



NOTICE OF MEETING

CABINET MEMBER - THE LEADER (CULTURE, REGENERATION AND ECONOMIC DEVELOPMENT PORTFOLIO)

FRIDAY, 7 FEBRUARY 2025 AT 10.00 AM

COUNCIL CHAMBER - THE GUILDHALL, PORTSMOUTH

Telephone enquiries to Lisa Gallacher, Local Democracy Officer Tel: 02392 834056

Email: Email: Lisa.Gallacher@portsmouthcc.gov.uk

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

CABINET MEMBER - THE LEADER (CULTURE, REGENERATION AND ECONOMIC DEVELOPMENT PORTFOLIO)

Councillor Steve Pitt (Liberal Democrat)

Group Spokespersons

Councillor Mary Vallely, Labour

Councillor Russell Simpson, Portsmouth Independents Party

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

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

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

AGENDA

- 1 Apologies for absence**
- 2 Declarations of members' interests**
- 3 Public Art Policy (Pages 3 - 24)**

Purpose of report

To advise members of a new Public Art policy officers wish to introduce to ensure that best practice is applied in the selection, delivery and management of public art across Council owned land and space.

Recommendations

- (1) That the proposed Public Art Policy be adopted and applied to formalise the council's approach to the creation and management of public art.
- (2) To undertake an audit of work currently in the public realm to ensure that the Council has a record of all works that are sited on our land or properties which over time will include a visual survey of each asset in a similar way to the current Monuments and Memorials Policy.

4 Large Scale Events Economic Impact Update (information report) (Pages 25 - 28)

Purpose

To update members on the findings from a recently completed independent report on the positive economic impact of large-scale events on Portsmouth.

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

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Agenda Item 3



Title of meeting:	Culture, Regeneration and Economic Development Decision Meeting
Date of meeting:	7 February 2025
Subject:	Public Art Policy
Report by:	Director of Culture, Leisure and Regulatory Services
Cabinet Member:	Councillor Steve Pitt
Wards affected:	All
Key decision:	No
Full Council decision:	No

1. Purpose of report

- 1.1 To advise members of a new Public Art policy officers wish to introduce to ensure that best practice is applied in the selection, delivery and management of public art across Council owned land and space.

2. Recommendations

- 2.1. **That the proposed Public Art Policy be adopted and applied to formalise the council's approach to the creation and management of public art.**
- 2.2. **To undertake an audit of work currently in the public realm to ensure that the Council has a record of all works that are sited on our land or properties which over time will include a visual survey of each asset in a similar way to the current Monuments and Memorials Policy.**

3. Background

- 3.1. Historically the city has had a number of pieces of public art which have been commissioned through a range of different approaches over many years. Recently officers have worked to provide more transparency and accountability to the processes which supports the current best practice. However without a public art policy we are aware that different approaches have been taken to provide new elements of public art and we wish to apply the current learning and positive work which is emerging from the Seafront Arts programme and apply it across the city.

- 3.2. It is understood that the contemporary concept of public art is now much broader than it once was and that many pieces of public art are no longer in a sculptural form which might once have been anticipated. Public art today can be something to view, listen to, experience, contemplate, interact with or participate in. They can be transient, temporary or permanent.
- 3.3. We fully recognise that public art can play a very significant role in enhancing the built environment creating vibrant spaces where people want to spend time. It can enrich and empower communities encouraging a sense of ownership, raise the profile of a destination providing a boost to the local economy and support growth in creative industries by providing opportunities for employment and skills development by artists.
- 3.4. The proposed Public Art policy recognises both the wide variation in form any works might take but also acknowledges that regardless of the form the council needs to ensure a consistent process to the selection, delivery and management of works be they permanent or temporary.
- 3.5. The Council has lacked a full list of public art works for some time and where some have been listed they have primarily been those which are incorporated into the landscape for the longer period of time. By default this has not necessarily captured works which have been more transient or temporary works which therefore does not enable us to fully celebrate all that we currently have.

