museum or gallery within the past 12 months. 32.9% of adults in Britain had visited a library within the past 12 months, while 77.4% had engaged with the arts.

Taking Part also suggests that 39% of people living in areas in the lowest decile of the IMD visited a museum or gallery within the past 12 months, while for the highest decile the figure was 58.4% (a difference of 19.4%). 32.3% of people in the lowest IMD decile had visited a library in the past 12 months, compared to 35.2% in the highest decile (a difference of 3.2%). In areas in the lowest decile 66.8% of people

had engaged with the arts, compared to 85% in the highest decile (a difference of 18.2%).

Whilst the data from the Taking Part Survey is derived from country-wide participation, this can be cross-referenced against Portsmouth's IMD figures. The 12% of residents living with in our most deprived communities are on average less likely to engage with museums, libraries or the arts. They are on average 11.2% less likely to visit a museum, 0.6% less likely to visit a library and 10.6% less likely to engage with the arts than the UK average.

Where somebody lives - and the socio-economic characteristics of an area - is clearly a factor in the likelihood of them engaging with culture and leisure.

Portsmouth Cultural Audiences Review

Portsmouth City Council has commissioned Cultural Audiences Reviews, by the Audiences Agency, in 2005, 2013 and 2015. The most recent research in 2015 covers Aspex Gallery, the Bournemouth Symphony Orchestra concerts at the Guildhall, Cumberland House Natural History Museum, the D-Day Museum, the Kings Theatre, the National Museum of the Royal Navy, the New Theatre Royal, the Portsmouth Festivities, Portsmouth Guildhall, Portsmouth Libraries, Portsmouth Museum and the Wedgewood Rooms.

In 2013, the arts grouping mirrored, and sometimes over-achieved, against the PUA area statistics for those three segments. Museums and libraries also achieved well or over penetration into the Post Industrial Families segment, did well for the Starting Out segment, but only showed about 50% proportion of Blue Collar Roots. Its impact cannot overall be proved, but a Post Industrial Families' initiative was created in the city between the two report phases, so may have had some impact on this change.

In 2015, the most strongly represented segments in the PUA Area Profile Report are Rental Hubs, Transient Renters and Aspiring Homemakers (Mosaic 6 groups), at 21%, 15% and 14% are all well over index compared with the South East as a whole.

As far as the three cultural groupings are concerned, the prime attenders are from the Domestic Success and Urban Cohesion segments, with City Prosperity, Prestige Positions, Senior Security, Suburban Stability and Aspiring Homemakers all slightly higher than average in their representation. Family Basics, Transient Renters, Modest Traditions and Rental Hubs are slightly less than average groups.

This suggests that there is again work to be done to attract more people from the latter two highlighted segments, if cultural audiences are to be truly representative of the PUA communities, and to be more inclusive.

Turning the Tide of Inactivity

The Turning the Tide of Inactivity report, published in 2014, described inactivity as an 'epidemic'. In this context inactivity is taken not only to mean non-participation in sport, but also a lack of active travel or low-intensity exercise such as walking. This could include, for example, walking to visit a museum or library or walking around a heritage site. It suggests that the biggest health benefits to society will be gained by people who are currently inactive being encouraged to do even a little exercise.

Turning the tide of inactivity finds that inactivity levels are ten per cent higher in the most deprived areas in England compared to the least deprived. It reveals a general correlation between inactivity and premature mortality; areas with the highest levels of inactivity also have the highest levels of premature mortality.

If every local authority was able to reduce inactivity levels by one per cent year on year over this five-year period they would save local taxpayers £44 per household. More importantly, they would improve the health and wellbeing of their local communities.

Turning the Tide of Inactivity published a number of recommendations for local authorities:

- Prioritise and resource physical inactivity programmes to the same level as other top tier public health risks.
- Deliver physical inactivity strategies independently of obesity and weight management.
- Invest in evidence-based programmes that engage inactive groups.
- Partner with all local activity and sports providers to deliver a local ambition of a one per cent reduction in inactivity year-on-year for the next five years.
- Ensure that their green spaces are developed to make them safe and accessible whilst integrating them into their leisure and physical inactivity strategies.
- Extend the management and administration of their green spaces to include leisure and public health planning teams.
- Be required to consider the impact of physical inactivity in regeneration and spacial plans.

Portsmouth is ranked 120th out of 150 authorities nationally for levels of activity amongst residents, the second lowest local authority in the South East. 33.05% of residents are classed as inactive, and 304.5 premature deaths in the city were

attributed to low activity levels. The cost of inactivity within Portsmouth to society was quantified as £21.7m per 100,000 people.

POLAR 3

POLAR statistics illustrate the number and proportion of young people in the city who attend higher education. As can be seen from the statistics, whilst the figure for Portsmouth overall is relatively low at 23.6%, there are wide variations between wards, from 8.3% in Paulsgrove to 59.7% in St Jude. Whilst the factors that influence these participation rates are not known, they closely reflect other demographic and socio-economic factors in the city. It is highly likely that higher education participation rates are influenced by socio-economic and wellbeing levels within communities. Improving access to culture and leisure services would be a valid means of widening opportunities, increasing confidence and developing aspirations.

Museums

Portsmouth is home to 13 accredited museums - one of the largest concentrations of museum collections outside of London, and a significant number given the relative size of the city. These include the National Museum of the Royal Navy, the Mary Rose and The D-Day Story.

Portsmouth City Council operates six museums - The D-Day Story, Portsmouth Museum, Southsea Castle, Cumberland House Natural History Museum, Charles Dickens Birthplace and Eastney Beam Engine House.

Museum attendance levels in Portsmouth reach into seven figures annually. In 2017 Portsmouth Historic Dockyard welcomed 950,000 visitors, and the Mary Rose welcomed 360,000 visitors. PCC museums welcomed 315,000 visitors in 2018/19.

In 2017 the Museums Association published its 'Museums Change Lives' campaign.

Museums can increase our sense of wellbeing, help us feel proud of where we have come from, can inspire, challenge and stimulate us, and make us feel healthier.

Museums Change Lives advocates for the potential for museums to address issues such as poverty, inequality, intolerance and discrimination, and to people to understand, debate, and challenge.

Museums can enhance life chances by breaking down barriers to access and inclusion through active public participation, engaging with diverse communities, and sharing collections and knowledge. Museums also frequently work in partnership with community groups, health charities and other third sector organisations. T

The Museums Association (MA) is campaigning for museums to develop their role as socially purposeful organisations and there is growing evidence that they are working with their communities and delivering positive social impact. This helps museums to be more sustainable and the public benefits that they deliver demonstrate their importance. Museums are a valued part of life in the city and the collection that they hold and stories that they tell are relevant to diverse and changing communities.

Museums Change Lives includes three objectives - Enhancing Health and Wellbeing; Creating better places to live and work; and Inspiring engagement, debate and reflection.

In 2017 the Department for Digital, Culture, Media and Sport published the Mendoza Review, a far-reaching examination of the museum sector in England. The review contains many recommendations that are relevant to access.

Museums use their collections and knowledge to support society in direct ways. They bring people together and promote community cohesion; they support learning, tailoring their programmes to the curriculum and local education priorities; they assist scholarly research through partnerships with universities; they can promote better health – for example, using collections to work with patients with mental health issues; and they employ and nurture a wide range of skilled people. They also offer spaces where we can experience beauty and understand our place in the world.

The Mendoza review found that museum visitors are less likely to be representative of the very young or very old, ethnic minorities, disabled, or lower socio-economic backgrounds. Although museum audiences have grown significantly, there is still significant inequality in participation across socio-economic groups. Evidence shows that nationally 63% of people from higher socio-economic groups visited museums, compared with only 36% from lower groups.

Mendoza also found that free entry - at national museums and other venues - has had a dramatic impact on participation, suggesting that admission fees are a significant barrier. This aligns with our experience in Portsmouth that admission fees are the biggest obstacle to access.

The review advocates for museums potential to play a part in their communities, as well as leveraging investment in culture to deliver on priorities such as health and wellbeing. It stresses the importance of museums being able to measure and demonstrate social impact in order to support the case for investment.

Mendoza also addressed the debate around whether museums are visitor attractions or public services, and warns that ‘...if museums are considered to be a leisure attraction and within the experience economy (for many, they are), then they are in a crowded marketplace.’

Mendoza also suggests that access to culture can play a role in placemaking. Polly Hamilton, writing in the foreword to the Local Government Association's 2017 report on the role of culture in placemaking, defines it as what "draws on the combined assets of heritage, people, buildings and landscape to create places for people to fall in love with... giving people the opportunity to connect their individual stories with collective narratives, helping to make their place feel like home".

Mendoza recommends that local authorities should consider how museums contribute to their priorities. The review argues that museums contribute to a range of social priorities, including health, education, community engagement, and social inclusion. Analysis commissioned by the Happy Museums Project suggested that increased happiness and self-reported health can be attributed to visiting museums, with people who visit museums valuing that participation at about £3,200 per year.

Health services and cultural services are often trying to reach the same difficult to reach audiences and could co-operate more. Manchester Museums run a joint Health and Culture programme with local health trusts, for example.

Regarding the difficulty with evidencing social impact, Mendoza suggests that museums could demonstrate their social return similar to investment principles by being able to show a Gross Value Added figure.

The Mendoza Review found that 55% of the English public live within walking distance of at least one museum. This figure is almost certainly higher in a densely populated city such as Portsmouth with 13 accredited museums.

Libraries

Portsmouth City Council operates 9 libraries - Central, Alderman Lacey (Baffins), Cosham, Carnegie (Fratton), Beddow (Milton), North End, Paulsgrove, John Pounds (Portsea) and Southsea. The service also operates a mobile library and the Central Library is also home to Portsmouth History Centre. Portsmouth Libraries have recently introduced a No Fines and Reservation Fees policy to increase access.

Libraries are places where democracy, freedom and equality are not only respected but celebrated. The unique added value of a library is that it makes these outcomes universally accessible and relevant on equal terms to all members of the community in a way that is highly cost effective for the Local Authority

Nick Poole, Chief Executive, CILIP

The sector body for libraries - the Chartered Institute of Librarians and Information Professionals advocates for the benefits that public libraries deliver. These include connecting people with information, providing public access to knowledge and

information, promoting reading to all ages, enabling lifelong learning, contributing to digital inclusion, serving as community hubs, combating loneliness and social isolation, promoting values such as property, equality, citizenship and democracy, and working with disadvantaged groups.

In 2014 DCMS published the Independent Library Report for England. It records that in England over a third of the population visit their local library. In the poorest areas that figure rises to nearly a half. The report also argues that despite the growth of digital technologies there is still a need for modern, safe, non-judgemental, flexible spaces 'where citizens of all ages can mine the knowledge of the world for free, supported by the help and knowledge of the library workforce'. It argues that this is particularly true for the most vulnerable in society who need support and guidance and to children and young people who benefit from engagement with libraries outside of the formal classroom environment. It also argues that libraries underpin communities as not only places for self-improvement, but by offering support, help, education, and encouraging a love of reading. They can help residents to apply for a job, seek housing benefit, or understand their pension rights or the health solutions available to them or to learn to read.

Sport

The Sport England Active Lives Survey 2017/18 records that 33.1% of people in Decile 1 in Portsmouth were inactive compared to a 20% average for Portsmouth. Of people in Portsmouth 65% in Decile 1 had done no activity within last 28 days, compared to a city average of 47%.

BH Live operate seven sports facilities on behalf of Portsmouth City Council - the Mountbatten Centre, the Pyramids Centre, Portsmouth Gymnastics Centre, Portsmouth Tennis Centre, Wimbledon Park Sports Centre, Charter Community Sports Centre and Eastney Swimming Pool. BH Live have introduced the Experience Card Access Scheme for users receiving benefits and support.

The Portsmouth Leisure Card was introduced over 20 years ago and is available for residents receiving means-tested benefits. It enables discounted access to PCC operated or supported sports facilities and museums as well as partners such as the Historic Dockyard, Southsea Skatepark, No6 Cinema and the New Theatre Royal. The most common discount offered is 40%.

Portsmouth is also home to a number of free sports events, including weekly parkruns at Southsea and Lakeside and Great Run Local at Lakeside. These events regularly attract over 900 participants on a weekly basis.

Barriers to engagement

Research and sector guidance suggests that rates of engagement are affected by specific barriers. Many of these are either social, economic or geographical.

Cost - There are usually costs associated with accessing Culture and Leisure, even when a venue is free. These include entrance fees, travel, parking, food, gifts or souvenirs, and the cumulative effect of all of these. This is particularly relevant to Portsmouth as 75% of the city is in the lowest 50% on the Index of Multiple Deprivation. Introducing free entry at Cumberland House and Southsea Castle increased admissions more than five-fold and completely changed the demographic of visitors

Time - People have busier lives with less spare time and different routines, and often have more flexible working patterns which may not always align with opening hours of venues. It also takes time for parents to plan family trips out

Geography - The distance to a particular venue increases the time and cost involved. For example Paulsgrove is 7 miles away from the Historic Dockyard, which necessitates using either private or public transport

Transport - around a third of people in Portsmouth do not have access to a car and bus routes and timetables can make it difficult or impossible to reach many places. Distance also increases transport cost and time. Getting to the Historic Dockyard from Paulsgrove, for example, takes time and money - an adult return from Paulsgrove to the Hard costs £5.50 and the journey takes 38 mins.

Ownership - Audiences might feel that culture is 'not for people like us', and there may also be different levels of exposure to culture from a young age. The Department for Digital, Culture, Media and Sport's Taking Part Survey tells us that visiting cultural venues is not necessarily a regular activity for some communities. For example in 2018/19 four times as many people from Drayton and Farlington purchased annual passes for The D-Day Story as from Paulsgrove, even though it is a similar distance away from both wards.

Physical - The architecture of a building and its surroundings may make people feel less welcome. For example former military buildings often have authoritarian design, or fixtures such as railings which are designed to keep people out, physically and psychologically. Places can also have different emotional ownership which may make a venue feel more or less welcoming to some audiences

Facilities - Audiences may also base their cultural attendance upon the nature of facilities that are available at a venue or in the immediate area. Our experience suggests that the quality of the retail and food and drink offers at a venue can affect engagement.

Familiarity - Visitors may decide not to return to a venue that they have visited recently if it will be the same as the last time that they visited.

Competition - There are many competing demands for people's spare time. Culture and Leisure venues are now competing with a more diverse market. Harry Potter Studios are a frequently cited example of competing demands for people's leisure time

User-friendliness - engagement can be affected by how user-friendly venues and facilities are. This can include whether displays, for example, are accessible and suitable for all audiences, or if wayfinding and signage is suitable

Word of mouth - if any of these barriers are conspicuous word can get round tight-knit communities quickly and reputation can take a long time to redress

Culture and Leisure Opportunities

The social, economic and wellbeing benefits of engaging with culture are clear. Recent policy announcements from funders such as the National Lottery Heritage Fund and Arts Council England suggest that they will increasingly be looking for more for evidence of projects having a legacy in these areas. Due to the economic climate and a decline in lottery sales applications to funders will be much more competitive and bids will increasingly have to emphasise intended health and wellbeing outcomes.

The social benefits of engaging with culture and leisure are often compelling and frequently demonstrate an emotional resonance. Widening engagement with culture and leisure can produce good news stories in a way that increased income or visitor numbers may not. Engaging with more residents would also develop our advocacy base. Local people can be very strong advocates if they feel that something is 'theirs'. Museums writer Nina Simon has defined relevance as 'matter more to more people'.

We know that local people in Portsmouth are very proud of their heritage and that it has strong potential for engagement. The 'Memories of Bygone Portsmouth' group on Facebook, for example, has 31,000 members. Engagement with culture and leisure has strong potential to reach a large number of residents.

We already have some awareness of factors that affect access to culture and leisure. During consultation work prior to the transformation of The D-Day Story, for example, local people often told us that whilst they were very proud of having the museum they visit most often when they are bringing visitors.

Health and wellbeing figures suggest that even small incremental increases in access would deliver significant benefits to the local authority and other organisations, in terms of socio-economic outcomes which may manifest as savings.

Barriers that make access difficult are complex and interwoven, and many are linked in some way. If positive action can be taken to remove one barrier, it will probably remove others or make them less critical.

More work could also be done to demonstrate the benefits of engagement with culture and leisure. If some of the benefits of engagement are seen to be more attractive, some of the barriers may seem less significant.

Nina Simon, the author of 'The Participatory Museum' and 'The Art of Relevance', uses the phrase 'Open Doors'. This could be a useful approach to consider how barriers can be addressed. What doors do we currently have that are locked, and how we could we unlock them? Are they front doors or side doors? Which audiences are likely to use which doors?

Widening access to Culture and Leisure may require identifying relevance with communities and audiences and connections that can be exploited. Whilst the Mary Rose sank in 1545, for example, many residents will still remember watching the ship being raised in 1982, or visiting the old ship hall on school trips.

In recent years a number of initiatives have taken place aimed at widening access to culture and leisure. These have included free entry to some venues (either permanently, on special events or as part of an offer), changes to opening hours to meet demand, audience-focused marketing, initiatives such as Heritage Open Days, or moving services to new locations (for example Southsea Library in Palmerston Road).

Recent initiatives to embed culture around the city have involved placing heritage around the city. These have included panels marking people from the city who were killed during the First World War and the D-Day campaign, and the 'We Knew Something Was Happening' event on 6 June 2019. It has been noticeable that these have captured the imagination of residents and people from outside of the city. Their location around the city means that there are few barriers to access, and they empower and encourage residents to explore and discover.

It could also be suggested that as habits around engaging with culture and leisure may be deeply held and are closely aligned with socio-economic factors within communities, encouraging people to view engagement as 'normal' from a young age would help to evolve attitudes.

Tipping point theory - to make something 'normal' we need to engage with 16% of the audience (2.5% innovators and 13.5% early adopters) to reach 'tipping point' - who are the innovators and early adopters in a community?

Change - a varied events programme and changing displays drives repeat visits

Our experience also suggests that venues need to have a rounded visitor offer - a café and shop can be a key driver in repeat visits. The café at The D-Day Story, for example, has assumed a community centre style social aspect.

Whilst the focus of this report has been 'getting people through the door', it should also be noted that access is still a factor once residents and visitors have physically accessed a venue or service. Services need to be welcoming, for example in terms of the language used in signage or interpretation. The language and styles used need to be accessible to anyone and everyone. In a museum context, for example, this would mean displays not assuming any prior knowledge.

Encouraging active travel and promoting would also have benefits - as a relatively compact and flat city Portsmouth offers opportunities for walking or cycling.

Although many venues collect audience data as part of their ticketing and membership systems, this is much harder for free venues, where, conversely, demographic data and evidence of social impact would be the most useful. Although our free venues have often gathered postcodes over short periods, more effective ways of collating longer-term data would be useful.

Appendix 1: Index of Multiple Deprivation (2019)

Decile	No of LSOAs	% of city
1	15	12%
2	15	12%
3	14	11.2%
4	29	23.2%
5	21	16.8%
6	12	9.6%
7	6	4.8%
8	5	4%
9	6	4.8%
10	2	1.6%

LSOA - Lower Super Output Area, average population of 1,500 people

Appendix 2: Experian MOSAIC

	Segment	2019		2016		change 2016 to 2019	
		Total	% of total	Total	% of total	no	%
A	Country Living	0	0.00	0	0.00	0	0.00
B	Prestige Positions	1399	1.60	1272	1.45	127	0.14
C	City Prosperity	855	0.98	774	0.88	81	0.09
D	Domestic Success	3046	3.48	3452	3.94	-406	-0.46
E	Suburban Stability	2285	2.61	3168	3.62	-883	-1.01
F	Senior Security	7281	8.31	8423	9.61	-1142	-1.31
G	Rural Reality	0	0.00	0	0.00	0	0.00
H	Aspiring home makers	13871	15.83	12824	14.64	1047	1.19
I	Urban Cohesion	4158	4.74	3950	4.51	208	0.24
J	Rental Hubs	17040	19.44	16449	18.78	591	0.67
K	Modest traditions	2381	2.72	2811	3.21	-430	-0.49
L	Transient renters	14321	16.34	14225	16.24	96	0.10
M	Family basics	7365	8.40	6402	7.31	963	1.10
N	Vintage value	5594	6.38	5914	6.75	-320	-0.37
O	Municipal tenants	8047	9.18	7943	9.07	104	0.11
	Total	87643	100.00	87607	100.00	36	

Numbers relate to households

Appendix 3: POLAR 3

Ward	Young population	Young entrants	Young participation rate	POLAR3 quintile
Baffins	1046	252	24.00%	2
Central Southsea	623	192	30.90%	3
Charles Dickens	993	107	10.80%	1
Copnor	1040	246	23.70%	2
Cosham	982	241	24.60%	2
Drayton and Farlington	844	338	40.00%	4
Eastney and Craneswater	563	208	37.00%	4
Fratton	825	138	16.70%	1
Hilsea	909	216	23.80%	2
Milton	690	186	27.00%	2
Nelson	926	143	15.50%	1
Paulsgrove	1296	107	8.30%	1
St Jude	316	188	59.70%	5
St Thomas	592	188	31.80%	3
Portsmouth Total	11645	2753	23.64	

Quintiles - 1 is lowest, 5 is highest

Bibliography

Portsmouth Cultural Audiences Review

[Index of Multiple Deprivation \(2019\)](#)

Portsmouth Experian MOSAIC data (2019)

[DCMS Taking Part Survey](#)

[LGA: Making the most of your museums: a handbook for councillors](#)

[LGA: Delivering Local Solutions for Public Library Services](#)

[DCMS: Mendoza Review into Museums in England](#)

[DCMS: Independent Library Report for England](#)

[MA: Museums Change Lives](#)

Potential witnesses

Adrienne Pye - The Audiences Agency

BH Live

Portsmouth Sports Council

PCC Museums

PCC Libraries

National Museum of the Royal Navy

Mary Rose

Portsmouth Creates

Addendum to Report to EDCL Scrutiny Panel

Since the Scrutiny Panel began considering this topic in early 2020, the Covid-19 pandemic and the cost of living crisis has shed new light on access to culture and leisure.

For long spells during the pandemic people's ability to engage with culture, leisure and sport was severely limited by lockdowns and social distancing restrictions. We observed during lockdown that there was a significant growth in demand both for socially distanced exercise - at times our parks and open spaces have been 200% busier than during the baseline - and also an increased demand for digital provision. We have also seen an increased interest in biodiversity, possibly inspired by observations during lockdown.

We feel that people have seen culture, leisure and sport in a different light since the pandemic, quite likely as a result of having to go without services for so long. Demand for our services has remained high after re-opening and our parks and the seafront are significantly busier than they were before the pandemic.

Visitor numbers to Portsmouth Museum and Art Gallery for the period June to December 2022 were 21,796, compared to 25,662 for the same period in 2019. Comparisons of visitor numbers are still problematic in the post-Covid climate as visitors readjust to travelling and visiting attractions but being only 15% under 2019 is positive.

The Summer Reading Challenge has increased in popularity. A total of 2,895 children signed up to take part in the Challenge in 2022, either in a physical library or online and 1,393 children went on to complete the Challenge. This is an increase of just over 10% from last year's total of 1,266.

Cultural organisations have faced significant challenges during the past few years, through lengthy closures and the resultant loss of income, and the cost of living crisis leading to potential audiences having less disposable income. Many cultural organisations in the city have also been affected by the reduction in foreign travel, and whilst this is recovering it will still take time to return to pre-pandemic levels. The increase in energy prices recently has had a very serious effect on cultural organisations across the country. This is particularly so for organisations that are running buildings, and especially so for buildings which are less energy efficient. This inevitably has an impact on organisation's business models, which include money generated from admissions, sales and other income.

A number of schemes have been implemented in the past few years to address challenges faced by residents and communities. The HAF scheme - Holiday Activities and Food - has supported hundreds of children and families in the city. The Warm Places initiative has seen many of our sites and services providing warm and dry places for people to spend time during the winter, whether to keep warm or to reduce their energy bills.

The cost of living crisis has highlighted the importance of addressing barriers to engagement. Chiefly our long-term policy has been to make our PCC cultural services either free or as cheap as possible to access for residents so that they are able to enjoy the social and economic benefits of engaging with culture. Five of our six museums are free, and we removed fines and reservation fees from our libraries some years ago. All of the events that our PCC Events team organise are free to attend.

We believe that the past few years have shown that culture, leisure and sport are early intervention services that offer cost effective ways of improving peoples mental and physical health and wellbeing and developing their life opportunities.

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Culture, Leisure and Regulatory Services - Cost of Living Briefing Paper

Introduction

As a directorate our long-term policy has been, as far as possible, to remove as many barriers to access as we can. We are aware that for many people in Portsmouth, including some of our most vulnerable communities, the biggest barrier to access is usually cost. Also, that the people who may derive the most benefit from our services are often the people who find them hardest to access.

With the cost of living in the UK increasing since early 2021 and inflation reaching a high of 7% in March 2022, this will undoubtedly impact people's choices. The World Bank has further warned that global prices will stay at 'historically high levels through the end of 2024' signalling that there will be no end to this financial crisis any time soon. Retail sales fell by 0.5% in May, reflecting how inflation is impacting the economy, according to ONS figures, as consumers have reduced their grocery spending. If they are reducing their grocery spending, this is indication that their spending power in general is seriously affected.

Whilst the current cost of living crisis is foremost in our minds, improving access has long had numerous benefits to us as a local authority. A lack of physical activity can affect people's health and wellbeing. For example, it can help to explain why some people develop illnesses such as cancer, diabetes and heart disease. However, the cost of using leisure centres for example may be a particular barrier for people living on low incomes.

The Marmot Review into health inequalities in England found that people with higher socio-economic positions in society have a greater array of life chances and more opportunities to lead a flourishing life, as well as having better health. We want to ensure that the cost of living crisis does not impact on people's health and life opportunities.

The cost of living crisis will also inevitably affect our visitor economy. Visit Britain's Covid-19 Consumer Tracker results highlighted several concerns and challenges for the cultural tourism sector. In order of risk, the barriers are viewed as the current state of the economy, the cost of travel for tourism (fuel), industry inflation to recover Covid costs, and Covid itself.

We are acutely aware that a significant proportion of our residents do not have a large amount of spare money - this was the case prior to the Covid-19 pandemic, and is likely to be even more so now. The latest Index of Multiple Deprivation, released in September 2019, records that Portsmouth's most deprived Lower Super Output Area is ranked 192nd in the country (in Charles Dickens ward), whilst the least is ranked 31,332nd (Drayton and Farlington ward) out of 32,884. The IMD data suggests that a significant proportion of Portsmouth's population - 75.2% - live in areas in the lower 50% of deprived areas in the UK. This is an over-representation of 25.2% compared to the nationally-based deciles.

The intention of this report is to outline the steps that the Culture, Leisure and Regulatory Services directorate have taken, along with our partners, to make our services as accessible as possible for as many people as possible. It is not intended to be an exhaustive list as new offers and events are being developed on an ongoing basis, but it is hoped that it illustrates our directorate-wide policy towards supporting residents and communities in a challenging financial climate.

Arts and Events

Our events team organise, facilitate and support more than 350 events across the city throughout the year, the majority of which are free to access. These include annual events such as commemoration and remembrance services, entertainment based events such as Live at the Bandstand, Kite Festival and Car Boot Sales, and special occasions such as D-Day 75 and the Platinum Jubilee. We also managed the Big Screen in Guildhall Square, which features free screenings of major events, films and other events such as screenings from the Royal Opera House.

As an authority we support organisers of free events such as Parkrun. We have three Parkrun events in the city which attract hundreds of people every Saturday morning, as well as one Junior Parkrun. We also work with cultural partners and revenue clients, such as Portsmouth Creates who organise the annual We Shine light festival, which is free to all.

The whole of the seafront is free to access and to use. We are conscious that in a densely populated city where many people do not have access to a garden, access to spaces such as the seafront is very important for residents' physical and mental health. We lead on liaising with Coastal Partners who are delivering the seafront works which will lead to a greatly enhanced, free and accessible public space for residents and visitors to use and enjoy.

We provide Beach Huts at several sites on the seafront. In response to the length of waiting lists we also offer a number of offer weekly hire huts at a much lower cost for people who may not be able to commit to an annual rental. 20% of our weekly hirers are Leisure Card holders, who receive a 50% discount.

Museums

Of Portsmouth City Council's six museums four offer completely free entry to all visitors - Cumberland House Natural History Museum, Southsea Castle, Portsmouth Museum and Art Gallery and Eastney Engine House. Charles Dickens Birthplace offers free entry to Portsmouth residents.

Our only charging museum is D-Day Story. The museum offers a discount when booking online, two free days a year, seasonal discounts for residents in the off season and Leisure Card discount year round. Second World War veterans are free and there is a discount for serving Armed Forces personnel.

The Museums Service host a number of free events across all sites throughout the year, such as Heritage Open Days. The Hotwalls Studios are free to visit and browse.

We have hosted regular events at our museums as part of the HAF programme - Holiday Activities and Food. Activities are free for children who qualify for free school meals, and include healthy and nutritious food.

Business Support

Our Business Support team manage the Portsmouth Leisure Card. The Leisure Card was implemented in June 1998 following a decision by Policy and Resources Committee to prioritise tackling poverty as a corporate objective. The purpose of the card is to provide discounted access to culture & leisure facilities for those on low incomes.

The card is available to persons in receipt of means-tested benefits within postcodes PO1-PO6:

- Universal Credit
- Income Support
- Income-based jobseeker's allowance
- Income related employment and support allowance
- Working tax credit
- Housing benefit
- Council tax support (excluding single person's discount)
- Pension credit - guaranteed credit element

The card is also available to:

- Foster carers and Looked After Children (including those in Supported Accommodation). This includes those under the care of Portsmouth Family Placement Team but living outside the city boundaries (where there are no placements available in the city) but where education and leisure is undertaken inside the city.
- Asylum seekers (in receipt of Home Office Section 95 support)

The card is valid for a period of 12 months and offers a broad and dynamic range of activities across culture & leisure facilities in the city (mostly at a 40% discount). This includes:

- Aikido martial arts for adults
- Allotments
- Beach Hut hire
- BH Sports Centres: Charter, Mountbatten, Portsmouth Gymnastics Centre, Wimbledon Park.
- D Day Story
- Museums workshops
- Exploria
- Great Salterns Golf
- Number 6 Cinema and New Theatre Royal
- Portsmouth Guided Walks and Portsmouth Historic Dockyard
- Tennis
- Tongues & Grooves Poetry & Music Club

The Leisure Card is promoted through our Library Centres, Housing Centres, Flagship Magazine, the city's DWP Office and the Council's Revenues & Benefits Team.

