

Tourism, Equalities, Communities & Culture Committee

Date: **12 January 2023**

Time: **4.00pm**

Venue **Hove Town Hall - Council Chamber**

Members: Osborne (Joint Chair), Powell (Joint Chair), Rainey (Deputy Chair), Evans (Opposition Spokesperson), Grimshaw (Opposition Spokesperson), Bagaeen (Group Spokesperson), Ebel, Littman, Robins and Simson

Invitees: Lola Banjoko (B&H - CCG), Joanna Martindale (Community Voluntary Sector), Justin Burtenshaw (Sussex Police) and Stephanie Prior

Contact: **Thomas Bald**
Democratic Services Officer
01273 291354
thomas.bald@brighton-hove.gov.uk

Agendas and minutes are published on the council's website www.brighton-hove.gov.uk.
Agendas are available to view five working days prior to the meeting date.

Electronic agendas can also be accessed through our meetings app available through ModernGov: [iOS](#)/[Windows](#)/[Android](#)

This agenda and all accompanying reports are printed on recycled paper

AGENDA

PROCEDURAL MATTERS

43 PROCEDURAL BUSINESS

- (a) **Declarations of Substitutes:** Where councillors are unable to attend a meeting, a substitute Member from the same political group may attend, speak and vote in their place for that meeting.
- (b) **Declarations of Interest:**
 - (a) Disclosable pecuniary interests;
 - (b) Any other interests required to be registered under the local code;
 - (c) Any other general interest as a result of which a decision on the matter might reasonably be regarded as affecting you or a partner more than a majority of other people or businesses in the ward/s affected by the decision.

In each case, you need to declare

- (i) the item on the agenda the interest relates to;
- (ii) the nature of the interest; and
- (iii) whether it is a disclosable pecuniary interest or some other interest.

If unsure, Members should seek advice from the committee lawyer or administrator preferably before the meeting.

- (c) **Exclusion of Press and Public:** To consider whether, in view of the nature of the business to be transacted or the nature of the proceedings, the press and public should be excluded from the meeting when any of the following items are under consideration.

Note: Any item appearing in Part Two of the agenda states in its heading the category under which the information disclosed in the report is exempt from disclosure and therefore not available to the press and public. A list and description of the exempt categories is available for public inspection at Brighton and Hove Town Halls and on-line in the Constitution at part 7.1.

44 MINUTES

9 - 20

To consider the minutes of the meeting held on 3 November 2022.

Minutes of the TECC Urgency Sub-Committee held 28 November 2022 to follow.

Contact Officer: Thomas Bald

45 CHAIRS COMMUNICATIONS

46 CALL OVER

- (a) Items 50-60 will be read out at the meeting and Members invited to reserve the items for consideration.
- (b) Those items not reserved will be taken as having been received and the reports' recommendations agreed.

47 PUBLIC INVOLVEMENT

To consider the following matters raised by members of the public:

- (a) **Petitions:** To receive any petitions presented by members of the public notified by the due date of 4 January 2023;
- (b) **Written Questions:** To receive any questions submitted by the due date of 12 noon on the 6 January 2023;
- (c) **Deputations:** To receive any deputations submitted by the due date of 12 noon on the 6 January 2023.

48 ITEMS REFERRED FROM COUNCIL

Items referred from the last meeting of Full Council held on 15 December 2022.

49 MEMBER INVOLVEMENT

21 - 26

To consider the following matters raised by Members:

- (d) **Petitions:** To receive any petitions;
- (e) **Written Questions:** To consider any written questions;
 - 1) Cllr Bagaeen – Clarity of Responsibility for Procurement
 - 2) Cllr Theobald – Victoria Fountain Restoration
- (f) **Letters:** To consider any letters;
- (g) **Notices of Motion:** to consider any Notices of Motion submitted directly to the Committee.
 - 1) Conservative Group – Women's Safety
 - 2) Conservative Group – Civic Events

50 ROYAL PAVILION & MUSEUMS TRUST ANNUAL REPORT

27 - 98

Contact Officer: Louise Peim
Ward Affected: All Wards

51 ANTI RACISM PLEDGE UPDATE

99 - 102

Contact Officer: Jamarl Billy
Ward Affected: All Wards

52 COMMUNITY WEALTH BUILDING PROGRAMME: ACTION PLAN 103 - 116

Contact Officer: Sophie Moss
Ward Affected: All Wards

53 FIELD OFFICER SERVICE REVIEW 117 - 124

Contact Officer: Jo Player
Ward Affected: All Wards

54 FEES AND CHARGES 2023-24 125 - 146

Contact Officer: John Lack
Ward Affected: All Wards

55 ABCD CULTURAL RECOVERY PLAN UPDATE 147 - 238

Contact Officer: Marina Norris

56 BHCC - VENUE HIRE POLICY 239 - 252

Contact Officer: Howard Barden
Ward Affected: All Wards

57 RWC25 - WOMEN'S RUGBY WORLD CUP 2025 HOST CITY BID 253 - 272

Contact Officer: Ian Baird
Ward Affected: All Wards

58 REVIEW OF THE LOCAL LIST OF HERITAGE ASSETS 273 - 292

Contact Officer: Tim Jefferies
Ward Affected: All Wards

59 ARTICLE 4 DIRECTION - CHANGES OF USE FROM CLASS E (COMMERCIAL, BUSINESS AND SERVICE USES) TO CLASS C3 (DWELLINGHOUSES). 293 - 308

Contact Officer: Steve Tremlett
Ward Affected: All Wards

60 HOVE STATION NEIGHBOURHOOD PLAN - SUPPLEMENTARY REGULATION 16 CONSULTATION 309 - 316

Contact Officer: Robert Davidson
Ward Affected: Central Hove; Goldsmid; Hove Park; Westbourne; Wish

61 ITEMS REFERRED FOR FULL COUNCIL

To consider items to be submitted to the 2 February 2022 Council meeting for information.

In accordance with Procedure Rule 24.3a, the Committee may determine that any item is to be included in its report to Council. In addition, any Group may specify one further item to be included by notifying the Chief Executive no later than 10am on the eighth working day before the Council meeting at which the report is to be made, or if the Committee meeting take place after this deadline, immediately at the conclusion of the Committee meeting

Date of Publication - Wednesday, 4 January 2023

The City Council actively welcomes members of the public and the press to attend its meetings and holds as many of its meetings as possible in public. Provision is also made on the agendas for public questions to committees and details of how questions can be raised can be found on the website and/or on agendas for the meetings.

The closing date for receipt of public questions and deputations for the next meeting is 12 noon on the fourth working day before the meeting.

Meeting papers can be provided, on request, in large print, in Braille, on audio tape or on disc, or translated into any other language as requested.

Infra-red hearing aids are available for use during the meeting. If you require any further information or assistance, please contact the receptionist on arrival.

FURTHER INFORMATION

For further details and general enquiries about this meeting contact Thomas Bald, (01273 291354, email thomas.bald@brighton-hove.gov.uk) or email democratic.services@brighton-hove.gov.uk

WEBCASTING NOTICE

This meeting may be filmed for live or subsequent broadcast via the Council's website. At the start of the meeting the Chair will confirm if all or part of the meeting is being filmed. You should be aware that the Council is a Data Controller under the Data Protection Act 1998. Data collected during this web cast will be retained in accordance with the Council's published policy.

Therefore, by entering the meeting room and using the seats in the chamber you are deemed to be consenting to being filmed and to the possible use of those images and sound recordings for the purpose of web casting and/or Member training. If members of the public do not wish to have their image captured, they should sit in the public gallery area.

ACCESS NOTICE

The Public Gallery is situated on the first floor of the Town Hall and is limited in size but does have 2 spaces designated for wheelchair users. The lift cannot be used in an emergency. Evac Chairs are available for self-transfer and you are requested to inform Reception prior to going up to the Public Gallery. **For your own safety please do not go beyond the Ground Floor if you are unable to use the stairs.**

Please inform staff on Reception of this affects you so that you can be directed to the Council Chamber where you can watch the meeting or if you need to take part in the proceedings e.g. because you have submitted a public question.

FIRE / EMERGENCY EVACUATION PROCEDURE

If the fire alarm sounds continuously, or if you are instructed to do so, you must leave the building by the nearest available exit. You will be directed to the nearest exit by council staff. It is vital that you follow their instructions:

- You should proceed calmly; do not run and do not use the lifts;
- Do not stop to collect personal belongings;
- Once you are outside, please do not wait immediately next to the building, but move some distance away and await further instructions; and
- Do not re-enter the building until told that it is safe to do so.

Brighton & Hove City Council

Tourism, Equalities, Communities & Culture Committee

4.00pm 3 November 2022

Hove Town Hall - Council Chamber

Present

Councillors: Osborne (Chair), Powell, Littman, Ebel, Hugh Jones, Robins, Evans, Allcock, Simson, & Bagaeen.

Standing Invitees: Stephanie Prior, Joanna Martindale, Kris Ottery, & Harpreet Kaur.

26 PROCEDURAL BUSINESS

- a) Councillor Hugh-Jones in substitute for Councillor Rainey.
Councillor Allcock in substitute for Councillor Grimshaw.
Detective Supt Kris Ottery in substitute for Chief Supt Justin Burtenshaw.
- b) Councillor Powell declared an ongoing interest that she works for Sussex Police, and her partner is employed by Community Works.
- c) It was agreed that the press and public be excluded if deemed necessary during item 39.

27 MINUTES

The Minutes of the meeting held on 15 September 2022 were agreed as an accurate record.

28 CHAIRS COMMUNICATIONS

The Chair gave the following communications:

We have the events schedule for next year coming up later in the meeting and nearly all the main events are returning. But before we get on to that, we still have the end of this year, and the Christmas Festival runs from 18th Nov to 24th December. I'm really excited by this and looking at the plans this year, they will be an improvement on last year, when the event's organisers struggled to provide the quality of offering that we expected. This year will be focused mainly on and around St Peter's Plaza and will be an open site without the Heras fencing that affected the look and the feel of the event last year. The organisers have partnered with a German supplier who are experts at this and have been involved in markets in Bath, Edinburgh and Leicester Square etc. and so expect a more traditional feel with wooden decorated chalets. There will also be a big wheel again, although not quite as big as the one from last year, Santa's Grotto at Paradox Place and The Elf Express show at Ironworks Studio every weekend starting on 26th November up until Christmas. Aladdin on 22nd to 27th Dec at Brighton Centre- affordable and family friendly. Partnership with the Focus Foundation- grants to go out within the city.

I wanted to note that we were very pleased that CPP2 passed at full council after being recommended by us all at the last TECC. There are so many benefits for this plan, and although we have had to allocate some sites on our precious urban fringe for housing, we feel that this will help to protect everything good about the city and prepare us best for the future opportunities. I attended a very interesting event with the sector last week to understand more about how we can unblock some of the large brownfield sites that have remained undeveloped for a long term

The other report today that I just wanted to comment on is the Leisure facilities and the response to the energy crisis. This report is asking us to make the difficult decisions required to mitigate for the increased energy costs, but we want to do everything we can to keep our facilities open. Only this week, it has been announced that Rye will close one of their leisure facilities, and there is now a large list of locations who are doing the same. Ultimately, the government needs to step in if they want to guarantee keeping leisure facilities open and I hope that some help may be forthcoming to change the situation in due course, and this is why we will closely monitor any changes. Members will get a chance to debate this further later on in the agenda, as well as at the Sports Facilities Investment Plan Working group later this month.

I also just wanted to pick up on the White Ribbon Accreditation that we agreed to go for last year. Brighton & Hove City Council (BHCC) has commenced the process of gaining the accreditation, achieved through the development of a three-year action plan, focused on strategic leadership, engaging men and boys, raising awareness, and changing culture. Staff from BHCC have worked in partnership with White Ribbon UK to develop its three-year action plan.

A network of Ambassadors and Champions has been set up and meetings held with local partners to update on the progress of BHCC White Ribbon Accreditation as well as the activities planned for the upcoming White Ribbon Day (25th of October 2022) and the subsequent 16 Days of Activism against Gender-Based Violence. This year, White Ribbon Day, 25th November, falls on the same week as the start of the FIFA men's World Cup. Aligned with this theme BHCC is working with Brighton and Hove Football Association to reach a wider section of the community. White Ribbon notes that there has never been a better time for us to come together and start playing as a team to end violence against women and girls. To bring men and boys into the conversation, this year's White Ribbon theme is positive masculinity.

BHCC VAWG Unit has organised a half day conference which I will be leading on and which will take place on 25th of November 2022 and explore "positive masculinity" and feature Senior Leaders who work to combat VAWG in local services and what motivates them to take positive action against male violence to women.