4. Adoption of a new Public Art Policy

- 4.1 The policy seeks to
 - outline the process for the selection and commissioning of public art
 - articulate the process for monitoring and maintaining those that are in the public realm
 - to provide a mechanism to ensure that public art in the city is of good quality, suitable, relevant and safe to continue to remain in situ
- 4.2 The policy allows for the application of learning from within the current Southsea Coastal scheme redevelopment where a model of operation has been successfully working for the last year. This has resulted in an effective utilisation of staff and external partner skills in the form of a steering group, where individual's wealth of experience and knowledge can be used to the wider benefit of the city. The Policy proposes that going forward this group widens it's brief from the Seafront Arts Programme Steering group to being that of a Public Art Steering group.
- 4.3 The policy proposes an audit of existing public art across the city which would enable us to have a comprehensive record of works both historical and contemporary. Over time it is proposed that a visual assessment of the condition of each of the works will be undertaken to ensure they are still in a suitable condition to remain in the public realm.

- 4.4 The policy also proposes to list in the audit privately owned art in public spaces such as train stations, places of worship as well as key public sites such as Gunwharf Quays and Portsmouth Historic Dockyard. Being listed in such an audit does not imply any role for the Council in the maintenance or continuation of the work at these sites but supports the provision of a comprehensive listing.
- 4.5 The policy outlines a recommended commissioning process again proposing current good practice and emphasising that the council's preferred route is one where opportunities are put to the market either through open or limited competition. This would enable artists to respond to a specific brief which would encourage all aspects of the work to be taken into consideration from the outset. Direct invitation for an artist to respond to a particular site would be proposed only in exceptional circumstances.
- 4.6 Equally as important as the commissioning process is that for decommissioning especially where a work may have deteriorated to the point where it is unsafe to remain in the public realm. This maybe due to environmental factors such as sunlight's interaction with plastic which can make it brittle or other elements such as significant change to the surrounding area and landscape. Artwork which was always intended to be temporary should have had a decommissioning process agreed at the outset of its commissioning process.
- 4.7 The proposed policy considers a wide range of different elements in regard to public art and it is proposed that this policy be reviewed on a regular basis of no less than every 3 years. At this time officers are not suggesting a wider public art strategy as we believe individual opportunities for public art would sit within wider development strategies onto which the application of this Public Art policy would then apply so outlining a recommended route for its delivery into a scheme.

5. Reasons for Recommendations

- 5.1 Historically the city's landscape has provided the backdrop for a number of public art installations both temporary and permanent. However without a Public Art policy the approach to commissioning has been varied. This new policy provides an opportunity to capture the learning out of the current Seafront Arts programme to provide a framework for work across the city to ensure it meets the best standards and maximises the opportunities for the city.
- 6.2 The policy articulates our commitment to ensuring that there is an open and transparent process associated with any form of commissioning and that as many opportunities are put out for creative industries practitioners to respond to as possible. That route also enables the council to adhere to procurement principals where practical.
- 6.3 Provision of a comprehensive record of existing public art work will in time enable all works currently situated in the public realm to be reviewed to ensure it is suitable

that they remain in situ or if necessary consider further options depending on the circumstances.

7. Integrated impact assessment

7.1 Integrated Impact Assessment (appendix B)

8. Legal implications

8.1 There are no legal implications at this time for implementation of the policy as drafted.

9. Director of Finance's comments

9.1 The proposals set out in this report are expected to be funded from existing service portfolio budgets, as approved by Full Council

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

Appendices:

Appendix A - Public Art Policy

Appendix B - Integrated Impact Assessment

Appendix C - Guidance on Fees for Visual Artists 2022

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

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

Title of document	Location

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

.....
Signed by:
Cabinet Member for Culture, Leisure and Economic Development

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Portsmouth City Council

Public Art Policy

1. Introduction

The purpose of this policy document is to formalise the city's approach to the creation and management of public art. The Public Art Policy provides the guidelines on which Portsmouth City Council's public art commissioning will be based.

1.1 The Role of Public Art

The contemporary concept of public art is much broader than it once was. It can be something to view, listen to, experience, contemplate, interact with, or participate in. Public art can be temporary or permanent. It includes visual arts (such as sculpture, murals, street art), as well as performance, music, video and digital media. It can be a soundscape, a light installation, a piece of street furniture or an architectural statement. It can be a full-scale festival or a one-to-one interaction. In essence, it is a creative work sited in the public realm.