Sports and Recreation

We offer the following free Sports and Recreation facilities:

- Nine Tennis courts
- Beach Volleyball court
- Hilsea splash pool
- Hilsea Pump track (BMX)

Residents on eligible benefits can apply for a discounted membership at the Mountbatten Centre, Pyramids and Charter Community Sports. The BH Live Access Card is basically the same as our Leisure Card, and costs £26 per month, a 30% discount on the usual amount.

Exploria, the soft play facility at The Pyramids, offers specific sessions for leisure card holders on Tuesday, Thursday and Sunday at 9:00am and a Wednesday After School at 4:15pm. £3 play or £6 play and bounce. Both are roughly half price.

Our sports facilities partner, BH Live, offer a number of low-cost activities. These include:

- Over 50's activities such as Walking Netball, Nordic Walking and Walking Football - £3
- Junior Activities - £3.50
- Portsmouth Interaction from free to £1.50 we offer a range of sessions. Self-referral or GP referral needed
- Under 12's free swim scheme – Public sessions only. Children need a library card as proof. There is a one-off set up fee of £3.50

The Andrew Simpson Sailing Centre offers access to all for children who family have low or no income can get to sea in a variety of craft. They also have grant funding available for school use.

Southsea Tennis Club accept Leisure card and 50% off membership and they also make tennis equipment available for a small refundable deposit.

Portsmouth Guildhall

Like most of our revenue client organisations Portsmouth Guildhall offer free or cheap activities for residents and communities. These include:

- Tickets for the Community (Free)
- Recharge singing group (£3 including refreshments)
- Skiffle sessions (Free)
- Creative Careers Roadshow and Careers Days (Free)
- Autumn Workshop Programme (Free)
- Urban Vocal Group Youth Groups (Free)
- Dance Live! Workshops (Free)
- Galleries - Portsmouth Music Experience and Discovering the Guildhall (Free)

Libraries and Archives

Portsmouth City Council's Libraries are free to join. The City Council runs nine libraries around the city and one mobile library which visits places which are further from a branch library. Libraries are a trusted service and provide a warm and dry environment. Libraries nationally have already experienced an increase in demand and an increase in people using IT to access money saving advice, switch suppliers etc.

Books are free to borrow and there are no fines for late return. Reservations for in-stock items are also free. Most other libraries nationally still charge fines, however we have found that fines are an economic and psychological barrier to access.

Our Libraries service offers free access to computers with internet and free WiFi in all libraries. Applications can be made in libraries for the PCC Leisure Card, which offer further free or low cost activities to residents. Libraries also offer free online services including music downloads, magazines and newspapers (including The Portsmouth News); ebooks and eaudiobooks, as well as access to free local and family history information. Free learning opportunities include IT and craft courses delivered by City of Portsmouth College.

Free children's activities in libraries include Rhymetimes and storytimes for babies and toddlers; free school holiday activities including the annual Summer Reading Challenge; and Code Clubs. Regular groups for adults include Reading Groups; support groups for vision impaired people; Scrabble clubs; Rummikub; Knit and Knatter; and art clubs.

The service also organise and host lots of free occasional talks and exhibitions throughout the year.

Parks and Open Spaces

There are 760 hectares of publicly accessible green space in Portsmouth, which includes Parks and Gardens, natural and semi-natural green spaces, green corridors, outdoor sports facilities, amenity green space, play areas and ball courts, allotments, cemeteries and graveyards, countryside and civic spaces. This represents 3.64 hectares of green space for every 1,000 residents in the city.

Portsmouth City Council's Parks and Open Spaces service manage an extensive portfolio of open spaces, including Southsea Common, Victoria Park, Alexandra Park, Great Salterns and Canoe Lake. These are cared for by our Grounds Maintenance team.

We also manage countryside sites at Portsdown Hill, Hilsea Lines, Baffins Pond and Milton Common. Although the primary role of our cemeteries at Kingston, Milton and Highland Road is to provide a burial service, these are also important publicly accessible green spaces.

Our partners Hampshire and Isle of Wight Wildlife Trust run the wildlife reserve at Farlington Marshes.

Our Parks and Open Spaces team manage 120 play areas, splash pools, skate areas, Multi-Use Games Areas (MUGAs) and outdoor fitness equipped sites. These are all free to use and readily accessible.

We provide 11 allotment sites, including one in Havant, consisting of over 1,800 plots. Leisure Card Holders receive a 40% discount on allotment fees.

Community Centres

There are 10 council owned community centres within the CLRS directorate, nine of which are managed by charitable community associations and one directly managed by Culture.

The community associations have open memberships and the centres are run on a day-to-day basis by committees of trustees elected by and from the membership plus some representatives of user groups. They also rely on significant volunteer input across a range of functions including organising events and fundraising, running groups and carrying out minor repairs and decoration. Under their leases from the council the associations occupy their centres rent free and retain all income generated from the hiring of the premises.

Below are example of the kind of events and groups that our supported community centres offer.

Fratton Community Centre Fratton Friends Groups:

- Monday - new age kurling £3, seated exercise £3
- Tuesday - Tai Chi and Bingo
- Wednesday - Arts and Crafts £3
- Thursday - Variety Club £3
- Friday - Senior Citizens Lunch Club

Havelock Community Centre:

- Ian's Guitar Lessons - Saturdays, 10am - 11:30am (Free)
- MBS Flow (Exercise class) - Sundays, 9am - 9:45am (Free)
- Ukrainian Coffee Morning, inc. English Language Lessons - Wednesdays, 9am - 11am (Free)
- Chat Over Chai - Thursdays, 12:30pm - 2:30pm (£1 including tea and coffee)
- Connor's Toy Library - Mondays, 9:30am - 11:30am (£2 including a drink)
- Bridge - Mondays & Thursdays, 1pm - 4pm (£2 including a drink)
- Kurling - Mondays, 2pm - 3:30pm (£2 including a drink)
- Pleasure in Painting - Wednesdays, 9:30am - 12:30pm (£2.50 includes a tea/coffee)
- Saturday Activities 50+ - Saturdays, 9:30am - 12:30pm (£2.50 includes a tea/coffee)
- Needles & Pins - Fridays, 9:30am - 12pm, inc. a tea/coffee (£3)
- Seated Movement to Music - Tuesdays, 2pm - 3pm (£3)
- Scrabble Club - Tuesdays, 1pm - 4pm (£3) *Not on last Tues of month
- Grannies & Toddlers - Thursdays, 10:15am - 11:45am (£3.50)
- Havelock Howlers - Wednesdays, 11:30am - 1pm, inc. a tea/coffee (£3.50)
- Bingo - Wednesdays, 2pm - 3:30pm, inc. a drink (£4)

Havelock Community Centred also hosts the following free and voluntary donation support groups:

- NA - Thursdays, 6:30pm - 8:30pm
- NA Cultural Vibes - Sundays, 1;30pm - 3:30pm
- AI - Anon - Mondays, 7:45pm - 9:15pm
- Shift Creative (Mental Health) - Saturdays Fortnightly, 12pm - 3pm

Milton Village Hall:

- Beetle Drive - Tuesdays 2nd monthly 2pm-4pm (£2 including tea and coffee)
- Cribbage (Experienced) Tuesdays Weekly 2pm-4pm (£2 including tea and coffee)
- Cribbage (Beginner and all levels) Fridays Weekly 9.30am-11.30am (£2 including tea and coffee)
- Bingo n Brunch - Wednesdays 3rd monthly 11am-1pm (£3 including brunch or £1 including tea & coffee only, Bingo tickets from 50p)

Registrars

Although our Registration Service is a statutory duty, our fees for weddings and civil partnerships are very competitive compared to commercial venues, with the price of the main ceremony room at Milldam House starting at £290. Milldam House also has a statutory ceremony room where smaller ceremonies with two witnesses can take place for £46.

During the Covid pandemic many couples took advantage of restrictions to have smaller and more affordable weddings, demonstrating that there is a demand for affordable options for marriages and ceremonies.

Regulatory Services

Within Regulatory Services the vast majority of services are free of charge as the City Council has statutory obligations to enforce the legislation that we are responsible for. An example of a non-statutory service is our pest control service. We offer reduced rates for residents who receive qualifying benefits, and we are highly competitive in offering lower rates than commercial providers. Costs vary depending on the particular pest being dealt with, but reduced rates are up to 50% off the full price.

Links

[Portsmouth City Council - Events Team](#) and [Events Calendar](#)

[Southsea Seafront](#)

[Portsmouth Museums](#)

[The D-Day Story](#)

[HAF Fun Pompey](#)

[Portsmouth Libraries and Archives](#)

[Portsmouth Leisure Card](#) and [Leisure Card Discount List](#)

[Portsmouth City Council Sports and Recreation](#)

[BH Live - Concessions and Access Card](#)

[BH Live - Mountbatten Centre](#)

[BH Live - Exploria](#)

[Andrew Simpson Watersports Centre](#)

[Portsmouth Guildhall](#)

[Portsmouth City Council - Parks and Open Spaces](#)

[Victoria Park NLHF Project](#)

[Community Centres](#)

[Portsmouth Register Office](#)

[Portsmouth City Council Regulatory Services - Pest Control](#)

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REPORT FOR ECONOMIC DEVELOPMENT CULTURE AND LEISURE SCRUTINY PANEL

Unfortunately, over the last 30 years, more than 40 cinemas closed down in Portsmouth, There being economic reasons as well as social reasons for this. Technology brought cinema into our homes with super film channels like Sky Cinema. When I arrived in Portsmouth in 2005, there was no art cinema provider in the city. I found that the cinema audience, including myself, had to travel to Chichester Cinema at New Park and Harbour Lights, Southampton - Picturehouse Cinemas. After No6 Cinema opened at the Portsmouth Historic Dockyard, the audience started to flock there but its programme was limited. It was quite a distance from the essential (Southsea) audience based in the PO4 (Southsea, Milton and Eastney) and PO5 (Southsea and Somerstown) postcode areas.

Data tells that most of the local film enthusiasts are based in this area and happy to travel to PO1 (including City Centre, Fratton, Buckland, Portsea, Landport and Kingston) to watch films. The PO3 (Copnor, Baffins, Anchorage Park and Hilsea) and PO1 areas remain the least populated with such a demographic. However, this only indicates the wide location within the city of Portsmouth Film Society (PFS) members.

When looking at statistics, the South East region has a total of 450 screens, with just 33 of these being specialised. The South East region has 73% of seats within commercial cinemas (59% in multiplexes), 12% are in mixed-use venues, and 8% in venues used by film societies and community cinemas. Cinema For All's Community Exhibitor Survey 2013/14 (2015) indicates 45% of responding societies (37 in number) were established since 2005: in that year film societies doubled the number of screenings of British films, documentaries, short films and alternative content (theatre and concerts).

The focus on multi-cultural programmes and events has been neglected over the last 10 years. Events such as the multicultural festival held at Castle Field are urgently needed. Portsmouth Race Equality Network Organisation (Preno) was a catalyst for bringing organisations together and help people from different races, cultures and communities. Sadly, both of them lost funding opportunities locally and regionally.

In reality, our festival films are either not reaching the particular target group(s), or, they are reaching those group(s) but those group(s) do not seem that interested in attending such festivals. The African Women's Forum (AWF) has not attended the Black History Month

festivals. We would like to engage with diverse groups from communities such as the Chinese, Bangladesh, India, Polish and Turkish to tailor programmes that encourage multi-cultural understanding and engagement. My observation is that cultural groups across the city are polarised and stay within their own community centres or places of worship or set their personalised meetings.

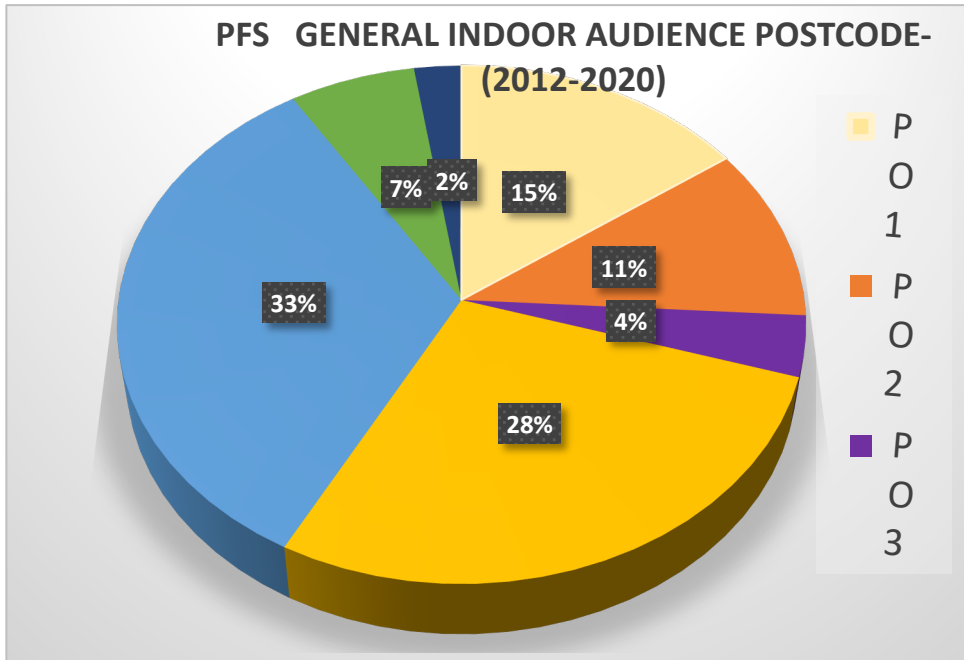
From our perspective, we host LGBTQ+, Black History Month and Recovery festivals, all including panels and speakers, which always receive positive feedback from attendees even though we are often not attracting a broader attendance that would benefit the target audience. We believe these festivals are needed in our city and help to close cultural gaps.

Young people aged between 16 and 25 include the students needing a safe space to interact and come together. Currently we are not identified or been popular for this type of audience; however, we have some university students coming to the cinema from different countries (eg the EU). We are very grateful that the University of Portsmouth (UoP) supports us for our events and sharing social media.

Southsea Cinema & Arts Centre offers a much needed venue for art exhibition space to showcase, send to and promote local artists' work. It is reserved until May. We have completed and will continue to run art workshops, filmmaking courses and training in our centre. These are especially important for the youth but the £200 fee for the film making (£20 for two hours for 10 weeks) is not affordable for many. At the cinema we run weekly club screenings for targeted audiences, eg KIDS AM (the most popular), Babes in Arms (for mothers and babies) and seniors. A good example of collaboration is our participation throughout February showing films during the Portsmouth BookFest for films adapted from books.

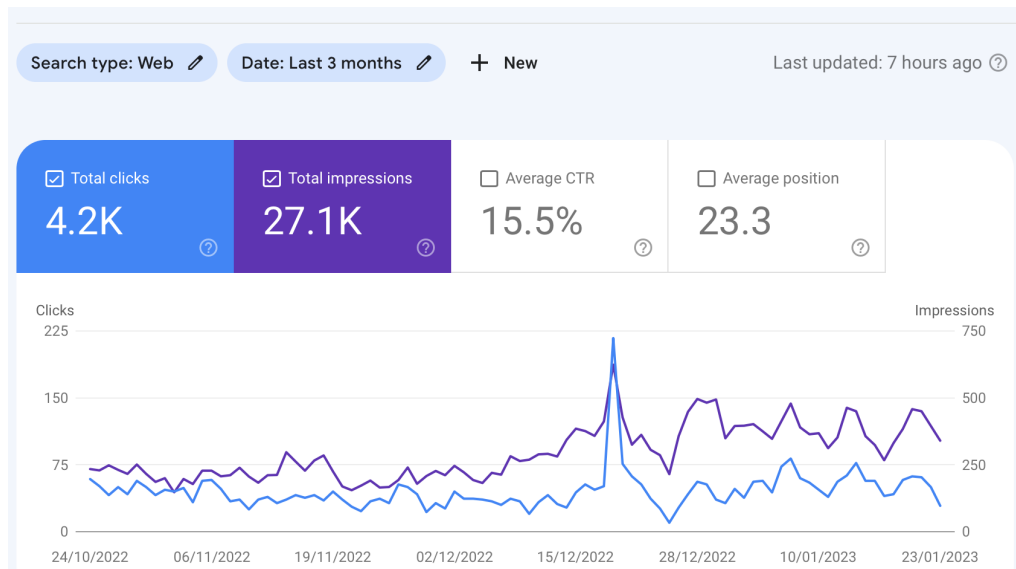
Several of our grant applications over the last year have been rejected by Arts Council England for courses for young people, film festival and art projects, including the use of the wall space outside of cinema wall for a pink panther mural, a project twice rejected by Arts Council England.

With promotional and financial support our economic situation is tenuous. We have 70 volunteers and they have limited time for working with us on a regular basis.



Demographics	City	Users	% Users
Language	1. Portsmouth	10,022	35.42%
Country	2. London	5,124	18.11%
City	3. Southampton	2,202	7.78%
System	4. (not set)	1,440	5.09%
Browser	5. Havant	1,089	3.85%
Operating System	6. Waterlooville	815	2.88%
Service Provider	7. Fareham	456	1.61%
Mobile	8. Ashburn	371	1.31%
Operating System	9. Bristol	322	1.14%
Service Provider	10. Chichester	255	0.90%
Screen Resolution			

[view full report](#)



PFS Website Google Analytics Demographics (6 months)

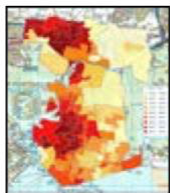
****What is specialised film?***

With a repertory programme, in addition to new releases, the cinema will work alongside local schools, film festivals etc to ensure that the cinema continues to champion the British Film Institute (BFI) standard of specialised film as the chosen programmed content. The research follows Film Hub South East’s definition of specialised film: ‘Independent British film, foreign language, documentary, archive (film from 1895 onwards), artists’ work, short films, and work with stories and subjects relating to diversity for example Black, Asian, minority and ethnic; disability; LGBT+.’

The BFI itself states that “The BFI’s definition of ‘specialised film’ relates to those films that do not sit easily within a mainstream and highly commercial genre. The BFI believes in the diversity of film and of audiences. We want films to find their audiences and audiences to build their appreciation of a wide range of films. A wider knowledge of film gives us a wider knowledge of different cultures and ideas. We believe that the on-going development of film culture relies on both familiarity with the great titles of film history, and on experimentation with new ideas and forms. “

Key facts about Portsmouth's levels of deprivation:

- Despite Portsmouth's attractive waterfront location in one of the UK's wealthiest regions, the city has pockets of deprivation that are some of the worst in the country.
- Results from the 2010 Index of Multiple Deprivation show that Portsmouth's relative position has deteriorated compared with 2007 compared with England – Portsmouth is ranked 76rd of 326 local authorities in England, compared with 93rd of 354 authorities in 2007 (where 1 is the most deprived).
- For the overall index, 14 areas in Portsmouth are placed in the worst 10% of areas in England, an increase from 12 in the 2007 Index.
- 15% of Portsmouth's residents are income deprived based on the 2010 Indices of Deprivation.



The map on the left (click to enlarge) shows overall scores (taking account of all seven indicators: Income, Employment, Health deprivation and disability, Education, skills and training, Barriers to housing and services, Crime and disorder, and Living Environment) for deprivation levels in Portsmouth.

- The map indicates that Charles Dickens, Paulsgrove, Cosham and St. Thomas wards have LSOA areas with some of the worst deprivation levels in Portsmouth.
- Drayton & Farlington and Copnor are wards with least deprivation in comparison with the rest of Portsmouth.
- More people are suffering from employment deprivation (11,300 residents) than in 2007, when the figure was 10,500.

Please see the JSNA website for more information on deprivation in Portsmouth: www.portsmouth.gov.uk/living/19067.html.

because it is used for the Portsmouth Historic Dockyard's Action Stations. They sometimes screen content similar to a typical PFS programme, such as quality world cinema. However, unlike No6, Southsea Cinema's policy will be to have multiple screenings of the same film, giving the audience a greater opportunity to view it and engaging the audience with pre-screening speeches provided by specialists. This would allow the audience to address questions before and even after the screening.

Cruzon Cinema chain is planning to start the cinema (two screens) at the Knight and Lee from 2024 Spring. We hope this will affect more intersections for the local audience. The cinema is specialising in [art house films](#). They also have a [video on demand](#) service, [Curzon Home Cinema](#)

There are several local chain cinemas: Vue Cinema Portsmouth – 14 screens, 1,274 seats; ODEON Port Solent – 13 screens, 1,409 seats; Cineworld Cinema - Whiteley – 9 screens, 1,416 seats); however, due to the programming our main competitor is No6 Cinema. This is a part-time, 275 seat cinema, screening 3 films a week with CinemaPlus once a month and programmed by Picture House (the summer months may be a good time to launch as Picturehouse closes for 2 months).

In terms of location, No6 Cinema is not as central as the Southsea Cinema & Arts Centre and does not have access to the same passing trade that the Southsea Cinema would expect. No6 is based in the Portsmouth Historic Dockyard so they have an historic location. However, the venue is not available during the day

Personal Statement :

In 2009 I founded Portsmouth Film Society (PFS) and have since served as committee member and co-ordinator. I have completed training courses on programming and audience development from Cinovate and the Independent Cinema Office (ICO).

Although I have been a filmmaker for more than 20 years, I have gained a different kind of experience since founding PFS. There were challenges to the survival of the society, to the continuance of the film society as a volunteer-run operation, and there still is. This has only been escalated by the current pandemic.

In February 2017 I began my PhD project on film audience in non-theatrical exhibition at the University of Portsmouth. I wish to create a publication and reflect on it. My PhD project received references from: Cinema For All, ICO and Film Hub South West, Watershed- BFI Film Audience Network (FAN).

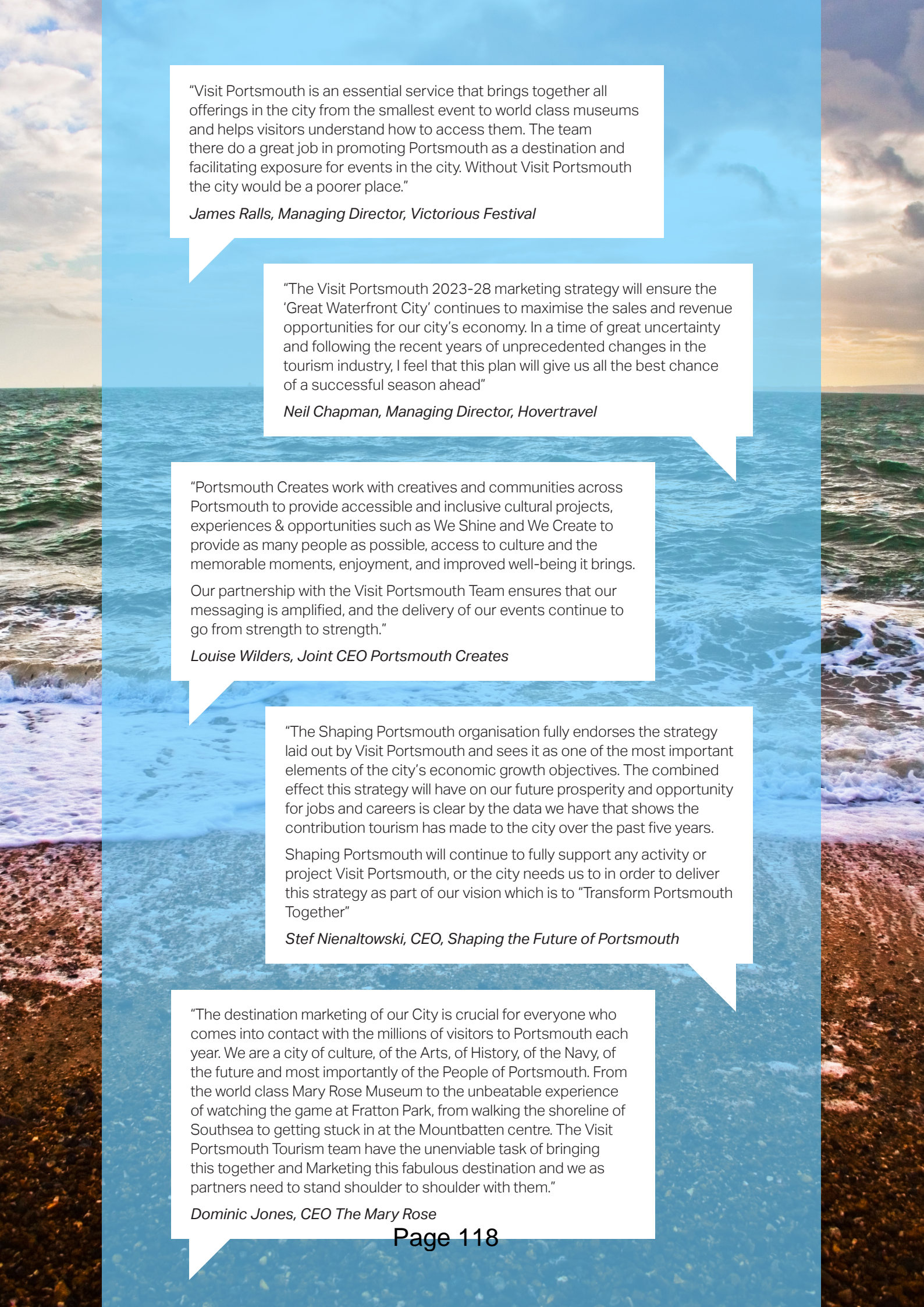
Portsmouth is an underserved area for cultural development, as well as cinema exhibition where specialised programming is limited to a part-time provision. My personal drive was also ignited by a wish to live somewhere with a suitably diverse range of options and choice. Weary of working under corporate provisions, I have a strong desire to operate out of my own artistic vision as well as this years-long interest in film exhibition. PFS/Southsea Cinema regularly shows an eclectic mix of films and have organised pop up cinema at open air events in Southsea and in the Isle of Wight. However, we have been without a secured venue for over a year at this point, and I grow increasingly worried about our mission fading. I hope this plan has demonstrated that opportunities to tap into the prosperous and youth-oriented environment of central Southsea are limitless. We need the Southsea Community Cinema and Arts Centre so please lead this initiative and give our volunteers' long-term service the home it deserves.

28.January.2023

Visit Portsmouth

Tourism and Visitor Economy Strategy 2023-2028





“Visit Portsmouth is an essential service that brings together all offerings in the city from the smallest event to world class museums and helps visitors understand how to access them. The team there do a great job in promoting Portsmouth as a destination and facilitating exposure for events in the city. Without Visit Portsmouth the city would be a poorer place.”

James Ralls, Managing Director, Victorious Festival

“The Visit Portsmouth 2023-28 marketing strategy will ensure the ‘Great Waterfront City’ continues to maximise the sales and revenue opportunities for our city’s economy. In a time of great uncertainty and following the recent years of unprecedented changes in the tourism industry, I feel that this plan will give us all the best chance of a successful season ahead”

Neil Chapman, Managing Director, Hovertravel

“Portsmouth Creates work with creatives and communities across Portsmouth to provide accessible and inclusive cultural projects, experiences & opportunities such as We Shine and We Create to provide as many people as possible, access to culture and the memorable moments, enjoyment, and improved well-being it brings.

Our partnership with the Visit Portsmouth Team ensures that our messaging is amplified, and the delivery of our events continue to go from strength to strength.”

Louise Wilders, Joint CEO Portsmouth Creates

“The Shaping Portsmouth organisation fully endorses the strategy laid out by Visit Portsmouth and sees it as one of the most important elements of the city’s economic growth objectives. The combined effect this strategy will have on our future prosperity and opportunity for jobs and careers is clear by the data we have that shows the contribution tourism has made to the city over the past five years.

Shaping Portsmouth will continue to fully support any activity or project Visit Portsmouth, or the city needs us to in order to deliver this strategy as part of our vision which is to “Transform Portsmouth Together”

Stef Nienaltowski, CEO, Shaping the Future of Portsmouth

“The destination marketing of our City is crucial for everyone who comes into contact with the millions of visitors to Portsmouth each year. We are a city of culture, of the Arts, of History, of the Navy, of the future and most importantly of the People of Portsmouth. From the world class Mary Rose Museum to the unbeatable experience of watching the game at Fratton Park, from walking the shoreline of Southsea to getting stuck in at the Mountbatten centre. The Visit Portsmouth Tourism team have the unenviable task of bringing this together and Marketing this fabulous destination and we as partners need to stand shoulder to shoulder with them.”

Dominic Jones, CEO The Mary Rose



© Shaun Roster

Introduction

Tourism is key to Portsmouth's local economy, with pre-pandemic figures valuing it at around £600million annually and supporting around 12,000 jobs in the city.

This strategy covers a five-year period of recovery, and then growth, with three key objectives:

- **Grow the profile of Portsmouth as a national brand**
- **Increase the value of the visitor economy in Portsmouth**
- **Work with partners to manage and develop the destination offer**

It has been informed by an appraisal of the wider context of tourism in England, considering changes in trends and potential markets. A review of current marketing activity has taken place and meetings held with the key visitor economy partners to help inform this strategy.

We will achieve our key objectives through dynamic and measurable annual marketing and communications plans, which will enable the Visit Portsmouth team to adapt to changes in, for example: national trends; visitor sentiment and behaviours; and best routes to market. We will embrace advances in technology throughout.

The strategy outlines how we will market Portsmouth as we continue through a period of recovery and on-going national economic challenges. We will work smartly with partners, both local and national, to both recover and grow Portsmouth's market share of the visitor economy.

Our objectives align with local priorities and plans, including the **Portsmouth City Council Corporate Aims and Priorities**, specifically:

- **Creating opportunities for employment**
- **Encouraging clean growth and culture-led regeneration**
- **Supporting the local economy to recover from the pandemic**

As well as the aspirations of the **City Vision 2040**, specifically:

- **A city rich in culture and creativity**
- **A city with a thriving economy**

This document will paint the current picture of the visitor economy; the opportunities and challenges over the next five years; and how the strategy will work, alongside destination partners, to achieve the three principal objectives.

The National Picture

It is difficult to get a true estimate of the national situation and forecast due to the many external influences that continue or are likely to have an impact, most notably the Covid-19 Pandemic, the war in Ukraine, Brexit and the Cost-of-Living Crisis.

The Government's Tourism Recovery Plan of June 2021¹ outlined how hard hit the industry had been across all areas. There was an estimation for domestic tourism to be back at pre-pandemic levels by the end of 2022 and international tourism by the end of 2023.

The most recent indication we have for the domestic market is from Visit England's Survey of Visits to Visitor Attractions 2021, published 6 September 2022. This shows that although visits to visitor attractions in England increased by 30% overall in 2021 when compared with 2020, visitor numbers were still down 55% on 2019.

For the international market Visit Britain's forecast for 2022 is for 26.7 million inbound visits, with total spend of £21.6 billion. This is a big increase on 2021 but still 65% and 76% respectively of the visits and spend levels seen in 2019.