Also, just wanted to mention that our CWB action plan was originally intended to come to today's committee but has been delayed until next committee meeting in January whilst we make some final adjustments. The final meeting of that task and finish group will take place later this month.

Also, in January you can expect an update on all the cultural work that has been produced by ABCD cultural recovery plan over the past 2 years. Earlier this week, I attended an event about protecting cultural assets and infrastructure and further work is being completed under the

Space to Grow work stream. I know from this session and other people that I have talked to, this is a very big issue so looking forward to what comes out of the work on this, and to hear about all the other work that has already been done.

29 CALL OVER

The following items were called:

- Item 34 Anti Racism Pledge Update
- Item 35 Volks Railway Accessible Carriage
- Item 36 Beach Access Update 2022
- Item 37 New Beach Chalets
- Item 38 Annual Infrastructure Funding Statement 2021-22
- Item 39 Freedom Leisure Contract – Response to Increased Energy Costs

The following items were therefore agreed as per the recommendations in the reports:

- Item 40 Outdoor Events – Parks and Open Spaces 2023
- Item 41 Outdoor Events – Madeira Drive Closures 2023

30 PUBLIC INVOLVEMENT

30.1 The Chair read out the question submitted by Derek Wright on page 5 of Addendum 1 and gave the following response:

The Valley Gardens project improvements have proven to be a great success, bringing pride in the area for residents and visitors. Part of the agreed funding for this exceptional development was the use of the space for events. Three spaces were specifically identified for this use including the hardstanding but also the grassed area at Victoria Gardens South. While many events work well on hardstanding there is a need for a suitable mix of surfaces for event producers.

When compared to other spaces in the city we are already reducing the amount of time that Valley Gardens is occupied and we are also improving both the resilience of the grass surface and protections required to reduce the time when the spaces are not available for use. There is strong support in the City for the vibrant events programme in the Valley Gardens and we will continue to liaise with all groups to achieve the best possible balance of use.

30.2 The Chair then read out the following supplementary question submitted by Derek Wright:

We ask that the council change its current policy, so the surplus income raised from holding outdoor events be wholly reinvested in the park/area where the event takes place and not go into the general budget. We are a group of residents wishing to influence this decision. Will the council listen?

30.3 The Chair then gave the following response:

Currently the income from events on council land is factored into the wider City budget. It is vital that the City assets are used to benefit the wider community and current policy allows the City to make the right decisions to ensure we can deliver the best possible services for City

residents on the revenues available. We do, however, have a specific system of charging event producers for any undue wear and tear to our public spaces and these funds are paid directly to our Park's service to ensure we continue to maintain the high standards of care for our open spaces. There are currently no specific plans to change this model although additional work is going into exploring the less visible impacts of events on our public spaces and ensuring the costs for mitigating these are reflected in our charging policies.

31 ITEMS REFERRED FROM COUNCIL

There were none.

32 MEMBER INVOLVEMENT

Written Questions

32.1 The Chair invited Councillor Allcock to read the questions regarding limiting the number of days reserved for public events, submitted by Councillor Grimshaw on her behalf, on page 19 of the Agenda. The Chair then gave the following responses:

- (1) The council already operates the public spaces in the City under the controls of the East Sussex act which limits the use of public spaces to a maximum of 28 days annually. It is difficult to add limits around the provision of safety cordons around an event site build/break activity as this can be effected by weather conditions and changes in the situation on the ground.
- (2) The current strategy was drafted some time ago and so does not, currently, reference DM30 in the soon to be adopted City Plan 2. The Outdoor events department have begun drafting the 2025-2030 plan which will, of course, take DM30 into account.
- (3) No. These documents exist in parallel. The policy outlines how the programme is managed while the strategy sets the direction of travel.

32.2 The Chair invited Councillor Bagaeen to ask the question regarding lighting public spaces for community safety on page 19 of the Agenda, and gave the following response:

There is no specific policy to use lighting to improve community safety in public areas, although officers will consider this as part of any new design or development. Amenity lighting is discretionary, and we manage the city's street lighting according to standard public highway practices Sussex Police do have a post that looks at designing out crime when some new developments are being undertaken.

32.3 The Chair then invited Councillor Bagaeen to ask a supplementary question regarding why some street lights came on an hour after it got dark. The Chair requested that a written response be sent to Cllr Bagaeen after the Committee.

32.4 The Chair invited Councillor Simson to ask the question regarding drink spiking on page 19 of the Agenda, and gave the following response:

The Council does not provide drink spiking kits to licensed venues but we are aware that some venues and mobile support units have purchased drink-spiking kits as well as products to cover drinks. Police and Council have provided guidance to venues, working in partnership with the Business Crime Reduction Partnership as well as universities and local welfare support agencies to raise awareness. The majority of spiking incidents relate to alcohol and the Council is funding training to raise venue staff awareness, particularly at the beginning of the new university term.

The Council is following the LGA guidance for licensing authorities by engaging in local partnership schemes and raising awareness. The Council are currently working with universities and colleges to raise awareness and provide advice and links on promoting safety as well as reporting incidents to the police.

32.5 The Chair then invited Councillor Simson to ask a supplementary question:

Are the Council promoting alternative ways to stop spiking such as stop tops?

32.6 The Chair gave the following response:

The Council are not currently promoting these alternative ways to stop drink spiking but it would be a helpful discussion to have with the Chair of Licensing, as well as with colleagues within and outside the Council.

Members Letters

32.7 The Chair invited Councillor Simson to introduce the letter found on page 21 of the Agenda, and the Chair gave the following response:

The response to this letter is set out in the report in item 38. In item 38 point 3.8 it states:

In terms of spend:

- It can be challenging to spend multiple small pots of s106 contributions on projects and the pots need to be built up;
- Efforts are underway to improve the spend levels, such as employing project managers to do this in City Parks (permitted by 2019 Regns); and
- Where the monies contribute to existing capital projects, spend will need to fit with the project programmes and held pending implementation.

If you want to discuss this further, please bring up any queries during the item.

32.8 The Committee agreed to note the letter.

32.9 The Chair invited Councillor Bagaeen to introduce the letter starting on page 23 of the Agenda, and the Chair gave the following response:

I strongly disagree that the Council is losing its reputation for holding events and Brighton continues to attract major events, and this was evident with this summer's hosting of the 2022 Women's Euro Football Finals. The 2023 event programme to be presented later in this TECC Committee demonstrates that we are still well placed to continue the growth of our programme

whilst working within the parameters of the current 2019-2024 Strategy. This includes all of the usual big events, from the Brighton Marathon, Pride, the Fringe and Spiegeltent, and more.

While the economic impact figure of £886m relates to 2016 we are still recovering from the effects of the pandemic with the latest economic impact for 2020 being at just £370m. The 2021 figures are yet to be produced. However, we are confident that the programme going forward and the planned improvements to outdoor event infrastructure will support a return to pre-pandemic figures.

In relation to the Eurovision bid, Brighton, like the majority of UK cities, would not have been able to accommodate the wider requirements for hosting such a large event due to not having a suitable venue or associated outdoor space for the wider village. A total investment of around £160-£200m would be required to establish suitable facilities in the City.

It is vital that we continue to review our focus in the event programme and while every effort is still being made to support motoring events such as the speed trials, we must always acknowledge that the economic potential for some events is waning. All possible effort has been made to ensure that the surface is suitable for racing events and the council's work with the organisation behind the speed trials, and indeed with the Motorcycle Union (check exact title of insuring body) is well documented.

32.10 The Committee agreed to note the item.

Notices of Motion

32.11 The Chair invited Councillor Bagaeen to introduce the Notice of Motion on page 25 of the Agenda regarding Public Space Protection Orders, and for Councillor Simson to second the motion.

32.12 Councillors Powell and Evans spoke against the motion and indicated that they would be voting against it.

RESOLVED: The Committee refused the Notice of Motion by 8 votes to 2.

32.16 The Chair invited Councillor Simson to introduce the Notice of Motion on page 27 of the Agenda regarding Field Officers, and for Councillor Bagaeen to second the motion.

32.17 Councillor Powell spoke against the Motion and indicated she would be voting against it.

RESOLVED: The Committee refused the notice of motion by 8 votes to 2.

33 IMPACT OF COVID ON LGBTQ+ COMMUNITIES UPDATE

33.1 The Chair invited Jane Woodhull to give a presentation on the impact of COVID on LGBTQ+ Communities.

33.2 Councillor Littman, Hugh-Jones, Powell, Bagaeen, Simson, Allcock and Stephanie Prior thanked the presenters and expressed their concerns about LGBTQ+ issues including

accommodation, asylum seekers, older LGBTQ+ people, hate crime, and community engagement, and intersectionality with racial issues.

33.3 The presenters gave the following contact details for people to get in touch:

John.Hammond@switchboard.org.uk

Jane.Woodhull@switchboard.org.uk

www.switchboard.org.uk

34 ANTI RACISM PLEDGE UPDATE

34.1 The Chair invited Jamarl Billy to introduce the report starting on page 59 of the Agenda.

34.2 Councillor Allcock raised that it would be helpful to see an action plan in future reports.

34.3 Stephanie Prior raised questions including anti-social behaviour, housing, businesses, the World Reimagined funding, community engagement, and the BIPC funded initiative.

34.4 Joanna Martindale requested that the report on Black and Racially Minoritised Tenants being presented to ELT could be summarised in the next report.

34.5 Councillor Bagaeen raised some questions regarding housing, intersectionality with LGBTQ+, action plans within directorates, and KPIs.

34.6 Councillor Powell raised questions about housing, front line Council Officers, and anti-racism training.

34.7 Councillor Evans raised a question about the third-party reporting centres.

34.8 Councillor Simson raised questions about the World Reimagined Funding, the third-party reporting centres, and the Black and Racially Minoritised tenants.

RESOLVED: The Committee noted the report.

35 VOLKS RAILWAY ACCESSIBLE CARRIAGE

35.1 The Chair invited Toni Manuel to introduce the report starting on page 65 of the Agenda.

35.2 Councillors Simson, Hugh-Jones, Robins, Littman, and Joanna Martindale raised points about funding options and sponsorships.

RESOLVED: That Committee:

1. Noted the cost of a new all-weather carriage was £442,700 as of March 2022.

2. Noted that there is a funding gap of £312,700 and as external funding has not been found, the carriage cannot be procured at this time.

3. Requested that officers continue to monitor external sources of finance for a new all-weather accessible carriage in the future.

4. Noted, that should funds become available in the future, a new all-weather carriage is the recommended option to further explore.

36 BEACH ACCESS UPDATE 2022

36.1 The Chair invited Toni Manuel to introduce the report starting on page 73 of the agenda.

36.2 Councillor Robins raised that he was happy with the progress.

36.3 Joanna Martindale asked if we could learn any lessons from Seaford's approach to beach accessibility.

36.4 Councillor Powell raised points about improving Black Rock, the Boardwalk, and signage for cyclists.

36.5 Councillor Osborne raised points about adding shaded areas to the Boardwalk.

RESOLVED: That the Committee:

1. Noted the progress made towards improving beach access in Brighton & Hove.

2. Supported the continuation of improvements to beach and seafront access in Brighton & Hove.

3. Acknowledged the particular constraints in providing safe and independent access for wheelchair users and people with

37 NEW BEACH CHALETS

37.1 The Chair invited Toni Manuel to introduce the report starting on page 99 of the Agenda.

37.2 Councillor Allcock raised points about sustainability, accessibility for B&H residents, and potential income for the Council from the Chalets.

37.3 Councillor Robins raised that the picture on the front of the report showed Hove huts instead of Brighton chalets.

RESOLVED: That Committee:

1. Approved the proposed beach hut design and costs to build 14 new beach chalets at Saltdean.

2. Agreed the funding of £243,610.60 of capital funding (which has already been approved at the Council Budget in February 2021) to build 14 Beach Chalets at Saltdean.

38 ANNUAL INFRASTRUCTURE FUNDING STATEMENT - 2021/22

38.1 The Chair invited Debra May to introduce the report starting on page 157 of the agenda.

38.2 Councillor Simson raised questions about s106 funding.

38.3 Councillor Allcock raised points about keeping s106 funding in line with rules and regulations.

38.4 Councillors Powell, Robins, and Allcock asked if there was accessible information that could be made available for Councillors and members of the public.