Public art has the power to:

- Enhance the built environment creating vibrant, attractive places where people want to spend their time.
- Strengthen a location's identity by celebrating its heritage and distinct character.
- Engage and empower communities, encouraging a sense of ownership and civic pride.
- Improve outdoor spaces for leisure and relaxation, which has great benefits to physical and mental wellbeing.
- Raise the profile of a destination, providing a boost to the local economy through increased tourism.
- Stimulate growth in the creative industries by providing opportunities, employment and skills development.

In this document the term 'public art' will still refer in large part to permanent outdoor sculpture but may include any or all the various forms listed above.

1.2 Background

Portsmouth City Council has a long-standing commitment to the commissioning of public art. To date this has been achieved without an agreed policy to guide

decision-making or a strategy in place to outline how aspirations for public art in the city can be achieved.

Culture is a key focus for the city, as highlighted in The City Vision which brought together feedback from thousands of residents, private and third sector agencies to communicate what kind of city Portsmouth wants to be by 2040. The City Vision laid out six aspirations, one of which is 'A city rich in culture and creativity'. Arts Council England has identified Portsmouth as a 'priority place' and among other projects in the city committed to £62,000 of funding towards public art on Southsea Seafront

The redevelopment of Southsea Seafront through the Southsea Coastal Scheme has created new promenades and public spaces, providing an exciting opportunity to incorporate sculpture and artistic interventions into the area, which is the largest leisure space in the city and a major draw for visitors. Portsmouth City Council created the post of Seafront Art Programme Officer and allocated capital funds to the project, illustrating its commitment to bringing high quality public art to the city. Developing a public art programme for the Southsea Coastal Scheme highlighted the need for the council to have a robust policy in place. The work so far on the Seafront Arts Programme, which has involved consultation with numerous artists and stakeholders, has helped inform the guidance laid out in this policy.

Arts Council England and Aspex Visual Arts Trust were consulted on the writing of this policy. Both parties have endorsed this document.

1.3 Policy objectives

- To outline the process for the selection and commissioning of public art.
- To outline the processes for monitoring and maintaining the city's collection of public art.
- To provide a mechanism to ensure public art in the city is good quality, suitable and relevant.

2. Delivery

2.1 Governance

Establishing a steering group for the Seafront Arts Programme has been key in the development of public art projects to enhance the Southsea Coastal Scheme. Having a steering group ensures transparency in the process of developing and selecting new work. It brings together stakeholders with a wealth of relevant experience who guide decision-making and bring their own points view to the

discussion. The Seafront Arts Programme Steering Group is made up of individuals from the city's arts organisations - Aspex Visual Arts Trust, Portsmouth Creates, Hotwalls Studios, Portsmouth Museum & Gallery and the University of Portsmouth (School of Architecture).

Going forward, the role of the Seafront Arts Programme Steering Group will be broadened to become the Public Art Steering Group, with a remit for guiding decisions related to public art across the city. The group membership could be expanded to include a wider range of voices including representatives from conservation, planning and residents groups.

The role of the Public Art Steering Group:

- The group shall meet at least three times a year. Meetings will be minuted to ensure transparency.
- The group will consider all new proposals for public art projects in the city against the criteria outlined below.
- The group will monitor and review the condition of the city's existing public art collection.
- The group will submit relevant findings and recommendations to the portfolio holder for consideration.

2.2 Existing Public Art Audit

To date the council does not hold a comprehensive record of public art in the city. A public art audit will allow council officers to:

- Take stock of what public art assets the council holds.
- Assess the condition of each asset and plan for future maintenance as required, funding permitting.
- Identify areas of the city which have low or no provision of public art.
- Gather data which will inform future public art projects.

In order to get a full picture of the city the audit should also take into account privately owned art in public spaces such as train stations and places of worship as well as key public sites such as Gunwharf Quays, Portsmouth Historic Dockyard and Court X.