<https://visitbritain.org/2022-tourism-forecast>



¹ <https://www.gov.uk/government/publications/tourism-recovery-plan>

² Portsmouth Economic Impact research, March 2022, interim report, Tourism South East.



Portsmouth – key facts and figures

The latest research from Tourism South East indicates that we are seeing a recovery in visits and spend, but not back to the levels of 2019.²

2020 saw a large number of visits to the city but with a much lower value, as people were visiting during periods of lockdown when lots of attractions, accommodation, food and drink etc. were not able to open fully.

The 2021 figures are still an estimate as we await the final report.

There is also some uncertainty over comparisons of data year-on-year as a number of changes have been made to the way data is collected nationally.

Total visits day and staying

2019	14.8m
2020	11.4m
2021	11.4m (estimated)

Total direct value of these visits

2019	£596m
2020	£199m
2021	£535m (estimated)

Target markets

We will continue to use our existing target audiences informed by Visit England/Visit Britain but appraise them and evolve where necessary based upon market trends, developments, and external influences.

Primary Target Markets

Two Hours from Portsmouth – Day Visitors including Domestic Group visits

Most day visitors come from within a two-hour drive time of the city – north along the A3 corridor towards London, east to Brighton and west to Bournemouth. Within this geographical location we can segment our target markets more precisely using Mosaic profiling as follows:

- Empty Nesters (50+)
- Aspiring Homemakers (31-35 single or couples with young families)
- Domestic Success (AB1s, single or couples with older families)

Overnight/Short-Break Market – Staying Visitors

Looking at similar demographics for potential staying visitors, likely markets are the West



Midlands and the Northern Home Counties, which have a high disposable income.

International and domestic cruise passengers

Cruise is a key growth area for the local visitor economy, both with the increase in cruise business in Portsmouth and cruises into Southampton.

International – Europe and North America

These will be the initial target areas, seen as the most likely to return in the short term as the international market recovers and other influences on travel such as Brexit become more apparent.

Secondary Markets

Visiting Friends and Relatives (VFR)

Visiting friends and relatives is a strong sector for Portsmouth, particularly as the University of Portsmouth grows in size and status; it falls both in the day visitor and overnight target market group but requires separate consideration because of the drivers to visit the city. However, VFR does not increase visitor spend as much as other target markets, hence it falls into the secondary markets category. We would look to continue to push our marketing through residents and the student community and out to friends and family.

Business and Conference Market

We will continue to support local venues and accommodation as the MICE (meetings, incentives, conferences, events) market recovers, lead on marketing through the Venues in Portsmouth pages on Visit Portsmouth and with activity with regional and national partners.

International Markets – rest of world

As we move through the timeline of the strategy, we will target other international markets that research and trends show as being a good match for the Portsmouth offer.

OBJECTIVE 1 – GROW THE PROFILE OF PORTSMOUTH AS A NATIONAL BRAND

Marketing activity carried out under the Visit Portsmouth brand along with major international events such as D-Day 75, America's Cup sailing events and Victorious Festival have all helped establish Portsmouth as a national brand and raise awareness of the city as a destination with the international audience.

Meetings with international tour operators, online travel agents and suppliers show an increase in awareness of Portsmouth as a key location on the south coast. Portsmouth has also had several recent successes in national press including:

- Nomads Nation – 10 Coolest Places to Live in the UK – Portsmouth listed as number two.³
- Which? Best City Breaks in the UK 2022, Portsmouth listed at number 10.⁴
- YouGov poll of most popular cities, Portsmouth listed at number 10.⁵
- The 10 British Cities with the best rated cultural attractions in 2022, Portsmouth at number 2.⁶

It is important that we work to maintain and build on this momentum with:

Impactful, targeted, and measurable year-round marketing campaigns showcasing the range of the destination, using great imagery and selling great experiences

We will continue to lead with our main destination brand: 'Portsmouth, the Great Waterfront City' and encourage further take up across Portsmouth.

For relevant campaigns we will also use the successful 'Portsmouth, Put the Wind in Your Sails' messaging and develop campaign branding with partners as we move through the strategy timeline.

An annual marketing and communications plan will be produced each year detailing activity.

Activity to maximise the benefit of major events, new developments in product and new openings

Events and newsworthy items such as new hotels, improvements to existing attractions etc are key to both raising the profile of the city and encouraging new and repeat visits.

Along with profile raising, larger events in the city generate a great economic boost, for example:

Bluegrass Research reported that the 2021 Victorious Festival had an economic impact of £15,525,675. This represents an impressive 24 per cent increase on the 2019 figure of £12.5m (the festival did not take place in 2020).

The KPMG 'Great Britain, Flying High – Economic impact study of Land Rover BAR and the Louis Vuitton America's Cup World Series Portsmouth 2016' report estimated that over the two years the events had a direct GVA (gross value added) of £13.5m for Portsmouth.

Improved and co-ordinated PR activity and press visits

We will continue to work with a Press and PR specialist to promote Portsmouth nationally. There is great PR activity taking place across the city and our aim is to have a more co-ordinated approach to maximise the benefit of the whole.

An increase in international marketing working with regional and national partners

Portsmouth as a national brand is still less known in some markets, although the wider regional brand of England's south coast is easier to communicate and include the city as part of. We will look to work with partners to increase joint marketing that is achievable within budget and to aim for the most likely markets to recover over the next five years.

3 <https://nomadsnation.com/best-places-to-live-in-the-uk/>

4 <https://www.which.co.uk/reviews/uk-destinations/article/best-city-breaks-in-the-uk-a1WQr6P7b1Gx>

5 <https://yougov.co.uk/ratings/travel/popularity/cities/all>

6 <https://www.holidu.co.uk/magazine/cultural-cities-uk-2022>

OBJECTIVE 2 – INCREASE THE VALUE OF THE VISITOR ECONOMY IN PORTSMOUTH

Increase visits to Portsmouth, both day/evening trips and staying visits from the domestic market

It is key that local tourism businesses receive continued support as we move through recovery from the pandemic and face new challenges and opportunities. The Visit Portsmouth team believes that it is crucial to have a vehicle to showcase the great variety of offer in the city while also continuing to offer free 'entry level' marketing support to all local tourism businesses. To this end we will continue to offer a free online listing on the Visit Portsmouth website for relevant businesses and produce printed publications – while these remain cost-effective and relevant – showcasing the depth and variety of the city's offer.

An annual marketing and communications plan will be produced to detail targeted and measurable activity promoting Portsmouth. Much of this will be in partnership with local and regional partners with target markets varying to fit the requirements for each campaign. The lead routes to market will be digital via the Visit Portsmouth website and other channels including social media, YouTube, Google ad networks etc. Digital marketing is the best tool to reach our target audiences in a way that is scalable, affordable, and measurable.

Digital Marketing

The digital world is immediate and always-on, enabling us to target potential visitors 24 hours a day, via their own preferred channels. It's flexible, allowing us to change messaging, audiences and content at a moment's notice, and react to developments at speed.

Digital marketing offers an affordable route to market, with customisable budgets allowing for campaigns of all sizes – including micro-targeting to make budgets work harder still.

Tracking and analytical tools allow us to measure the success of our campaigns in real terms, with

empirical data providing real, tangible results. These also inform future campaigns to provide true benchmarks of success.

Although most campaigns with main destination partners will focus on the lucrative day visit market that Portsmouth is great at attracting, there will also be more activity focussed on the staying markets and evening economy offer to grow our share of the market in these areas.

Additional resources

We will work to maximise our domestic marketing by leveraging in partner contributions to campaigns to add an additional £100,000 annually to the marketing budget.

Grow Portsmouth's share of the international market – day and staying visits – working with local and regional partners (including Visit Britain, Tourism South East, Portsmouth International Port, Brittany Ferries, Southampton Airport).

We will continue to join regional activity to promote Portsmouth to international markets. Initially we will target Europe and North America as these are the most likely to recover quickest and be interested in England's south coast as a destination. During what remains a period of uncertainty, we will ensure annual plans are dynamic so that we can take advantage of any changes in travel intentions due to global trends.

Activity will include regional campaigns, press visits, attendance at international marketing events and trade fairs. City and county boundaries are not overly relevant to the international traveller and as such we will join with regional partners where possible to maximise our investment under an England's south coast brand.

Where possible we will bid for additional funds for international marketing, for example Visit Portsmouth is part of a regional bid led by

Brittany Ferries and Visit Plymouth to the Visit Britain Gateway Innovation Fund. The bid looks to increase visits through south coast ports from northern France.

Maximise benefit of increased cruise calls in Portsmouth (and cruise calls into Southampton)

The growth of the Portsmouth cruise market is also key to the local visitor economy, offering the potential for an increase in both domestic and international visits. Next year the Port has 12 maiden calls from cruise ships, seven of these brand-new to the city. A total of 82 cruise calls are currently booked with an expectation this will increase. The future target is to welcome 180,000 cruise passengers to Portsmouth by 2030. Each cruise call generates an estimated £1.5 million for the city, with a passenger spend of around £329 per head.

The team will continue to work with the International Port and Shaping Portsmouth on the Cruise Passenger Programme which aims to increase the number of passengers visiting and spending money at local tourism businesses. Working with the shore excursion companies is a key part of this cruise programme and also enables local businesses to access and benefit from the larger Southampton cruise market. This programme will also look at further developments in the pre-cruise offer, working with local accommodation providers and other tourism businesses to see how growth can be achieved in this area with a Sleep/Park/Cruise strand of activity.

Support destination partners to grow Travel Trade and MICE (meetings, conferences, incentives, events) business locally.

The domestic group market is showing signs of recovery and support will continue for partners with combined attendance at relevant marketing events such as Excursions Trade Show and will



commit to working with relevant organisations to facilitate a minimum of one familiarisation visit each year for group organisers to explore more of the city. Through our international marketing, especially at events such as Visit Britain's Explore GB, we will also market the city and region direct to these international groups.

Support for the MICE market will continue via Visit Portsmouth and the VIP – Venues in Portsmouth – pages, again at no cost. We will continue to work closely with Visit Britain and their Business Events Team to make sure that Portsmouth businesses are kept up to date with trends and opportunities for both additional training and to bid for funding support. Where opportunities arise to market Portsmouth to this market, for example as part of the 'Meet Beyond London' brand we will ensure partners are informed and assist with co-ordinated activity when relevant.





© Tom Langford



Opportunities

The recovery and growth of the Portsmouth events programme is a crucial part of the visitor economy. Events can be instrumental in raising the profile of the city, give visitors a reason to visit or return and generate good income. The **Victorious Festival** is a key example of this, and its growth will continue to provide real economic benefits and employment opportunities.

The event team's success in bidding for and securing in Portsmouth new international events such as the **2023 Formula Kite European Championship** and the continuation of other large events such as The **Great South Run** is also key.

Southsea Coastal Scheme is the UK's largest local authority led coastal defences project, worth more than £130million. The scheme will cause some disruption during the timeline of this strategy and the team will work to mitigate against this with more targeted marketing for the Southsea area. In the long term the scheme will provide a real benefit in the terms of a world-class seafront experience along with, of course, the improved defences the city requires.

Levelling Up Funding – the Transforming the Visitor Economy bid was awarded £20m, £8.75m towards the Linear Park project to create a new urban park in the UK including the redevelopment of Hilsea Lido. £11.25m is towards the International Terminal Transformation at the Port to provide

improved facilities and additional capacity to support the growing cruise market.

Both of these projects will enhance the visitor product in the city and have a positive impact on the visitor economy.

Other developments such as the plans for a five-star hotel at the former Royal Marines Museum site and the boutique-style hotel offer planned as part of the Southsea John Lewis store redevelopment are also important for the visitor economy along with the proposed plans for City Centre North.

Other funding opportunities

The team will continue to lead on or join bids for funded projects that can increase marketing or enhance the destination offer.

Visit Britain Innovation Gateway Fund a bid led by Brittany Ferries and including the ports of Portsmouth, Plymouth and Poole will enable – if successful – more marketing to the northern France markets and an increase of ferry passengers from France in to Portsmouth and the region.

A Visit Portsmouth project using **Safer Streets** funding will enable us to enhance the Millennium Promenade with an **Interactive Trail** that will also include safety messaging and highlight more of the famous women of Portsmouth. Local children will be involved in the creation of community art to support the trail.

OBJECTIVE 3 – WORK WITH CITY PARTNERS TO MANAGE AND DEVELOP THE DESTINATION OFFER

- **Continue to hold regular Destination Network Meetings (minimum 6 per year) to inform tourism partners of marketing activity and city developments, share best practice and provide networking opportunities**

These networking meetings are well attended and appreciated and are a great opportunity to keep partners informed with activity. They also take place at different city venues each time to enable the diverse locations to showcase their offer. Notes are circulated after the meeting to make sure those who cannot find the time to attend in person are kept up to date.

- **Provide comprehensive support for local tourism businesses, to include improvements in quality, accessibility, sustainability, and skills**

Visit Portsmouth will act as a signpost to make sure that tourism businesses know how to access

the support they need around these areas, both locally working with internal colleagues in the Regeneration Directorate for example, and with local partners such as Shaping Portsmouth. We will also make sure that regional and national training and learning opportunities are shared with the wider group and look to develop local working groups where relevant – for example we are looking to work with Hovertravel on plans to raise the profile of Portsmouth as an accessible destination.

- **Create a destination management advisory group to focus on improvements and enhancements to the city – group detail to be agreed and members appointed in first year of the strategy**

This is an ambition to form a relevant group in the first year of the strategy. Details of terms of reference, scope etc will be agreed in conjunction with partners during 2023-24.

Partnership working

Partnerships are key to all the activity carried out by Visit Portsmouth. The team has good relationships with tourism partners across the city and will build on these, working more smartly on PR for example but also packaging up offers to present a stronger and broader Portsmouth offer.

The University of Portsmouth is a key partner, both for the VFR market and also the students themselves who help keep some of the smaller businesses afloat, especially in the quieter season. The University also has key assets for visitors such as the summer accommodation and the new sports centre.

Regional partnerships are also key, especially when targeting the international market. Tourism South East and England's Coast both provide options to join larger international campaigns with regional partners at an affordable level.

Partnership work also takes place with for example Visit Hampshire, Visit Isle of Wight and Discover Gosport when looking to develop broader itineraries or to share best practice and investigate joint initiatives to grow visits and spend.

The team will continue to work with Visit England/Visit Britain and share business insights, marketing opportunities and other information with destination partners. The implementation of the Visit England led national DMO review will be monitored and work with partners towards the creation of a regional LVEP (Local Visitor Economic Partnership) will take place as relevant. The work of the Solent LEP and specifically the 'Solent 2050, An Economic Strategy for the Solent, April 2022' which has as a key target 'A thriving visitor, creative and cultural economy' is a further key regional strategy to monitor and feed into as required.

Visitor Information and Tourist Guides

A warm welcome and pre-visit assistance is a key requirement for a quality tourism destination. The Portsmouth Visitor Information Service will continue to be provided as part of the Visit Portsmouth activity with the stand-alone Hard Information Point in the Interchange Building and visitor information also being offered at key points in the city including Gunwharf Quays, Portsmouth Museum and Art Gallery and The D-Day Story. The Portsmouth Tourism Guiding Service will offer the addition of an in-depth tour to group visits and be included in packaged day experiences where relevant.



Thank you to our destination partners in informing this strategy

The Visit Portsmouth Destination Network Group ◦ Shaping the Future of Portsmouth
International Port and Brittany Ferries ◦ Portsmouth Historic Dockyard
Portsmouth Guildhall ◦ Hovertravel ◦ South Western Railway ◦ Tourism South East
Spinnaker Tower ◦ Gunwharf Quays ◦ University of Portsmouth ◦ Victorious Festival

Portsmouth Museums Strategy 2022-26

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 2026 (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. All acquisitions and any disposals will be made in accordance with the council's Collection Development Policies.
- 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.

Portsmouth Museums

Stakeholder and audience consultation

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1. Introduction

1.1 About the Audience Agency

This report has been produced by The Audience Agency. The Audience Agency is a mission-led organisation, which exists to give people better access to culture, for the public good and the vitality of the sector.

We hope to contribute in increasing the number and diversity of people engaging with a broad range of culture, and the depth and scope of their involvement.

Our purpose is to lead insight-driven, audience-focused practice and policy. We put our knowledge and skills in creating and using insight at the disposal of the sector, as agents for positive change.

1.2 Research aims

Portsmouth Museums, part of Portsmouth City Council (PCC) have developed a new museums strategy, one which sets out the ambitions and focus for the next 4 years, until 2025. The strategy was informed initially by a peer challenge from Derby Museums who have led thinking across the sector in user centred consultation in museums. This was followed by community consultation in the format of two facilitated workshops to inform thinking around the strategy.

As a local authority museums service, the museum is also required to undertake a public consultation before the strategy is finalised. Following a conversation with Arts Council England regarding the NPO funding round (Jan-Apr 21) they have also highlighted the requirement for further consultation to inform the business planning process.

The Audience Agency (TAA)-undertook the following to further support the consultation process. The following report shows how The Audience Agency has supported Portsmouth Museums to further meet consultation requirements during January 2022.

2. Methodology

A short survey, lasting about 10 minutes, was created by TAA and set up and distributed by PCC via their website, through their social media channels and on social media ads. This survey was aimed at the general public living in Portsmouth and analysis included in this survey is taken from data collected between 14th January and 1st of February.

A set of 15 interviews took place, facilitated by expert TAA researchers with a range of stakeholders thought to be well placed to provide informed feedback on the needs and preferences of themselves and the range of communities they represented. Each interview last up to 40 minutes and took place via Zoom between 17th and 29th of January 2022.

2.1 Topic Guide Outline

Purposes of a museum

To your mind, what are the overall *purposes* of a museum?

And what does a museum mean to you personally? And to your community

Participating in museum activities/events etc.

What are the ways, if any, that you/your community would like to take part in or contribute to the Portsmouth Museums [or any museum for those who haven't been to a Portsmouth Museum]?

In what ways did you or your community engage digitally with Portsmouth Museums during the pandemic? Any drawback of these? Any unique benefits?

If there was the option to attend evening events such as 'Meet the Expert', Artist Q&A's, Night at Museum gallery tours or late opening hours, would this be of interest?

Relevance, do Portsmouth Museums represent them?

Those who have been to a Portsmouth Museum

Which of the Portsmouth Museums have you been to/are you aware of? What were your motivations/reasons for visiting?

Do you feel these represent you? How?

What do you think about the range of stories and activities that are available through the museums?

What do you think about the way that Portsmouth is shown through the stories the museum tells and the activities they put on?

Everybody

How inclusive or exclusive do you think the Portsmouth Museums are?

2.3 Stakeholder consultees

Below is a list of all of the stakeholders with whom TAA held a discussion including their name and the organisation they work for

Column 2

Member of the Portsea Action Group

Enable Ability

PCC HAF

Wildlife Trust

PCC Libraries Service

PCC Independence and Wellbeing Team

CEP/Aspex

University of Portsmouth x2

The Hive

Resident of Paulsgrove

Dinosaur Isle Museum

Chat over Chai

The Parenting Network

University of Portsmouth

Polish Community School

2.4 Qualitative analysis

Data gathered through the discussions has been analysed thematically alongside comments from participants to illustrate some but not all of the analysis.

Acronyms

PCC - Portsmouth City Council

PHD - Portsmouth Historic Dockyard

NMRN - National Museum of the Royal Navy

TPN - The Parenting Network

LCT - Landing Craft 7074

HAF - Holiday Activities and Food Programme

2.5 Sample size and margin of error

1612 survey questionnaires were completed; this gives a margin of error of c. 2% at the 95% confidence level. This means that we can be 95% sure that if we had asked any of the questions shown to the entire population (i.e. the population of Portsmouth), a proportion of no more than between 2% higher and 2% lower than the one given would have also picked that answer.

The margin of error is affected by the number of responses that you have in your sample. If a question has less than 100 responses, then the margin of error will be quite high so you should use the results in an indicative way only.

3. Recommendations

These recommendations are drawn from what interviewees and survey respondents have said to us; we recognise that some ideas may be financially impossible and others are already in your plans, however, they have the endorsement of your users - people with whom you have partnered, or will in the future, and of members of the public - and so have interest and potential value.

- Outreach work is key for communities in danger of exclusion - taking interesting and appropriate activities and artefacts to centres in the north of Portsmouth for example
- Mapping excluded or diverse areas could be a useful exercise (perhaps for a student group?) as in addition to established such communities in the city, these can change, expand or are added to over time
- Ensure, in consultation, that these areas and communities all have representation in the museums as appropriate
- Discuss potential student involvement with Claire Sambrook, possibly including feasibility studies for some of her wider-ranging ideas
- Investigate partnership working with The Parenting Network to access their audiences
- Create a stronger identity for the PCC museums as a group - create a physical trail linking them? (cf Lymington town trail by Trudi Lloyd Williams) and also revisit names - Portsmouth Museum is still identified by most as City Museum
- Re-purpose a museum building into a hotel, or sell one of the buildings to fund changes

- Deliver pop-up cafes in summer in the gardens of Portsmouth Museum and Art Gallery and Cumberland House
- Continue family activities in the museum spaces and in, e.g., north areas of Portsmouth, possibly in collaboration with other cultural organisations
- Explore possibilities around a free bus service to bring people to the Museums or create a new building in the vein of Plymouth's The Box.

4. Detailed Findings

Purpose of a museum

- Interviewees had many thoughts around the purpose of a museum and, more specifically, the purpose of Portsmouth Museums. A theme that connected most interviewees' responses was **to share the history of its local community**, and to preserve those stories and related objects for future generations.
- These ideas were around **sharing a story and knowledge with visitors**, whether that was the immediate local community looking to learn more about where they live, or for tourists from further afield finding out about the place they are visiting. This corresponded with results from the survey, in which **85% of respondents felt that Portsmouth Museums tell the stories of local people, wildlife and place**.
- There was an element of purpose as showcasing here, of **displaying Portsmouth's history and developments and instilling a sense of identity and place** to those who visit, but also of acknowledging and exploring any difficult or challenging aspects of that history too.
- Two interviewees had further thoughts around a museum's role in wider research, and the impact it could have on specialist subjects. **Sharing research** was an important role of a museum's duty as was **aiding the research of others**, for example, students found the D-Day Archives to be a helpful resource for their academic work.
- Museums should **offer a sense of what is to come** in ways that are surprising and engaging.
- And of course there was a sense that museums purpose is to **preserve** the artefacts they hold and make sense of them for the public.

Showcasing. Things are of interest to both local community and tourists...There are specific ones, the D Day Museum.

It should be a record of information of our history.

A museum is for maintaining the collections of a place - people's own collections, collections bought in - to make them accessible to local people and to visitors e.g. tourists

You should be able to go to a museum to understand more about the world.

The key word there is local, to celebrate the history and the culture of the local community or city in this case, and to tell its story... There's an awful lot of people understand where their family fit into this kind of the city and its story... They want to understand, how does that fit into the bigger story of what was going on in the city at that time? I think people just the number of social media sites that you find just wanting to understand, why is that building where it is? Why is that road name like it is? There's that kind of folk history stuff almost, that I think people searching for.

Hold old objects in trust for the benefit of the public... That's what that's what museums do. But they should also exhibit them and provide additional services in relation to those collections as well.

A place to think, be educated, to learn, to be creative, to be surprised. A key part of the cultural infrastructure of any city

Museums up and down the country are important [replace the oral tradition up to a point], for making sure things are remembered, recorded, and kept safe and that they safeguard these items and make sure they are not forgotten about, or disappear into private collections, or that information can be misconstrued and rewritten incorrectly - they provide that accurate knowledge base where people can come together, share their experiences and keep history alive.

A museum is there to inspire people to be curious.

It's a city built of immigration, it's a city built of war... To provide that sense of identity that museums should do, [Portsmouth Museums are] probably very well placed to do that, because of the breadth of what they what they present in their different venues.

A good museum collection should be enabling research. That might ultimately lead out to just a small part of society, those people who are interested in that particular subject but it can be broad enough... It's to provide that material evidence background, to enable people to research and therefore maybe publish on an aspect

of the history of Portsmouth, and that may feed through to feed back to a broader population.

Should be surprising, should make you think of the past, but not be stuck in the past - show heritage, things that have gone before e.g. the Science Museum is very much about today and the future, but that makes me think back to the past as well

A way of preserving history, making sure it's not confined to school books, a place where you can physically see and touch - makes that learning much more alive, particularly for young people, but also for everyone, which addresses various learning styles. Need to be more hands-on, more visual. A museum can do that, providing a social space, where you can experience together. Not necessarily these boring places where things are collecting dust - these days they are exciting, for instance, the D-Day Museum who put us on to this - their new exhibit [LCT 7074] is amazing! The way the technology has kind of come together there - you have the projection of the soldiers that were in the landing craft.

Museums should collect, curate and preserve items/artefacts; written, fabricated, filmed, recorded in whatever ways possible and available, which reflect aspects of the human condition, the way we have lived and continue to live of our lives past and present in various contexts and environments. They should reflect our relationship with, use of, and custodianship of the natural world.

Museums should inform, educate, enlighten and give room for exploration - they should be a place of questions more than answers. They should present things with as much honesty and objectivity as possible

In ancient times stories would be passed down from person to person - and that doesn't really happen these days, so museums...are important for making sure things are remembered, recorded, and kept safe and that they safeguard these items and make sure they are not forgotten about, or disappear into private collections, or that information can be misconstrued and rewritten incorrectly - they provide that accurate knowledge base where people can come together, share their experiences and keep history alive.

Personal meaning

- Thinking of their personal feelings about museums, respondents tended to consider museums as the best possible source of informal learning, of material that reflects

their own professional interests, of a store house for their own memories, and as a positive corrective to 'fake news' in historical terms.

For me personally, I like to see the collections, not just the local history but also the art and sculpture - I'm more interested if that has local connections, but still really interested whatever its origins

If you go in, you should find things that connect to who and where you are, sharing artefacts and resources that you wouldn't necessarily otherwise get to see

I suppose I gravitate towards the natural history stuff, my background and degree is in environmental science: Cumberland House represents that, but more in-depth information lacking

For me, it's the art - and the representation of different parts of society

For informal education it's the best ever source e.g. the Natural History museum and children

As a child, I found history quite boring, as I grew older, it became so important to me and I love it and I've always been a personal supporter of it...museums are so important.

D-Day is very accurate - the only problem I would say is, in the age of the internet, people can present information in a very convincing way that sounds factual and true, with 'fake news' and right-wingers who want to misuse history to meet their own modern agenda e.g. certain factions who will misconstrue the facts around the Holocaust. People can go into D-Day Museum and fact-check, without relying on something they have been told on the internet. A museum can counter this.

Personal responses to specific museums

- There was praise for the range of activities put on for families and children in the city museum over the years. There was also the suggestion that more could be made of the art gallery section of this venue, and one who missed the old exhibits that showed Portsmouth through the ages from the ice age and in chronological order.
- There was a feeling that the D Day story is too expensive for some local people, and that there could be a scheme to cater to this part of the population. The Overlord Embroidery and Landing Craft were seen as key parts of the collection there.

The activities and displays which have been put on over the years have been very good free entertainment for children and great for parents too. I think more could be made of the art gallery. I wonder if perhaps the City Museum is trying to do too many things in a limited space and if some sympathetic extensions could be built - given the funding of course!

Cumberland House Museum is all the poorer for losing those fascinating if rather ghastly specimens which used to occupy one of the rooms, The geology bit around the dinosaur gallery was very tired last time I was there, my children are in their late 20s now and it looked tired when they were small. I took them there frequently when they were small and wonder if there is perhaps more space and less content now? The butterfly house is lovely and may be an improvement on the old one in some ways but there doesn't feel like much room to discover anything, just a little too neat and tidy maybe.

I haven't visited the City Museum for well over a year so there may be changes I don't know about. There isn't a great deal of space there but I miss the older exhibits which took us through the history of Portsea Island, explaining the geography and gradual development. My children used to be fascinated by that section and it had a natural progression as we went from the ice age and through 'early 'human life then jumped to the snoring man and wife in the upstairs room! The D Day story is, too expensive but it is a great attraction - we are so fortunate to have the Overlord Embroidery, and the Landing Craft is a superbly renovated additional feature of which the museum must be very proud - it is fascinating and well worth seeing. Should consider free or at least reduced rates for Portsmouth residents.

Community meaning

- Museums are **community resources that have a civic responsibility to the whole population**. To enable the stories and the history held by museums to be shared and learned about, a number of interviewees found it important to discuss themes of accessibility and inclusivity. Considering how museums can be enjoyed and utilised by a range of people was important, ranging from designated quiet times, exhibits and events which are child friendly, and prices which are suitable for low-income households. One interviewee noted that it was important for people with disabilities to be represented in museum staff, whilst another discussed the

advantage of play areas to entertain children whilst the adults could relax with a drink.

- The museum was seen as **an important part of the community**, not just for sharing knowledge and history, but as a social space in which to make memories and spend quality time together. One interviewee described how visiting the museum was a core part of her children's lives, and how she'd like to bring her grandchildren in future too.
- Beyond the exhibition content, one participant **described the importance of helping the community in other ways**, referencing a recent event which enabled families - who she presumed were from deprived areas of Portsmouth - to visit the museum and have **food** whilst they were there.

They should be preserving what they hold and always looking for new ways to make the collections more accessible e.g. taking elements of the collection out to different parts of Portsmouth.

For the community at large, it should give ownership of those spaces, they belong to the city and should help understand our place in the city

It really doesn't relate to them

It is relevant to the TPN 'family' - a lot of families may be struggling financially at the moment for things to take their children to and for their children to do - the cost of living is going up - and Portsmouth is a very historical city to which they have access. (Pleased that PHD has now allowed free admission to general grounds again, opening up a bit). Making these things accessible where possible - e.g. Portsmouth Museum and Art Gallery and Cumberland House all these places are free for families to go to. The dinosaur in Cumberland House is still a draw - a bit dilapidated now but I still love seeing it!

I think these are important to families, I think if they were to go, the city families would be outraged. It's part of Portsmouth life as a kid, to go to Portsmouth Museum, which teaches you about where you live.

It's nice when they do like little things like the fun days or even just little trails...then the kids join in and it keeps us in there longer. And it is nice that they're free, because we wouldn't go to them if they were charging for it because they would charge a lot of money.

It'd be really sad if they weren't there. Just because it's like some sort of sort of routine that we've built up with the kids. And eventually, when my children start to

have grandkids, I'll probably bring them there as well, you know, it's, it's, it's just nice to go somewhere where you're there with the children, and you're spending time with them, rather than going to the park where I can't join in.

They were involved in a project, I don't know if it was a one off or anything, where [families] could get something to eat and they could go along to the museum.