RESOLVED: That Committee:

1. Noted the annual Brighton & Hove City Council 2021/22 Infrastructure Funding Statement (IFS), attached in Appendix 1.

2. Agreed for the Head of Planning to publish the updated 2021/22 annual IFS statement on the BHCC website, subject to any minor alterations (numerical, grammatical and spelling) to be agreed by the Head of Planning in consultation of the Joint Chairs of TECC Committee.

39 FREEDOM LEISURE CONTRACT - RESPONSE TO INCREASED ENERGY COSTS

39.1 Kerry Taylor introduced the report starting on page 191 of the Agenda.

39.2 Councillor Evans introduced the Labour Group Amendment starting on page 7 of Addendum 1, which was seconded by Councillor Allcock.

39.3 Councillor Simson agreed with Councillor Evans that Freedom Leisure should be doing their own management and not the Council.

39.4 Councillor Robins raised points including alternative ways to generate revenue using sports centres, and the benefits to health and wellbeing of residents.

39.5 Councillor Hugh-Jones raised a query about energy costs.

39.6 The Chair asked Committee to take a vote on the Labour Amendment which was passed.

RESOLVED: That Committee:

1. Noted the contents of this report in relation to the increased costs faced by leisure operators across the UK linked to the energy supply crisis.

2. Agreed that it is necessary to support Freedom Leisure to ensure their continued viability and the delivery of the Sports Facilities Contracts.

3. Recommended to the Policy & Resources Committee that it authorises the Executive Director of Economy, Environment and Culture to implement the mitigation measures outlined in this report at paragraphs 3.18 and 3.23, with the exception of the caveat regarding parking charges outlined in 2.4.

4. Recommended to the Policy & Resources Committee that it notes that the various measures will be reviewed by officers over six months and a report will be brought to TECC by June 2023 on whether it is possible to revert back to standard contract arrangements. Committee authorises the Executive Director of Economy, Environment and Culture to make revisions and changes to the arrangements based on the ongoing impact, cost and potential changes to utility prices, but agrees that committee approval will be sought if car park charging is required at Withdean Sports Complex.

That the Policy & Resources Committee:

5. Noted the contents of this report in relation to the increased costs faced by leisure operators across the UK linked to the energy supply crisis.

6. Agreed that it is necessary to support Freedom Leisure to ensure their continued viability and the delivery of the Sports Facilities Contracts.

7. Authorised the Executive Director of Economy, Environment and Culture to implement the range of mitigation measures outlined in this report at paragraphs 3.18 and 3.23, with the exception of the caveat regarding parking charges outlined in 2.8.

8. Noted that the various measures will be reviewed by officers over six months and a report will be brought to TECC by June 2023 on whether it is possible to revert back to standard contract arrangements. Committee authorises the Executive Director of Economy, Environment and Culture to make revisions and changes to the arrangements based on the ongoing impact, cost and potential changes to utility prices, but agrees that committee approval will be sought if car park charging is required at Withdean Sports Complex.

40 OUTDOOR EVENTS - PARKS AND OPEN SPACES 2023

40.1 The Chair invited Ian Baird to introduce the report starting on page 224 of the Agenda.

RESOLVED: That Committee:

1. Granted landlord's consent (subject to the execution of a formal agreement) for each of the proposed events listed in Appendix 1.

2. Authorised officers to enter into formal agreements with event organisers to determine conditions, fees and levels of support as appropriate.

3. Agreed to move the approval process for the programme to a 6-monthly process allowing additional time for due diligence in event planning.

4. Authorised the Executive Director, Economy, Environment & Culture, after consultation with the Chair of the committee and opposition spokespersons, to make any significant alterations to the events programme as necessary including approving new applications in accordance with the Outdoor Events Strategy 2019-2024 and cancelling events if required.

41 OUTDOOR EVENTS - MADEIRA DRIVE CLOSURES 2023

41.1 The Chair invited Ian Baird to introduce the report starting on page 235 of the Agenda.

RESOLVED: That Committee:

- 1.** Granted landlord's consent (subject to the execution of a formal agreement) for each of the proposed events on Madeira Drive and the associated road closures as listed in Appendix 1.
- 2.** Authorised officers to enter into formal agreements with event organisers to determine conditions, fees and levels of support as appropriate.
- 3.** Agreed to move the approval process for the programme to a 6-monthly process for 2023/24 allowing additional time for due diligence in event planning.
- 4.** Authorised the Executive Director, Economy, Environment & Culture, after consultation with the Chair of the committee and opposition spokespersons, to make any alterations to the events programme as necessary including approving new applications in accordance with the Outdoor Events Strategy 2019-2024 and cancelling events if required.

42 ITEMS REFERRED FOR FULL COUNCIL

There were none.

43 PART TWO PROCEEDINGS**44 FREEDOM LEISURE CONTRACT - RESPONSE TO INCREASED ENERGY COSTS
PART 2**

The meeting concluded at 19.39

Signed

Chair

Dated this

day of

Brighton & Hove City Council

Tourism, Equalities, Communities, and Culture Committee

Agenda Item 49 (b)

Subject: Member Questions

Date of meeting: 12 January 2022

The question will be answered without discussion. The person who asked the question may ask one relevant supplementary question, which shall be put and answered without discussion. The person to whom a question, or supplementary question, has been put may decline to answer it.

The following written questions have been received from Members
This Committee:

1) Cllr Bagaen – Clarity of Responsibility for Procurement

The issues concerning the contract for the Brighton Marathon have raised questions regarding how this Committee interacts with working groups including the Community Wealth working group and PAB.

Can the Chair provide clarity on the relationship between this committee and these groups?

2) Cllr Theobald – Victoria Fountain Restoration

Can the Chair provide an estimated date for the completion of the Victoria Fountain restoration works and advise whether a civic event will be organised to switch the fountain back on.

Supplementary question from Cllr Theobald:

Will the Council invite His Majesty King Charles III to officially reopen Victoria Fountain when these works are complete? This would be a fitting invitation given that His Majesty came to Brighton to officially reopen Victoria Fountain last time it was restored in 1995, an occasion which is commemorated by a plaque at the fountain's base.

Brighton & Hove City Council

Tourism, Equalities, Communities & Culture Committee

Agenda Item 49 (d)

Subject: Women's safety in the city

Date of meeting: 12 January 2023

Proposer: Councillor Simson

Seconder: Councillor Bagaeen

Ward(s) affected: All

Notice of Motion

Conservative Group

This committee:

- 1) Recognises serious concerns regarding safety of women in some of the City's public spaces, for example at Pavilion Gardens and New Road;
- 2) Notes infrastructure improvements used by councils to improve safety in the public domain include layered lighting, CCTV and gating;
- 3) Considers that such infrastructure improvements to improve women's safety in the city could be delivered through the Council's planning system through the expenditure of developer contributions;
- 4) Requests that a report be brought forward outlining how a proportion of the £23,574,569 of unspent Section 106 contributions (Obligation Category); and £386,180 of unspent Community Infrastructure Levy contributions could be devoted to these purposes.

Supporting Information:

<https://democracy.brighton-hove.gov.uk/documents/s183326/Letter%20-%20Dee%20Simson%20to%20TECC%20Committee%20November%202022.pdf>

Brighton & Hove City Council

Tourism, Equalities, Communities & Culture Committee

Agenda Item 49 (d)

Subject: Civic events

Date of meeting: 12 January 2023

Proposer: Councillor Simson

Seconder: Councillor Bagaeen

Ward(s) affected: All

Notice of Motion

Conservative Group

This committee:

- 1) Notes that the Coronation of King Charles III will take place on Saturday 6th May 2023, with a bank holiday on the following Monday 8th May 2023;
- 2) Recognises the many previous visits by His Majesty The King to Brighton & Hove;
- 3) Calls for a programme of inclusive civic events to be organised by the Council to mark this historic occasion and to foster civic pride; and
- 4) Requests that a report be brought to the next meeting of this Committee outlining the necessary steps towards undertaking such a programme of civic events.

Supporting Information:

Brighton & Hove City Council

Tourism, Economy, Environment and Culture Committee

Agenda Item 54

Subject: Royal Pavilion & Museums Trust Annual Report 2023-24

Date of meeting: 12th January 2023

Report of: Executive Director Economy, Environment and Culture

Contact Officer: Name: Louise Peim
Tel: 07876 645135
Email: louise.peim@brighton-hove.gov.uk

Ward(s) affected: All

For general release

1. Purpose of the report and policy context

- 1.1 The Council's museums service was transferred to the Royal Pavilion and Museums Trust on 1st October 2020. The museum buildings, collections and staff were transferred to enable this independent organisation to attract additional funding and operate on a commercial footing.
- 1.2 The Trust are obliged to provide an annual plan and review for approval by the Tourism, Equalities, Communities and Culture Committee (TECC) each year. Attached to this report is the Trust's third annual plan after operating for two complete financial years.

2. Recommendations

- 2.1 That Committee notes, despite many achievements over the past year, that there continue to be challenges facing the Trust moving into 2023-24.
- 2.2 That Committee approve the annual service plan (Appendix 1) for 2023-24, which includes implementation of a new admissions pricing structure.

3. Context and background information

- 3.1 The Policy and Resources Committee agreed to the transfer of the Royal Pavilion and Museums on 5th December 2019. Assets were transferred to the Trust on 1st October 2020.
- 3.2 As part of the service agreement, TECC Committee are required to consider and approve an Annual Service Plan at the beginning of each year. This report provides some analysis of the first two quarters of the Trust's financial year, up to October 2022.

- 3.3 The financial year 2022-23 is the second full operating year for the Trust as an independent charity. Since all services transferred to Trust, there have been significant challenges, including a global pandemic with enforced building closures, recovery from successive lockdowns, inflation, and subsequent rises in energy costs and reduced visitor spend. All have added to budget pressures.
- 3.4 The Trust carried out a modest staff restructure during 2022. The restructure did not result in any enforced redundancies but enabled the Trust to create a staff team to better reflect business priorities. The predicted funding gap caused by rises in energy costs was reduced through government intervention. However, the Trust face a £50k increase in their energy bills than was budgeted for.
- 3.5 Lower than expected visitor numbers in the first quarter of 2022, particularly from European students who prior to Brexit provided a significant source of income, led to reduced income than had been budgeted for. Challenges caused by visa restrictions for international student groups has been noted nationally by Visit England.
- 3.6 There was a more positive picture at the end of the second quarter (September) with the Trust exceeding expected visitor numbers. The Trust took £1.620m in income from visitors against their target of £1.489m. Throughout 2022, visitor numbers have returned to 75% of pre-pandemic numbers in 2019. This is an improvement on 2021-22 which saw 60% of visitors returning. The Trust have so far surpassed their income targets for events this year.
- 3.7 Despite encouraging visitor income trajectory in quarter 2 and income through events, the Trust's financial position remains extremely challenging. Last financial year (2021-22) saw the Trust end the year with a deficit of over £1.5m. At the beginning of this year the Trust forecast a loss of £0.7m. However, due to reasons outlined above, as well as following the Council in eliminating the two lowest pay grades from their salary scales, the forecasted loss has increased to £0.97m.
- 3.8 To address significant financial challenges and to increase financial viability, the Trust have included in their service plan for 2023-24 some savings measures. This sits alongside maximizing opportunities for income generation, particularly around commercial opportunities. The Trust have carried out a detailed review of the sites they manage, such as the Court House, and identified opportunities for income generation. Renegotiating contracted services and reducing the number of casual staff contributes towards savings targets. The budget outline for 2023-24 can be found on page 32.
- 3.9 Despite financial challenges, key milestones and significant achievements have taken place during the year. The Trust successfully retained their Arts Council England (ACE) NPO funding for three years.

- 3.10 Other achievements include a rebranding exercise providing a recognizable brand with a new logo and website; progression of the Royal Pavilion Gardens project with a full application due to be submitted to the National Lottery Heritage Fund (NLHF) in May 2023; the return of a Constable painting to the Royal Pavilion (receiving national press coverage); the Goal Power exhibition to support Brighton's host city status for the Women's Euros. See page 40 of Appendix 1 for a detailed account of achievements.
- 3.11 Rebuilding and developing the education programme for Brighton and Hove schools and the surrounding areas proved successful. During the first two quarters of 2022, the Trust welcomed 9321 school children to their sites. The total number of school bookings to date this year has been 228. This will continue to rise during the remainder of the school year, with an anticipated further 2500 children participating in a varied offer. In 2021 just 124 school bookings could be accommodated due to enforced closures of sites. The same period in 2019 took 213 bookings.
- 3.12 During 2022 the Trust worked with an independent consultant to audit admission charges across their three charged for sites; Brighton Museum, Preston Manor, and the Royal Pavilion. The aim was to simplify the fee structure, whilst also looking at income generating opportunities. Income from admissions accounts for 44% of the Trust's operational budget. Charges for the schools programme have been simplified. A full list of fees and charges can be found in Appendix 1 of the Trust's service plan.