The audit will then become a live document which is reviewed by the steering group and updated when new artworks are commissioned or decommissioned.

3 Commissioning

3.1 Commissioning Process

Portsmouth City Council does not allocate an annual budget for commissioning public art. Commissioning is project-based and occurs as when appropriate funds and opportunities arise.

There are three main ways that Portsmouth City Council will use to identify and appoint an artist. These are:

- Open competition
- Limited competition
- Direct invitation

Open Competition

Advertise commission through national/regional press and through local partners and arts organisations. A downloadable competition pack will be made available from the PCC website. Artists are requested to submit a statement of interest and images of relevant prior work. Artists are not requested to provide design ideas for the public art commission at this stage. From this submission, a shortlist is drawn up, with shortlisted artists asked to submit proposals for an agreed fee and/or attend an interview. Copyright of these proposals will rest with the artists.

Limited Competition

A suitable list of artists is drawn up, and all or a selection of these artists will be asked to submit either a proposal or a statement of interest, with final selection process followed as above.

Open and Limited Competition routes are preferred.

Direct Invitation

A single artist is identified and approached to deliver the project, within the constraints of the artist's brief. A direct invitation will take place if the particular artist has previously delivered an exceptional artwork/project and/or has a specific link to the location, theme or style of the project.

3.2 Criteria

Public art commissioning criteria:

Essential

- The artwork must help create a sense of place.
- The artwork must be relevant to the city and its people.
- The artwork must be achievable within the proposed budget and timescale.
- The artwork must be appropriate, safe and robust.
- The lifespan, responsibility and future maintenance for the artwork must be considered.

Points to consider

- Does the artwork celebrate a local theme or tell a local story?
- Does the artwork inspire wonder or spark joy?
- Will the process and/or final artwork engage with the community?
- Is the artwork by a local artist, an artist with links to the city, or an artist of note?
- Would the artwork attract visitors from outside the city?
- Has sustainability been factored into the process and/or final artwork?

3.3 Artist Briefs

Artist briefs should include:

- Aims and objectives of the commission.
- A timeline of selection process, key milestones and deadlines.
- Appointment method - open competition, limited competition, direct invitation.
- Criteria for selection, who is part of project group, who is key contact person
- Context of the site/location - history, maps, drawings, photos
- Practical issues around site - access, health and safety, insurance
- Role and responsibility of the artist
- Type of art envisaged - scale/materials
- What pre-preparation is needed
- Budget
- Public consultation - how much, what form and who is involved
- Permissions, copyright, clarification of ownership of work
- Maintenance and decommissioning
- Launch/celebration

3.4 Public Consultation

Art is subjective and public art can be a divisive topic, particularly when paid for with public money. It is essential that plans for public art projects are well communicated to ensure the public have understanding, appreciation and ultimately support for a project.

Each project will have different aims and objectives. Artists have different approaches to creating work. There are a number of ways that the public can be consulted or engaged in the creation of public art:

- Early engagement using public ideas to inform the initial artists brief.
- Community engagement between the artist and the public as part of the process for creating the artwork.
- Competition-based artwork selection by the public from a shortlist of proposals.

For public art commissions with a larger budget, a competition-based public selection is favoured as it puts the ultimate decision in the hands of local people. Selection will be from a shortlist of artists selected by the Public Art Steering Group.

3.5 Gifts, Acquisitions and Proposals

From time to time the council will receive proposals for new public artwork to be created in the city or for an artwork to be purchased by or gifted to the city. Proposals may come direct from an artist or could come via an arts organisation, arts producer, a resident or a council member. While enhancing the public realm and adding to the city's collection of public art is of course encouraged, it is essential that any proposal is carefully considered against the city's commissioning criteria outlined in this document and against the objectives of the Public Art Policy. It is the role of the Public Art Steering Group to rigorously review any proposals and to advise the relevant portfolio holder on their recommendations.

4. Management

4.1 Fair Pay

Portsmouth City Council is committed to paying artists fairly for their time. Artist briefs should be costed appropriately against the industry standard pay outlined by the 'a-n' artists' network (see appendix 1).