Participating/contributions

Survey

- The most popular way people would like to be involved with Portsmouth Museums was directly related to the exhibitions and collections. **Deciding what should be on display and assisting with** exhibitions was the most selected choice in the survey, with **47%** of respondents indicating they are potentially interested in this.
- This was closely followed by **taking part in a forum or visitor consultation group, to inform future developments at the museums**, of which **46%** of respondents were potentially interested in.
- **Volunteering behind the scenes** (e.g. working with collections, exhibits, helping at events and activities or online / social media) was also appealing for survey respondents, with **44%** showing potential interest in this.
- Whilst there was a lot of interest in these opportunities, only a very small percentage were already involved in any of these.
- **Donating towards the upkeep of the museums, their collections or a display** was the option which received the least interest from survey respondents (**26%**).

Interviews

- Similar to the themes discussed earlier, much of the discussion around participation and contribution within the museums revolved around sharing stories, objects and history, and opportunities for the local community to do so. One interviewee suggested the importance of local publication - such as the Parish Magazine, which holds written experiences as told by people living in the city - would be a key way to participate. **An opportunity for people to tell their stories, personal and shared histories.**
- **Volunteering** in general was also discussed here, and the importance of this opportunity for all walks of life - from students and young people beginning their

careers, to older people in retirement or individuals seeking the company of others.

- A parent interviewed described the appeal of **drop-in voluntary work**, which didn't require a regular commitment, to enable her to fit it in flexibly around her other commitments. She also suggested voluntary opportunities such as litter picking, which could involve her children and provide a sense of 'giving back' to the museum and the community.
- Other **voluntary elements discussed were centred around students**, particularly with the proximity to the university. One interviewee described the interest in students to work with exhibition revamps or events, on both practical and consultation/discursive levels. Another felt that there was an opportunity for a research community, which helps to find new ways of telling the story of Portsmouth.
- One interviewee discussed the opportunity for **consultation** with people with disabilities, to enable museums to learn about how they can become more accessible. He emphasised that informal events, including refreshments, may work best and help people to feel comfortable in sharing their experiences.

I think for me, the interesting question in terms of history, and museums and archives, is what we archive now for the future. Because social media is a very transient kind of thing, but that's where we are recording our daily life...It's no longer in a written document that can be filed away somewhere and 100 years later, dusted down and read. (Bob)

If it was a concern about accessibility, one of our service users who has spent many, many years in a wheelchair would be more than happy to come along and give feedback.

If you make it kind of informal and casual, and almost like an open event, so that we could then put out to a number of our service users and say, Portsmouth museums are at four o'clock on next Wednesday, are offering refreshments. And we'd like feedback and input as to what they can do...I think doing in an informal way is much better. Because I think if you make it too formal, then it will put certain people off if they got to get up and speak in front of people.

It would be good for local people to volunteer...I'd like to do it with the children, it would be good for the children...Maybe litter picking or something...Because I want to do more with the kids, I want them to give back a little bit...Maybe do it where they're not committing each week, maybe do certain days where people could turn

up if they wanted to...I'd be too scared to commit to something and then let people down...Because I can't tell whether I'm going to feel bad or good.

I'm sure there'd be lots of people out there from Portsmouth that would be interested in taking part in the group's discussions about what's going to happen.

I think Portsmouth Museums are incredibly well placed [for volunteers] because it's a university city...the university covers a wide range of natural sciences, history, architecture, all sorts of subjects...It seems natural to me to build up relationships between universities and the museum's service.

When they were doing a revamp of the D-Day story, they obviously did a lot of consultation in terms of getting feedback from people who used it, or would think about using it. And the group of students who were working on the D-Day project that year were part of that consultation. They went down earlier, and I chatted with them about what they wanted...A lot of our students, because we do social cultural history, really wanted to look at the people and their experiences...We're excited that sort of stuff...sort of the personal element to it.

Digital engagement

- Whilst a number of interviewees felt that **engaging digitally** was important - particularly **online activities and digital tours** - others felt that there was an oversaturated market of online activities already, or that the challenge was in making something meaningful and functional with limited budget or infrastructure to do so. Prior digital engagement with museum output wasn't high among these respondents, although for the most part they were busy professionally and potentially time poor.
- It was noted that the **digitisation of archives** was a key activity for the heritage sector going forward, albeit it can be difficult and costly to then make that archive accessible to professionals and the public.

Online activity has a double-sided impact - amazing that people could bring the Museum into your home when you were not able to visit - good for people who had never visited to see what it was all about, but not a true introduction

The museums were so creative during lockdown with social media - kept people engaged - could try social media take-overs?

I may have seen the Museum on social media - nothing consciously? Oh but, yes, a number of things on the anniversary of the Blitz - old photos of Portsmouth, memories, records . . . and the VE Day posts. Nothing on LCT.

No, not really, other than from following on social media and checking in every now and again and passing on details - there was an interesting thing on 3D models, but I didn't get involved with it, just follow on social media, check what's happening and then, when having coffee with parents, I pass on what I've seen is coming that week - anything that comes through on Facebook, Instagram, twitter, Youtube etc.

None, except for lovely piece with DBP - virtual HAF work - lovely piece offering a gateway - Dinner with Dickens

Maybe one hour once a month (in the evening? Not professionally). Interested in natural history (my background is environmental science). Cumberland House does represent this up to a point, but more in-depth information would appeal.

Online activity has a double-sided impact - amazing that people could bring the Museum into your home when you were not able to visit - good for people who had never visited to see what it was all about, but not a true introduction

There's so much online now, it'd probably be wasted money.

I'm sure there's lots of people out there, but around me...people, they'd rather come to a meeting. The volunteers that I work with, we don't do Zooms or anything like that, we meet.

Digitisation has been identified over recent years as really a very important part of how you sell your collections, as it were. And therefore, lots of money has been spent on digitisation...It's very challenging for small museums, mostly due to money and infrastructure...As local authorities they have they have a wide range of responsibilities, and making a picture of few fossils available may not be a priority to them.

Events

- There was a mixed response to the suggestion of the events programme (specifically tested events were Q and A events with visiting artists or experts, night at the museum tours and late opening hours). While many found these to be a good idea, there was the sense for around half of respondents that they wouldn't be able to partake themselves due to a lack of time, or that there would need to be careful considerations around both timing and content. However, **there was a sense that it would be an exciting opportunity overall for the people of Portsmouth**, and a new way to engage with the museums.

Again, absolutely, but a time thing - so much competition for one's time

No, Time poor; distance

Yes, probably evening opening combined with events and workshops

Depends on time commitments, time of day and of week - an hour in the evening might be do-able

I think you have to have a varied programme. Our dads will work days and are more around at weekends. Different timings suit different people - working dads might like evening events, young mothers with children want daytime activity - school hours and days also dictate when to a lot of families . . . never going to find one time that suits everybody, so mix it up?

There would be an interest in [events]. It's finding the right things and topics that people would be interested in. From where we're situated in the city there's a question of whether you'd get a better response [in the community] than having to get people down to the museum.

[My children would] find [night tours] quite interesting, I think and quite cool.

I can see in Portsmouth as a wider city that people would be interested in that. [Respondent lives close to the museum]. People would go for a coffee if it was open late, or little family groups after school.

Other suggestions around ways to participate [quotes]

Tours of the archives, 'backstage' access, taken by the fantastic and dedicated staff

An ice rink

Fine dining pop-up restaurants

An online shop selling things commissioned locally

Students are making illustrations currently for PHD - University support could suggest speculative exhibitions

Outdoors could have table tennis in the garden, with advice sessions offered while playing; customise the bats and balls

Merchandise: things they own that they could commercialise - high res photos and prints for example

Creative workshops for ceramicists, anything similar that produces things that are portable

Make it a destination - like going to the V and A primarily for lunch

D-Day Museum café is good, but Portsmouth Museum and Art Gallery could be improved

Research the idea of a museum hotel...a destination - work with artist-in-residence hotels - in Brighton, Cornwall etc. they are curating hotels

You could sell Cumberland House as a boutique hotel to fund changes - or a new purpose-built museum

Relevance of Portsmouth Museums

Survey

- **63%** of survey respondents felt that Portsmouth Museums are relevant to them and their lives (by selecting 'agree' or 'strongly agree'), whilst 5% disagreed or strongly disagreed. When prompted to expand upon their answer, it was apparent that they valued the local history and there was a sense of pride of Portsmouth, amongst those who had lived there a long time and those who had recently moved or visited.
- **69%** thought Portsmouth Museums have exhibitions and events they can relate to, whilst 4% disagreed or strongly disagreed. The participants enjoyed the opportunity to see pieces which related to their family history, their childhood or certain places they had grown familiar with.
- **85%** of survey respondents felt that Portsmouth Museums tell the stories of local people, wildlife and place, whilst less than 1% disagreed or strongly disagreed.
- **80%** of respondents felt welcome at Portsmouth Museums, and the majority of comments related this to friendly and helpful staff and volunteers.
- Just over a quarter of responses felt they only attended Portsmouth Museums when they had friends or family visiting (**27%** agreed or strongly agreed). The majority felt this was not the case for them (**46%** disagreed or strongly disagreed), and the comments suggested that many liked to drop-in whilst in town; frequently took their children/grandchildren; or kept an eye out for any exhibitions which were of special interest to them.

Interviews

- Interviewees were keen to emphasise **the importance of social history and the role this plays in making a museum feel relevant to its visitors**. One described how much his wife enjoys the 1950s exhibit, whilst another enjoyed reminiscing about a childhood spent at the seaside. It was clear that these types of exhibits

instilled a sense of nostalgia that the participants enjoyed exploring, and it seemed that exhibitions including personal experiences were the ones they felt successfully portrayed Portsmouth.

- **Whilst sharing information about the past was seen as important, so were more contemporary exhibits.** One interviewee appreciated that modern paintings and the stories they told of modern life, referencing themes such as homelessness. This interviewee presumed the artists were local, which added to the appeal.
- Interviewees felt that **Portsmouth Museums were relevant in terms of the local history they shared about the community and some participants personal histories.** However, there was a sense amongst some that there is a **lack of awareness** of the range of museums available in Portsmouth, and that the D-Day Museum is often the main focus whilst others are ‘lost’ behind it. Interestingly, this didn’t appear to be the case from the survey, as Portsmouth Museum & Art Gallery was the venue most respondents had visited at least once in the last 5 years (69%), closely followed by Cumberland House (57%). The D-Day Story was the third most visited, with 48% having visited in the last 5 years. Finally, 16% had been to Charles Dickens’ Birthplace in the last 5 years.
- Respondents were keen to stress the **diversity of Portsmouth**, socio-economically, ethnically and in the diversity of grass roots cultural activity which was thought to be missing from the museums.
- When asked if there is therefore anything missing from the Portsmouth story in their opinion, people concentrated on appealing more widely and including a **more varied social picture of the city over the centuries**, as well as making the way the information is presented in the museums more appealing to more people through immersion and interactivity.
- There were a few responses around the idea of Portsmouth being a city made of many distinct villages, in which people identify more with their ‘village’ than the city often, and in many cases do not move out of their locales regularly. These respondents wondered if the museums were cognisant of this phenomenon and whether outreach or targeted work was happening to address this and include people from all areas of the city. Additionally there was interest in Portsmouth stories that reflected these neighbourhoods’ micro-cultures.

Portsmouth has two sides to it - amazing culture and many residents are very poor, struggling, so many artists, so many places to go; but old Portsmouth such a contrast to other areas, full of culturally interesting folk - but awareness of this is low.

My experiences of Portsmouth are very personal - my schools attended, my experiences. The Museum collections do represent these to an extent, but are not up-to-date enough for someone of my age - they nudge up to the 60s and 70s but it's not the Portsmouth of my life, it's that of my parents and grandparents

What it needs is an appealing event in the north of the city.

Portsmouth is an island city - unique in UK

It has high levels of deprivation - council estates and other areas of poverty, and crime. It is a small, community-led city, which leads to a mixed demographic in schools

Needs more about trade and not just wars

I think the social history of Portsmouth is missing - its development over the last 2-500 years, with Henry VIII and the Mary Rose

They could be telling a different story and things need to be hands-on, living, not stuck in a cabinet. Paulsgrove people are very tactile, the children like to dress up, to pretend

Or there are Bronze Age artefacts, and other time periods, that could be illustrated by e.g, more immersive experiences for the younger generation - UV puppet shows in the dark, making Iron Age shields - getting people involved in this way has to be the way forward

More micro local relevance

Young people and families

- A number of interviewees felt that that **the museums had a lack of younger visitors**, and described the importance of engaging parents with children so they could be involved from a young age. However, the parent interviewed felt that the museums were already exciting for younger children, but it was more difficult to keep their interest when they became teenagers. For the teen age groups there is a common thread of the need for modernisation, of a more contemporary 'vibe', a request for greater interactivity with the collections, particularly in order to seem attractive and relevant them.

The D Day Museum is what it is. And, you know, it's completely relevant to Portsmouth. And it is very popular, and it's very good.

There's a 1960s room and it's easy for people my age to relate to that, so it provides a talking point for us...And one of the things I do like about that museum is the seaside connection...They've got some seating from an ice cream that used to be in the city centre and I probably sat on those seats as a boy. So I relate to it really well.

Something that is community orientated...If I saw in the newspaper there was a particular Charles Dickens I might think, yeah I've lived here for years and I want to learn a bit more about this...Something that is topical and relevant to the area.

I'm not originally from Portsmouth but the stuff is really interesting. My partner is [from Portsmouth] and obviously the kids are born here...With the fundays. they tell stories, like there was a zoo in Portsmouth which I never know and it is really, really interesting. The old war time stuff and things like that. And the kids really enjoyed it as well.

Some of the artists...It's quite modern stuff...There's one of a homeless man, and it just almost tells the story of him, the way it's painted. So that's really, really interesting...I think they must be local artists.

The museums used to come out to the youth club with projects, so the museum coming out to the community. Say it was a dinosaur project, they brought it to the youth club so we could study that...That would have been about 12 years or more ago.

The local school, the grammar school right opposite...get some of their young people...involved in some way and you're hitting a younger audience.

They need to be a bit more interactive, more modern, to appeal to young people - like the new Mary Rose Museum

Need more interactivity e.g. anything instagrammable for 18-24 year olds

Need more contemporary appeal

I'm different - I spent last Friday in the Dockyard archive room - I get a lot more from archives than most - but needs more modernity

Portsmouth is the sea, but also different cultures e.g. skateboarding

My own personal view is that Cumberland House is not particularly interactive, it has very static displays - nothing changes. This may partly be because of budget and covid restrictions, of course. But without changing displays he will soon lose his interest in visiting.

Inclusivity/exclusivity

There was a range of opinion about the performance of Portsmouth Museums in terms of inclusivity and exclusivity. In this section we explore the themes of the conversations in three parts: 1. Discussion around other inclusive and exclusive experiences of Portsmouth Museums, 2. quotes that reflect geographical, economic and ethnicity exclusionary factors, and 3. Some suggestions from respondents about ways they feel the Museums could become more inclusive.

- **Many find Portsmouth Museums to be inclusive** and people from across the spectrum of those interviewed had positive and inclusive experiences within the museums, saying they were made to feel welcome, and that the Museums have made positive efforts to include people from across the communities.
- Some of the discussion around inclusivity stemmed from the theme of **staffing**. It was felt amongst several interviewees that to aid inclusivity, museum staff should reflect ethnicities, disabilities and genders, and that diversity training should be available too. Several interviewees said that whilst they felt welcome there themselves, it may not be the case for other people.
- One interviewee was enthusiastic about **paid work and voluntary opportunities for people with disabilities**. He described his own experience of a contact with autism who'd had the opportunity to work at another museum, and how much that had helped his confidence and employability, whilst the museum had benefitted from his knowledge and commitment.
- Another interviewee questioned whether **uniforms for museum staff & volunteers have the potential to be intimidating**, particularly for those who don't often visit. Cumberland House was provided as an example by this participant. However, it was acknowledged that uniforms can be useful in highlighting who you can ask for help if needed.
- For another interviewee, a key part of the museum's appeal is that **Portsmouth Museum staff are welcoming** and have an understanding that children may make noise. The fun days added to the feelings that the museum was family-friendly, and helped to motivate the children to attend. Even small elements, such as the availability of fizzy drinks and sweets, helped to make this feel like an exciting day out for children.
- The **cost of entry** to the Portsmouth Museum and Art Gallery ensures it is inclusive, however the D Day story entry cost is seen as exclusive of many.

- The **cost of travel** to and from the museums can exclude some in the communities of Portsmouth.
- For some respondents there was **sense of improvement in the ability of the Museums to attract more diverse audiences.**

I have never had any problem walking through the door and I think there has been an effort to reflect many communities of the city.

I feel they are very open, once you are motivated to go. When there have been events in the past that I have been to, a very wide range of people were there. Often, in Portsmouth, it is about letting people know what is available - it can be difficult to know how to make people feel a sense of ownership, so they feel 'this place is for me' - which is essentially what inclusivity is all about. Schools are often the first port of call for museum visits

It's reasonably inclusive. I haven't had that much direct involvement with them, or particularly done that assessment...But I get the feeling they're on the right track.

The fun days are really, really good. I love them. It's doing something special to get the kids there, saying this is happening and it will get them there...If I say 'we're going to the museum, we're going to have a picnic, we're going to play table tennis'.

There have been discussions about diversifying the workforce. All of this is a consideration for resources.

One of the one of the things is being able to identify when you're in a museum has been able to identify somebody you can speak to ask a question to even if it's where the toilets are...So there is an advantage to having uniforms...It's worth talking about whether uniforms for the staff are relevant, whether they're welcoming or intimidating.

The staff, they are really, really welcoming and they are so lovely, and that makes such a difference. Because my children are hectic...Kids do make noise...They're understanding of the kids needs as well.

Accessibility and to ensure that, ideally, [everyone] can access all of the museum...So they have the same equality that everyone else has. The second thing would be, if we consider people with autism...advertise times that are quieter, rather than necessarily make it more specific, so that people who are anxious with a lot of people around know when they can access it...Special events that attract local people with disabilities.

Very under confident, probably in his early 30s, never really held a job down. But had a photographic memory, and a massive interest...He goes to the museum...And slowly but surely, he gets to know his way around, and he helps out...Within a month or so, he was actually confident to be speaking in front of people...And by the end of it, he was even doing tours for schoolchildren.

I've never seen anything to indicate people would be excluded, or a section of society wouldn't be able to attend the museums e.g. Cumberland House has made efforts to make itself more accessible physically. Portsmouth Museum and Art Gallery has lifts

No sense that it isn't, after all D-Day worked with us on the Polish project - trying to tell some non-English stories (the soldier's violin that he brought back with him)

Probably not very - collections are very white middle class - though some working class representation too. Not representing other communities, though I know it is hard to get collections from diverse communities

That Portsmouth Museum is free takes away a barrier, opens it up especially to large families. D-Day should be as well - it is excluding low income folk. But understand that money may be short and income necessary.

Public transport isn't much of an option when you don't really have much money.

Paulsgrove folk find it expensive to get to museums - £7 bus fare is a barrier

Recent projects have surprised re the demographics they have revealed - more cultural diversity and more disability than realised

Geographical, economic and ethnic exclusion

Diversity referenced included age, ethnicity, social class and disability:

Paulsgrove was very white British - social class mainly working class; now a higher level of black and Asian groups in the area, not represented

Travellers used to live around here - their descendants still part of the community

We get lots of information from the south of the city, but the travel times and costs are a definite barrier.

Portsmouth Museum and Art Gallery is not representative of the city, which has an incredibly diverse community

My Bangladeshi colleague feels her community is under-represented and that there is lack of access

When I've been in to the Museums I've not seen anyone much not white British, not seen a diversity of visitors, nor of staff. C House, some of the volunteers younger - college or university age -diversity of age range

There is the project with D-Day, relating to the Polish involvement - the violin carried by a Polish soldier - otherwise I don't think there is much of specific relevance to the Polish community who exist in high numbers in Portsmouth

I grew up in a council house in Paulsgrove with my mum and I relate to not feeling part of Portsmouth, even the museums on the hill are only accessible by car, public transport is not great and you can feel disconnected

The current generation of young people is a challenge to connect with, all doing their Tiktok dances on their phones. So more events? Activities? More in line to what they are growing up with. Open up the museums? Have only seen' attempts' to include everyone in our society

As I haven't visited for quite some time, I am not sure how to respond to this question, but I do think it would be refreshing to see how the diversity of Portsmouth has changed. I am not originally from here, moved to Portsmouth in the 1980s and it has changed (for the better) since then. So many cultures, so many languages spoken. I would hope to see the Museums reflecting these wonderful changes.

Suggestions for a more inclusive Museums' service

There were a number of specific suggestions around how respondents felt Portsmouth Museums could become more inclusive to the communities they serve. It should be acknowledged, however, that many respondents said they weren't familiar with all of the programming and marketing associated with the museums, indeed, some felt they were unaware of much of this, and so perhaps the museum is already doing some of this work. However, some of the respondents were from communities that are minority communities in the UK and felt they hadn't seen much programming from Portsmouth Museums that addresses them personally.

- Update of content to represent the diversity of people in Portsmouth, e.g. the Polish, Bangladeshi, Chinese and African communities
- Create a wider range of current local stories
- Address the storage but non-display of items precious to colonised communities

- Events held in languages other than English, such as Urdu, which would address the Gurkha community. Marketing in other languages and through a more diverse range of channels would also be beneficial.
- More diversity among staff members
- Programming that is contemporary and explore topics around e.g. fashion for a more diverse appeal
- A common thread coming through is that of taking the museums TO people, which might also address the barriers of the cost of transport.
- Open up both research and the collections to a broader range of people

Content needs adapting - working with community to steer programming and make representative of experience

Create local stories

Hold auctions of valuable items which are stored but have meaning for certain identified groups like those colonised and immigrants

There is a big Polish community in Portsmouth and a massive Bangladeshi community, and I've not been aware of anything celebrating those two cultures- if there was, it passed me by, which raises the question of how these things may be being communicated and marketed? If they are not doing that we would certainly encourage that. They are as much a part of Portsmouth as anyone else, and they engage with TPN, especially the monthly theatrical events at the Guildhall, we have very diverse multicultural audiences. We hoped that might happen and we thought we might have to do a lot of outreach but within a few months it was happening organically.

Needs the permanent collections to contain material from e.g. Chinese and African communities, with activities to represent them. Should take work out to the various communities.

Would need it to tell more of a Polish story, to explore city life, to give a clear history of Portsmouth that includes our experience, for me to bring my pupils to PM; but they probably visit with their English school, so maybe not so relevant

To change this, events could be held in other languages? I once evaluated a project for HCC about persuading the Gurkha community to use the countryside more, and the majority of that community have English as their second language and don't use English very often, so to go to a countryside outdoor event in English was almost a no for them,

they wouldn't understand it, would feel out of place. However, the project was praised in that it had interpreters at those events and that made it feel more inclusive.

I think there is very little to appeal to our diverse community. I've only seen people I would take to be White British in the museums - no diversity evident of staff or of visitors - older folk too, except at Cumberland House where there are some younger volunteers, probably college age. But Portsmouth Museum has been closed and it is a skeleton staff, so maybe that's why they are not as representative.

Touring exhibitions can add to a good mixture

The anticipated silver collection will be coming soon - this could be related to fashion and contemporary culture

Need to revisit comms and have materials translated e.g.

Need diversity and different languages for diversity of engagement

Different comms methods

Revisit how devise work and select artists

Need to raise a lot more money to address these issues

Take exhibitions out [to communities].

Taking things out to communities would be good

Need to take work TO the community centres - show that's there a door open

Tell stories, encourage people to tell their own stories and to listen to those of others. Recall that which is no longer visible but is still in the minds of those who were there, like long lost factories and shops, forgotten industries, memories and voices, open up the possibilities of research, make more things/archives and artefacts, more accessible to more people.

Appendices

Appendix 1: Survey data demographics

The below information details the demographics of the survey respondents.

Gender identity

- 27% male
- 71% female
- <0% in another way
- 2% prefer not to say

Age

- 16-29: 4%
- 30-45: 30%
- 50-69: 49%
- 70 and above: 17%

Ethnic group

- White: 93%

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Title of meeting:	Cabinet Meeting
Date of meeting:	8 March 2022
Subject:	Museums Strategy Consultation
Report by:	Director of Culture, Leisure and Regulatory Services
Wards affected:	ALL
Key decision:	No
Full Council decision:	No

- 1. Purpose of report**
To share the findings of the recent consultation to inform thinking around the Museums Strategy.
- 2. Recommendations**
 - 2.1 That the number of people contributing their views and the findings of the consultation are noted.**
 - 2.2 That the Museums Strategy 2022-2026 is approved without further change.**
- 3. Background**
 - 3.1 A Museums Strategy is one of the documents required for Accreditation, the national benchmark for museums in England. It will also underpin our application for National Portfolio Organisation (NPO) funding with Arts Council England (ACE).
 - 3.2 The Museums Strategy was presented to the Cabinet Member for Culture, Leisure and Economic Development at the meeting of 16 November 2021 and approval given for public consultation.
 - 3.2 Although the development of the Museums Strategy was informed by a Peer Challenge review, undertaken by Derby Museums, and two facilitated workshops with a small number of community stakeholders this is insufficient to meet council requirements or those of potential funders such as Arts Council England or the National Heritage Lottery Fund.
 - 3.3 The consultation was undertaken by The Audience Agency (TAA) during January 2022. It comprised a short survey created by TAA and set up and distributed by via the council's website, and social media channels and on social media ads. 1,612 responses were completed. In addition, 15 interviews took



place with a range of stakeholders thought able to provide informed feedback on the needs and preferences of themselves and the communities they represent. Each interview lasted 40 minutes.

- 3.4 The main focus of the consultation was on relevance and inclusivity and participation - how people engage with the museums service now and how they might like to be involved in the future.
- 3.4 Details of the consultation, its findings and recommendations are shown at Appendix 1. The Museums Strategy is at Appendix 2.
- 4. Reasons for recommendations**
- 4.1 The results of the consultation are wide-ranging and informative. The recommendations identified by TAA range from the importance of outreach work for communities in danger of exclusion to creating a new building in the vein of Plymouth's The Box. Officers will further review the findings and incorporate them into action plans going forward.
- 4.2 The alignment of the findings of the consultation with the aspirations expressed in the Museums Strategy is very encouraging. For example, the Museums Strategy expresses an aspiration to work in partnership with communities; the survey indicated that the most popular way people would like to be involved with Portsmouth Museums was by **deciding what should be on display and assisting with exhibitions** (47% of respondents), followed by **taking part in a forum or visitor consultation group** to inform future developments at the museums (46% of respondents).
- 4.3 In addition, although people largely feel welcomed by staff and volunteers, and most survey respondents felt Portsmouth Museums is relevant and relatable to, there is also a recognition that some communities are under-represented and sometimes invisible. This is something that the Museums Strategy aims to address.
- 4.4 Due to the alignment between the strategy and the views of respondents and stakeholders it is proposed that no further changes to the Museums Strategy are made at this stage and that the emphasis should now be on action planning, fundraising and implementation.
- 5. Integrated impact assessment**
An IIA was completed to accompany the CLED CM report, 16 November 2021.
- 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

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, Portsmouth Museums Stakeholder and audience consultation.
- Appendix 2 Portsmouth Museums Strategy 2022-26.

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:

Engagement with Culture and Leisure - widening social participation in Portsmouth

The museum service has been working hard to utilise assets such as our venues and collections to increase and widen social participation in Portsmouth.

The museum programme across all our sites looks to make culture and heritage as accessible for Portsmouth residents as possible using the following methods:

1. **Formal school learning:** The Home Front sessions at D-Day brought in nearly 700 children in November, with another 700 already booked on for our March 2023 programme. The sessions are based around object handling- giving children direct access to real historic objects and engaging with their local heritage and the key role Portsmouth played in the Second World War. We look to expand the learning offer across our other sites covering topics such as Toys, Victorians, Art, and Natural History. We also help with specific modules at the University of Portsmouth such as the 'Working with Heritage' module in which second year students provide research for an organisation and make it into an output that is accessible for the public.

We have also developed two natural history school sessions 'Fossils and Rocks' and 'Insect Habitats' which we hope to roll out and have supported a variety of student projects from the University of Portsmouth. A recent project was an interactive about Farlington Marshes currently on display at Cumberland House.

2. **Outreach to other sites:** As part of the Silver City Exhibition programming, we have been engaging with people away from our traditional museum sites. We have run workshops with the Hilsea scout group, Chat over Chai, Nexus with Men in Mind, City of Sanctuary and more within the past year. We also worked with the Portsmouth Creatives to perform as silver statues at the Cosham Light Switch On and at the Hotwalls Market, as well as Red Sauce Theatre engaging people with the exhibition via their Bit on the Side Show fortune telling performance at the We Shine Festival in Fratton. We will be venturing out to schools for the Wild Escape project in which we will be sharing some of the natural history and art collections to teach children about biodiversity, habitats, and adaptation. Other natural history themed activity has included: Year plant hunts on Portsdown Hill and Milton Common; Wild in the Park (took activities to 4 parks in the Portsmouth area); attended a Bioblitz at Staunton County Park; talks to Friends of Portsdown Hill and Green Drinks, Stroke and Support Group; attended Criminal Justice Youth and Placement Fair at University of Portsmouth.
3. **Bringing groups into the museums:** We have been able to engage with groups such as the Red Cross to provide tours for refugee teens to help familiarise them with the local history of the area- we plan for a follow up visit to Cumberland House. We have also provided tours and workshops for ArtsWork so that young people in care could achieve their bronze arts award qualification. We have also enjoyed working with the Young Carers via D-Day Story (and more recently with PMAG with the upcoming writing workshop). South Downs College visit D-Day Story every year as part of the fashion course to use our collections as inspiration for their final piece- we provide tours and workshops to help get their creativity flowing.
4. **Providing free opportunities:** Due to a successful funding bid from NLHF, we have been able to provide free workshops hosted by professional artists so people can try their hand at a

new art form. Workshops have included zine making, lino printing, book binding, and paper marbling. We have also been providing free afternoon talks on Thursdays complete with teas and coffees free of charge to assist with the warm/welcoming spaces programme. Cumberland House and Portsmouth Museum and Art Gallery provide a range of free trails and activities over the school holidays to give families an affordable/free way to spend the day. There have been a wild variety of free activities at Cumberland House including: moth mornings, Dinosaur Isle, pond life, regular bug hunts, reptiles and amphibians, leaf rubbing, wildlife Wednesdays.