4. Analysis and consideration of alternative options

- 4.1 The annual service plan outlines the approach the Trust propose to take during 2023-24. This reflects ongoing financial challenges and presents a realistic plan alongside a cautious budget. The Trust remain ambitious in their goals, alongside a backdrop of inflation and the unknown impact this will have on the visitor economy.
- 4.2 To increase financial viability, the Trust will implement savings and income generation initiatives. This includes increasing income through a new admissions pricing structure, as detailed in Appendix 1 of the Trust's service plan (See Appendix 1). This brings the Trust in line with other national museums services.
- 4.3 The alternative option is that the buildings and collections come back to the city council, which is not considered reasonable. Despite the financial challenges facing the Trust, it remains the case that the assets are best placed with an independent organization, which is supported by the city council.

5. Community engagement and consultation

- 5.1 As a major heritage organisation in the city, the Trust continues to be an active community partner and stakeholder. Three BHCC Councillors sit on the board as trustees and meetings are held regularly with Council officers. Although the independent status of the Trust and the advantages this brings

is recognised by all, the annual service plan ensures their work is closely aligned and delivering to the BHCC 2020-23 strategic plan “A Fairer City, a Sustainable future” and its outcomes.

- 5.2 As an Arts Council National Portfolio Organisation the Trust is committed to delivering on ACE’s new ten-year strategy “Let’s Create” with its outcomes.
- 5.3 The past year saw 109 young people engage in activities through the Museum Collective initiative. This involved engagement in development of key exhibitions, including Goal Power and online activities. Regular meetings are held with the Trust’s Access Advisory Group to increase equity of access to services.

6. Conclusion

- 6.1 The Trust have made good strides in their progress of rebuilding the business and establishing themselves as an independent organization. A rebrand, including simplifying how they are known to residents and visitors, as Brighton & Hove Museums, provides a unique and tangible identity.
- 6.2 As evidenced above, the Trust face significant financial challenges. To increase financial viability, it is imperative that cost savings and initiatives to increase income are put in place. Challenges are shared across sectors and there is much still unknown, particularly around government intervention with energy costs.
- 6.3 This third annual plan reflects the continued uncertainty facing the Trust in relation to inflation, lower than expected visitor numbers, and all associated areas of community and commercial activity. With another quarter of the Trust’s financial year to follow (to 31st March 2023), the plan provides as realistic a forecast as possible for 2023-24, at this early stage.

7. Financial implications

- 7.1 There are no direct financial implications arising from this report. The council has approved a £4.0m cash flow facility with the Trust as part of the transfer agreement to support financial resilience. To date the Trust has drawn down two £1 million loans to support cashflow in recognition of the impact of the pandemic and the slow recovery of visitor numbers. These loans are due to be repaid by 30 September 2030 with repayments commencing next financial year.
- 7.2 Under the terms of the agreement, RPMT can request financial support for changes to the NJC terms and conditions of staff where these cannot be mitigated through increased income or efficiencies. The NJC pay award for 2022/23 was significantly higher than budgeted; as the report highlights, visitor numbers and income have not returned to pre pandemic levels and therefore the council anticipates up to an extra £0.400m service cost to RPMT. This is reflected in the councils Targeted Budget Management reports to Policy & Resources Committee. Had the service remained within

the council's control the council would have incurred these extra costs directly.

Name of finance officer consulted: James Hengeveld Date consulted 21/12/2022

8. Legal implications

- 8.1 The Services Agreement between the Council and the RPMT requires the Trust to produce an Annual Service Plan in an agreed form for approval by the Council. As required by the Service Agreement, the Annual Service Plan sets out the proposed fees and charges. The Council's TECC Committee is the appropriate committee to grant this approval.

Name of lawyer consulted: Alice Rowland

Date consulted : 14/12/22

9. Equalities implications

- 9.1 There are no specific equalities matter arising. The Trust have appointed to a Diversity and Inclusion position in their staff team.

10. Sustainability implications

- 10.1 The museum buildings are historic and high maintenance. They consume energy through environmental management systems and inefficient building structures which were not designed to retain heat. However, the Trust is fully committed to environmental sustainability and doing all it can to minimise its carbon footprint.
- 10.2 As an Arts Council England National Portfolio organisation the Trust submits a sustainability action plan annually as part of their funding agreement.
- 10.3 RPMT align with BHCCs 'A Sustainable City' goal, and champion and advocate for carbon neutral policies. The Trust recognise the particular challenges that come from managing historic buildings. They are in the process of developing a strategy that puts the climate emergency at the centre of thinking and planning.
- 10.4 The revised Environmental strategy will demonstrate how the Trust collects and monitors performance, including the carbon footprint of audiences and suppliers. It sets targets and include a series of initiatives that demonstrate sector leadership in this area. RPMT commit to using buildings, collections and displays to highlight conversations in relation to environmental policy.

11. Other Implications

11.1 Social Value and procurement implications

The Trust is a significant employer in the city. The community outreach work and education programmes add social value to Brighton and Hove. The Trust have developed an outreach programme focusing on the five areas of the city with the highest levels of deprivation. The focus is working with schools and families in the identified areas to increase engagement with the museum's programmes.

11.2 Crime & disorder implications:

None

11.3 Public health implications:

None

Supporting Documentation

Appendices

1. Royal Pavilion and Museums Trust Annual Service Plan 2023-24

8.1.1 Royal Pavilion & Museums Trust Annual Service Plan 2023-24

Contents

Introduction	4
Executive Summary.....	4
1. Governance	5
2. We are Brighton & Hove Museums	5
2.1. Our portfolio:	5
2.2. Our Vision:	6
2.3. Our Mission:.....	6
2.4. What we do:.....	6
3. Forward Strategic Planning.....	8
3.1. Context.....	8
3.2. Strategic Priorities 2023-24	10
3.3. BHCC Outcomes	11
3.4. ACE Let's Create	13
4. Annual Service Plan 2023-24.....	15
5. Resourcing the Plan.....	32
5.1. Outline budget for 2023-24	32
5.2. Reserve Position	34
5.3. Fees & Charges 2023-24	34
5.4. Maintenance & Capital Projects	36

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

6.	KPIs, Evidence & Monitoring.....	37
6.1.	KPIs.....	37
6.2.	Data Collection and Qualitative Assessment and Evaluation	38
7.	Risk Register	39
8.	2022 - 2023 In Review	40
8.1.	Successes & challenges.....	40
8.2.	Visitor Services and Enterprise	42
8.3.	Collections & Conservation.....	44
8.4.	Engagement & Programming.....	47
8.5.	Inclusivity and Relevance.....	50
8.6.	Communities & Partnerships	51
8.7.	Our Staff.....	51
8.8.	Environmental Sustainability	52
8.9.	South East Museum Development	53
8.10.	Our Visitors	54
	APPENDIX 1 Fees & Charges	58
1.	Admission Charges	58
2.	Schools	61
3.	Corporate Hire & Wedding Fees.....	62
	APPENDIX 2: Strategic Risk Register.....	66

Introduction

Executive Summary

The 2022-23 Financial year is the second full year Royal Pavilion and Museums Trust has operated as an independent charity having been formed in October 2020. All acknowledged that becoming an independent organisation in 2020 at the height of the COVID pandemic would be incredibly challenging and so it has been. Much progress has been made in delivering excellent programmes to audiences. For example, in 2022 we held the ground-breaking exhibition Goal Power a celebration of women's football to coincide with Brighton being a host city for the Women's Euros and we brought back to Brighton a long-lost painting by John Constable to be displayed publicly for the first time ever. We have also continued to make progress in undertaking the organisational and cultural changes needed for a successful independent organisation. For example, we now have a new simplified organisational structure, a new independent finance, payroll, and HR systems.

However, major challenges remain, the most significant of which is a funding gap for our business plan due to lower than anticipated visitor numbers and visitor spend combined with inflation. A conservative but realistic business plan has been constructed for 2023-24 which will see us continuing to deliver excellent museum services for the people of Brighton & Hove, continuing to support the visitor economy in the city and continue the process of organisational evolution into a strong resilient independent charity and business. Significantly in November 2022 we were provisionally awarded a further three years funding from Arts Council England as part of their national portfolio. The application to ACE provides the basis of the activity plan that we will deliver in 2023-24 and is presented in summary form below.

During 2022-23 we completed a re-branding exercise undertaken by local organisation Baxter & Bailey. While remaining formally the Royal Pavilion and Museums Trust, we are now publicly referred to as Brighton & Hove Museums (B&HM).

Michael Bedingfield

Chair

Hedley Swain

CEO

1. Governance

On 1 October 2020 management of Royal Pavilion & Museums was transferred from Brighton & Hove City Council (BHCC) to a new charity: The Royal Pavilion & Museums Trust (RPMT).

The Trust manages the museums through a 25-year contract with BHCC. The Council still owns the buildings and the collections. The Trust board has 16 trustees and two young shadow trustees representing a diverse range of skills and backgrounds, trustees include three elected councillors. A representative from Arts Council England attends Trust Board meetings once a year as an observer. BHCC's Museum's & Culture Business Manager, part of BHCC's Directorate Economy, Environment and Culture attends all Board meetings as an observer.

Regular meetings including quarterly reviews are held with BHCC's Museum's & Culture Business Manager and BHM reports its annual business and development plan to the BHCC Tourism, Economy, Culture and Communities Committee (TECC).

As well as the involvement of BHCC, as a registered charity RPMT is legally obliged to publish an annual report about its finances and activities which can be downloaded from the [Charity Commission Website](#).

As an independent charity we have undergone full audits for 2020-21 and 2021-22.

2. We are Brighton & Hove Museums

During the last 18 months we have undertaken a review of the entire organisation and with our staff, visitors and stakeholders developed a new vision, mission and values and redefined our offer.

Rooted in our vibrant and progressive city, our museums are loved by locals and admired by visitors from around the world. We collaborate and innovate, with exhibition and learning programmes that bring the past to life and embrace the future. We share our stories widely, creating new opportunities to use art, history, nature and culture to entertain and inspire, in person or online. Each of our museums is special. Together, they offer something for everyone.

2.1. Our portfolio:

- The Royal Pavilion & Garden (RP) (Grade 1 listed and Grade 2 listed on Historic England's register of parks)
- Brighton Museum & Art Gallery (BMAG) (Grade 2 listed)

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

- Hove Museum of Creativity (HMAG)
- Booth Museum of Natural History (Grade 2 listed)
- Preston Manor & Garden (Grade 2* listed)

We also manage the William IV Gatehouse (Grade 1 listed), India Gate (Grade 1 listed), Northgate House (Grade 2 listed), all located on the RP estate, as well as 4/5 Pavilion Buildings, an off-site collections store in Peacehaven, the Old Courthouse and Courtroom (Grade 2 listed) and the Jaipur Gate (Grade 2 listed) at HMAG.

We operate in the virtual world through our [Website](#), and social media channels providing worldwide access to information about its rich and diverse collections, stories and resources.

Our strategic focus moving forward is to emphasise we are one team managing one palace, four museums, three gardens and an on-line presence.

2.2. Our Vision:

To always be surprising and unmistakably Brighton & Hove

2.3. Our Mission:

We are a world-renowned home for the curious, creative and progressive. Many influences meet here – royal and rebel, dandy and dreamer, artist and activist – to form a collection of dynamic destinations that are greater than the sum of their parts. We achieve this because we are:

- continually surprising people, including ourselves
- loved by locals and treasured by the world
- inspiring, and inspired by, the community around us
- sparking curiosity, starting conversations and sharing stories
- championing progress, diversity and sustainability

2.4. What we do:

We are open to the world

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

Our venues belong to Brighton & Hove. Our welcome extends to the world. We actively reach out to schools, colleges, businesses, community and international organisations. We believe passionately that culture and creativity are for everyone, everywhere, every day.

We innovate and inspire

Brighton & Hove is a melting pot of creativity, culture and commerce. We harness the power of business, enterprise and technology to connect with new audiences and bring our stories to life.

We listen and lead

We are a purposeful organisation with a deep sense of responsibility to our people, partners, community and planet. We engage and empower diverse voices and make sustainability and social progress key pillars of our operations and activities.

We connect people and spark curiosity

Our buildings are alive with stories and our city a magnet for alternative thinkers and creative entrepreneurs. Our spaces are meeting points for families, friends, and collaborators. We love to inspire curious minds of all generations and backgrounds and provide a platform where new voices can be heard, and new ideas can be shared.