4.2 Maintenance

Art in the public realm is vulnerable to damage from general wear, exposure to the elements and vandalism.

The Public Art Audit should record the condition of all council owned artworks. It is important that this is reviewed and updated regularly to allow for any changes in condition to be monitored.

Work should be as durable and as low maintenance as possible to minimise the future cost to the council and materials used must reflect the environment.

Commissions should include a costed maintenance schedule from artists, along with specified finishes, coatings, and fixings. It is the responsibility of each brief

and commission to ensure that any special maintenance requirements are detailed and can be met before commissioning goes ahead. It is important to determine the eventual owner of the work when determining maintenance and who's responsibility it will be to carry out maintenance for the lifespan of the work.

5. Decommissioning

Portsmouth City Council has a responsibility to ensure that the artworks on display in the public realm are well presented, appropriately maintained and safe. The decommissioning (removal) of an artwork may be necessary for a variety of reasons:

- The artwork is intended to be temporary and has reached the end of its lifespan, which will have been agreed at the point of commission.
- The artwork is damaged or has degraded and the cost of repair is prohibitive.
- The artwork is no longer relevant to the location or audience.

Decisions to decommission artworks will be made by Members, following review and advice from the Public Art Steering Group. Decisions will not be made with the principal aim of generating funds. Any monies received by Portsmouth City Council from the decommissioning of artworks will be ringfenced for the maintenance of existing artworks or the commissioning of new public art.

5.1 Decommissioning Process

It must first be established if Portsmouth City Council is legally able to decommission the artwork. If the artwork was acquired with the aid of external funding it must be established if any conditions attached to the grant will impact on decommissioning. Unless contractually required, the council is under no obligation to replace decommissioned artworks. Replacement is unlikely to be a preferred option.

Public art has an important place in the memories and social history of the city. The city museum must be consulted in the case of any artwork due for potential decommissioning which could be accessioned into the city's museum collection.

Full records will be kept of all such decisions on decommissioning in accordance with Portsmouth City Council's document retention policy.

Options for decommissioning artwork in order of preference:

- Relocation within the city
- Accession into the city museum's art or local history collection.

- Gift or sale back to the artist
- Gift, sale or exchange with another local authority or public body
- Sale to a private buyer
- Destruction (only in the case of an item too badly damaged, deteriorated, or can't be removed intact from location, and cannot be decommissioned by any other means).

Where possible, prior to removal, Portsmouth City Council will notify the artist and discuss plans with them. Local ward councillors and relevant service staff will also be communicated with. In some instances, there will be additional costs to make good the site where the piece was sited. These costs, and budgets to cover them, must be agreed prior to decommissioning, unless pressing health and safety issues require urgent removal.

In the case of an artwork which is incorporated into the fabric of a building, this will be the responsibility of the landlord and is likely to be required if a building is to be remodelled, replaced, or removed. This is to be managed through the planning process. The preservation of public artwork incorporated in buildings that are to be remodelled, replaced, or removed is not covered by this process. Please refer to the Maintenance provision and any appropriate planning or conservation requirements.

5.2 Decommissioning for new Artworks

As referenced above (point 3.3), decommissioning must be reflected in all future artists' briefs and contracts so that artists are aware that their work may be subject to decommissioning after an appropriate period of time.

6. Appendices

Appendix 1. a-n Artists Network. Guidance on fees and day rates for visual artists

Form name	Integrated Impact Assessment
Reference	IA681500398
Date	24/01/2025



Policy details

Request date	24/01/2025 16:02
Directorate	PCC Culture Leisure and Regulatory Services
Service	Seafront Services
Title of policy, service, function	Public Art Policy
Type of policy, service, function	New
What is the aim of your policy, service, function, project or strategy?	The purpose of this policy document is to formalise the city's approach to the creation and management of public art. The Public Art Policy provides the guidelines on which Portsmouth City Council's public art commissioning will be based.
Has any consultation been undertaken for this proposal?	yes
What were the outcomes of the consultations?	Arts Council England and Aspex Visual Arts Trust were both invited to review and feedback on the policy. Both parties endorse the final document.
Has anything changed because of the consultation?	no
Did this inform your proposal?	yes
Please provide details	The endorsement of these two key institutions illustrates that this document is suitably thorough and meets industry standards.