5. **HAF:** The museum service is a strong advocate for family engagement and championing positive physical and mental health through the arts and heritage. The HAF programme has therefore been of huge benefit in helping us to engage with lower income families and to give them a safe, friendly space to spend time together. Last year we fed and provided fun, cultural activities for nearly 400 people. Museum staff have supported HAF with workshops enabling participants to handle museum objects including: Food chains, Food timeline and a suite of activities for recent HAF event. A Woolly Mammoth workshop is planned for the next event which will include handling real mammoth specimens from the collections.

Social value and health benefits

Arts and culture have been proven to help people with their mental and physical wellbeing. The museum service had therefore been thinking outside the box at how we can use our collections and venues to benefit this.

Social Prescription: We provided the Walks for Wellbeing programme as part of the Thriving Communities project in which we hired creatives to deliver walks in which those referred by social prescription could enjoy a walk near our venues and learn a new skill such as photography, zine making, rubbings etc. Evaluation found that our programme helped some people to leave the house for the first time, help conquer social anxiety in a public setting, and enable self-expression through the activities provided. Some of these same people are now regulars to parts of our current programme- continuing to help them build confidence in a familiar and safe space.

Volunteering: Volunteering at a museum can provide a range of social and health benefits. We have a dedicated team of volunteers who assist in many ways, from providing tours, helping run events, to cataloguing the collections. This is an opportunity that many enjoy as it gives them immense satisfaction to help, communicate, and be part of a team contributing to their local heritage.

Reminiscence boxes: The museum service works with the library service to create, maintain, and develop reminiscence boxes. These boxes contain handling artefacts that can help older people to trigger memories of their youth and interests. These are often loaned out for free to local care homes. These are particularly useful tools for helping those with dementia to find some familiarity and comfort in the objects/music/imagery. We are currently looking to develop these boxes further to reach the 1980s. We also hope to make use of these boxes for a dementia café so that family carers can visit the museum and enjoy social interaction.

Workshops: We always try to work as many affordable/free art workshops/events into the programme as possible. Making art of any kind is known to have therapeutic benefits. Evaluation has shown that participants who took a chance on trying a new artform have then discovered

how much they have enjoyed it. Other evaluation from adult workshops have shown that they enjoyed the "excuse" to try more "childish" things such as leaf rubbing. The natural history events at Cumberland House have also achieved positive and therapeutic responses. The Bat Night for example was well received due to the outdoors nature of the activity and the one on one engagement with local wildlife. There have been a wide variety of family and adult workshops aimed at introducing participant to new skills or helping improve existing skills.

Adult workshops include: 'Introduction to garden insects', 'Bumblebees', Grasshoppers and Crickets', 'Ladybirds', 'Drawing and painting butterflies', 'Introduction to drawing mammals and birds'. A recent art activity 'Jewelled birds' took place by request following a family 'Jewelled birds' workshop. Other family workshops have included: 'Marvellous Moths', 'Nocturnal Animals', 'Crime Scene Insects' and 'Investigating owls and their pellets'

Physical Activity: HAF gave us the perfect opportunity to try physical activities at our sites. We have therefore enjoyed yoga, tai chi, dance, and drama with families. Some of these young people had never tried these activities before and were delighted to have the opportunity to try them out. Practitioners found our sites to be excellent sources of inspiration for their activities.

Writing: The museums service hosts an annual writing competition for teenagers called 500 Pompey Words. We encourage participants to write a creative writing piece inspired by an item in our collections. We support the Library service with Bookfest and try to champion reading and writing in as much of our activities as possible. Like art, writing is an excellent vehicle for self-expression and has significant links to enhancing wellbeing.

Relaxed openings: We have been hosting relaxed openings at D-Day Story. On the back of it's success, we are looking to roll this out across PMAG and Cumberland House. Over time we have been gathering equipment to assist with the openings such as soft mats and sensory toys. We are aware that museums have a particular draw for children and adults alike on the autism spectrum and so we look to enhance their wellbeing by providing spaces for them to take time, reflect, and engage with the collections.

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About Us

Aspex is a unique visual arts and educational charity based in Portsmouth. Our aim is to make the creation and enjoyment of art a more inclusive activity.

We believe in the fundamental right that everyone has to access the arts and the importance of this to our physical and emotional wellbeing. We create varied opportunities for people of all ages and backgrounds to experience contemporary visual art - from looking and discussing, to making and curating.

We have a 41-year track record of connecting artists with people to make a social impact. Projects have been diverse, using art and artists to enable participants and audiences to learn new skills, take part in activities which increase confidence and self esteem, and bring people together through shared experiences.

Based in an historic former naval storehouse on the waterfront at Gunwharf Quays, a busy leisure and retail centre, our building provides an inspiring setting to welcome visitors to our creative hub/gallery base. From here we deliver an ambitious seasonal programme of exhibitions and events, while also reaching out across Portsmouth and South East Hampshire through offsite exhibitions, projects in the public realm and participation through our learning programme and Mobile Art Studio.

Our Learning Programme provides creative activities for a broad range of people: from young children and families, including locally based Refugee and Asylum Seekers; community groups; schools, colleges, universities; through to programmes for elderly people.





Artwork by Sylvia

Who are we supporting

In 2014, Portsmouth Dementia Strategy predicted that there were 2186 people in Portsmouth with dementia, with 1703 of those still living in the community. Data indicates that this will increase by 24% by 2025.¹

Our project specifically focuses on people with dementia still living in the community, those that have a diagnosis of dementia but live at home with family or support from carers. For these people there is a risk of isolation and a need to develop social connections. It is very easy for carers in particular to find themselves staying at home and having a much restricted social life. This leads to low levels of wellbeing and can lead to depression.

Our project enables people who are affected by low mood and often decreasing confidence and self esteem, the opportunity to form part of a welcoming and inclusive group, which promotes creativity and enjoyment. Participants are so focused in the sessions, living and finding fulfilment in the moment and through the achievement in completing a task of their choosing.

Alongside the workshops we enable a self-run carers support group in our cafe. This group enables carers to still be present in the building and in eye-sight of their loved one/family member, but provides some much needed respite and an opportunity to talk and share with others who understand their situation. Over the years we have been running the group, the carers group has been a lifeline to many of those involved, and many carers still attend even if their loved one can no longer attend or has passed away.

'I would like to see this scheme in operation everywhere. I imagine it would be difficult for an outsider; to understand what a lifesaver this is, for participants and their carers and what long lasting benefits and friendships can result.'

The Project

Aspex has been running the Generate programme since 2015, supporting people with dementia and their carers through visual arts activities in our community learning space. Over the past 7 years we have established a reputation for our work in this field and have become a firm part of the dementia community.

The project involves weekly workshops for people with dementia to participate in visual arts activities. The two hour sessions every day are supported by two experienced local artists who are trained to support people with dementia. The lead artists guide and support each participant to take part in activities which are bespoke depending on their interests and needs. The space is set up like an open studio, with each participant able to take ownership of their own activities and work. As a result, each participant is creating their own body of work, in their own style and no two creations are the same. Some participants will be working in oil paints, while others are drawing. The workshops have a very personal approach, enabling the lead artists to build trust with the participants and over time encourage them to try new things and develop their skills.

Accessibility and inclusivity is key to this project. The person-centred approach to our work, means that we are able to support participants at all stages. We have developed a model which enables participants to work on their own projects, with tailored support and guidance, so everyone is working in a way which is appropriate to their interests and

needs. One challenge the participants often face is a realisation that they no longer have the same skills that they know they once had. Our way of working means we focus on the present and celebrate their current capabilities, rather than highlighting how their skills/functions have changed over time and reduces any possibility of comparison with each other, which could result in negative feelings.

'When she is on her own she gets anxious and depressed. The group really lifts her mood - it is the only group that she attends now. The building is inspiring and light and the resources and exhibitions are of high quality. It is a place where she feels high self worth.'

Our venue, an art gallery sited in the stunning, historic Vulcan Building, makes us unique to other provisions in the city. It is inspiring and aspirational and provides participants a calm, inviting place to visit. Often provision of this nature is held in tucked away spaces such as community centre halls or in health settings. Our Learning Space has been designed to not only be fit for purpose (with this target group in mind) but has also been designed to be fluid in the building, visible to our general audience and part of the everyday hub that is Aspex. It is a space that is used by all generations, with children through to adults coming together to create and spend time together.

'The 2 hours of the class give me the only respite I get - and that is invaluable.'





'You can feel it - this is a very special place.'

Throughout the year we also deliver a number of special events. Participants work is displayed in an annual exhibition in our Learning Space. This is a great way to celebrate the achievements of the group and share the outstanding work created with our wider audience. This year, the work was also exhibited offsite as part of a poster and billboard campaign around the city.

Another highlight of the programme has been the regular trips we are able to make. These outings provide an opportunity for participants, carers and staff to venture out together - they are a really important part of the programme because they help to build the social element of the group; it's when friendships really solidify. The day trips also take everyone out of their comfort zone and, by deviating from our routine for one day and visiting a new location, everyone becomes open to trying something new. Previous trips have included Tate Britain/Tate Modern, Watts Gallery, Mottisfont National Trust & Roche Court Sculpture Park. All our days out include experiencing a new art space, viewing artists' work and taking part in a creative activity - this is the only time that participants and carers create together, and it is

such a special moment. Days out also include a shared lunch and usually the much needed coffee and cake!

The Generate team responded quickly to the Covid-19 lockdown in March 2020, devising a way forward that would enable Aspex to remain connected to the group and retain the routine of weekly sessions. All participants and carers were contacted, art materials were posted, a WhatsApp group set up, phone calls, newsletters and a Zoom coffee morning ensured that connection was maintained, before finally restarting in-person activity in July 2021.

Sadly, from time to time the group has to deal with the absence or death of a participant. Every absence is a void and impacts on the dynamics. The value of the group is clearly demonstrated by carers who have continued to attend alone, while many families have donated on losing their loved ones, and have stated that the artwork made by them is greatly valued.

Aspex is part of the Portsmouth Dementia Action Alliance, led by Solent Mind. We are working together to provide Dementia Friendly venues across the city. We have established relationships with organisations and service providers such as the Alheimers Society, Age UK, Remind (Solent Mind) and St James' Hospital Memory Clinic, who refer participants to us and work with us to promote our offer.

Project outcomes

Over the past 7 years of delivering Generate, we can evidence the following outcomes:

- People with dementia have learnt new skills and had new experiences - resulting in improved health and wellbeing.
- Carers felt supported and had improved quality of life - resulting in improved health and wellbeing.
- Communities are connected through a dementia friendly environment; audiences are more dementia aware and value the importance of learning.
- Artists, educators and volunteers have been trained to support people with dementia.

Through this project key learnings about working with people with dementia include:

- The value of being open to exploration and unlocking memories through creative activity.
- Ensuring that carer and artist/participant are in each other's sightline.
- Noticing the speed of decline in participants, often before carers who are living with the condition.
- Wonderful results are achieved by treating people as people, taking a bespoke approach.
- Routine and consistency are key to success.
- Participants express themselves through the art when speech or writing is problematic.
- There can be both a high level of concentration as well as fun!

We have developed a robust methodology for capturing impact and evaluating the project. This includes 4 years of data collection using a 'Reflection Questionnaire' based on the New Economic Foundation's '5 Ways to Wellbeing' Health & wellbeing framework (aimed at improving Mental Health and Wellbeing for all), as well as an annual Satisfaction Survey developed with the University of Portsmouth.



From our most recent satisfaction survey in 2020, we can evidence:

100%

felt in a positive mood while attending the group

67%

feel the group has made them more confident in other areas of their life

100%

of our carers surveyed stated they found the carers support group a useful service

100%

found the workshops stimulating

83%

feel their mood has improved outside of the group as a result of attending

Project Feedback

'Living with dementia has closed down many of the activities I used to do. Having a regular slot on a Friday morning to meet up with others and be creative has become a really important part of my week. And the very positive attitude of Roy and Abi makes me feel my work is worthwhile.'

'I am pleased to say that from the start of joining, the pleasure of the Aspex art group has added to a real enjoyment to my life, together with warm friendship with my fellow artists and pleasure to my life.'

'I enjoy the support and friendship of other carers, the advice and sense of the shared experience. It's encouraging to know that one is not alone. I also enjoy the artists having such a stimulating and enjoyable experience.'

'My wife has sadly passed away, but the 18 months that she spent attending the sessions were life enhancing. Inspirational.'

'Thank you for a wonderful service, of benefit to all, an absolute lifesaver in fact. Don't know how on earth I would have coped without it.'

Artwork by Jo



Artwork by Ray



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'He loved being part of the group and having something really positive to do. Painting was new to him and it turned out to be one of the best activities he's ever taken part in. Wish I'd discovered this before he had Alzheimer's.'



'He (my Dad) liked the peaceful, supportive environment and when we left at the end of the session he had a spring in his step, was chatty, jolly and delighted that he'd done so well and that the team had been so complimentary about his painting. I felt so proud of him. It has been lovely to see him show an interest in something that he can do by himself and feel independent. The team were all very welcoming, understanding and supportive and made my dad feel at ease, so I wanted to say thank you for that and for giving me a little bit of my dad back.'

Case Studies

Barbara

Barbara is an original member of Generate and had limited art experience in her life. She began with simple colouring and drawing exercises and quickly progressed to painting, where she discovered her love for oil paints. Now regularly working at an easel, Barbara produces large scale oil paintings, 'Painting like proper artists do' as she says.

'Friday can't come around fast enough. There are friendship groups - it's the high point of my week - better than darts!'

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Artwork by Barbara



In 2016 Barbara was offered an Artist Residency at Aspex, an opportunity to really immerse herself in her work and also take part in some additional mentoring from other artists. This residency also really promoted the high quality of work being created to the wider audience of Aspex.

(Barbara goes to darts twice a week and now regularly creates paintings for members of her darts group. She is so well known for her painting now, she often gets requests from her friends and family).

'One of the main things I've learnt about the participants is to never underestimate them! I've been astounded by the work they have created and I'm constantly surprised by their willingness to try new things, to push themselves and their ability to achieve.' – Vicky Chapter, former Learning Programme Manager

Roger

Roger was a regular member of the group from 2015-2020. He developed his own unique style producing detailed line drawings using fine felt pens. Although the work would begin without a predetermined outcome, the mostly abstract drawings often revealed personal references, such as the faces of Roger's grandchildren.

Artwork by Roger



During the class Roger said he felt absorbed in his work *'in a sort of mindfulness way'*. He felt safe in the familiar.

Roger passed away in 2020 but his wife is still in contact with the group. In 2018 she told us that they would quite often talk about the art class at home and show visitors Roger's painting of Spinnaker Tower which still hangs on their living room wall.

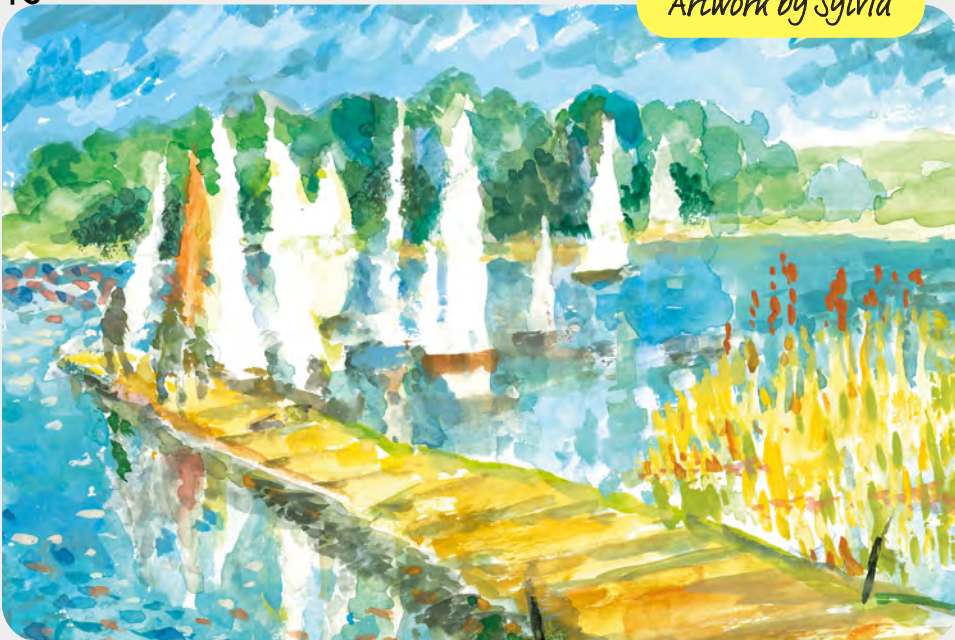
Sylvia

Sylvia has been a long term member of the group. Before retirement Sylvia spent her career working as an art teacher and brings a lifetime of experience in painting. Unfortunately, Sylvia suffered a stroke a few years ago which has affected the right hand side of her body and the use of her right hand. Never one to give up, she has worked to develop new ways of holding her brush to enable her to continue painting - the most important thing for her is to build adaptations to overcome the disability.

Sylvia now produces the most wonderful paintings in watercolour and gouache and regularly brings in photographs and her old sketches & paintings to create works in her 'new style'.

She tells us that between sessions she talks about her work with others and this is very enjoyable, if she misses a session it affects her.

Artwork by Sylvia



The Team

Our dedicated team is vital to the success of the group. Our two Lead Artist Facilitators have been working on the project for the past 6 years, both joining the organisation initially as volunteers to gain skills in working in this field. They are supported by the full Aspex staff and volunteer team, all of whom took part in Dementia Awareness training and regularly work on the monitoring and evaluation for the project.

We refer to our staff & volunteer team, our participants and our supporters as our 'Aspex Family' – each individual plays a part in making the work we do so special.



Roy Eneas

Lead Artist Facilitator

'It was exactly the sort of work I was looking for, using Art as a method of slowing down the effects of dementia in our participants, and for our participants to continue to produce credible art works as an individual. Having retired early myself to look after my father in his later stages of dementia, I have had a personal understanding of dealing with the problems and care of people with dementia, which has been valuable during my work with Generate. It is definitely the most satisfying job I have had in my career!' – Roy

Roy joined Aspex in 2013 as a volunteer following his retirement as an artist, illustrator, photographer & art teacher in London. Following a short period volunteering on the Generate project, Roy became one of our Lead Artist Facilitators.

Roy is now also working with the Alzheimer's society, using transferable skills developed through the Generate project.

Image (right): Roy and Abi with two Generate participants.

Abi Wheeler

Lead Artist Facilitator

Abi also joined Aspex as a volunteer, supporting our front of house team on a Friday morning, at the same time as the Generate workshops, so was very familiar with the programme. Shortly afterwards she began to work on the Learning Programme and then joined Roy as a Lead Artist Facilitator for Generate.

Outside of her work with Aspex, Abi is Creative Director of Ryde Arts on the Isle of Wight and lead on Ryde's cultural programme for Historic England's Heritage Action Zone. Her own practice takes inspiration from aspects of British heritage and she enjoys working in response to archive material and physical collections.

A constant challenge is the deterioration in the participant's condition, at different rates depending on the nature of the illness. While this is the case, it is also the case that the Lead Artists are more 'tuned in' to the group and are more personally resilient.

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'The needs of the participants are constantly evolving which places a demand on Roy and I to ensure that all members of the group have an appropriate level of support. As dementia manifests itself differently in different people it is difficult to plan ahead. We need to be flexible and able to improvise week to week as the members of the group change and/or different combinations of participants are in attendance.' - Abi

Kathleen Wilson

Volunteer

Kathleen has been a long-term volunteer on the Generate project since 2017.

The role of the regular volunteer Kathleen has been invaluable, she is reliable, grounded and a huge support to both lead artists- her presence means that their focus is always on participants.

Kathleen tells us that Generate is never not on her mind - she is always looking for things to bring to stimulate the creativity.

'Roy and Abi do an incredible job, caring, patient and great support to the artists. They can do no more. There is always a lovely atmosphere and they are extremely dedicated and experienced' - Kathleen





'Generate is a joy! It has built over the years and expanded Aspex's engagement programme. The Generate group is an integral part of the Aspex family. Their presence makes Aspex a richer and more holistic experience' – **Joanne Bushnell, Director**

We would like to thank all the funders who have supported the Generate programme over recent years.

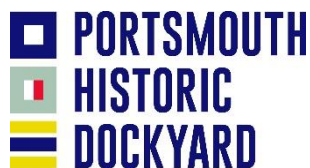
Portsmouth City Council, Reconnecting Communities (2021–22)
Charles Hayward Foundation (2021–22)
The Southern Co-operative (2021–22)
The Rayne Foundation (2017–2021)
Arts Council England, Catalyst:Evolve (2017–2021)
Portsmouth NHS Clinical Commissioning Group (2015–2016)

Individual donations, including those from family and friends of participants.



The content for this report is drawn from a detailed independent evaluation by Janet Mein, 'Aspex Portsmouth: GENERATE Artists Living with Dementia Project' covers the period 2017–2021 and is available on request.

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‘Engagement with Culture and Leisure: widening social participation in Portsmouth’: PHD Operations Ltd: Pupil Premium Pilot Project

Introduction

PHD Operations Limited is a joint venture registered company between the Mary Rose Trust and National Museum of the Royal Navy. Since re-opening after the COVID pandemic in August 2020 we have worked together to share the costs of marketing and distributing tickets for our museums and ships within Portsmouth Historic Dockyard, and at the Royal Navy Submarine Museum and Explosion in Gosport.

Each organisation is a charitable trust and each has diverse income streams, but for each Trust self-generated revenue from ticket sales, gift aid donations and trading activities are by far the large majority of income. We are only able to conserve this heritage, and provide access to visitors by charging for admission. The COVID pandemic presented an existential challenge by removing this income; now inflationary and cost of living pressures are a challenge to recovery.

Alongside this each Trust is individually committed to widening social participation, and looking for new ways to promote this, whilst at the same time ensuring our sustainability. This note summarises the impact of a pilot project run jointly with PCC from July 2022 which aimed to remove economic barriers to participation.

Visitors

The total number of visitors to the Historic Dockyard so far this financial year is 471,000 – of these 410,000 have been visitors to our Museums: 61,000 have entered the Dockyard free using the ‘Heritage Quarter Pass’ which gives access to the site.

A significant proportion (14%) of our tickets are discounted. Some of these discounts are to our own advantage and are used to generate sales, but others are used to widen participation; free admission or free tickets are also offered to some specific groups. In addition our school visits are heavily subsidised, so far this financial year 19,000 pupils have visited our museums in formal groups.

Pupil Premium Pilot

As a new organisation PHD Ops Ltd started looking at possible ways of widening participation for local people in autumn 2022 and approached Stephen Baily, Director of Culture and Leisure. After discussion we settled on a universal scheme which offered a free annual family tickets to all families within PCC area who are entitled to ‘Pupil Premium’ payments – approximately 8,000. This annual ticket is our premium product and covers 2 adults and 3 children; it provides access to all of our ships, museums and attractions for a full year.

Critical to us was that we designed a *simple* model which reached the families who were entitled. We were aware that we lacked the knowledge or resource to target these families or to test their entitlement and the model therefore relied on a partnership between: PHD Ops Ltd, PCC and schools – see flow chart in Appendix 1.

When families visit their experience *is the same as all other* visitors – no checking of ID is required and there is nothing visible on the ticket to identify them as a Pupil Premium family – but when the ticket is scanned the system recognises a unique code and records it as a visit.

From the offer going live in July to the the end of December:

- 2048 families have been issued with a ticket (each tickets covers up to 2 adults + 3 children so up to a total of 10240 people)
- These tickets have a value to MRT & NMRN of just over £0.25m
- 847 families (41%) have actually used the tickets to visit.
- Many have already made repeat visits so these have generated 7607 individual visits from Portsmouth people.
- Especially strong take up PO1 & PO2
- Positive Feedback

We feel that this is a very encouraging uptake in a pilot year, and in coming months we will be reviewing the impact scheme as a way of removing barriers to access. At present we are expecting to continue the scheme, and perhaps to extend it to Gosport, but are aware this will need repeat co-operation from PCC Team. Our summary of the pros and cons of the pilot is below; an interim report with more detail is in Appendix 2

Pupil Premium Pilot Scheme	
Pros	Cons
Targeted, but still consistent with revenue needs	Some inflexibility e.g. July eligibility only
Micro-site to register interest – high satisfaction	Risk of a one-off initiative
Excellent take up – higher than Portsmouth Leisure Pass	Risk of confusion in messaging e.g. one school posted on social media that it was for ‘all families’
Dignity for Visiting Families	
Clear Metrics	
No initial marketing spend – PCC levered their contacts	
Simple to Administer	
Protected from Fraud	
Building an audience: 75% opt-in to receive future updates and marketing on events and activities	

9th February 2023

Matthew Sheldon
Executive Director of Museum Operations
National Museum of the Royal Navy

Dom Jones
Chief Executive
Mary Rose Trust

Better Lives Through Culture

Evaluation Report

October 2022

Report written and compiled by Emily Horner, Programme Facilitator, October 2022, for the Portsmouth Education Partnership.

With thanks to:

The Transition Steering Group: Debbie Anderson, Sue Beckett, Jo Bushnell, Jane Chandler, Roni Edwards, Paul Gonella, Ella Reilly

Rupert Rowbotham

Liz Weston

Stakeholders

Portsmouth City Council

ArtsWork

Disclaimer: all information provided correct at time of publication

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Introduction

Portsmouth Cultural Education Partnership (PCEP) launched its *Better Lives Through Culture* project in 2021. Led by a Transition Steering Group, in partnership with CEP Members and Portsmouth City Council, PCEP committed to providing greater opportunities for children and young people across Portsmouth to access an enhanced programme of arts and culture, whilst embedding the voices of Portsmouth's children and young people to inform programme delivery.

Strategic Aims

Better Lives Through Culture aimed to:

- Increase the number of children and young people benefiting from cultural engagement that have had least access
- Embed the voices of diverse children and young people PCEP development and delivery
- Strengthen PCEP and its position with local partners to embed and sustain this work
- Support member organisations and other cultural providers in the city to promote and deliver their content
- Substantially increase awareness of Portsmouth's cultural offer with the city's children and young people, enabling mechanisms for feedback participation in its development

Outcomes

The intended outcomes of the programme aimed to ensure:

- PCEP has developed knowledge and understanding of engaging and working with children and young people in a new operational context including with priority groups
- An ongoing platform provides cultural communication and information for children and young people
- PCEP has greater resilience through achieving greater exposure and through established delivery mechanisms and partnership working
- Children and young people have gained transferable and accredited skills by achieving Arts Award certification
- A greater number of settings have articulated their increased commitment to cultural learning through Artsmark registration

In alignment with the above aims and intended outcomes, PCEP was set a number of core targets, by Artswork, that the Better Lives Through Culture programme aimed to achieve:

- 200 CYP engage in consultation to inform cultural content of the programme and its delivery and development of the CEP
- Engage with 216 CYP from hard to reach and vulnerable families to ensure they are represented in consultation and input into cultural content
- Engage with 20 CEP members in consultation to deliver website and aligned social media campaigns to provide better information and communication about local cultural activity and support
- 3000 CYP supported to access virtual cultural and learning content
- Training for 8 CEP Members to become Arts Award advisers
- 250 Discover to Gold Level Arts Award certification gained
- 10 schools registering/re-registering for Artsmark

Evaluation Methodology

Evaluation of *Better Lives Through Culture* was undertaken to assess the impact and overarching effectiveness of the programme.

Evaluation on commissioned projects was undertaken by individual project leads, which was collected, collated and analysed by PCEP's Programme Facilitator.

Better Lives Through Culture projects were required to present evaluation in line with a standardised monitoring process, set out by the Transition Steering Group.

Evaluative data was collected in the following ways:

- Quarterly monitoring and review records
- Engagements figures collated from Project Leads
- Reports from activities
- Feedback from stakeholders and partners
- Audience and participation feedback

Contextualised Data

Portsmouth's location

Portsmouth is located on the south coast of England, approximately 70 miles from the outskirts of the UK's capital city, London. Portsmouth is a highly urbanised city in the county of Hampshire. It is mainly located on Portsea Island; therefore, it is the only city in the UK to be situated on an island.

Located in southern Hampshire, Portsmouth is the second largest city in Hampshire (nearby Southampton is the largest). In 1997 Portsmouth became a unitary authority, with its city council gaining the powers of a non-metropolitan county and district council previously held by Hampshire County Council.

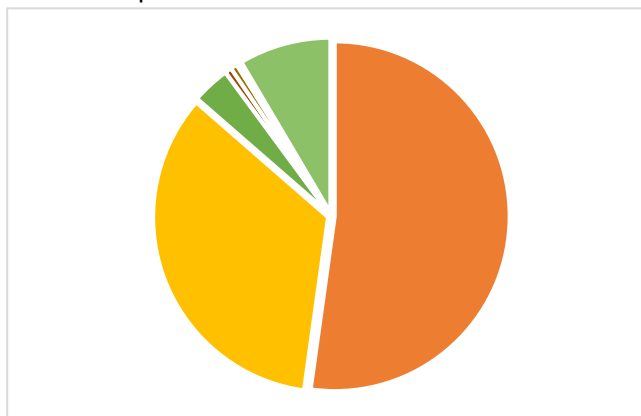
Religion and Places of worship

As of 2021, there were 100 places of worship in the city: 75 churches, chapels, halls and meeting rooms for various Christian groups, three mosques, a synagogue and a gurdwara were in use. A further 20 buildings no longer serve a religious function but survive in alternative uses.

Portsmouth is among the few British cities with two cathedrals, the Anglican Cathedral of St Thomas and the Roman Catholic Cathedral of St John the Evangelist.

According to the 2011 census, the religious make up of Portsmouth is:

Christian	52.20%
No Religion	34.20%
Other	8.50%
Muslim	3.50%
Hindu	0.60%
Buddhist	0.60%
Sikh	0.20%
Jewish	0.10%
Agnostic	0.10%



Source: <http://localstats.co.uk/census-demographics/england/south-east/portsmouth>

Sports and Culture

Portsmouth is immensely proud of its professional football club, Portsmouth F.C., also nicknamed "Pompey." Home games at Fratton Park in Milton and won the FA cup most recently in 2008.

The historic city of Portsmouth is also rich in culture and hosts a range of music and entertainment venues including the Portsmouth Guildhall, the King's Theatre, the New Theatre Royal, the Groundlings Theatre and the Wedgewood Rooms.

Population

Portsmouth is the most densely populated city in the South East of England. Far exceeding the national average, (The South East region had 486 people per square kilometre in June 2021 according to the ONS, Office for National Statistics), census data shows that there are 5,153 people per square kilometre in Portsmouth.

The city's last official population count was 208,100, recorded in the 2021 census. The general trend for the **population is increasing** and since 2011, the population has increased by 3000 people (1.5%). This is lower than the overall increase for England, where population grew by 6.6%, and the increase for the South East (7.5%).

According to the 2021 Census, there are 69,600 children and young people in Portsmouth aged 0 - 24.