Royal Pavilion & Museums Trust Annual Service Plan 2023-24

To reflect and communicate our vision, values and personality we have rebranded the Royal Pavilion & Museums Trust as Brighton & Hove Museums (B&HM). With funding secured as part of a COVID rescue package from ACE we contracted with nationally renowned but locally based agency Baxter and Bailey for the project. The work involved detailed intelligence gathering, focus groups and design options and development.

Our city is the only city in the world with an ampersand in its name. It is a unifying symbol representing partnership, inclusiveness and unity as well as the breadth of our offer. Formed of 6 different parts representing our five sites and our sixth museum (our online collections and storytelling) and visually using colours influenced by some of the architectural details at our sites, our ampersand is versatile and offers huge potential in both creative and practical use.

3. Forward Strategic Planning

3.1. Context

Several major issues dominate our planning for the coming period.

Uncertainty

It remains an incredibly difficult and uncertain time for the visitor economy. We have managed to return to 75% of 2019 visitor numbers and visitor spend. However, we are still seeing far fewer international visitors particularly students than in pre-Brexit, pre-Covid periods. Although it is hoped visitor numbers will continue to improve there is a high level of uncertainty about visitor confidence for the immediate future with lots of contradictory data and opinion.

Current Overall financial Position

After a £2.3m surplus in 2020-21 and a £1.5m (£1.3m when restricted income included) loss in 2021-22 we had budget for a c. £0.7m loss in 2022-23. Following delay in restructure changes, a lower than hoped retail spend, additional energy costs, implementation of improved pay for low grade staff we are now looking at a c. £0.9m loss for the year. Although BHCC loan facility is still available inevitably this requires us to keep re-examining our overall business model.

Energy Costs

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

After Government intervention we are now looking at c. £50k un-budgeted increase in fuel bills this winter. This is factored into our overall budget (above). This only currently provides us certainty until April 2023. Immediate cost saving activity is being undertaken. This includes working with Brighton Dome & Festival to provide accurate metering through our shared energy centre.

Brighton Museum roof

We have been successful in securing a £1.5million from Arts Council England (ACE) for the urgent repair of Brighton Museum roof. BHCC have committed £500k to create a £2million project. All necessary preparatory feasibility work has taken place for this project but there have been delays due to ACE requiring long-term securities on their funding and implications on the lease of this highly valued public asset. We are working with BHCC and ACE to find a solution.

Royal Pavilion repairs

With support from BHCC we agreed a budget and are undertaking essential works on west front of Royal Pavilion. The plan, weather permitting, is to complete works in January 2023.

Royal Pavilion Garden Project.

The Trust inherited the major project to restore the Royal Pavilion Garden to its Regency splendour. The project is primarily funded by the National Lottery heritage fund (NLHF) and is being delivered to a strict pre-agreed project brief. The project is going to plan and under the auspices of the project board made up of representatives of BHCC, B&HM and the Brighton Dome & Festival. Detailed proposals and a stage two application for c £3.4 million to NLHF are planned for May 2023.

Anti-Social behaviour

We continue to deal with complaints about anti-social behaviour in the gardens and the accompanying litter problem. We have developed a positive relationship with the police meeting on a monthly basis. The area also continues to suffer from a high crime rate and particularly disturbingly crimes against women. It is hoped our plans for the Royal Pavilion Garden will help this situation and we continue to work closely with BHCC on long-term solutions.

3.2. Strategic Priorities 2023-24

Our strategic priorities for 2023-4 have been informed by our work around the new vision and mission for the organisation. We have organised our priorities for the year under the key elements of our offer as laid out below.

1) We are open to the world

Our venues belong to Brighton & Hove. Our welcome extends to the world. We actively reach out to schools, colleges, businesses, community and international organisations. We believe passionately that culture and creativity are for everyone, everywhere, every day.

- a) Ensure as many people as possible know about our venues and as many people as possible visit them.
- b) Ensure that our venues and everything that goes on in them offer great value for money, are well received and commented on, that people want to come back to them and recommend them to others.
- c) Have galleries, exhibitions, programmes, on-line content, and events that are expert, exciting, innovative and relevant to all the people of Brighton & Hove and make their lives richer.

2) We innovate and inspire

Brighton & Hove is a melting pot of creativity, culture and commerce. We harness the power of business, enterprise and technology to connect with new audiences and bring our stories to life.

- a. Be enterprising, dynamic and fleet-of-foot in looking for opportunities to build our business model.
- b. Professionally manage our finances, maximising every opportunity to raise funds for the wellbeing of the service. We will work within our financial means.

3) We listen and lead

We are a purposeful organisation with a deep sense of responsibility to our people, partners, community and planet. We engage and empower diverse voices and make sustainability and social progress key pillars of our operations and activities.

- a. Have excellent staff, look after them and make sure they are diverse and reflect the population of contemporary Brighton & Hove. We will take personal and collective responsibility for what we do. We will be kind to each other and those we come into contact with.
- b. Reflect the values of Brighton & Hove and do all we can to be environmentally sustainable; to source our services locally, be ethical and socially responsible.

4) We connect people and spark curiosity

Our buildings are alive with stories and our city a magnet for alternative thinkers and creative entrepreneurs. Our spaces are meeting points for families, friends, and collaborators. We love to inspire curious minds of all generations and backgrounds and provide a platform where new voices can be heard, and new ideas can be shared.

- a. Managing our collections dynamically and looking after our collections, buildings and green spaces to the very highest standards.
- b. Be inclusive and equitable in all we do, and occasionally be unconventional and disruptive.

3.3. BHCC Outcomes

Brighton and Hove City Council remain our most important stakeholder and partner. We have three BHCC councillors as trustees and liaise regularly with BHCC officers. Although the independent status of the trust and the advantages this brings is recognised by all we wish to ensure our work is closely aligned and delivering to BHCC 2020-23 strategic plan “A Fairer City, a Sustainable future” and its outcomes:

A City to Call Home

B&HM will help make Brighton & Hove somewhere where people want to live and where they value the place they live. We will actively contribute to local debates and ensure all our venues and activities are welcoming and accessible to all residents.

A City working for All

B&HM will continue to make a major contribution to the visitor economy in Brighton and Hove. We will do this through our venues offering high quality visitor experiences that are well marketed, but also by contributing to the overall strategic planning, partnering with other organisations. B&HMs five venues and three gardens are already firmly embedded in the local community.

We will deliver a new community outreach strategy & programme to rebuild & revitalise engagement effected by COVID & to bring value to more of those people in B&H who have traditionally least benefited from our services through 3 activity strands:

Brighton & Hove Voices will enhance our partnerships with a range of organisations to ensure we are talking to, listening to and bringing value to different communities: LGBTQI+ through our partnership with Queer Heritage South; those with disabilities through our Access Advisory Group; adults with support needs through our Museum Mentors Group; the Black & Asian communities through the Heritage Network; young people (14-25 years) through our Museum Collective; B&H’s homeless & dependent groups through a new partnership with BHT Sussex; the outsider artists community through our partnership with OutsideIn.

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

RPMT “Ultra Local” will build relationships with the communities that live around our three suburban venues (Hove, Booth & Preston Manor). We will continue to engage directly with our local neighbours, consulting with them on what services they value & encouraging them to invest in our museums’ success.

Brighton & Hove Locality Outreach Programme will focus particular attention on the 5 areas of the city that are most socially deprived (Moulsecoomb & Bevendean, Woodingdean, Whitehawk, Hollingbury & Brighton city centre) working initially with early years, schools and families in these areas to raise engagement with our venues & programmes and bring value to residents

We will be a centre of excellence for museum, heritage and culture skills and wherever we can recruit locally and help develop local skills. We will contribute to innovation in the city, particularly with digital skills and their use in museums.

A Stronger City

Through our *Culture Change* programme, B&HM will seek to embed, extend & amplify our work in being socially engaged so that it becomes a core operational principle and delivers to our strategic aims. As one of the UKs leading regional museum services weT can make an important & distinctive contribution to the sector’s efforts in this area, as well as to the lives and experiences of its staff, trustees, partners, visitors & publics. *Culture Change* will draw together staff, buildings, collections, resources, communities & partners to promote holistic organisational change.

A Growing & Learning City

We will continue to grow our on-line presence and deliver more high-quality on-line content. In 2022 we launched an entirely new website. During 2023 we will continue to add new content including in particular information about our Royal Pavilion garden project.

2023-24 will be the second full year of a new comprehensive learning offer for B&HM which aims to deliver a refreshed cradle to grave learning strategy for the city & surrounding area. Our strong formal learning offer to early years and regional KS1-2 pupils will expand to become a formal & informal life-long learning offer delivering to a new Learning Strategy We will also put new emphasis on individual creativity and making. This will be focused on Hove Museum of Creativity, already the home for our craft galleries. We will continue to deliver a programme of creativity aimed at younger people using our historic cinematography collections and partnering local organisation Video Club.

We will also develop further our partnerships in Greater Brighton and across Sussex and continue strong a relationship with the University of Sussex and The University of Brighton.

A Sustainable City

B&HM will align itself with BHCC and champion and advocate for carbon neutral policies. We recognise the challenges that come from managing historic buildings. Our CEO is to lead a national initiative looking at a sustainable future for heritage sites. We will use our venues and programmes, most especially the Booth Museum of Natural History to raise awareness of climate change and the positive steps that can be taken to combat it. Our revised Environmental strategy will not only demonstrate how we collect and monitor our own performance, including the carbon footprint of our audiences and suppliers, it will set targets and include a series of initiatives that demonstrate sector leadership in this area. We also commit to use our buildings, collections and displays to highlight conversations in relation to environmental policy.

A Healthy & Caring City

We recognise the value museums and heritage can bring to health and wellbeing agendas and work hard to reach out to those most in need and develop programmes to support them. For example, we continue to work in partnership with Chomp providing enrichment activities for children in the school holidays, we also provide volunteering opportunities across our sites. We will use our gardens to welcome more users and maximise their positive use particularly the Royal Pavilion Garden where we are committed to work with people with disabilities, people with ill mental health and families and young people on low income as key outcomes for the NLHF project.

3.4. ACE Let's Create

On 4 November 2022 Arts Council England announced that we had been successful in securing ongoing National portfolio funding from them for the period 2023-26. This funding secures an essential £711k of annually for three years to deliver museum programmes.

As an Arts Council National Portfolio Organisation B&HM is committed to delivering on ACE's new ten-year strategy "Let's Create" with its three outcomes:

- Creative people
- Cultural communities
- A creative and cultural country

And four investment principles:

- Ambition and quality
- Inclusivity and relevance
- Dynamism
- Environmental responsibility

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

Our Business Plan 2023-24 therefore aligns with these outcomes and investment principles.

4. Annual Service Plan 2023-24

Stakeholder Outcomes Key

ACE Strategy Outcomes		ACE Investment Principals		BHCC Outcomes	
Creative people	CP	Ambition & Quality	AQ	A City to Call Home	BH1
Cultural communities	CC	Dynamism	D	A City Working for All	BH2
A creative and cultural country	CCC	Environmental Sustainability	ES	A Stronger City	BH3
		Inclusivity & Relevance	IR	A Growing & Learning City	BH4
				A Sustainable City	BH5
				A Healthy & Caring City	BH6

Executive Lead

Executive Board	EB
Hedley Swain, CEO	HS
Abigail Thomas, COO & Deputy CEO	AT
Chloe Tapping, Director of Conservation & Collections	CT
Ceryl Evans, Director of Engagement & Public Programmes	CE

Priority 1

We are open to the world: Our venues belong to Brighton & Hove. Our welcome extends to the world. We actively reach out to schools, colleges, businesses, community and international organisations. We believe passionately that culture and creativity are for everyone, everywhere, every day.