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

This section is not applicable to my policy	<input checked="" type="checkbox"/>
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Crime - Will it make our city safer?

This section is not applicable to my policy	<input checked="" type="checkbox"/>
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Housing - will it provide good quality homes?

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?	Public art has the power to enhance the built environment creating vibrant, attractive places where people want to spend their time. It can also strengthen a location's identity by celebrating its heritage and distinct character. This policy will ensure that artworks commissioned for the public realm are good quality, suitable and relevant. It will also ensure there is a formal, transparent commissioning process in place.
How are you going to measure/check the impact of your proposal?	Each art commission will be an individual project and methods for measuring impact will vary depending on the nature of the project. This can include various forms of public consultation including engagement in the creative process and the evaluation process.

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

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?	Public art has the power to improve outdoor spaces for leisure and relaxation, which has great benefits to physical and mental wellbeing. It can also engage and empower communities, encouraging a sense of ownership and civic pride.
How are you going to measure/check the impact of your proposal?	Each art commission will be an individual project and methods for measuring impact will vary depending on the nature of the project. This can include various forms of public consultation including engagement in the creative process and the evaluation process.

Income deprivation and poverty - will it consider income deprivation and reduce poverty?

This section is not applicable to my policy	<input checked="" type="checkbox"/>
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Carbon emissions - will it reduce carbon emissions?

This section is not applicable to my policy	<input checked="" type="checkbox"/>
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Energy use - will it reduce energy use?

This section is not applicable to my policy	<input checked="" type="checkbox"/>
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Climate change mitigation and flooding - will it proactively mitigate against a changing climate and flooding?

This section is not applicable to my policy	<input checked="" type="checkbox"/>
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Natural environment - will it ensure public spaces are greener, more sustainable and well-maintained?

This section is not applicable to my policy	<input checked="" type="checkbox"/>
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Air quality - will it improve air quality?

This section is not applicable to my policy	<input checked="" type="checkbox"/>
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Transport - will it make transport more sustainable and safer for the whole community?

This section is not applicable to my policy	<input checked="" type="checkbox"/>
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Waste management - will it increase recycling and reduce the production of waste?

This section is not applicable to my policy	<input checked="" type="checkbox"/>
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Culture and heritage - will it promote, protect and enhance our culture and heritage?

Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?	Public art has the power to: enhance the built environment creating vibrant, attractive places where people want to spend their time; Strengthen a location's identity by celebrating its heritage and distinct character; Engage and empower communities, encouraging a sense of ownership and civic pride; Improve outdoor spaces for leisure and relaxation, which has great benefits to physical and mental wellbeing; Raise the profile of a destination, providing a boost to the local economy through increased tourism; Stimulate growth in the creative industries by providing opportunities, employment and skills development. This policy document provides a mechanism to ensure public art in the city is good quality, suitable and relevant.
How are you going to measure/check the impact of your proposal?	Each art commission will be an individual project and methods for measuring impact will vary depending on the nature of the project. This can include various forms of public consultation including engagement in the creative process and the evaluation process.

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

<p>Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?</p>	<p>Public art has the power to stimulate growth in the creative industries by providing opportunities, employment and skills development. It can also raise the profile of a destination, providing a boost to the local economy through increased tourism.</p>
<p>How are you going to measure/check the impact of your proposal?</p>	<p>Each art commission will be an individual project and methods for measuring impact will vary depending on the nature of the project. This can include various forms of public consultation including engagement in the creative process and the evaluation process.</p>

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

<p>Please expand on the impact your policy/proposal will have, and how you propose to mitigate any negative impacts?</p>	<p>Public art has the power to stimulate growth in the creative industries by providing opportunities, employment and skills development. It can also raise the profile of a destination, providing a boost to the local economy through increased tourism.</p>
<p>How are you going to measure/check the impact of your proposal?</p>	<p>Each art commission will be an individual project and methods for measuring impact will vary depending on the nature of the project. This can include various forms of public consultation including engagement in the creative process and the evaluation process.</p>