Age (years)	Population number
0 - 4	11,300
5 - 9	12,100
10 - 14	11,600
15 - 19	14,500
20 - 24	20,100

Portsmouth compared with other national averages:

Educational attainment is lower than national averages across all age groups, which clearly links through to the overall qualifications of the resident workforce. There is more information on educational attainment later in this document.

Health / Life expectancy

There is also evidence of poorer health, lower life expectancy and lower levels of community safety than national averages, however, compared to other more urban areas, much of the data is broadly comparable.

Country of Birth

According to the latest data published (2011 Census) 87.8% of Portsmouth's population were born in the UK, a reduction from 92.5% in 2001. The next biggest region is Europe at 4.8%.

Europe: 4.8%

Middle East and Asia: 4.5%

Africa 2.0%

The Americas and Caribbean: 0.6%

Antarctica and Oceania: 0.2%

Portsmouth's ethnicity

Based on the data in the most recent 2011 census, the population of the city was broken down by ethnicity, showing that most of the Portsmouth population (84%) was 'White British.' Those who were Asian accounted for 6.1% followed closely by 'White Other' (4.3%). 2.7% of the Portsmouth population was 'Mixed.' 1.8% of the Portsmouth population was 'Black' (1.8%). 'Other' accounted for just 1.1% of Portsmouth's population in 2011.

An initial description of immigrant communities in Portsmouth was provided in the Gateway Portsmouth Baseline Review in 2013 at the time of the 2011 Census. With over 32,800 residents in Portsmouth Unitary Authority (UA) identifying with an ethnicity other than White English/Welsh/Scottish/Northern Irish/British, this description shows Portsmouth as a diverse multi-ethnic community. Some 6,165 people also identify with another European ethnicity.

In addition to the 10 major ethnic groups identified in the table below, more than 180 people identified their ethnicity as: Latin/South or Central American (229), Thai (214), Other Middle Eastern (213), Sri Lankan (204), Vietnamese (200), Turkish or Turkish Cypriot (204), Malaysian (183), Russian (180). Other Non-EU English speaking ethnicities include North American (213) and Australian (157).

They described their ethnicity in many different ways, which does not always clearly show whether they identify with EU or other countries, for example people with an Indian ethnic identity could be

long term UK or European passport holders or could be new immigrants from India or East Africa. The stated ethnicities and assumed EU /Non-EU identities are shown in the table below:

Portsmouth Residents' descriptions of their ethnicity (write in responses)	Census 2011	%
English/Welsh/Scottish/Northern Irish/British	172,467	84%
Mixed ethnicity	4,720	2.3%
Bangladeshi or British Bangladeshi	3,651	1.8%
African	3,195	1.6%
Indian or British Indian	2,914	1.4%
Chinese	2,656	1.3%
Arab	1,134	0.6%
Filipino	735	0.4%
Kurdish	542	0.3%
Pakistani or British Pakistani	540	0.3%
Iranian	313	0.2%
Other non EU Eastern European	800	0.4%
Other non EU ethnic groups with more than 150 residents	1,627	0.9%
Other Non EU	3,597	1.8%
Other European Union (includes 1,676 Polish)	6,165	3%
Total Portsmouth residents	205,056	100%
Source Table CT0010EW: Census 2011 Office for National Statistics © Crown Copyright 2012		

Car access

Car access can be linked with location as towns/cities have better public transport links and access to local amenities, therefore it is understandable that there might be less need for a car than in more rural locations. However, car access can also be a useful measure of deprivation.

In England and Wales, 25.6% of the population have no access to a car or van.

In Hampshire as a whole, 18.9% of the population have no access to a car or van which equates to 137,530 households.

Charles Dickens Ward has the highest proportion of households with no car or van available in Hampshire, at 63.0%, well above the national and county averages.

St Thomas' Ward also has a far higher proportion than the national and county averages with 46.5% of the population with no access to a car or van.

The highest proportion of those who had no access to a car or van by ethnic group was the 'Other' ethnic group households, at 34.4% which is significantly higher than the county average of 18.9%. The second highest proportion of those with no access to a car/ van were black households at 31.8%. The lowest proportion by ethnic group was experienced by the White British population at only 18.2%, which is just below the county average of 18.9%. It is unlikely that these differences are due to choice. It is difficult to confirm with certainty how much the ethnic group variability is connected to deprivation, although it is likely that with more research that there would be a strong correlation between car access and deprivation.

Deprivation

Constituencies are ranked on the overall Index of Multiple Deprivation (IMD), which is the official measure of relative deprivation in England. The latest figures from September 2019 reveal the areas with the least resources and opportunities and how they compare to others in the county and across England.

The Index of Multiple Deprivation (IMD) measures deprivation for small areas, named Lower Super Output Areas (LSOAs). LSOAs are a standard statistical geography commonly used to divide the country into even areas with a similar population. Each LSOA is estimated to contain around 650 households and can span over a few geographically close streets. These can be referred to as small areas or 'neighbourhoods.' These areas are ranked with a number to measure deprivation: with 1 (most deprived area) to 32,844 (least deprived area). In each area there is an average population of 1,500.

Lower Super Output Areas (LSOAs) do not correspond exactly to postcodes, so the postcodes and street names given in this article are approximate.

According to the most recent data available in the Index of Multiple Deprivation (IMD), Portsmouth includes many areas of deprivation.

Portsmouth South is Hampshire's most deprived constituency ranking as the 114th most deprived area of England. Portsmouth North ranks as the 174th most deprived area in England.

Constituency	IMD rank
Portsmouth South	114
Portsmouth North	174

Domains

There are seven different domains, or facets, of deprivation which combine to create the Index of Multiple Deprivation (IMD):

- Income
- Employment
- Education
- Health
- Crime
- Barriers to Housing and Services
- Living Environment

Of the 125 Lower Super Output Areas (LSOAs) in Portsmouth, there are 15 which are in the 10% most deprived areas in England. In Hampshire, Portsmouth has the second highest number of LSOAs (15) in the 10% most deprived areas, following on from Southampton (19).

1. Central – the most deprived area in Portsmouth

PO1 1 and PO1 4 postcodes in the centre of Portsmouth fall into this Lower Super Output Area (LSOA), which is the most deprived in the area. It includes addresses on Crasswell Street, St Faith's Road and Central Street. It also includes Arundel Court Primary Academy.

2. Southsea - the second most deprived postcode in Portsmouth

With a national score of 336, this Lower Super Output Area (LSOA) is mostly comprised of PO5 1 and PO5 4 postcodes. It includes Blackfriars Road, Carlisle Road and Somers Road. This area also includes Ark Charter Academy, Ark Ayrton Primary Academy and Priory School.

3. Buckland - the third most deprived postcode in Portsmouth,

Mostly PO1 4 postcodes, this Lower Super Output Area (LSOA) is the third most deprived in the area and includes addresses on Staunton Street, Church Street and Wingfield Street. Ark Dickens Primary Academy is one school in this area.

Consultation

Consultation took place between November 2021 - February 2022, with Portsmouth Schools and Colleges.

Initial consultation was undertaken by PCEP, with additional consultation embedded within PCEP funded projects conducted by project lead organisations and partners.

176 children and young people completed the consultation, below are key findings.

About the Respondents

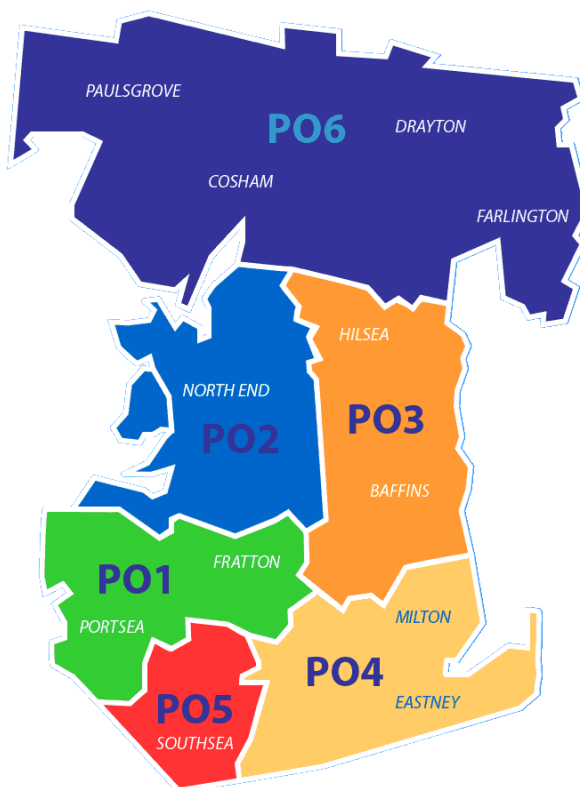
Gender

Female	55%
Male	42%
Non-Binary	1%
Preferred not to say	2%

CYP Wards

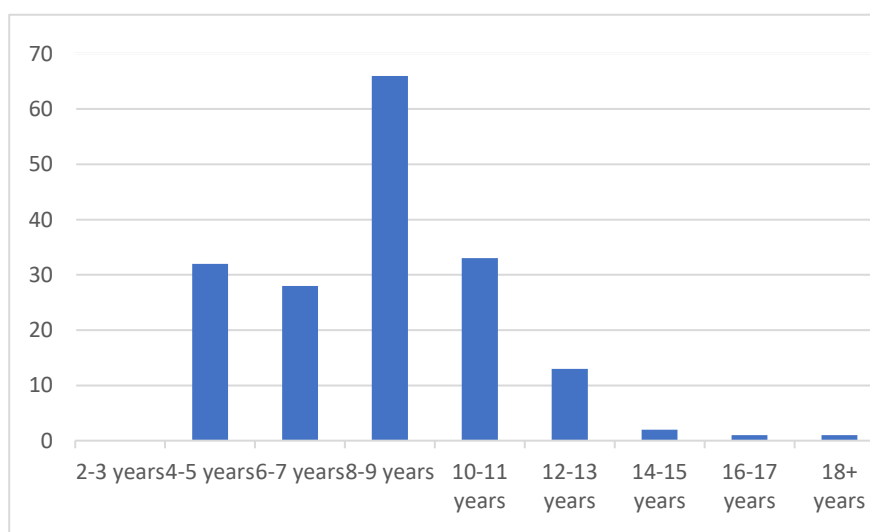
PO1 Portsea & Fratton	45
PO2 North End	34
PO3 Hilsea & Baffins	56
PO4 Milton & Eastney	1
PO5 Southsea	37
PO6 Paulsgrove, Cosham, Drayton & Farlington	3

Source: <https://portsmouthdistribution.co.uk/>



Age of CYP

2-3 years	0
4-5 years	32
6-7 years	28
8-9 years	66
10-11 years	33
12-13 years	13
14-15 years	2
16-17 years	1
18+ years	1
Total	176



Results

CYP Attendance to Cultural Venue in Portsmouth

Theatre	57
Library	93
Cinema	69
Art Gallery	16
Festival	9
None	37
Don't Know	18

Have you attended or taken part in a gallery exhibition, carnival or festival?

Yes	46%	In School	71%
No	29%	Out of School	4%
Don't Know	25%	Both	25%

Have you watched or taken part in a play or other drama activity?

Yes	54%	In School	50%
No	29%	Out of School	21%
Don't Know	17%	Both	29%

Have you sung or played a musical instrument?

Yes	71%	In School	62%
No	21%	Out of School	21%
Don't Know	8%	Both	17%

Have you watched or taken part in a musical performance?

Yes	68%	In School	44%
No	11%	Out of School	38%
Don't Know	21%	Both	18%

Have you read books or listened to someone else read you a story?

Yes	87%	In School	36%
No	8%	Out of School	28%
Don't Know	5%	Both	46%

Have you written your own story?

Yes	57%	In School	75%
No	24%	Out of School	19%
Don't Know	19%	Both	6%

Have you drawn or painted a picture?

Yes	89%	In School	22%
No	10%	Out of School	10%
Don't Know	1%	Both	68%

Have you taken part in or watched a dance performance?

Yes	38%	In School	47%
No	43%	Out of School	36%
Don't Know	19%	Both	17%

Have you visited the cinema or made your own film, radio show, or animation?

Yes	68%	In School	26%
No	21%	Out of School	45%
Don't Know	11%	Both	29%

Conclusion

Consultation and discussions produced excellent ideas for high quality creative, participatory projects for children and young people of all ages working with professional artists in a wide range of activities.

Results of the consultation with children and young people , along with discussions with CEP members and cultural creatives informed the *Better Lives Through Culture* programme of activity.

Results from the CYP survey indicated that a high percentage of cultural access and engagement took place solely within school or within both a school and home environment.

One-off craft workshops and longer projects involving film-making; design; performance; creative writing; installations; visual arts are examples of the topics that were identified within consultation.



Projects

The Adventures of Florence and the Mermaid's Tears

Working in partnership with The Environment Agency, University of Portsmouth, Jetsam Tech and the Host Space, People and Stories developed an environmental themed musical production for children and young people in Portsmouth receiving a total of £2500 of PCEP funding and £2500 from the Cultural Access Fund. An additional £15,000 of match funding was secured from external partners.

Project Aims

- To provide a high quality 50-minute Portsmouth-produced musical production- *The Adventures of Florence and the Mermaid's Tears* -as an artistic intervention covering the themes of growing up, plastic pollution, loss, STEM, and Portsmouth-focused climate-focuses activities.
- To provide a post-performance Q&A about the themes of the project and 'Creative Thinking'.
- To reach 3,340 Children and Young People, across 10 Primary Schools (Years 5 and 6) and 10 Secondary Schools (Year 7) across Portsmouth.
- To provide a 'Creative Thinking' digital resource pack for teachers, pupils and parents/guardians, including materials from People and Stories, The Environment Agency, Jetsam and University of Portsmouth
- To support school staff in achieving Arts Award, and to support staff and pupils to take creative approaches to tackling challenging subjects.

Intended Outcomes

- CYP and staff engaging in live cross-arts production, created in Portsmouth.
- CYP and staff engaging in 'Creative Thinking' post-show discussion.
- CYP and staff engaging in 'Creative Thinking' digital resource.
- CYP and staff engaging in highly relevant and pertinent subject matter- plastic pollution-made accessible and positive through creative activity.
- Support from the Environment Agency, University of Portsmouth and Jetsam Tech, to support 'Creative Thinking' in STEM-related activity.
-

Key Performance Indicators

- Reach 3,340 CYP, plus staff.
- Engage 10 primary schools (Years 5 and 6) and 10 secondary schools (Year 7) across Portsmouth.
- Successfully support schools who can invest/fundraise for Arts Awards

Project Outlines

Key Activities	Budget	Actual Spend	Timescale
Pre-production, project set-up (1 creative)	£500	£500	March 2022
Week 1 Rehearsals (6 creatives x £500)	£3,000	£3,000	Late June 2022
Week 2 Rehearsals/School tour (6 creatives x £500)	£3,000	£3,000	Late June 2022
Week 3 School tour week (6 creatives x £500)	£3,000	£3,000	Early July 2022
Week 4 School tour week (6 creatives x £500)	£3,000	£3,000	Early July 2022
Technical and Consumables	£800	£800	June/July 2022
Travel and Transport	£700	£700	June/July 2022
Creative Thinking Resource and Arts Award Support	£1,000	£1,000	May-July 2022
Total	£15000	£15000	

Successes and Challenges

Over 3450 Portsmouth children and young people engaged in the project through 13 primary school and 5 secondary school performances. In addition to school performance, 1 home education network performance and 2 public performances were delivered:

Admiral Lord Nelson School
Cottage Grove Primary School
Fernhurst Junior School
Gatcombe Park Primary School
Home Educated Children at the Institute of Marine Sciences (University of Portsmouth)
Medina Primary School
Meon Junior School

Milton Park Primary School
Newbridge Junior School
Priory School
St Edmunds Catholic School
St John Catholic Primary School
St. Jude's CofE Primary School
Westover Junior School

Schools responded positively to the project with over 50% of performances being secured within 24 hours of being available to school bookings.

As part of this project, all schools and CYP were actively encouraged to pursue Arts Awards.

Due to a lack of internal communication, in one school a performance was not possible. Unfortunately, the project organisers had insufficient time to organise another performance or reschedule.

Cultural Legacy of the Project

The project was important in terms of new theatre being created and presented in the city. Featuring local makers and artists, and local STEM tie-ins. The project was highly impactful in its environmental relevance and effect on those reached. It was also noted for its role models, particularly for promoting female involvement in science.

Just wanted to email and say a HUGE thank you for coming to our school yesterday. The children and staff loved your performance and to get Y6's in particular to sit calmly and focus for any length of time at this time of year is a miraculous achievement so very well done all of you!

Headteacher, a Portsmouth School





Creative Skills

Creative Skills was a two-year pre-employability programme for Looked- After/post LAC and other vulnerable young people in Portsmouth, which introduces arts and cultural activity to the young people. The project was led by Judith Carrie at Artswork in partnership with Portsmouth City Council and Portsmouth Virtual School, receiving £21,668 of PCEP funding and £13,330 from the Cultural Access Fund. from PCEP. An additional £34,999 of match funding was secured from Artswork.

Project Aims

- Develop personal skills.
- Raise confidence and aspirations.
- Develop creativity.
- Introduce potential career pathways.
- Achieve Arts award qualifications
- Connect the young people to Portsmouth's cultural offer
- Ensure that the voice of these young people informs and shapes cultural provision and practice across the city

Intended Outcomes

- Children and young peoples' voices inform the cultural content of the programme and its delivery and the development of the CEP by:
 - Changing young people's perceptions of the cultural offer within the city thereby increasing their engagement with different organisations
 - Improved knowledge of cultural opportunities in the city enabling the young people to develop relationships with those cultural organisations and meaningfully participate beyond the scheme
- Engage children and young people from hard to reach and vulnerable families to ensure they are represented in consultation and input into cultural content through:
 - The Young people engaging with CEP member organisations and cultural offers, providing opportunities for the young people to shape the cultural offer in their city.
 - Through gaining skills and confidence, the young people more engaged at school contributing to closing the attainment gap at GCSE
- Increase the number of children and young people benefiting from cultural engagement that have had least access by:
 - Engaging participants and improving wellbeing
 - Provide employability skills for young people allowing them to gain onward employment, contributing to the economy of the city.
 - Young people gain skills (including digital media) contributing to the BLTC aim of children developing transferable skills.
- Support member organisations and other cultural providers in the city to promote and deliver their content by:
 - Ensuring Portsmouth artists are engaged with programme
- The CEP has developed knowledge and understanding of engaging and working with children and young people in a new operational context including with priority groups through:
 - Delivery of training by Artswork to CEP members around working with LAC
- Ensure students gain Arts Award certification / Children and young people have gained transferable and accredited skills by achieving Arts Award certification by:
 - Young people achieve bronze Arts award qualifications

Key Performance Indicators

- Engage with 50 CYP
- 75% Young people gain Arts Award Bronze
- 75% of participants continue in education, training, or employment.
- Improved self-esteem of participants measured against validated standard scale.
- Young people show greater awareness to access cultural in the city
- 1 x training session delivered to CEP per year
- 40% of artists used in the programme are Portsmouth based

Project Outlines

Key Activities	Budget	Actual Spend	Timescale
2 x 6-week intensive programme over July/Aug to include arts workshops, pre-employability support, theatre and gallery visits, team building for young people aged 16-24	£49,999	£49,999	July - August 2021 July - August 2022
4x 4 day half-term activities for LAC aged 10-14	£9,998	£9998	October 2021 February 2021 February 2022 May 2022
Evaluation	£10,000	TBC	September 2022
Total	£69,997		

Due to delays caused by COVID-19 confirmation of final budget spend is to be confirmed.

Cultural Legacy of Project

- Young People more aware of the cultural opportunities in their city and surrounding area.
- Young people have raised awareness of their own ability to create.
- Creations by the young people are publicly available.
- Improved links between arts sector, PCC and LAC/post LAC young people.
- Cultural organisations have improved understand of the needs of this group of young people in order to help them shape future offers



Feeling Animated

Feeling Animated was a collaborative digital art project with local artist Ian Nicholson and St. John's Cathedral Catholic Primary School. The project received £2325 of PCEP funding and £2325 of Cultural Access Fund.

Project Aims

- Develop the use of digital art in school by working with digital artists, resulting in a digital resource available to all CYP within the city and contributing to the digital cultural legacy of the city.
- Develop pupil resilience and new transferrable skills.

Intended Outcomes

- Drawing inspiration from the Pixar film Inside Out, Year 5 pupils will storyboard, design, make and film short stop/go animations movies based upon their own feelings and imaginations using iPads and stop motion animation app Stop Motion Studio.
- Over the first half of summer term 2022, theatre maker Ian Nicholson, will visit St John's weekly to support the Year 5 class in how to write a story, create a short script, storyboard, and visually design their short films. After the half term, the pupils will film their short animations.
- At the same time, using the imaginations and ideas of the children and their voices to narrate, Ian will create a longer stop motion animation that will draw upon the PSHE curriculum to be placed online for schools to access these digital resources.
- In addition, short 'how to' videos will be made detailing how to create stop motion animations will be created to support other students and teachers in creating their own, and these will be placed online for free also.
- The project will be created in collaboration with 30 children.

Key Performance Indicators

- Impact of the resource will be measured through teachers' application of CPD, making good links across the curriculum and to impact the personal development of CYP.

Project Outlines

Key Activities	Budget	Actual Spend	Timescale
In-school delivery and evaluation 20 days @ £200 per day	£4000	£4000	April - September 2022
Music score for longer stop motion animation 2 days @ £250 per day	£500	£0	June - July 2022
Materials	£150	£150	April 2022
Total	£4650	£4150	

The underspend of £500 has been returned to PCEP and reinvested into the *Better Lives Through Culture Programme*.

Successes and Challenges

Working in collaboration with a cohort of 30 pupils that had complex emotional needs and a high proportion of the year group had additional support for their SEMH. They are a particularly gifted cohort and extremely creative.

A proportion of pupils who engaged in the creation of the digital resource are currently in foster placements, have previously been in foster care, have additional 1-1 support in the classroom and meet with the school ELSA for interventions.

All the pupils created a video, between 90 seconds and 3 minutes long using stop motion animation resulting in 14 digital resource videos.

It became apparent during the project that when making the videos, clarity of voice was important (both professionally made videos and child created videos) and therefore having music play throughout was not helpful. Therefore, music scores for the longer stop motion animation were not developed and created, and alternative free music sources were used instead. This led to an underspend of £500, which was reinvested in PCEP.

Cultural Legacy of the Project

Working with theatre maker Ian Nicholson, pupils explored their emotions through visual representation with stop motion animation, created on the schools iPads, and how they can manage their feelings, emotional well-being and their personal relationships (KS2 Ten:ten 'Live life to the full' PSHE including RSE curriculum).

There are current plans to display the outcomes of the project and the digital resource videos on the Big Screen located in Guildhall Square, Portsmouth.

Pupils continue to engage with the resources and stop motion app. In one instance, a pupil has gone on to continue using the stop motion app to create their own videos as gifts to friends and family, creating one video for their sibling's birthday.

The project was absolutely amazing, another year group has used the resources already. I do hope we can get it on the big screen down in the guildhall square because schools will love this project.

H Warren, St. John's Cathedral Catholic Primary School



Inspiring Perspectives

St Mary's Church, Portsea are working in partnership with The Organ Project, Egg and Spoon films and PMH Digital Innovations to deliver inspiring workshops in photography, cinematography, and video editing. The focal point of each workshop is different aspects of the church, its grounds, heritage and history. The final product will be a short film highlighting the skills learnt, to be distributed through partner channels. Through this project, schools will have the opportunity to start or progress their Arts Award journey. The project received £5230 of PCEP funding and £2250 of Cultural Access Fund.

Project Aims

- To inform and educate young people about shared heritage, including the history of St Mary's Church and its grounds
- To engage with local artists and offer off-site workshops to local schools
- Develop photography skills
- Develop film making, presentation and editing skills
- Produce a film highlighting the skills learnt
- To undertake Arts Award with up to 32 CYP

Intended Outcomes

- CYP engaging with culture, heritage and history in the city
- CYP engaging with local artists
- Up to 32 children achieving Arts Award discover
- Engagement with 4 primary/secondary schools
- The project will support schools engaging in their Arts Award journey with the final product shared via social media and partner channels
- CYP having a deeper understanding of digital production, composition and presentation
- 4 volunteers invited to support workshops
- Promote local artists and the history of St Mary's Church

Key Performance Indicators

- Reach 32 CYP
- Engage 4 primary/secondary schools
- Put 32 CYP through Art Award Discover

Project Outcomes

Key Activities	Budget	Timescale
4 x workshops developing photography skills	£900	November 2022
4 x workshops developing cinematography skills	£900	November 2022
4 x workshops exploring drone photography skills	£900	November 2022
4 x workshops developing video editing skills	£900	November 2022
Heritage host and history support literature	£250	October 2022
Arts Award certification	£140	November 2022
Arts Award Assessment	£240	November 2022
Administration of project	£250	On-going
Procurement of camera equipment for the workshops	£1800	September 2022
Productions of a film highlighting skill learnt	£1200	November 2022
Total	£7480	

Successes and Challenges

This project has been delayed due to the national mourning period and bank holiday for the funeral of Her Majesty, The Queen.

Secondary schools have engaged positively with the project and 16 students are signed up to take part in workshops in early November.

The remaining workshops will be delivered mid-late November, with discussions with schools and local artists currently underway.

Full delivery of this project is not yet completed, however project evaluation up to 31st October 2022 has been provided.

Cultural Legacy of the Project

- Final product to be shared with the community via social media and partner channels
- Increased knowledge in digital production
- Increased knowledge in photography skills and composition
- A deeper knowledge of the heritage and history of St Mary's Church
- Volunteers gain experience
- CYP inspired to discover wider heritage and history of Portsmouth



On Plastics

Aspex Portsmouth, Victorious Festival and Portsmouth Creates are working collaboratively to commission internationally renowned artist filmmaker Vicky Smith (born in Portsmouth) to produce new work for presentation at the Victorious Festival, and to work with participants (children and families) to develop a further work for public presentation as part of the We Shine festival in November. The project will highlight the global disaster of plastic pollution in our seas and our mutual accountability as consumers of single use plastics. The project received £3000 of PCEP funding and £3000 of Cultural Access Fund. An additional £6000 of funding was secured from external partners.

Project Aims

- Extend the participatory element of the project beyond the Victorious Festival audience, to engage children and young people (CYP) living in the north of the City (we will focus on working with schools & groups of young people in community settings in Paulsgrove, Cosham and Hilsea with support in kind provided by CCIXR)
- Provide opportunities for CYP to contribute to a collaborative film - learning animation techniques using celluloid film stock and Caffenol processing techniques
- Support 60+ CYP to achieve an Arts Award
- Provide placement opportunities for 6 x young people to support the participation activity, attend Victorious Festival, with opportunities for them to undertake Bronze Arts Award (opportunities to be openly advertised through partners including Artswork & City of Portsmouth College)
- Enable the production of a collaborative work, made by CYP in the community, to be presented as part of the high-profile We Shine festival, online & other opportunities in the City (i.e. Big Screen)
- Develop strategic links between PCEP & Portsmouth Creates.

Intended Outcomes

- CYP participating in a cultural activity in the city
- CYP engaging with an internationally significant artist (originally from Portsmouth)
- Young people accessing work experience
- Young people accessing a significant cultural event (Victorious)
- CYP seeing the result of their creative collaboration at a public event and/or online
- Over 60 children achieving Arts Award and inspired to continue their journey of arts exploration
- Engage 6 special/primary/secondary schools & community groups
- The project will support schools engaging in their Arts Award journey with video content from the artist, presentation of collaborative outcomes online & opportunity to take and/or direct students to engage with We Shine

Key Performance Indicators

- Reach 300+ CYP, plus the wider Victorious audience & local community
- Engage 6 schools/community groups
- Put 60+ CYP through Arts Award Discover & 6 through Arts Award Bronze.

Project Outcomes

Key Activities	Budget	Timescale
Artist fee (14 days @ £250 per day)	£3500	July-October
Production incl. Film stock, processing materials, hard drive, any additional kit	£1500	July-October
Materials for participatory activity	£1000	August-October
Participation project delivery (2 days at Victorious & 6 workshops in Paulsgrove, Cosham & Hilsea) artists, staff, volunteers	£3000	August-October
Presentation & celebration event costs for <i>We Shine</i>	£1000	November
Arts Award Certification & Moderation	£500	October
Contingency (to be returned to PCEP if unused)	£500	November
Total	£11,000	

Successes and Challenges

Aspex Portsmouth, Victorious Festival & Portsmouth Creates have worked collaboratively to commission an internationally significant artist to make a new work for public presentation at Victorious, online and as part of the *We Shine* festival.

The project has highlighted the global disaster of plastic pollution in our seas and our mutual accountability as consumers of single use plastics.



Through PCEP support the participatory element of the project was extended beyond the Victorious Festival audience, to engage children and young people (CYP) living in the north of the city. Five additional workshops were delivered to 2 schools and a Young Persons community group.

The following groups have engaged with the project, to date:

- Court Lane Junior School
- Family Groups at Victorious Festival
- Harbour School
- Portsmouth SEND Photography Group

CYP have contributed to a collaborative film, by learning animation techniques using celluloid film stock and have engaged with an internationally significant artist, originally from Portsmouth.



Over 60 children achieved Arts Award and have been inspired to continue their journey of arts exploration.

Children and families have contributed to the development of a further work for public presentation as part of the *We Shine* festival in November. Schools will be able to celebrate the presentation of the collaborative outcomes online and have been given the opportunity to engage with the *We Shine* festival.

Due to capacity and timescale pressures within schools, not as many schools have been involved with the project as anticipated.

The project has also identified and supported the development of strategic links between PCEP & Portsmouth Creates.

Full delivery of this project is not yet completed, however project evaluation up to 31st October 2022 has been provided.

Cultural Legacy of the Project

- Collaborative project forms part of *We Shine* programme
- Project outcome is archived online & accessible by schools/groups
- Wider awareness of cultural opportunities for CYP in Portsmouth
- Development of longer-term partnership between PCEP and Portsmouth Creates



Portsmouth Pioneers

Pompey Pioneers is a cultural initiative to actively engage parents in accessing Portsmouth's cultural heritage with their young to support and promote an acceptance of the value of Portsmouth's cultural capita. The project has been allocated £2500 of PCEP funding and £2500 of Cultural Access Fund.