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

Programme strand		Activity	Outputs	ACE BHCC Outcomes	Lead
1.1	Deliver a refreshed, enhanced, and targeted cradle to grave learning offer for Brighton & Hove and surrounding area so everyone in Brighton & Hove can benefit from the improved life chances museums offer.	<ul style="list-style-type: none"> • Delivery of flagship KS 1 & 2 programmes across all sites & trial KS3. • Pilot EFL programmes. • Expand teacher ambassador group to include secondary teachers. • Increase SEND provision. • Develop targeted marketing plan for learning. • Delivery of Online resources. • Develop life-long learning strategy • Delivery of adult & family activities across all sites. 	<ul style="list-style-type: none"> • 1 additional Key Stage 3 & 1 additional SEND teacher ambassador. • 18,000 UK School visits. • 20,000 overseas school & Higher Education Visits. • Key Stage 3 session evaluation complete • Brighton & Hove schools accessing our services increasing from 70-75% across three years . • Complete life-long learning strategy and present to trustees. • 20,000 Adults & children participating in organised activity on site and online. 	CP, AQ, IR BH 2,3 & 4	CE
1.2	Use two of our venues to develop specific offers: Hove Museum will become a centre for creativity and making. Booth Museum of Natural History will become a centre for natural	<p>Booth</p> <ul style="list-style-type: none"> • Completion of Discover our Dioramas (Esmee Fairburn MA Effective Collections) programme. • Development of a masterplan for moving improved collections management and rationalisation collections & scoping for capital development. New local focused programmes on climate change. <p>Hove</p> <ul style="list-style-type: none"> • a continuation of our partnership with videoclub to deliver a programme for young people focused on our early cinematography collection. 	<ul style="list-style-type: none"> • Successful delivery of videoclub partnership project with 60 participants at Hove, (subject to vc's successful grant bid • Completion of Discover our Dioramas Esmee Fairburn MA project at Booth outcomes. 	CP, CC AQ, IR, ES BH 1, 2, 3, 4, 5 & 6	CE/ CT

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

	history and science learning with an emphasis on climate change.	<ul style="list-style-type: none"> • 1 craft focussed exhibition. • 1 family focussed craft programme. 	<ul style="list-style-type: none"> • Completed proposals for future of Booth collections & displays. • Local user and non-user visitor evaluation completed. • 22,000 visits Booth Museum 19,000 Hove Museum. 		
1.3	Enhance our partnerships with our two local universities (Brighton and Sussex) to support pathways into creative industry careers. We will continue to work with Newcastle University on conservation studies.	<ul style="list-style-type: none"> • Partnership delivery of BA in Liberal Arts with Sussex University, based at Hove Museum and using RPMT buildings, gardens, and collections. • Partnership with Brighton University Curating Collections and heritage MA using RPMT staff and collections. • Partnership with Newcastle University Conservation Studies MA, • Fund & support student placements. • West Dean teaching. 	<ul style="list-style-type: none"> • successful partnership delivery of Sussex University BA and MA; and Brighton University MA. • 1 student placement for Newcastle MA. • 1 diverse student MA bursary. • 1 African Curator hosted. • 100 students engaged. • 30 hours teaching time Brighton Uni MA course. 	CP AQ BH 4	CE
1.4	Ensure our venues are offering ambitious public programmes to draw and engage a wider diversity of audiences, in	<ul style="list-style-type: none"> • Exhibitions at BMAG including Roger Bamber photographic retrospective, Lee Miller costumes (TBC). • New high quality, accessible experiences at the Royal Pavilion; including A Right Royal Spectacle in connection with the Royal Coronation in May 2023, responses by Chinese & Indian UK artists & engagement trailed in partnership with Chila Kumari 	<ul style="list-style-type: none"> • Overall visitor numbers for service at 320,000. • Visitor satisfaction at 95%. • 2 artistic responses at Royal Pavilion. 	CP, CC, CCC AQ, IR, D BH 1,2,3	CE / CT / AT

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

	particular Brighton Museum & Art Gallery and the Royal Pavilion.	<p>Singh Burman (14-18 NOW) with Nutkhut and Simon Poulter.</p> <ul style="list-style-type: none"> Stakeholder consultation, evidence gathering to inform programme & demonstrate impact. Planning for gallery redisplay post BMAG roof repairs and enhanced World Art offer. Continue to develop guided tour and groups offer for the Royal Pavilion & other sites. 	<ul style="list-style-type: none"> First trial & evaluation new audience engagement at Royal Pavilion. Delivery of Roger Bamber Retrospective, Lee Miller at BMAG & Right Royal Spectacle & Christmas at the Pavilion and the Booth Museum Proposals for next Queer Heritage South project at Brighton Museum. Group visit nos 80,000 		
1.5	Develop a new experiential public offer for Preston Manor.	<ul style="list-style-type: none"> Launch of Telling Tales mobile App for public self-guided tours. Development of escape rooms offer at Preston Manor ClueCo and one based around Preston's use as a communications centre in WWII. Series of themed open days at the manor on weekends and in school holidays. Develop master plan for improved collections management and rationalisation. 	<ul style="list-style-type: none"> Successful delivery of externally funded project Successful delivery of partnership with Pier Pressure 14,000 visitors at Preston Manor Income via escape Rooms £45,000 	CP, CC AQ, IR, D BH 1, 2, 3, 4, 5 & 6	CT/AT
1.6	Deliver marketing initiatives and campaigns aimed at local, regional, national and	<ul style="list-style-type: none"> Implement revised pricing structure to ensure income targets including Gift Aid & membership are achieved. Marketing & PR strategies across all sites to maximise income based on effective use of audience segmentation data. 	<ul style="list-style-type: none"> Overall visitor numbers for service at 320,000. Press & PR Coverage Income & audience targets met for programmes 	CC D, AQ, IR BH 1,2,3	AT

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

	international audiences.	<ul style="list-style-type: none"> • Marketing of commercial services to maximise income for Enterprises. • Implementation of CRM system to effectively drive repeat business. • Implementation of groups & travel trade strategy • Implementation of digital marketing strategy. • Partnership working with venues and destination marketing organisations at local regional and national level. 	<ul style="list-style-type: none"> • Effective joint campaigns with city partners, DMOs, TSE, VE & VB • Social media Engagement 180,000, website sessions 800,000 		
1.7	Use audience research and data collection and management.	<ul style="list-style-type: none"> • Effective & timely reporting • Qualitative data collected to demonstrate delivery against Investment principals • Data informed project planning, project assessment and decision making 	<ul style="list-style-type: none"> • Meet ACE, & BHCC reporting requirements, • KPIs effectively monitored, • Effective project delivery 	D	AT

Priority 2

We innovate and inspire: Brighton & Hove is a melting pot of creativity, culture and commerce. We harness the power of business, enterprise and technology to connect with new audiences and bring our stories to life.

Programme strand		Activity	Outputs	ACE BHCC Outcomes	Lead
2.1	Act as a testbed for digital innovation in museum work. This will focus on business-to-business innovation; more innovative broadcasting and through exploring new ways of engaging with visitors and users.	<ul style="list-style-type: none"> • Completion of NLHF Digital volunteering project. • Year one of new test-bed activity including establishment of board with partners: Brighton Dome & Festival, Wired Sussex, Cogapp and University of Brighton and Sussex to experiment with new cost-effective digital solutions for museums. • Expanded onsite engagement via BYOD at Royal Pavilion, Brighton Museum, Preston Manor. • Deliver engagement opportunities virtually including access to talks, podcasts, video, research, downloadable activities, and commercial offer via our online platforms. 	<ul style="list-style-type: none"> • Completion & Evaluation of NLHF Digital Volunteering project. • 5 new BYOD tours. • Growth in Online engagement to c. 800,000. • Digital sales £100,000. • Oversight and advisory group in place & 2 projects scoped. 	CCC, AQ, D, BH4	KB
2.2	Manage our finances and evolve our business model.	<ul style="list-style-type: none"> • Meet on going requirements for F&GP. • Monthly review of Management Accounts and budget forecasts. • Ensure ROI factored into and monitored on all projects and initiatives. 	<ul style="list-style-type: none"> • Budgets Achieved • Successful closedown of accounts April 24 	D BH2	EB

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

		<ul style="list-style-type: none"> Ensure budget holders manage budgets to agreed financial procedures. 			
2.3	Maintain Payroll, HR advice and policies and support organisational culture change including hybrid working.	<ul style="list-style-type: none"> Policies in place to manage staff effectively. Staff benefits package offered. Office spaces reconfigured. Ongoing liaison with Unions. People & Culture group. 	<ul style="list-style-type: none"> Office moves completed Summer 2023 Staff satisfaction – annual staff survey 6 x People & culture Group meetings Effective management of HR issues including sickness absence 	D, IR BH 2	EB
2.4	Maintain ICT infrastructure to support a well-run, dynamic, resilient, and sustainable service.	<ul style="list-style-type: none"> Minimal downtime across entire estate. Achieve Cyber security accreditation. Manage our data securely. Customer facing infrastructure operates smoothly to enable engagement and income generation. Effective third-party contract management. 	<ul style="list-style-type: none"> minimal downtime, value for money on contracts achieving savings for 23/24 secure network & data compliance 	AQ, IR, D, ER BH 2	AT
2.5	Continue to innovate digitally to improve business systems and drive income and engagement.	<ul style="list-style-type: none"> Ongoing refinement of web offer post go live. Sourcing & implementation of CRM for fundraising. Ongoing improvements to ticketing system. Ongoing refinement of Shopify. Effective use of event booking software. Effective use in Ticketing CRM for e comms. 	<ul style="list-style-type: none"> Income E news subscribers Ticket sales Website sessions 	D & AQ BH 2	AT
2.6	Operate retail services via RPMT Enterprises to deliver target	<ul style="list-style-type: none"> Ongoing merchandising plans for sites and temporary displays. Development of appropriate bespoke products. 	<ul style="list-style-type: none"> Income SPV & ATV Online metrics 	AQ, ER, D BH3 & 5	AT

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

	turnover of £713,223.	<ul style="list-style-type: none"> • Effective stock control including quarterly spot checks and annual sock take. • Diversifying range of product for sale online tying into campaigns. • Continue to work with agencies to commercially licence product based on Pavilion interiors. 			
2.7	Operate commercial venue hire services via RPMT Enterprises including weddings & events, filming & photography & commercial rental to deliver turnover of £399,325.	<ul style="list-style-type: none"> • Implement recommendations of wedding & events reviews. • Develop hosted event offer banquets, escape rooms, opera dinners etc. • Continued investment in promotion of RPMT as a venue for commercial filming & photography. • Review of commercial rental opportunities including Courthouse, gatehouse. • Market testing viability of retail catering offer for Royal Pavilion. • New catering offer at Hove Museum. • Final year of current contract for Ice rink. 	<ul style="list-style-type: none"> • Income targets achieved for <ul style="list-style-type: none"> ➢ weddings ➢ events ➢ catering commission ➢ filming & photography ➢ rentals ➢ catering 	AQ, ER, D BH3	AT
2.8	Develop Fundraising capability of the service to deliver target turnover of £513,232.	<ul style="list-style-type: none"> • Fundraising strategy developed to deliver against 5 yr capital programme including NLHF Garden restoration project 2023-25. • Through Visitor Experience team improve Gift Aid collections and on-site donations. • New CRM used effectively to manage customer journey, upsell and convert members, patrons and donors. • Launch new Members & Patrons scheme and associated events programme. • Launch new legacy scheme. • Develop Corporate giving strategy. 	<ul style="list-style-type: none"> • Income targets achieved for <ul style="list-style-type: none"> ➢ Gift Aid ➢ Membership & Patrons ➢ Corporate giving ➢ On site donations ➢ Legacies ➢ Corporate Giving • Secure Garden Campaign Match funding £500,000 • Secure xxx to fund core programmes & posts 	D BH2	AT

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

		<ul style="list-style-type: none">Develop trusts and foundations fundraising to support core activity and capital.	<ul style="list-style-type: none">Effective spend, project delivery and reporting on restricted donations		
--	--	--	---	--	--

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

Priority 3

We listen and lead: We are a purposeful organisation with a deep sense of responsibility to our people, partners, community and planet. We engage and empower diverse voices and make sustainability and social progress key pillars of our operations and activities.