Social value

<p>Please explain how your policy, service, function, project or strategy delivers Social Value</p>	<p>Commissioning and procurement are two of the council's key Social Value Levers. The Public Art Policy outlines the process for the commission, selection, maintenance and decommission of public art in the city. It will ensure there is a formal and transparent process for commissioning and obtaining public art assets.</p>
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Involvement

Who was involved in the Integrated impact assessment?	Harry Scott, Seafront Art Programme Officer
Name of the person completing this form	Harry Scott
Date of completion	2025-01-24

Guidance on fees and day rates for visual artists 2022

Sample day rates to guide arts budgeting and to help visual artists negotiate a fair rate of pay for short-term contracts such as commissions, residencies and community projects.

The table below sets out a framework for artists' fees for work such as commissions, residencies, community projects and gallery education, that reflect artists' career stage, experience level and overheads, take account of the nature and costs of self-employment, and that align artists' practices with comparator professions.

Day rates are based on 177 paid days' work for an artist per year. This figure takes into account time spent on pitching and tendering for work, studio and research time, training and professional development time, administration and accounting, illness, family commitments and holidays. If an artist is likely to gain fewer days' work, the day rate can increase accordingly. Rates exclude project specific expenses and VAT where applicable.

Whilst these rates provide a general guide, we recommend each artist takes account of their unique circumstances and overheads and uses [The artist's fees toolkit](#) to calculate a personalised day rate when preparing quotes for work.

Experience level	Annual income excluding overheads	Day rates with overheads £5k per annum	Day rates with overheads £10K per annum	Day rates with overheads £15K per annum
New graduate	£26,888	£180	£208	£237
1 year	£28,443	£189	£217	£245
2 years	£30,766	£202	£230	£259
3 years	£32,830	£214	£242	£270
4 years	£34,534	£223	£252	£280
5 years	£35,944	£231	£260	£288
6 years	£37,500	£240	£268	£297
7 years	£39,058	£249	£277	£305
8 years	£40,616	£258	£286	£314
9 years	£42,169	£266	£295	£323
10 years*	£43,727	£275	£304	£332

* Once an artist has more than 10 years' experience, the rate they can charge will depend on other external factors such as an artist's art world track record and/or unique attributes and market forces.

About this document

a-n has consistently published sample day rates since 2004 when it was first funded by Arts Council England to produce them. These rates provide artists, funders, commissioners and employers with broad guidance for budgeting and estimating purposes. Regular reviews and updates ensure the sample rates published have retained a parity with comparator professionals.

This guidance takes teachers' pay as such a comparator on the basis that: teachers are usually graduates, and many will have an additional qualification as well, making the training period 4 years, similar to that of many artists; artists are sometimes engaged to undertake work similar to that of teachers e.g. leading workshops; many of the management skills required by an artist are similar to those used by a teacher.

Use by artists of such rates assumes suitable professional conduct as set out in [The Code of Practice for the Visual Arts](#) and other [professional practice](#) documents for artists, commissioners and employers on www.a-n.co.uk

Exhibition Payment: Paying Artists Guide

For specific advice on payments within the context of exhibitions or other visual arts presentation to the public, see a-n's [Exhibition Payment Guide](#).

Produced as an outcome of the [Paying Artists Campaign](#), the guide includes a set of suggested payments to artists (ranging from £150 – £6,000) as a fee for their contributions to publicly-funded exhibitions, and covers a wide range of exhibition scenarios and guidance for implementation.

Agenda Item 4



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Title of meeting:	Culture, Regeneration and Economic Development Decision Meeting
Subject:	Large Scale Events Economic Impact Update
Date of meeting:	7 February 2025
Report by:	Director of Culture, Leisure and Regulatory Services
Cabinet Member:	Councillor Steve Pitt
Wards affected:	All

1. Requested by the Director of Culture, Leisure and Regulatory Services

2. Purpose

2.1 To update members on the findings from a recently completed independent report on the positive economic impact of large-scale events on Portsmouth.