Project Aims

- To promote the use of Portsmouth's leisure facilities (parks, libraries etc)
- To get families out into the community to support children's physical development whilst visiting cultural and historic sites within the city
- To develop young children's communication, language and literacy skills through visiting Portsmouth's rich cultural heritage
- To create a partnership model of professionals working as part of PCC's '**Commitment to Early Language Development**'
- To create an inter-generational appreciation of our city - grandparents sharing with young children their local and personal histories as they take part in the project
- To share our city's culture and history so that future generations are 'brought up' immersed in Portsmouth's history and culture

Intended Outcomes

- Children's communication and language outcomes at the end of the EYFS (as measured by the Early Learning Goals for this area) will be at least in line with national outcomes
- Children's physical development will improve, childhood obesity levels will decrease
- Foot fall and engagement with our city's historic and cultural experiences will increase
- Practitioners in EY settings will be able to better support families to engage with their local community and explore Portsmouth's rich historical sites and culturally rich environment
- Families across the city will have a deeper sense of pride and understanding in Portsmouth's cultural heritage
- Word of mouth from families to residents out of city will develop, so more visitors and tourists visit our city's cultural and historic areas
- Explore Portsmouth will be an ongoing project for the city that generations of Portsmouth families will benefit from

Key Performance Indicators

- Approx. 5000 children and their families will have access to the learning cards
- 240 EY group based settings and Childminders and Year R practitioners will be able to signpost and support parents to access the project and also build their own CPD skills
- EY Practitioners will also be building their own skills and knowledge

Project Outcomes

Key activities	Budget	Timescale
Creation of the learning cards	£5000	April 2022
Liaison with design and communications	£2000	March 2022
Launch event to share with all professionals and key partners	£3000	June 2022
Total	£10000	

Successes and Challenges

Unfortunately, project leads were unable to secure additional funding from Health Services to pursue the project as originally proposed and developed. This caused significant delays to the project.

Full delivery of this project has not been completed by 31st October.

Cultural Legacy of the Project

- Upskilling the staff in settings to work in partnership with parents and develop their own knowledge of good Culture and Leisure support for children and the fantastic resource we have in our city for cultural and historical knowledge and understanding
- A resource for EY Settings to use in the future will be created and embedded in the work that EY settings participate in



Pompey Pirates

The Literacy Hubs, Portsmouth work to develop a town of confident and ambitious young people with the literacy skills they need to succeed in life. Every hub brings together local partners in communities where low levels of literacy and poverty are seriously impacting people's lives.

The first hub, *The Pompey Pirates*, launched in the heart of the Charles Dickens Ward in September 2020. *The Pompey Pirates* offers a unique, creative and adventurous learning environment that inspires young people from the least advantaged communities to improve their literacy skills and fall in love with reading and writing.

An intensive year-long after school programme works with children aged 9 to 13 years old, focusing on the transitional years between primary and secondary. The programme works exclusively with children who have been referred by their school and who are both falling behind in their progress and are disadvantaged.

Project Aims

- Extra adult attention - learning is done through a mixture of small group and one to one support. The programme provides 2.5 hours a week of extra literacy support
- Reading for pleasure - reading enjoyment is clearly linked to success in reading. The programme's weekly reading time promotes comfortable and positive reading
- Inspiring learning - pupils work offsite after school at the Ship, providing a safe and stimulating learning environment designed to support and encourage pupils who are disengaging and losing confidence
- Publishing projects - focusing on redrafting improves writing outcomes. The programme's motivating published writing projects develop perseverance and writing skills through drafting and redrafting

Intended Outcomes

Throughout the year the project focusses on a range of literacy skills, strongly linked to the curriculum, as outlined below.

- **Term 1:** The students produce short stories that are published into high quality books. This term develops the students' writing skills, through multiple cycles of drafting and redrafting. There is a focus on improving punctuation, sentence construction and breadth of vocabulary. Students will be taught to recognise the features, aims and conventions of good writing.
- **Term 2:** Focusing on talk for writing, students will work on radio shows that are broadcasted on Portsmouth's local radio station, Express FM. This term provides multiple opportunities for structured talk as well as writing, and introduces key concepts related to writing for purpose.
- **Term 3:** In our final term the students will work on a pirate film that will be showcased at the No.6 Cinema, Portsmouth's local independent cinema. This term has a strong focus on comprehension. Students will spend time on sequencing, drawing connections and summarising content, as well as building on prior knowledge and further developing techniques introduced in previous projects.

Key Performance Indicators

- **Literacy:** The additional 30 pupils will have improved literacy skills (as measured by AR assessment and teacher questionnaire) via a renewed engagement with reading and the chance to work on extended pieces of writing for publication
- **Confidence:** through the 1-1 support and seeing their work published, 30 students will have improved confidence (as reported by teachers, students and parents) in their own abilities and in interacting with others
- **Perseverance:** through engaging in the extended publishing projects, 30 students will be better at keeping going when they find things difficult and persisting at tasks over a longer period of time (as reported by teachers, students and parents)

Project Outcomes

Key Activities	Budget	Actual Spend
Increase our numbers from 60-90 students. We will provide places to an additional 30 students from January 2021	TBC	TBC
These additional students will all be receiving free schools meals (pupil premium funding), below where they should be in term of expected levels of progress in literary and their teachers feel they need an extra boost in confident	TBC	TBC
These children will also been selected as they had no Wi-Fi or had limited resources during lockdown to engage effectively in home schooling.	TBC	TBC

Due to prolonged periods of staff illness and changes within staffing at The Literacy Hubs, confirmation of final budget allocation is to be confirmed.

Successes and Challenges

The funded Session Leader post continues to work with the Literacy Hubs and through this funding The Literacy Hub have been able to further demonstrate a need in the city.

Students were able to attend a number of celebration events throughout the year. This included a film screening at No6 Cinema, an art exhibition in Southsea Castle and graduation ceremonies at the hubs.

In term 1 the book launch was not able to go ahead as planned due to COVID-19 restrictions.

Due in part to this funding the Literacy Hub were able to attract additional schools and increase capacity from 60 spaces to 165 spaces across two hubs during academic year 2021/22.

The Chief Operations Officer is now trained and qualified to run Discover and Explore Arts awards within the organisation.

Due to time constraints and staffing capacity, the Literacy Hubs were unable to deliver the ArtsAwards to the 2021/22 cohort.

The Literacy Hubs plan to remedy this by extending the opportunity to engage in ArtsAward across both hubs by July 2023. Until initial reading assessments with the children have been undertaken confirmation of the number of children involved cannot be made however it is anticipated that it will

be in the range of 80-100 undertaking Discover level Arts Award. PCEP will continue to monitor progression and liaise with The Literacy Hubs to confirm awards achieved.

Cultural Legacy of the Project

Pompey Pirates programme has been written by literacy experts using the latest literacy pedagogy. It is based on evidence-based strategies for learning, thinking and understanding. The result is that pupils grow in confidence and catch up on the learning lost during lock down. By the end of an academic year with us, the students will be on their way to catching up with their peers and be confident learners, able to persevere in and outside of the classroom

Each child who attended the programme in 2020/21 contributed to a collection of short stories which has been published as a book. These books are available at the school library, local independent book shop, Pigeon Books and gifted to take home with each of the 172 children on our programme.

The Literacy Hubs are in the process of negotiating having copies of each book in the local libraries as a legacy.

Through the Express FM podcast, *Pompey Pirates* published a collection of persuasive speeches about the effects of palm oil on the environment: <https://www.expressfm.com/podcasts/pompey-pirates-takeover-by-the-literacy-hubs/>

A Treasure Chest of Tales created during this project was published by Pigeon Books.

A copy of termly impact reports produced by The Literacy Hubs can be found in Appendices 1 - 3.



21 OCTOBER
1805

YOU WERE HIS FOOTSTEPS
REMEMBER HIS GLORY

The Pompey Sculpture Trail

The Pompey Sculpture Trail is a cultural discovery of some of Portsmouth's cultural landmarks, led by Portsmouth Music Hub in partnership with Solent Sky Services and local schools. Through the trail, families can access facts, films and activities while learning about the history of some of Portsmouth's historic sculptures. The project received £5000 of PCEP funding and £5000 of Cultural Access Fund.

Project Aims

- To inform and educate children and young people and their families about cultural landmarks in Portsmouth
- Create 10 vocal resource packs, related to 10 different sculptures across Portsmouth
- To create an accessible digital resource for each sculpture
- To engage with local artists and offer workshops to local schools
- Promote culture, inclusion and diversity in the city
- To undertake Arts Award with CYP
- Produce films of local CYP performing the composed songs next to each sculpture
- Performances promoted and shared via social media and on the CEP website
- Create an accessible digital resource mapping out the sculpture trail

Intended Outcomes

- CYP engaging with culture in the city
- CYP engaging with local artists
- Digital resource offered and accessible to all in the city
- QR codes on each statue linking the community to the digital resources
- Promote local artists and history in the city
- A legacy for the city so residents can continue to explore the sculpture trail
- Up to 200 children achieving Arts Award and inspired to continue their journey of arts exploration
- Engage 10 special/ primary/ secondary schools
- The project will support schools engaging in their Arts Award journey with performances shared via social media and on CEP website

Key Performance Indicators

- Reach 300 CYP, plus the community
- Engage 10 primary/secondary schools
- Put 200 CYP through Art Award Discover

Project Outcomes

Key Activities	Budget	Actual Spend	Timescale
Creating vocal resources - 10 songs	£1650	£1650	July 2022
Create an accessible digital resource	£1000	£1000	July 2022
Recording and arranging songs	£1250	£1250	July 2022
Workshops with local artists	£1300	£1300	July 2022
Record and edit 10 music videos	£2500	£2500	July 2022
Arts award Certification	£800	£800	July 2022
Arts Award Assessment	£1250	£1250	July 2022
Administration of project	£250	£250	July 2022
Total	£10000	£10000	

Successes and Challenges

CYP and families engaged with culture in the city through discovering local sculptures and statues that are often overlooked in day-to-day life.

Working with a local cinematographers and musicians we were able to enrich CYP's experience in the *Pompey Sculpture Trail* through music and film. Local musicians visited schools to teach the *Pompey Sculpture Trail* songs and then, on an arranged date, the young performers were given the opportunity performed the songs next to the sculpture. Working with Solent Sky Services, an aerial view of the trail was also captured giving CYP a different perspective of each of the sculptures.

Digital resources were created and accessible to all in the city on the Portsmouth Music Hub (PMH) website, where there is access to fact sheets and an activity sheet for each sculpture, as well as a song page with a backing and performance track for each newly composed for the Sculpture Trail. On each song page, CYP have access to a lyric and score sheet, along with a karaoke video of each song. At the first sculpture, located in Portsmouth Central Library, CYP can find a display of the *Sculpture Trail*, along with a QR code that leads them to all the digital online resources.

The fact sheets promoted local artists and the history behind each sculpture, as well as the lyrics in the newly composed songs for each sculpture.

The *Pompey Sculpture Trail* leaves a legacy for the city, CYP and their families can continue to explore the sculpture trail as all the resources are readily available on the PMH website for the foreseeable future.

Over 100 children achieved their Arts Award and were inspired to continue their journey of arts exploration.

The project supported special/ primary/ secondary schools engaging in their Arts Award journey with easily accessible digital resources. Schools were given the opportunity to perform and record one of the sculpture songs live next to the sculpture. The performances were then uploaded to YouTube where schools can access and, shared on social media.

School engagement was a challenge due to it being the end of the academic year. To overcome this, partners worked around the school's timetable to make the project more manageable for them.

Cultural Legacy of the Project

- Online resources
- YouTube performance videos
- Public displays
- QR code
- Awareness of the history behind local sculptures
- Catchy and memorable songs
- As of 31 August 2022, *The Pompey Sculpture Trail* resources have been accessed over 1,500 times

Online Resources

<https://www.portsmouthmusiclub.org/the-pompey-sculpture-trail>

Performance Videos

<https://youtu.be/UWHnDRzpzME>

<https://youtu.be/RxrbRTHsvQU>

<https://youtu.be/bGZGgdrnxak>

<https://youtu.be/LfUGFSSW25g>

<https://youtu.be/3bP70iFPMXU>

https://youtu.be/pGYPSg_Ku1k

Social Media

<https://twitter.com/portsmouthmusic>

<https://www.facebook.com/PortsmouthMusicHub>

<https://www.instagram.com/p/ChCJJEpjuz0/>

<https://www.portsmouth.co.uk/education/portsmouth-music-hub-launches-the-pompey-sculptural-trail-3753758>

<https://artwork.org.uk/news/the-pompey-sculpture-trail-launch/>





Sanctuary

Sanctuary was a fully-funded dance and combined-arts project for young refugees and the education sector, inspired by Portsmouth place as a City of Sanctuary, and by the cultural inspirations and aspirations of young people displaced due to international conflict and fears for their safety. The project received £5000 of PCEP funding and £4995 of Cultural Access Fund.

The project targeted KS3, designed to harness the performative arts as a means of understanding migration/seeking sanctuary and boosting mental wellbeing

Project Aims

- Provide workshops with refugee children and their families, through Portsmouth City of Sanctuary, including students from Admiral Lord Nelson School, which became the city's first School of Sanctuary in 2020
- The workshops will give a platform for child refugee stories, past and present, and offer a conduit for sharing concerns on the current Ukrainian crisis
- The workshops will inspire a new piece of dance by Callum Bowman, underpinned with poetry by Majid Dhana and music score by Janet Ayers, and scripted to be filmed to international dance film standards by Matt Parsons
- Partner with 4 schools and 1 cohort of home-schooled children from across Portsmouth, to explore the themes of sanctuary through children's eyes
- Celebrate Portsmouth's heritage as a place of migration and sanctuary, alongside the thoughts of young people on the current Ukrainian conflict

Intended Outcomes

- During the latter half of the Summer Term the project team will partner with 4 schools and 1 cohort of home-schooled children from across Portsmouth, to explore the themes of sanctuary through children's eyes
- These will be explored through teaching the dance over multiple sessions, culminating with each school having their dance filmed and edited for online release
- All the project activities will be aligned for the schools to progress their arts awards journeys, and we are currently exploring how this can work for home-schooled children

Key Performance Indicators

- Reach 160 CYP, plus the community
- Engage 4 schools and 1 cohort of home-schools children
- Support ArtsAward journey

Project Outcomes

Key Activities	Budget	Actual Spend	Timescale
Artist- spoken work	£480	£500	May '22
Artist- choreography	£1,440	£1,500	May '22
Artist- music	£480	£500	May '22
Workshop delivery costs	£3,360	£3,360	May '22
Filming, audio and editing	£3,150	£3,150	June'22
Graphics	£120	£0	June'22
Space costs	£300	£60	On-going
Producing costs	£480	£700	Early July '22
Digital hosting	£145	£185	Late July '22
Total	£9955	£9955	

Successes and Challenges

The project began with workshops with refugee children through Portsmouth City of Sanctuary. These inspired a new spoken word piece by artist Majid Dhana, himself a settled refugee in Portsmouth. This then inspired a new piece of music by local artist Janet Ayers, and then a new dance piece by Sasha Biloshisky. These were then delivered through workshops with Portsmouth schools and home education network, culminating in a film being made, capturing all the elements together. The film is now available to schools and public for engagement.

Increased covid cases and effects of the heatwave meant there were issues with follow-through with some of the participants and organisers. If the funding period had been at another time of year, there may have been capacity to rearrange activity where needed, however there was a very tight window before the end of term.

All schools and CYP were actively encouraged to pursue Arts Awards as part of this project.

The project was received positively by CYP and partners and provides a useful model for future collaborations, particularly the multidisciplinary nature of the content.

Cultural Legacy of the Project

The project opened a new staged way of working across arts disciplines, bringing together artists who would not normally work together. Also, by connecting young refugee voices with the school sector, the project was able to be more relevant and different in tone, building upon pre-existing work with older refugees. Importantly, by turning the project into a film, its reach will be far wider over time, and is timeless and accessible.

There is potential to achieve further funding through Arts Council England to continue the project further in 2022 and this is being explored.

The project simultaneously celebrates Portsmouth's heritage as a place of migration and sanctuary, alongside the thoughts of young people on the current Ukrainian conflict. It also brings together a new set of artistic and non-artistic partners and supports refugee integration.

Online Resources

<https://vimeo.com/manage/videos/734199433>
password- sanctuary2022



Showcasing Portsmouth

Showcasing Portsmouth was a cultural celebration of Portsmouth for KS2 children in the city, culminating in a massed choir performance at Portsmouth Guildhall. The project received £2000 of PCEP and £2000 Cultural Access Fund. An additional £3500 of funding was matched by PCC School Improvement.

Project Aims

- To use the arts as part of an integrated programme involving online and face to face learning
- To create a digital arts resource/online performance to share with schools and with city media to promote and celebrate the city of Portsmouth
- To provide digital resources
- To provide CPD for participating settings
- To provide interactive face to face arts workshops with children from across the city
- To undertake arts award with up to 200 children

Intended Outcomes

- Interactive face to face music and art workshops for KS2 children
- Children and young people engaging in online arts activities
- Children and young people using the arts to celebrate their city
- Arts resources to benefit all KS2 settings in the city
- A digital performance and live show
- Collaborative work with PCEP partners around the theme of Portsmouth
- A digital film promoting Portsmouth through the arts

Key Performance Indicators

- All KS2 settings in Portsmouth will have access to resources
- All KS2 settings offered digital workshops
- All schools participating in the live show offered face to face workshops
- Up to 300 children participate in live event, subject to Covid restrictions

Project Outcomes

Key Activities	Budget	Actual Spend	Timescale
CPD Delivery	£250	£250	January 2022
Production of digital resources	£500	£500	January 2022
Location Photography and Filming	£500	£500	January - June 2022
Face to face arts workshops and rehearsals	£1800	£1800	January - June 2022
Performance Venue	£2750	£2750	June 2022
Online production	£1250	£1250	July 2022
Administration of project	£500	£500	Ongoing
Total	£7550	£7550	

Successes and Challenges

Over 340 Portsmouth children and young people engaged in the project with 11 Portsmouth Primary Schools and 2 Hub Partner Schools taking part in a massed choir performance at Portsmouth Guildhall in July 2022. One International School and one Special School in Portsmouth engaged in the project by joining the massed choir in a pre-recorded performance which was streamed during the event in July.



In addition to the massed choir performance, schools engaged in Art, Poetry and Dance workshops. The following schools were involved in the massed choir performance:

Fairfield Infant School
King's Academy College Park Juniors
King's Academy Northern Parade
Meon Junior School
New Horizons Primary School
Newbridge Junior School
Penhale Infant School
Redwood Secondary School (pre-recorded)

RAK Academy (pre-recorded)
Solent Junior School
Solent Infant School
St. Paul's Catholic Primary School
St John Cathedral Catholic Primary School
Westover Primary School
Weyford Nursery and Primary Academy
Westover Junior School

An audience of over 750 people supported the children and young people and their performance at Portsmouth Guildhall.

All schools and CYP participating in *Showcasing Portsmouth* were actively encouraged to pursue Arts Awards. Some CYP used their experience of participating in *Showcasing Portsmouth* to contribute to an Arts Award linked to other PCEP activities.



Working in partnership with Portsmouth Poetry and Funk Format, schools engaged in poetry and dance workshops to produce additional cultural performances.

Art workshops were replaced by the creation of additional art resources to increase access and recognise the time constraints in schools. These were created and shared with schools in order to provide an additional cultural strand to the project.

Cultural Legacy of the Project

Collaborative creation by arts organisations and Portsmouth Schools
A performance by children to share with the community via social media
Enhanced cultural experience with workshops and rehearsals covering a wider cultural offer

Online Performance

<https://youtu.be/P91I5IgnGNY>



SilverCity

SilverCity was a digital creative project with led by Portsmouth Museum and Art Gallery. The project received £2500 of PCEP and £2500 Cultural Access Fund.

Project Aims

- Create and deliver creative project using digital resources that engage children and young people in Portsmouth across 1 academic term
- Work in collaboration with arts organisations and digital technology partners
- Embed consultation with at least 3 young people
- Identify and provide ArtsAward opportunities and support schools in achieving ArtsMark
- Audience Target of 500 users per reach

Intended Outcomes

- Young people engage with their local heritage/ sense of ownership of the silver collection and the stories connected to them
- Enrich young people's experience of the museum
- Opportunity to gain a qualification

Key Performance Indicators

- 2 x bronze Arts Award opportunities
- Number of downloads
- Number of participating schools

Project Outcomes

Key Activities	Budget	Actual Spend	Timescale
Commission an artist to produce the materials	£2000	£2000	April 2022
Consult with young people and ArtsWork at agreed intervals to ensure content is engaging and relevant	£2000	£2000	May 2022
Launch of materials on museum's online platforms and inform schools of their availability	£500	£500	June 2022
Complete bronze arts award with ArtsWork group	£500	£0	August 2022
Total	£5000	£4500	

Successes and Challenges

The Silver City exhibition was an opportunity to publicly display the civic silver collection for the first time ever since its inception 500 years ago. Only the privileged few have previously had access to view the collection as it normally resides within the Lord Mayors chambers in the Guildhall. This free exhibition has been well-received by visitors, both young and old, however it is the events programme and supporting materials that have made what could be perceived as 'a rather dry subject' gain an extra dimension and challenge perceptions of the silver.

Creating digital materials that engage young people with the subject matter, as well as ensuring that the collections could be seen and experienced long after the exhibition's closure was a top priority.

The digital materials open with two different ways of exploring the museum. The first is a google street view style tour of the exhibition. Users can navigate through the actual exhibition space, click on specific areas to read text and examine the objects on display. The other is a purely virtual exhibition space with the professionally taken photos of the objects depicted as 2D viewable items- almost like an interactive exhibition catalogue.

Once the user has seen what is on display, there is a range of information, puzzles and crafts that can be utilised- incorporating different learning levels and requirements for Silver and Bronze Arts Award participants to aid them with their qualification.

The materials have been widely used amongst organisations across the city including ArtsWork, the Royal Navy Trophy Collection who have shared the materials with families within the Royal Naval Service, and participating HAF families during the summer provision. More recently these materials have been shared with the Red Cross who have booked a tour of the museum in September for 10-15 young refugees.

Through the project, the Museum Service has achieved Artsmark Partner status, continuing this project's legacy and helping continue to build the Museum's relationship with schools.

The overall aims of the digital resource pack were to provide education, creative workshops, and be accessible to a wider audience who may not be able to attend the physical exhibition. The pack also needed to provide Arts Awards participants with material to enable them with the tools to complete the various assessment tasks such as 'take part in different arts activities' and 'share your arts skills with others'.

The digital resources pack has a balanced mix of craft projects that could be completed at home, some exploration tasks that could be completed by either looking around the physical exhibition or the online material.

For this pack, the online material was the focus of development, with the end result being a 360-degree virtual tour of the actual exhibition and a virtual gallery comprised of high-quality photographic imagery and reproductions of paintings.

Developing the online galleries involved research in what could be the most accessible platform, and also ongoing access as some sites required monthly or yearly subscriptions. The two sites that host the material are free and do not require any maintenance. A useful stage in their construction was the feedback from the Arts Awards participants. During one of the delivery days, they were given access to the beta versions via a tablet. They quickly navigated their way around the material and made some suggestions. One was regarding the amount of information, when they saw a portrait of someone, they zoomed in and wanted to know more. This enabled the addition information hotspots throughout, which took the same data from the exhibition.

The digital resources pack has been created with education and creativity in mind, whilst taken into consideration access from a wider audience.

"One of the tasks in the pack, which took contextual inspiration from an eastern vase that was adorned with a pair of cranes, involved making origami cranes. The section provided some history about the vase and the significance of peace cranes. This task was given to the Arts Awards participants, where they all successfully made a few origami cranes. Then this new skill was used for their 'share your arts skills with others' component. One component that was envisioned yet failed during the processing was to capture a number of the silver artefacts as three-dimensional renders.

Even though these did not appear in the online material, the 360 tour and virtual gallery still provided an excellent representation of the material to enable visits to engage and interact with the source material." - Russell, Commissioned Artist

Cultural Legacy of the Project

Though the project has achieved a lot of the expected outcomes of the digital learning materials, the Project has left a cultural legacy that can be developed and explored in the future. Over the next school year, enquiring schools will be taking advantage of the materials for their tours, plus a new exhibition trail will be signposting children to the website to then continue their Silver City journey at home.

The project has strengthened connections and partnerships between the museum exhibition programme with schools and Arts Award- a scheme that can be repeated annually for future museum programmes.

Portsmouth Museum Service became an Arts Mark partner, making the resource available to participating schools across the next academic year and beyond, and learnings from project will help shape the museum service's future Arts Mark offerings.

The project has enabled the Museum to be empowered by creating digital materials and has got staff thinking about what else could be developed to enhance accessibility via digital materials.

Young people were able to achieve their bronze arts award and familiarised them with the museum site as a safe place to voice their opinions and engage with their local heritage.

The following feedback was received from children and young people who engaged with the project and achieved an Arts Award qualification:

"I visited this museum in Portsmouth, we had a tour all-round the silver gallery. In my opinion I would prefer if there was less history around it and more information about the object. I enjoyed making origami at the end as it was more to this than the museum. I wouldn't go again as it would have been better with different ways of learning about it. In the visit I would have liked to have learnt how to make the object."

Courtney, Portsmouth Student

"I saw the sword again and could look at the things I liked from anywhere.. I could do it from home. To make it better, make sure it goes through the whole museum including the shop so you could buy stuff from there,"

John on why he liked the digital tour

"I liked the exhibition, especially the fish, the pocket watch and the flask. I like these I would like to have them. I like pocket watches and flasks and they are historical and silver. I like silver. I like to read and find things out bit a lot of other people don't, so I think it was good for the general lazy public"

Oli, Portsmouth Student

Online Resources

A copy of the online resource can be found in Appendix 4.

A full evaluation document produced by Portsmouth Museums can be found in Appendix 5.



Story, Song and Dance

Story, Song and Dance was an Early Years initiative, led by Portsmouth City Council Early Years team working with key partners, Melody Tots, Portsmouth Music Service and arts organisations across the city. The project received £5500 of PCEP funding and £5500 of Cultural Access Fund. An additional £600 was funded by external partners.

Project Aims

- To use the arts as part of an integrated programme involving online and face to face learning
- To create a digital resource to share with all EY settings using a story and music incorporating traditional nursery rhyme tunes
- To create a resource pack integrating arts activities for settings to use alongside the digital resource
- To create associated activity packs for parents
- To provide CPD for EY staff showing how the arts can enhance story telling
- To target 25 EY sessions and provide interactive face to face workshops with children
- To undertake arts award with up to 200 children

Intended Outcomes

- Children engaging in online and face to face arts activities
- Children's outcomes in the Expressive Arts and Design, Communication and Language and Literacy Early Learning Goals will be strong and at least in line with national outcomes at the end of the EYFS
- Children using the arts to enhance stories
- EY staff trained to use arts-based activities to enhance stories
- A resource to benefit all EY settings in the city
- A resource that can be used as a model for future work and a resource for the future
- Interactive face to face workshops with EY children
- An introduction to Arts Award for up to 200 children

Key Performance Indicators

- 20 settings including child minders access the resource and training
- 750 children participate in face to face workshops
- Up to 200 Discover Arts Award

Project Outcomes

Key Activities	Budget	Actual Spend	Timescale
Story/song writing	£500	£500	June 2021
Creation of animated digital story	£2000	£2000	July 2021
Recording and arranging songs 8 x £125	£1000	£1000	July 2021
Production of digital resource	£1000	£1000	July 2021
Creation of digital resource packs for Settings	£500	£500	November 2021
Creation of digital resource packs for parents	£500	£500	November 2021
CPD Delivery - resources and arts award	£500	£500	October 2021
Face to face workshops 25 x £100	£2,500	£2,500	October - December 2021
Online production	£1000	£1000	December 2021
Arts Award Certification and Assessment	£1860	£1860	December 2021
Administration of project	£240	£240	Ongoing
Total	£11,600	£11,600	

Successes and Challenges

Over 3000 young people have engaged with the Spark initiative and been inspired by music, song, movement and drama.

The project exceeded intended targets and 31 face to face Spark interactive face to face workshops were delivered in Portsmouth.

The 'Spark the Smallest Dragon' animated film, CPD film and Spark resources continue to be available for use along with other supporting videos 'Meet the Artists' and a summary of the initiative available on YouTube.



The initiative has been widely promoted on social media including a wide selection of photos and film.

The target for up to 200 children to undertake Arts Award was exceeded with 459 children and young people gaining their Discover level Arts Award. Funding for the additional Arts Award assessment and certification was secured.

Delivering the project during the pandemic, some of the workshops had to be rescheduled due to Covid-19.

Relationships have been developed with schools and settings and requests for another musical initiative made.



Cultural Legacy of the Project

The project has supported the upskilling of staff in settings to deliver arts activities to future cohorts of children across the city.

Over 3000 young people have engaged with the Spark initiative and due to overwhelming positive feedback, the resources have been shared with other Hubs and Early Year groups free nationwide.

The initiative promoted the benefits of partnership working and providing a performance opportunity by Early Years children to share with the community via social media.

Online Resources

Session - <https://youtu.be/VwW3lx5ipjI>

Meet the artist -

<https://youtu.be/Y0LeGSy6NQc>

CPD - <https://youtu.be/bxpn5166J20>

Spark - <https://youtu.be/CjrEOWZitsI>

Performance Videos

<https://youtu.be/qBPknOpe0IA>





TheatreMakers

TheatreMakers is a free Digital Education Resource for schools, providing a 360-degree view of theatre-making, and the creative, production and business processes involved in making new work. The project was led by People and Stories in partnership with Admiral Lord Nelson School, Idle Discourse, Downtown Pompey and videographer Matt Parsons. The project received £2500 of PCEP funding and £2500 of Cultural Access Fund.

Project Aims

- Provide connectivity and visibility to Portsmouth-based independent theatre-makers, who tend to be under-represented in the city's educational offer
- Broaden the scope of what is already available to schools, to celebrate the quality, relevance and reach of local theatre-makers, and to demonstrate the individual journeys of those makers
- Provide a strong resource for bolstering creative thinking, as well as business skills and project management, whatever the future of each student
- Develop an online resource, comprising of guides, interviews, examples, and activity tasks for each discipline area, to include specific sections on achieving ArtsAward and ArtsMark.

Intended Outcomes

- CYP and staff engaging in digital resource
- Support for schools to engage in Arts Awards
- CYP and staff engaging in creative thinking and developing business skills

Key Performance Indicators

- Consultation with schools
- Engagement with resources across schools in the city
- Successfully support schools who can invest/fundraise for Arts Awards

Project Outcomes

Key Activities	Budget	Actual Spend	Timescale
School consultation	£210	£210	February 2022
Creation of <i>TheatreMaker</i> Resource	£4435	£4435	March - April 2022
Target 5 Schools/Academies	£210	£210	June - July 2022
Release resource (Digital Costs)	£145	£145	Autumn 2022
Total	£5000	£5000	

Successes and Challenges

TheatreMaker is a free Digital Education Resource for schools, providing a 360-degree view of theatre-making, and the creative, production and business processes involved in making new work. The disciplines involved in creating and presenting theatre are considerable. These have not previously been available through a holistic portal, and schools have only had access to fragmented National resources.