Programme strand		Activity		ACE BHCC Outcomes	Lead
3.1	Continuing organisational journey from a Local authority service to independent charity – embedding organisational and cultural change, – 1 team, 1 strategy, 5 venues, 3 gardens, 1 website.	<ul style="list-style-type: none"> • Embed new structures. • Recruitment to key new roles. • Probationary reviews, training and performance Management framework used to ensure staff working effectively to revised JDS and delivering to Organisational plan. 	<ul style="list-style-type: none"> • Staff satisfaction, • effective project delivery, • income and visitor targets achieved 	CP AQ, IR, D, ER BH all	EB
3.2	Develop current and future workforce to deliver the business model and ensure diversity and inclusion:	<ul style="list-style-type: none"> • Training & Development framework implemented suitable for charitable trust. • Review of policies to ensure equality of opportunity and inclusion for all current and future staff. • Implementation of programmes to provide more accessible recruitment and development opportunities e.g. apprenticeship programme • Expand apprenticeship opportunities. 	<ul style="list-style-type: none"> • staff satisfaction, in annual staff survey • workforce protected characteristics stats • apprenticeships 	CP, CC D, IP BH 2	CB

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

3.3	Continue to develop, value and diversify our team of volunteers, offering relevant opportunities which help fulfil our strategic aims.	<ul style="list-style-type: none"> Implement new volunteer agreements to ensure compliance with legal requirements. Develop suite of new and reconfigured volunteering opportunities across RPMT. Volunteer gardener programme at the Pavilion Estate and Preston Manor. Garden Greeters volunteer summer scheme at Pavilion estate. Support volunteering requirements of the Pavilion Garden stage 1 NLHF grant. 	<ul style="list-style-type: none"> Volunteer no.s & hours volunteer demographics satisfaction project delivery 	CP AQ, D , IR BH All	CE
3.4	Build on partnerships with key local stakeholders for future strategic planning (Universities, marketing, digital & tourism).	<ul style="list-style-type: none"> Ongoing relationship University of Sussex. Ongoing relationship University of Brighton. Joint programmes and collaborative working BDBF. Partnership working with tourism partners DEG, Visit Brighton, Sussex Modern. Digital partners including Wired Sussex & Cog App. 	<ul style="list-style-type: none"> Visitor numbers, Joint Projects participation numbers, income staff development opportunities 	CCC AQ & IR BH1, 2 & 3	EB
3.5	Continue to fulfil role as lead delivery partner for SE England Museum Development.	<ul style="list-style-type: none"> Lead in partnership delivery of Museum Development South East programme. Continue to provide collections, conservation, digital and business training via museum development service. Secure role in delivery of Museum Development programme with East of England for 2024 and beyond. 	<ul style="list-style-type: none"> Successful application for further SE Museum development funding in partnership with East region. Delivery of SE Museum Development business plan to meet targets agreed with ACE and partners. 	CCC, CP AQ, D, ER & IR BH	HS
3.6	Ensure RPMT fulfils its sector leadership delivering,	<ul style="list-style-type: none"> Fully engage in national museum leadership forums (NMDC, ECMN). 	<ul style="list-style-type: none"> Attendance at NMDC and ECMN meetings. sector press profile 	CCC, CP	EB

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

	championing and partnering in excellent Museum practice regionally and nationally.	<ul style="list-style-type: none"> Continue to input to national and international Continue to contribute to sector conferences and publications. Continue to input to national and international museum debates e.g. decolonisation. 	<ul style="list-style-type: none"> , publications and conferences contributed to 	AQ, IR, D & ER BH all	
3.7	Through Dynamic Collections reviews our collections are increasingly used and understood and more efficiently stored.	<ul style="list-style-type: none"> Dynamic Collections review Year 2 implemented to deliver improved use, engagement with and knowledge of our collections and future efficiencies. Reviewing our collection management policies to ensure they support our future work. Prioritising reviewing collections held at the off-site storage facility, Booth Museum and Preston Manor. Undertaking inventory reviews. 	<ul style="list-style-type: none"> Targets on cataloguing, deaccessions & collections storage improvements reached for Dynamic collections programme. 	CCC AQ BH 2 & 4	CT
3.8	We will continue to contribute to sector research and publications about our collections and buildings.	<ul style="list-style-type: none"> Chinese Wallpaper in Royal Pavilion: Led by Amy Junker-Heslip this research project is to undertake academic research of the only set of wallpapers not removed from the Royal Pavilion Martin Battersby research: Led by Martin Pel this research project will fully document the objects that have a connection to Martin Battersby, an important benefactor to our collections. B&HM representatives on Museum Ethnographer's Group (MEG) Royal Pavilion book: Led by Alexandra Loske this research project will look at the Royal Pavilion in the context of the time of its creation and development under royal ownership, from its beginning in the wake of the French Revolution, through its 	<ul style="list-style-type: none"> Increased understanding of of buildings and collections 1 new publication Web content 	CCC AQ BH 2 & 4	CT

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

		transformation and extension during and just after the Napoleonic Wars, to its fate and legacy in the early Victorian era.			
3.9	Ongoing Collections & Conservation programmes to maintain our buildings and collection to accreditation standard.	<ul style="list-style-type: none"> Continue essential documentation work to all collections e.g. completing the acquisition process, documentation, labelling and storage of the Fashioning Africa collection. Continue environmental monitoring, preventative conservation plans and mould management relating to our collections and buildings. Continued remedial conservation work e.g. Royal Pavilion wallpaper, restoration of pagodas. 	<ul style="list-style-type: none"> Improvements to collections documentation on Mimsy, maintaining required conservation care standards 	AQ BH2, 5,	CT
3.10	Develop and roll out an environmental sustainability strategy.	<ul style="list-style-type: none"> Ongoing monitoring of energy consumption & scoping improvements to energy monitoring on the RP Estate. Switching energy supply to 100% renewables. Monitoring volume of goods purchased locally. Continued ethical sourcing of retail goods for resale. Development of internal framework to evaluate projects' contribution to environmental impact reduction. Engagement and public programmes particularly focussed around the Booth. Appointment of environmental champion and staff development. 	<ul style="list-style-type: none"> Energy & water usage, % products purchased within BH postcode, biodiversity in green spaces, Completion of environmental and garden strategies. Benchmarking and peer learning against similar organisations. First series of events at Booth Museum, including Earth Day 22 April 2023 Review green transport position and improve public information 	ER BH5	EB

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

3.11	Compliance with statutory and financial regulations.	<ul style="list-style-type: none"> • Audit of 2022-23 accounts July 2023. • Returns to Charity Commission (RPMT, Foundation, Charities Jan 24. • Enterprise accounts lodged with Companies House Feb 24. • Regular returns to other bodies as required. 	<ul style="list-style-type: none"> • Returns made to deadlines • Audit accounts 	D, IR, BH 2	AT
------	--	---	---	----------------	----

Priority 4**Royal Pavilion & Museums Trust Annual Service Plan 2023-24**

We connect people and spark curiosity: Our buildings are alive with stories and our city a magnet for alternative thinkers and creative entrepreneurs. Our spaces are meeting points for families, friends, and collaborators. We love to inspire curious minds of all generations and backgrounds and provide a platform where new voices can be heard, and new ideas can be shared.

Programme strand		Activity		ACE BHCC Outcomes	Lead
4.1	Maximise the use of our open spaces as heritage assets, as environmental spaces and as spaces for meaningful engagement with audiences.	<ul style="list-style-type: none"> • Submission of full proposals to NLHF and others for Royal Pavilion Garden redevelopment. • Ongoing community consultation, Stakeholder engagement, communications and work on interpretation & activity plans for RP Garden. • Delivery of open space strategy at Royal Pavilion, Hove and Preston Manor. • Trial outdoor events and public archaeology projects at Preston Manor. • Proposal for sculpture and re-planting at Hove Museum in partnership with Hove Civic Society. 	<ul style="list-style-type: none"> • Successful round 2 NLHF submission Royal Pavilion Garden & appointment of key contractors. • Environmental & conservation plan targets met TBD 22/23. • Completion of Garden strategy agreed • Engagement with 300 people as part of formal engagement in open spaces. 	CP, CC, ES, BH1, 2, 5,6	CT
4.2	Ongoing safe operation of sites for audiences.	<ul style="list-style-type: none"> • Maintain ongoing facilities and visitor experience improvement programmes. • Review of opening hours to optimise visitor numbers & financial resilience. 	<ul style="list-style-type: none"> • Visitor satisfaction • Income 	AQ & IR BH 1,2,3,4 & 6	EB
4.3	Finalise and implement a long-term plan for capital	<ul style="list-style-type: none"> • To work with BHCC partners and existing consultants to create long-term plan for planned buildings maintenance and capital renewals. 	<ul style="list-style-type: none"> • A forward plan for buildings maintenance and capital • Review of alarm requirements at 3 sites 	AQ, ES, BH2	CT

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

	renewals and maintenance for all buildings and open spaces.	<ul style="list-style-type: none"> To review all revised Fire Risk Assessments and Fire and Security Strategies to feed into the long-term planning for our buildings. 	<ul style="list-style-type: none"> Implementation of fire & security strategies 		
4.4	Develop and deliver a community outreach strategy and programme to bring value to those in Brighton & Hove who have traditionally least benefited from our services.	<ul style="list-style-type: none"> Deliver programme working with existing & new partners BTH Homeless groups, Museum Mentors, Heritage Network, Museum Collective, Access Advisory Group, LGBTQ+, Outside In Deliver first year of "Ultra local" programme at Hove, Booth and Preston Manor establishing neighbourhood groups & pilot programme. Deliver first year of "Brighton & Hove locality" outreach programme focussing on engagement with families via schools & libraries in target areas. 	<ul style="list-style-type: none"> 20 Community groups worked with through B&H voices. Local networks set up for Hove, Booth and Preston Manor. 10% increase on 19/20 levels in visitors to Hove, Booth, from local residents. Engagement with 5 schools in five target areas. Engagement with 200 individuals across 5 target areas. 	CP, CC, AQ, IR, BH1, 6	HS
4.5	Deliver our flagship "RPMT Culture Change" programme to ensure as an organisation we are equitable and socially engaged, celebrating and championing diversity.	<ul style="list-style-type: none"> Establish Culture Change Oversight Group with staff and develop approach to community partners First public programming output. Continuing to work with BHCC on their "Our legacy" project. Continuing to work with our Museum Mentors and Heritage network programmes. Development of apprenticeship scheme as mechanism for widening diversity of staff. New training programme developed and rolled out Second stage of review of permanent displays and proposals for changes. 	<ul style="list-style-type: none"> Delivery targets & redisplay identified in year one TBD 22/23. Culture Change oversight group in place. 40 staff undertaken first set of training in being a socially just and anti-racist organisation. First public outputs including workshops; exhibition; web posts. First set of three apprenticeships recruited. Proposals for phase 2 redisplay. 	CCC, IR, BH3	CE

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

4.6	We will make a major contribution to individual creativity both through our own programmes but also through partnering organisations and offering support to creative practitioners in Brighton & Hove and beyond.	<ul style="list-style-type: none"> • Planning for new LGBTQ+ project in Brighton Museum in partnership with Queer Heritage South. Supporting ABCD programme in Brighton. • Working in partnership with Outside In and videoclub. • Engaging Artists & Freelancers to deliver programme activity. • Mentoring programme for local creatives. 	<ul style="list-style-type: none"> • Full project plan for follow-up to Queer the Pier in Brighton Museum. • Ongoing support of ABCD initiative. • First public. programme from Outside in partnership in Brighton Museum. • 3 Creatives mentored. • 40 Artists/freelancers worked with. 	CP, AQ, BH2	
-----	--	---	---	-------------------	--

5. Resourcing the Plan

As an independent museum service heavily reliant on external commercial and visitor income our business model has been seriously compromised by the COVID pandemic and reduced foreign student visits, partly due to Brexit visa changes. However, we have constructed a financial model for 2023-24 to deliver our business plan based on sound income and expenditure predictions and supported by our reserves and an as needed a loan facility form BHCC. We have completed the transfer of our finance systems from BHCC in-house to give us greater financial control. Our finances are monitored monthly by the Executive Board and quarterly by our Trustee Finance and General Purposes Committee.

5.1. Outline budget for 2023-24

The summary outline budget for 2023-24 is shown below alongside the current projections for 2022-23.

Income	Projected Outturn 2022/23	Budget 2023/24
ACE - NPO	711,360	711,360
BHCC - Service Fee	1,300,000	1,246,000
BHCC other	453,631	514,135
Gift Aid & Exhibition Tax Relief	101,512	172,112
Admissions	2,637,758	2,955,448
Tour Fees	22,000	45,000
Schools Learning	45,000	46,200
Membership/Patrons	120,000	144,000
On site donations	50,000	66,500
Legacies	50,000	50,000
Corporate Giving	15,004	20,000
Fundraising	6,500	204,620

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

Misc	89,140	106,031
JH Green Restricted	80,000	80,000
Museum Development Restricted	521,024	521,024
Trading Activities	971,880	1,152,548
TOTAL INCOME	7,174,809	8,034,978

Expenditure	Projected Outturn 2022/23	Budget 2023/24
Wages and Salaries	5,228,366	4,936,242
Premises Related	901,475	887,767
Transport Related	7,556	6,927
Other Supplies and Services	896,728	1,012,995
Cost of JH Green Restricted	80,000	80,000
Cost of Museum Development Restricted	521,024	521,024
Cost of Trading Activities	519,613	557,899
TOTAL EXPENDITURE	8,154,762	8,002,854

PROFIT/LOSS	(979,953)	32,124
--------------------	------------------	---------------

The final budget position for 2022-23 will be an estimated £0.97m deficit for the Group; total income for the year at circa £7.174m with a total expenditure budget for the year of circa £8.154m. We commenced the year with a projected outturn of £0.79m deficit based on the expected slow return of international visitors particularly groups post covid and the need allow time to build our income generating potential. The position has worsened during the year principally due to the delayed outcome to our restructure which has meant additional staffing and redundancy costs were carried into this financial year from 2021-22 and due to inflation, particularly the rising costs of energy.