3. Information Requested

3.1 The council is aware of the positive impact that supporting larger scale events can have on the city. Through the last calendar year the largest events which took place in Portsmouth were the 80th anniversary events for D-Day 80 and Victorious Festival.

3.2 Whilst there is no independent information about the economic value of the D-Day 80 commemorative events programme we are very aware of the significant increase of the national profile of the city through hosting the event. The opportunity provided Portsmouth with an unprecedented level of marketing, social media awareness and wider TV coverage that only events of such national importance with a global reach can achieve.

3.3 However events with such a profile are rare and should be regarded as occasional due to their nature and scale although their impact on the public's perception of the city should not in any way be underestimated.



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- 3.4 Officers are however able to provide Members with information from the economic impact report which was commissioned by Victorious Festival in 2024. Undertaken by Bluegrass research specialists, Victorious Festival have ensured that this specific research looks at both the direct and indirect impact of their event on the city and the wider economy.
- 3.5 Victorious Festival have worked with Bluegrass previously which is also an advantage as this enables a series of questions to be asked over repeat years which is helpful in regards to tracking specific elements over a longer period.
- 3.6 The Festival took place over 23 - 25th August 2024 and had a total of 168,019 attendances and 79,294 unique visitors to the festival throughout the event. Bluegrass considered elements such as demographics, duration of visit, place and transport as well as the key statistics around spend to provide the economic impact of the event on the city.
- 3.6 The audience profile changed very little in comparison to the 2023 research with the 45- 54 age group remaining the most prevalent. The percentage of attenders needing physical or mental accessibility provision also remains high for this type of event which reflects the wide range of additional provisions which Victorious provide into the event e.g. accessible viewing platforms, BSL signed artists and Quiet Areas to support festival attenders who need safe, quieter places in order to fully enjoy their experiences.
- 3.7 The festival had a consistent number of attenders who were resident in the city with 3 in 10 attenders living in the city for whom the Festival's weekend tickets being most popular which we believe reflected the option the event provides for people to come and go throughout the event until 20:00 each evening of the event.
- 3.8 Whilst interest in live music remained a consistent theme recorded as an area of interest a shift was seen in attendances at other festivals with 3 in 5 people saying that Victorious Festival would be the only festival they would be attending in 2024. It is currently difficult to speculate the reason for this but it may reflect a change in behaviour post pandemic.
- 3.9 Travel to the event remained broadly the same as the previous 2 years of the Festival with a higher than usual number of people walking to this Festival when compared to other festivals which we believe reflects the higher percentage of residents attending the event.



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- 3.10 Over 42% of the audience stayed overnight in the city of whom 28% stayed in hotels/B&Bs and 20% took advantage of the camping facilities provided by Victorious. Of the others who stayed overnight they primarily stayed with friends or family or in private rental such as Airbnb. We believe this also reflects the impression of the festival being convenient which 3 in 5 of those sampled agreed with.
- 3.11 There was widespread agreement that the Festival was welcoming to the whole community and over 2 in 5 attenders feeling that coming to such events had a positive impact on their health and wellbeing.
- 3.12 More attendees undertook activities away from the Festival in the city. Over 35% of attenders visited a restaurant/café, 34% visited a pub and 20% went shopping. Perceptions of Portsmouth remain high with 78% rating the city as excellent or good with 19% of attendees saying that visiting the city for Victorious Festival had changed their view of Portsmouth to be a lot more positive.
- 3.13 Bluegrass took overall consideration of the economic impact of the Festival on Portsmouth through considering a range of qualifying questions in order to provide a statistically sound calculation. Using their model and taking all aspects into consideration including visitors, local contracts, crew bed nights, direct and indirect spend the total economic impact of Victorious Festival in Portsmouth was £24,321,000.
- 3.14 It can continue to be demonstrated that large-scale events have a significant and positive impact on the city especially around the areas of secondary spend and accommodation. The hidden impact remains the lasting positive impression of the city which visitors leave with as well as the value of the media coverage of events of significant national importance with a global impact.

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Stephen Baily
Director of Culture, Leisure and Regulatory Services

Appendices: None

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

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



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Title of document	Location