Importantly, the project provides connectivity and visibility to Portsmouth-based independent theatre-makers, who tend to be under-represented in the city's educational offer. Stand-alone activity workshops and talks from local touring venues already exist, but there is little opportunity to access the people who make professional theatre productions.

TheatreMaker broadens the scope of what is already available to schools, to celebrate the quality, relevance and reach of local theatre-makers, and to demonstrate the individual journeys of those makers. The UK's theatre industry is one of our country's most prominent international characteristics and contributes significantly to the vibrancy and health of our towns and cities. We understand the benefits of bringing arts and culture into schools. We also understand the transferability of skills into other sectors, and the value of creativity in all walks of life. *TheatreMaker* bolsters creative thinking, as well as business skills and project management, whatever the future of each student.

TheatreMaker is available as an online resource. Importantly, Admiral Lord Nelson School, a triple-platinum ArtsMark school in Portsmouth, was involved in honing the design and useability of *TheatreMaker*, as it was developed. *TheatreMaker* was targeted to schools in July, however all schools have stated that they would prefer to start using it properly in the Autumn term. The resource is also available in perpetuity as a Portsmouth Cultural Education Partnership resource.

A surprising outcome of the *TheatreMaker* project has been its international appeal. Within days of launching the resource, schools, colleges, and universities across the United States and Canada were requesting access to the videos, stating that they had the same vacuum of resources. While the PCEP funding is clearly not provided for reaching young people in other countries it is heartening to see its impact elsewhere in the world and, of course, for the visibility of Portsmouth's cultural sector.

Cultural Legacy of the Project

The finished project feels authentic, useful, and in demand.

Engagement reached more Portsmouth schools than expected, and the resource has also been adopted by schools around the UK, and in the United States of America and Canada.

This is good for Portsmouth's artists and identity, and we hope that the proof of demand drives further investment in similar and/or more sophisticated resources in the future.

Online Resources

password- theatremaker2022

TheatreMaker: Producing

<https://vimeo.com/726198537>

TheatreMaker: Writing

<https://vimeo.com/726199919>

TheatreMaker: Directing

<https://vimeo.com/726202144>

TheatreMaker: Design

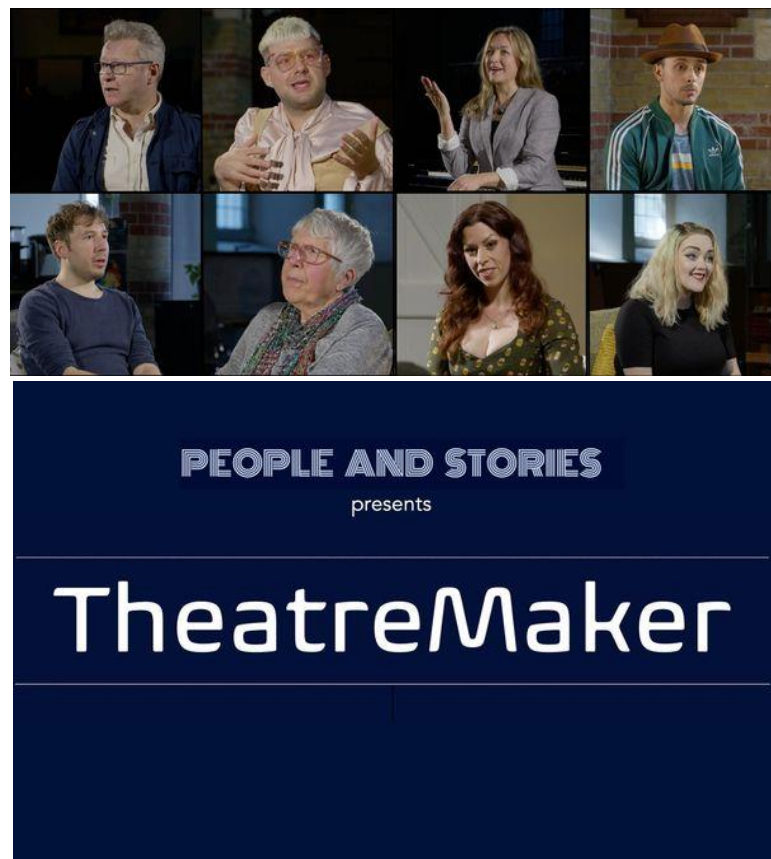
<https://vimeo.com/726203853>

TheatreMaker: Performing

<https://vimeo.com/726206549>

TheatreMaker: Engagement

<https://vimeo.com/726208321>



Evaluation

Engagement

Through projects match-funded by the *Better Lives Through Culture* programme, over 13,500 CYP have engaged with consultation and cultural activity across the city.

176 CYP have directly engaged with consultation activity to inform the aims and outcomes of the BLTC project. Additional consultation has been embedded into individual project aims and outcomes to ensure cultural delivery reflects the voices of children and young people in Portsmouth.

Arts Award

Over 500 children and young people have gained Arts Award at various levels ranging from Discover to Gold. In addition to this another 13,000 children and young people have received cultural experiences that support the beginning and development of their Arts Award journey.

8 CEP Members have received training to become Arts Award Assessors. All CEP members were offered funded training, with many citing time and capacity as a reason as to why they were unable to engage in this offer.

Artsmark

All school settings were offered additional support with registering/re-registering as Artsmark schools, however to date no schools had taken up this offer.

The following schools are Artsmark registered or are in the process of registering:

Setting Name	Current Artsmark progress
Admiral Lord Nelson School	Awarded Platinum
Ark Ayrton Primary Academy	Working Towards
Cliffdale Primary Academy	Registered
Mary Rose Academy	Registered
Mayfield School	Working Towards
Milton Park Primary School	Working Towards
Northern Parade Infant School	Awarded Silver
Portsmouth Youth Offending Team	Registered
Priory School	Registered
St John's Cathedral Catholic Primary School	Working Towards
Stamshaw Infant Academy	Working Towards
The Portsmouth Academy	Working Towards
The Portsmouth Grammar School	Registered
Trafalgar School	Working Towards
Wimborne Primary School	Registered

Feedback has indicated that budget, capacity, time constraints and teacher workload are the reasons that schools were unable to prioritise Artsmark registration at this time.

Partnership Working

Through BLTC, PCEP has developed and highlighted the partnership working between CEP members across Portsmouth. It has also highlighted the strength of existing partnership working and how collaboration is at the centre of the cultural education offer across Portsmouth.

Partnerships exist beyond cultural organisations within the city and projects funded by *Better Lives Through Culture* have highlighted the strong collaborative ethos across different sectors.

PCEP has worked with over 35 CEP Members and local organisations, in both the cultural and business sectors.

Legacy

Many of the projects funded by *Better Lives Through Culture* have produced a vast array of resources that not only benefit those children and young people directly engaged in the project, but that allows future access by additional CYP and in the cases of the digital resource projects, indefinitely.

As part of the project, and to ensure sustainability of PCEP, the Transition Steering Group, appointed a Project Fundraiser to explore additional funding streams to continue the *Better Lives Through Culture* programme in order to provide additionality and engage future CYP.

Fundraising consultation was carried out with PCEP members and other creative partners in May 2022. From the discussions that took place, the PCEP project fundraiser identified main themes of recommended future activity PCEP could explore and develop:

1. **Advocacy**- making the case for creativity in education
2. **Training**- developing a CPD programme for teaching staff, artists and creatives
3. **Partnership working** - developing further the links between artists and schools
4. **Young People** - continuing to ensure Youth Voice is prioritised when developing programmes of activity
5. **Community** - Strengthening links with organisations and different communities outside of the culture and education sector

In response to findings from the consultation undertaken, PCEP have submitted a funding application to Money Barn for a project based in the north of the city. The results of this bid are pending.

It is anticipated that the PCEP Project fundraiser post will build on the impact and achievements of the *Better Lives Through Culture* programme in Portsmouth over the last 2 years, developing and devising funding bids for a large-scale project with structure programme of monitoring and assessment.

As part of the PCEP's Transition Project, the Transition Steering Group, appointed a Strategic Fundraiser to develop a fundraising strategy and support development of a Business Plan for PCEP, that will support any future funding and project development.

The BLTC programme has enabled over 13,500 children to engage in cultural education activities and experiences that they otherwise would not have had access to. The project has enabled CEP members to develop partnership working and enhance their cultural and educational offer whilst adding additionality to the wider cultural education offer within the city.

Better Lives Through Culture programme took place within the COVID-19 pandemic and many of the projects encountered a variety of challenges related to the effects of the pandemic. This resulted in many delays to timescales, reduced engagement and increased pressures to capacity of schools, artists and PCEP employees and volunteers.

The challenges that all involved have had to face, only highlights the positive response and engagement to projects and the impact they have had on children and young people in Portsmouth, whilst also laying a promising foundation of culture education and partnership working on which to build upon.

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Economic Development, Culture and Leisure Scrutiny Panel

Housing Neighbourhood & Building Services - Community Centres

Overview

Housing, Neighbourhood & Building Services directly manage 4 community centres within the city: Charles Dickens Centre (Buckland), Cosham Community Centre, Paulsgrove Community Centre, and Somerstown Community Centre. All four centres sit in areas of high social housing stock but operate in a tenure blind way. The aim is that the centres cover their costs to enable them to operate to the benefit of the whole community.

Community Centres Response to Pandemic

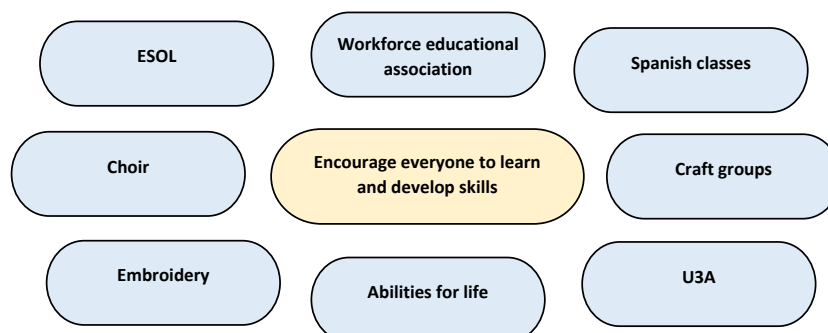
During the pandemic, each centre was closed to its business-as-usual activities. However, the sites were used to support essential services permitted under the covid restrictions such as:

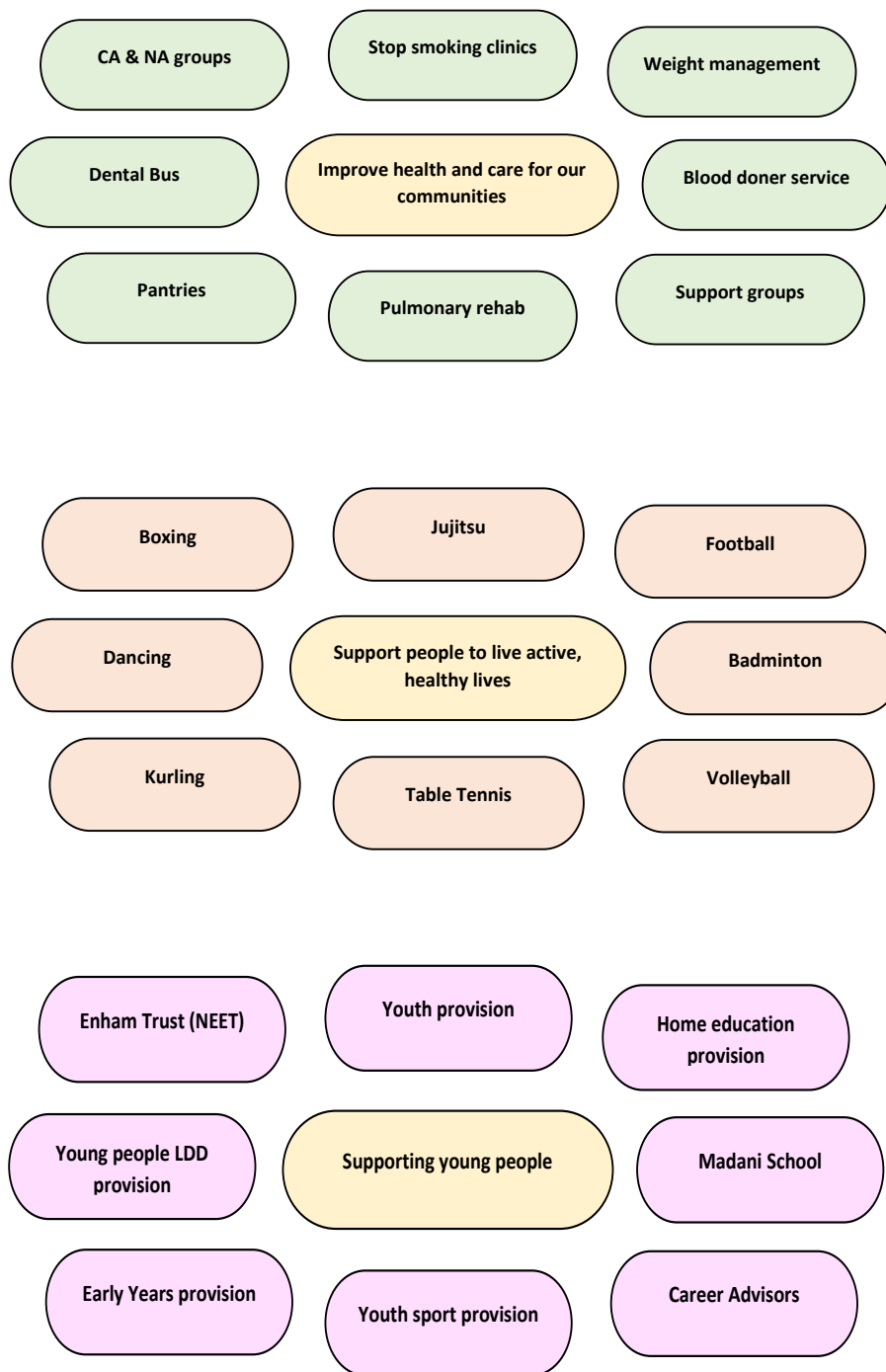
- Covid asymptomatic testing centre
- Pop-up vaccination clinics
- Continued to support and enable blood donor sessions
- Training sessions for Rowan's Hospice
- Support groups including respite for carers

Activity Programme, with Social Value and Health Benefits

The facilities at each of community centres differ for each site, some have dancehalls, sports halls, community cafe and music studios, others have splash pools, snooker and community facilities.

It is important that our centres run a diverse programme of activities to reach all members of the communities they serve. We seek to align with Portsmouth City Council's corporate priorities and aims and below demonstrates how some of the activities across our centres meet those priorities and aims.





Our community centre spaces are also used by services and support groups on a longer-term hire basis so that they can offer locality-based provision. Tenants include Abilities for Life, Volunteer's Hub, Workers Educational Association, Well-being Service and Room 1 - support for autistic and neurodivergent adults. Other long-term tenants include a nursery in Paulsgrove, the Music Hub, and an estate services team.

The community centres are signed up to The Hive's warm places initiatives.

Demand

Each of our 4 community centres are busy with a varied programme, although there is slightly less demand for Paulsgrove community centre.

Barriers to Engagement and steps taken in response

- 1) Our community centres operate in areas of deprivation and therefore there are affordability issues with accessing paid-for activities and travelling to free provision outside of the local area, with greater impact to those in the Paulsgrove area as many services and facilities are based in the south of the city.

Our hire costs are reviewed on an annual basis however due to the pandemic, and now the cost-of-living crisis we have frozen our hire charges since 2020 to ensure that hirers are able to offer provision without passing additional costs to attendees.

This decision does result in impact on the service budget, in particular at a time when the premises costs have risen significantly, which is why our long-term tenants are vital in sustaining the centres.

Offering locality-based services aids accessibility for local communities - we have raised awareness of the opportunities that exist to hire our spaces internally within PCC, and through updating our website and our social media presence and our visual display boards.

We have supported other directorates in increasing local opportunities e.g., the library service ran a space-based activity at the Charles Dickens Centre, and we have supported the organisers of the Live Well events and the We Shine event in Paulsgrove.

- 2) Awareness of the activities that are on offer

When we speak to local people, they are often unaware of what is available to them locally. We are reviewing our communications strategy and engaging with local communities in different ways and reaching out to local representatives to build understanding and look for opportunities for partnership working.

- 3) The age of the spaces we have

Whilst the Somerstown Hub and Charles Dickens Centre are modern spaces the Cosham and Paulsgrove community centres are older buildings which may be less attractive as spaces.

We are considering our options with both centres, working in partnership to understand what opportunities exist to improve the facilities.

- 4) Meeting the individual needs of the community

In the south of the city, we had previously experienced barriers around providing multi-cultural activities however we have now increased our programme to include activities such as a cross-cultural women's group and English lessons for those for whom English is a second language.

Increasing participation

Recently we have worked with our resident engagement team to understand what our tenants wish to participate in locally and there have been engagement events in Paulsgrove, Cosham and Somerstown linked to specific projects, from which we are analysing the feedback to understand if there are opportunities to make changes to best meet the needs and wants of the local community.

We aim to embed our service in the community and build relationships with residents as well as building key relationships with partnership organisations and other community groups.

There is no 'one size fits all' approach. Each community has differing needs which can change over time, and it is important that the service continues to reflect and seek feedback to ensure we are meeting those needs.

Community Centre Team

We are fortunate to have fantastic team in the HNB community centre service. The team are a front facing service who deal with a vast range of enquiries. The team, on a daily basis signpost to a range of services, such as the Cost-of-Living Hub, CAB, the local housing office, Safe Clean and Tidy and You Trust and are seeking to see how they can support the Leisure Card.

There is a good working relationship with colleagues in Culture, Leisure and Regulatory services and where appropriate we share information and learning.

The Future

The community centre service is always keen to seek opportunities to work with other departments and organisations to best serve the communities that the centres are situated in. We have a fixed pricing structure across the centres and offer a 20% discount to charities and CiCs. <https://www.pycportsmouth.co.uk/community/>

Culture, Leisure & Regulatory Services Directorate

Cost of Living - response to Strategy Team - July 2022

What will be the potential impact of the cost of living crisis in your business area?

This could include increased demand, but possibly in some areas loss of demand and related income. It would be interesting to know this. How can this be monitored to see whether the issues are increasing / static / reducing etc.?

We have a number of income generation activities that are likely to see an impact in terms of loss of demand/income - e.g. D-Day Museum (chargeable museum) and Museum Workshops, Museum retail shops, Event (land) hire, Poster Advertising, Room Hire (Library Service, Museum Service), Weekly Beach Hut rental, wedding venue hire (Museums Service & Registrars).

It is anticipated there will be an impact on the income of our partners, which include Community Associations, Revenue Clients (cultural venues such as theatres), Seafront Concessions, Event partners (promoters) and BH Live who manage our sports centres.

Our Leisure Card (free, available to residents on means tested benefits) offers at 40% discount on culture and leisure activities. We anticipate a rise in Leisure Card numbers over the coming months (card numbers are monitored).

The Guildhall run a number of targeted activities for residents and communities. This offer depends on their income from mainstream events. Promoters are likely to be facing increased costs which will affect the offers that the Guildhall can provide. Similarly, although most of our events are free to take part, this may also affect the level of event applications we receive.

The Hive is a critical service provider in the city for low income families. The Community Helpdesk has been an essential support to the Household Grants Programme, through initial contact and follow up. General enquiries to the helpdesk also include receipt of donated furniture and white goods together with low cost white goods.

Links to homelessness support has included referral to local food banks, pantries, hot meals and access to winter clothing etc.

The Hive Portsmouth Uniform Shop is an essential support for the relationship between families, schools and social workers. The shop has enabled direct support to be provided to families in need, including referrals to local charities for baby basics for essential items.

Demand across all Hive services is likely to increase over the coming months.

We also expect to see increased demand on our parks and open spaces that are free to access, including our countryside sites. The impact is likely to be increased litter / anti-social behaviour; the service has limited resources to address this.

Measured Indicators: we have the following measures within our KPI set that can be used (per quarter):

- Events: number of events run
- Museums:
 - Visitor numbers
 - D-Day Story income

- Library: number of digital loans
- Hotwalls: visitor numbers
- Hive:
 - School uniform support (number of families supported)
 - Helpdesk contacts
 - Food provision (customers accessing pantries)

What could be done in service areas to ease the pressures for households and again, what might be the implications (eg. we could relax some requirements - like in the pandemic - but what would be the challenges from this?)

Our services provide for families on low incomes in several ways:

Museums: the majority are free to enter. The service is also fully engaged in the Holiday Activities and Food programme which provides free holiday activities and healthy food for children from reception to year 11 who are in receipt of benefits related free school meals. If Museums were to discount their retail or chargeable services, this would directly impact the running costs of the service.

Seafront: our seafront is free to access with wide open space and facilities. In terms of easing pressures, whilst we could freeze/limit our various chargeable service fees (beach hut fees / event hire fees / greens fees / sports fees), this would directly impact our revenue budgets for maintaining these services.

We provide the following free sports activities:

- Nine Tennis courts
- Beach Volleyball court
- Hilsea & Seafront splash pools and splash pad at Canoe Lake
- Hilsea Pump track (BMX)

BH Live offer a number of discounted activities and further discounted activity can be obtained, to those on eligible benefits, via a BH Access Card (chargeable) or PCC Leisure Card (free).

Any further discount on sports provision would affect the ability to run the service as it would not be sustainable.

Libraries: for many years our libraries across the city have been havens for the disenfranchised, as 'warm places'. Our libraries are critical to our communities; they provide many free activities, clubs and workshops for adults and children throughout the year. This is subject to continued provision to resource such activities when further budget cuts are anticipated.

Community Centres: our 10 council owned community centres run free & discounted activities - the associations occupy the buildings rent free. If hire of the centres reduces, then this will impact the level of activities offered.

Over recent years, the directorate has had to absorb severe cuts to its budget. To balance our budget, there has been an increased requirement to promote our various income streams. Pressure on income streams is therefore likely to put increased pressure on our services.

Our workforce are residents too - so how might we work with our workforce on this issue?

Our directorate has a full complement of staff on the front line - Museums, Parks, Libraries, Registrars, Licensing etc. Further training could be developed to help them with knowledge to respond when cost of living issues come up on enquiry.

The Council could engage by survey and focus groups to engage with staff for their views on possible measures the Council could take.

A significant proportion of the workforce that makes up the Council are on lower bands. The cost of living pressures will affect them considerably in the following areas:

- Energy costs for home working - heating, water, electricity, gas costs
- Commuting costs - rising petrol prices and public transport fares
- Personal debt - taking on or extending personal loans to manage household budgets.

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Access to Culture and Leisure

David Percival – Library and Archive Service

Scrutiny Panel Monday 13 March 2023

Central Library

Cost of Living Support and Advice

- All libraries have been designated 'warm spaces, welcoming places'
- Free hot drinks; wifi; board games and lots of activities for all ages.

Example of Low Cost Activities for Families during February half-term...

- **Alderman Lacey Library**
- Friday 17th February: 11am - *Making Glitter Bugs*.
- Children can make their own very glittery minibeasts! FREE

- **Beddow Library**
- All week: *Hunting for Daffodils* - Can you find the flowers hidden in the library? Just drop-in and take part during opening times. FREE
- Friday 17 February - Make a Mother's Day card time tbc. FREE

- **Central Library**
- *Where's Wally? Week* is the theme for Central Library during half-term -including a "Wally word hunt " Participants have to spot any Where's Wally? characters that are hidden around the library and write down the library related words . Grown-ups and children are encouraged to come in wearing Where's Wally? clothing such as Woolly bobble hats, stripey tops and boots! FREE
- Wednesday 15 February: 10-11 Where's Wally? related activities - design a character for our Wally Wall display scenes and make a Wally face mask. Suitable for age 4 and above. FREE

- **Portsea Library**
- Thursday 16 February: 11-12 *The Very Hungry Caterpillar* and make your own caterpillar craft. Age 0-8 11-12 FREE

- **Southsea Library**
- Saturday 11 February: *Rhymetime* 10:30; *Children's drawing club* 2:30 FREE

- Monday 13 February: *Rhymetime* 10:00; *Storytime* 2:00 FREE

- Tuesday 14 February: *Spanish for children* (run by volunteers) 11:00 FREE

- Thursday 16 February: *Rhymetime* 10:00 FREE

- Saturday 18 February: *Rhymetime* 10:30; *Craft activity for children* 2:30 FREE
-
- Paulsgrove; Cosham and North End libraries will also host activities, please call in advance.

Core Library and Archive Service Offers

- School Library Service – Traded Service

Advisory Services

Book Loans to schools

Reader Development Activities – PBA; Lit Quiz; MTA

Archive Service – Statutory, Accredited by NA

- Public Library Service – Statutory

Libraries Connected ‘Universal Offers:’

Reading

Culture and Learning

Information and digital

Health and wellbeing

Access for adults

- 2021/22 – 159 residents benefited from Home Library Services
- Regular deliveries to sheltered accommodation in the city.
- Vision Impairment Services – Julie Duffy nominated for a 2023 Libraries Connected Award for her work in providing library services.
- Changing Place toilets – Southsea and (new for 2023) Central Libraries!

Major library events 2022/23

- Platinum Jubilee – Parties in libraries, unique Michael Morpurgo event in Central Library, livestreamed nationally.
- Reading Sparks – Bringing STEM to a wider audience
- BookFest – 50 events in 2023 for people of all ages.
- Summer Reading Challenge – nearly 1400 children completed in 2022, up 10% on previous year.
- Return of Summer Reading Challenge Plus in 2023.

ACE funded projects

- Doyle Detectives – Laura Weston
- Volunteer Futures – Catherine Burland

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Summary for councillors:

Who:

Catherine (Catt) Burland is the project officer funded by Arts Council England under the Volunteer Futures Project which consists of nineteen projects nationally. The project officer is managed by the Library and Archive service although works across cultural services internally and externally.

The project seeks to work with those who have barriers to accessing volunteering and opportunities, some of these groups include but are not limited to:

- Children and young people
- Housebound participants
- Individuals with mental health needs
- Those with physical and learning disabilities
- The homeless and displaced (including asylum seekers and refugees)
- Those who experience loneliness.

What:

The project aims to address barriers to volunteering with consultation, strategy, practical support and application of new methods including those shared nationally and within the remit of the breadth of the council. By the end of the first year, a best practice guide outlining suggestions and findings will be shared not only with Portsmouth City Council, but organisations in the county inclusive of Gosport Voluntary Action, One Community Hampshire, and the University of Portsmouth.

Why:

To share and learn best practice with regards to volunteering opportunities as part of a COVID-19 recovery for cultural services.

Where:

The project supports volunteers and organisations between PO1-PO6 and has designated target areas for activity as designated by the bid. The overall volunteer numbers are designated to be 500 volunteers within two years, the current engagement stands at approximately 150 although this is across around twenty roles with some volunteers undertaking more than one role.

When:

The project runs from July 2022- July 2024 and the bid was initially written by the previous Library and Archive Service Manager, Lindy Elliott, with support from a number of other Cultural services including museums, internal and external community centres, specialist disability employment support service Youtrust, and adult social care. These services and a number of other representatives inclusive of parks, educational establishments, children's social care, the specialist volunteer bureau HIVE, Shaping Portsmouth, and others- all sit on the steering group, with the bid indicating the steering group will become 50% volunteers at the end of the first year.

At present the project has been involved in the following events:

Victorious Festival Bookfest Moving Forward Carers Count
Party for Hilsea Party for Somerstown Party for Cosham
Summer Reading Challenge SLS Portsmouth Reads LD Awareness Training Days
Celebration of Libraries Volunteers

The project is seeking to either host or engage with the due events:

Wilder Day Paulsgrove April Wilder Day Paulsgrove Autumn
Empower! Paulsgrove (a series of cultural activity events free at point of access for residents)
Carers Week Volunteers Week

The project has been involved in the following groups:

Portsmouth Learning Disability Partnership Board Abilities for Life social group
Craft Club at Central library (new) The Detectives (ACDC project)
Photography club with Aspex Gallery due to be continued by the project
Board Game club (due, at Cosham Library)

The project has placed volunteers in or signposted to the following organisations:

Libraries services (inclusive of Data Entry, Marketing, Multi-lingual book reviews, Duke Of Edinburgh, Visually Impaired Services, Bookfest, translation of PCC VCSE documents)
Portsmouth Healthy Walks The Detectives (ACDC project) Shopmobility
Abilities for Life Solent Volunteer Trainers Youtrust AND Services

The project holds vacancies for organisations such as:

Community Connectors The Mobile Library Community Centres
Solent Stormers NMRN Victoria Park

And many others.

The project attends regularly at internal and external promotional and recruitment events such as those hosted by the University of Portsmouth and the DWP Job Centre fayres.

Project Impact:

1. Abilities for Life- a social group which is peer led and organisationally supported- has around fifteen regular attendees from Portsmouth and the surrounding area.
After identifying a lack of provision in the north of the city, a young lady with physical and learning disabilities has been supported to create a new social group to meet the need. The project has supported with the project officer providing ideas, guidance, a venue, time, and DBS checks for the 6 volunteers who are seeking to support the group for themselves following training from the project officer. Some of the attendees to the group had been referred by their GP's after spending several years isolated from their communities and spending time in their bedrooms with nothing to do.
2. A young man was referred to the project from Room 1 Neurodivergent and Autism services. He was attending other provision although did not find it appropriate for him. After a period of time attending as a volunteer at the library and being supported by the library team and project officer, the individual found themselves ostracised from what little support they had. Having gained a more stable home placement (instead of being of no fixed address) the individual carved out a degree of routine as a library volunteer and was supported with their mental health needs and self-harm. The individual is now receiving employment support and is hoping to gain employment- and has described the opportunities provided to them by the project as a lifeline.
3. A gentleman who was referred from Youtrust employment support service for individuals with disabilities. Prior to volunteering, the individual identified as having no purpose and being lonely. They partook in the six-week micro-volunteering opportunity and were supported with their interests. They also have provided valuable insight as to how best to engage volunteers and provide accessible training. They left the project having found a paid role supporting others by training professionals on learning disabilities, having gained confidence and self-belief in themselves.
4. The project has supported six Duke of Edinburgh students on a weekly basis so far (with more due to join shortly) utilising the six-week micro-volunteering programme. The young people are provided with a crash course in volunteering for Portsmouth City Council and the library service (inclusive of a shortened and concise version of mandatory training) and most go onto volunteer independently with the library service, inclusive of peer support and encouraging other young people. Some of the young people who have been engaged have limited school engagement, autism, and learning difficulties.

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