For 2023-24 we are budgeting for a break-even position. This is based on improved income via fundraising, admissions and retail as visitors return. We commenced 2022 receiving approximately 55% of pre pandemic level visitors. As the year has progressed, we are achieving 75-80% pre pandemic levels

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

which we hope will continue into next year. In addition, expenditure should reduce as our restructure has now been completed and we will seek to find additional savings through renegotiation of contracts with suppliers particularly around IT and facilities. We hope to end 2023-24 with a marginal profit, total income and expenditure for the year expected to be £8m.

5.2. Reserve Position

At the end of the 2022-23 year the Group's reserve position is currently projected to be £884k and cash position £1.848m. At the end of 2023 -24 with a break even scenario and assuming restricted/designated and endowment funds remaining neutral there will be minimal movement in the reserve and cash position.

5.3. Fees & Charges 2023-24

Fees & Charges for 2023-24 be taken to B&HM Main Board of Trustees for approval in February as part of the 2023-24 budget setting process. Charges are a key component of our financial planning with earned income accounting for between 50-60% of our organisational running costs.

During autumn 2022 we have been working with an independent agency The Revels Office to review our ticketing pricing across all sites and develop a new pricing model which is simplified, provides a clear and consistent resident offer, supports the need for the organisation to develop its membership base and earn additional income through gift aid.

The goals of the review were:

- Create a clear and transparent pricing structure which is easy for visitors to understand and simple for the booking teams to explain
- Create a pricing structure that allows for tiered discounting of travel trade, FIT and groups to incentivise higher volumes
- Present the five venues as a coherent group with strong messaging to encourage visitor engagement with all sites
- Consider membership types and scheme pricing to enhance the value perception of the membership offer
- Maximise potential to generate gift aid income to meet the annual target of £250k
- Consider the seasonality of the attractions in the pricing structure and opening hours
- Retain added value and/or reduce priced offers for local residents

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

The pricing and ticketing review has been informed by:

- Feedback from front of house staff and visitors, particularly residents
- Current and historic pricing and principles
- 2023/24 ticket sales and revenue targets
- Competitor benchmarking by site
- 2021 Audience Finder report
- Visitor and member insights and feedback including value-for-money
- Economic and political climate including the impact of Brexit on travel trade visas and the current cost of living crisis
- Current and future operational realities including resource management and future opportunities gained from TOR ticketing system upgrade

Key changes are summarised below:

Residents

Since moving to Trust, Brighton & Hove residents have benefitted from a discounted day ticket for admission to the Royal Pavilion and Preston Manor, free admission to Brighton Museum but charged admission to exhibitions at Brighton Museum. (Admission to Hove & Booth Museums is free to all). Resident tickets, because they were discounted, were only valid for one day. However, full price tickets available to anyone are treated as a gift aid-able donation and valid for a year, in line with HMRC guidance. Feedback from residents is they perceive that although they benefit from a reduction, they are missing out on the ticket giving annual entry. There is also evidence that free resident admission to BMAG, but a separate resident charge for exhibitions (which can vary from £3.50 - £6), is confusing. We have therefore introduced a discounted resident annual ticket to each charged venue, which is valid for a year, allows free admission for up to four accompanying children for each visit and provides access to all exhibitions, which were previously charged for separately.

Residents can also benefit from our annual free day at both the Royal Pavilion & Brighton Museum where all visitors can access these venues for free. At BMAG we will run free entry offer days for residents across the course of the year. We also offer a charity rate and will provide a free community pass to individuals and their families we are working with through our community engagement programmes.

Multi venue ticket

We previously offered a multi venue ticket to allow admission to Preston Manor, Brighton Museum, and the Royal Pavilion for a year. Staff and public found this a confusing offer alongside our membership offer which also gives admission to all venues for a year plus additional benefits such as 10%

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

discount in our shops plus regular e-newsletters. We have therefore removed the multi attraction ticket so as not to undercut the membership ticket. Instead, we will do seasonal and timebound offers such as free entry to Brighton Museum with your Royal Pavilion ticket potentially on quieter weekdays or to maximise tourist footfall across both venues in summer months.

Inflation

We have implemented annual fee increase at average +6% (adult fee) across most ticket types. The exception is Preston Manor where prices have been held at 2022 levels. Annual CPI reached 10% Sept 2022 and as with all businesses the Trust is facing inflationary pressures on supplies and services. In keeping with the general principles of the annual price review and the practice across benchmarked venues, we are increasing headline price to impact income; whilst adding value for money and time-bound or off-season promotions. 2022 customer and member surveys did not flag price as a material issue, generally rating the experience a charged venues as Excellent or good value for money. We will continue to measure value-for-money in customer/member surveys and benchmark against competitors.

Our full list of simplified Fees and Charges for the coming year are laid out in **Appendix 1**

It is important to note that whilst B&HM needs to optimise income it remains committed to ensuring that it meets its social responsibilities and continues to welcome specific groups to its sites either with free or discounted access. This includes, for example local school children in the Brighton & Hove area and discounted rates for local residents, students and their families. Other concessions apply at B&HM's discretion.

5.4. Maintenance & Capital Projects

RPMT manages five important public buildings, three historic gardens and a series of workspaces. RPMT recognises that as an independent museums service it is important that there is a strong management plan in place to maintain and care for these buildings. To achieve this, we have developed a five-year plan for external capital repairs with a series of one-year interim plans. In addition, we have developed a 20-year capital renewals programme for all our sites, outlining a prioritised and costed schedule of works for building maintenance. In addition to this we are in the process of reviewing all policies and procedures relating to environmental control, health and safety, fire safety and security practices to incorporate any required changes in these areas into our programme.

We have hosted a familiarisation visit with representatives from Historic England to ensure that there is a close working relationship between the two organisations. The main building project being undertaken this year has been to the north-west elevation of the Royal Pavilion. The contractors have been

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

undertaking structural repairs and improvements to the decoration of this part of the building. This has involved work to repair the windows, leadwork and stonework. Other areas of building and maintenance work has been the completion of the historic flint wall repairs at Preston Manor and ongoing reactive maintenance particularly in relation to water ingress during extreme weather events.

We were fortunate to be granted a MEND grant from ACE to carry out essential and urgent repairs to the large, glazed roof lantern at Brighton Museum & Art Gallery. This is an important and complex piece of work, and a Project Board has been established which includes BHCC staff. Procurement and tendering procedures are currently being discussed as well as a review of the project programme. It is likely that this project will be delivered during 2024.

6. KPIs, Evidence & Monitoring

6.1. KPIs

RPMT reports quarterly on the following key performance indicators to its Executive & Board. These indicators have been chosen to map to RPMT priorities and provide measurable targets for success. The first 6 indicators form part of our formal agreement with BHCC for contract delivery.

	BHCC Indicator	Target 23/24	Expected 22/23	Target 22/23	Achieved 21/22	Baseline 19/20
1	Visitors to the Royal Pavilion & Museums	320,000	295,788	295,000	183,181	425,088
2	Satisfaction levels of visitors to the Royal Pavilion & Museums	95%	90%	95%	96%	89%
3	Children & Young People participating in formal education	18,000	15,000	13,000	8,535	18,784
4	Website sessions	800,000	780,000	780,000	820,608	700,076
5	Earned income - Trust & Enterprise combined	£4,962,459	£4,108,794	£3,700,000	£1,876,125	£4,094,569
6	No. of B&H residents visiting the Royal Pavilion & Museums	50,000	41,410	50,000	30,445	62,717
	Other KPIs Monitored	Target 23/24	Expected 22/23	Target 22/23	Achieved 21/22	Baseline 19/20

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

7	Community Engagement - all events, all ages	20,000	17,500	15,000	6,956	30,229
8	Social Media - Engagement	180,000	100,000	180,000	107,144	N/A
9	Number of volunteer hours	15,000	5,000	15,000	1,498	24,260
10	Number of members	7500	5,000	5000	3192	474
11	Number of patrons	55	30	30	18	18
12	Staff publications	3	3	5	9	5
13	Staff pulse survey - I feel valued by RPMT	50%	47%	45%	40%	35%
14	Governance diversity - protected characteristics	67%	67%	40%	67%	N/A
15	Staff diversity - protected characteristics	35%	29%	35%	29%	N/A
16	Environmental - energy consumption (kWh)	2,400,000	2,800,000	2,800,000	2,960,012	2,409,197
17	Environmental - water consumption (cub mtrs)	4,500	4,600	4,600	4206	5,893
18	Environmental - recycling (litres)	250,000	240,000	235,000	269,508	231,000
19	Environmental - % £ spend withing BN postcode	48%	46%	40%	36%	N/A

6.2. Data Collection and Qualitative Assessment and Evaluation

Our programme will be monitored quarterly by the Executive team. Papers including budget reports, risk analysis and delivery reports will be presented to Trustees at Finance & Governance Board, Main Board and our Enterprise Board which has specific responsibility for monitoring the delivery of targets for RPMT Enterprises our Trading Company. Both of our key funders BHCC and ACE have representation on our main Board of Trustees. Our NPO reports will be approved at Board level and once approved there, they are then sent to our Arts Council Relationship Manager, via Grantium, to release the ACE payment.

Data will be captured against the SMART targets every quarter to allow for timely monitoring of the programme. Impact of activities are collected through a range of methods including:

- Ongoing visitor surveys using post visit email questionnaires and/or Digivey onsite feedback mechanisms
- Online surveys to collect feedback on the online experiences
- Mosaic and Audience Spectrum Postcode analysis
- Ongoing analysis of demographics of Staff, Trustees and Visitors
- Staff pulse surveys

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

- Visitor Attraction Quality Assurance Scheme (VAQAS)
- Advisory groups & Community Panels
- Access Audits
- Project and event specific data collection with partners, community participants and visitors
- Admissions data
- In-depth qualitative research to evaluate specific projects, designed to fit the given project and its participants most appropriately
- Arts Council England Insight and Impact Toolkit

7. Risk Register

The B&HM's risk register is reviewed monthly by the Executive Board and quarterly by the Finance and General Purposes Committee of the Trust. The activities developed to deliver the plan will also be shaped by this understanding of the organisational and external context, (Appendix 2).

8. 2022 - 2023 In Review

8.1. Successes & challenges

8.1.1 Key Achievements 2022

- A collaboration with Brighton & Hove Albion Women's Football Team to deliver community value linked to the major summer 2022 exhibition on the history of women's football at Brighton Museum linked to Brighton being a host city for the Women's Euros.
- Ongoing delivery of the National Lottery Heritage Fund (NLHF) Phase 1 Development Plan for the Royal Pavilion Garden with next phases on track: detailed design from Jan 23, planning Feb 23, Submission May 23.
- The Royal Pavilion played a central part in memorial and commemorative activity linked with the death of her majesty Queen Elizabeth II and the proclamation of Charles III. We opened books of condolences and floral tributes were left at the entrance of the Royal Pavilion. We lit the Royal Pavilion purple for the period of mourning and the proclamation of the new King was held at the Royal Pavilion.
- Successful application made for 2023-26 NPO funding with the full amount requested being awarded.
- A new independent HR advisory service procured and implemented and new internal HR team.
- A £50,000 grant from the Museums Association Collection Fund Esme Fairburn Foundation for **Discover our Dioramas** project at the Booth Museum. This 18-month project commenced in the summer delivering programmes for the under 10s and their families based around the historic Booth dioramas of British birds and contemporary issues around the preservation of wildlife
- NLHF funding for a digital volunteering project to extend our One Minute Experience, an app developed from an EU funded project led by the University of Copenhagen to enhance storytelling at Preston Manor due for completion Oct 2022, and a digital exhibition in BMAG.
- A new internal fundraising and income generating team.
- A new independent payroll system procured and implemented.
- New more efficient arrangements for historic building maintenance put in place.
- A programme of successful exhibitions delivered at Brighton Museum: David Bowie Rock n roll With Me; Marilyn Stafford A Life in photography; Goal Power.
- A programme of successful exhibitions at Hove Museum: Richard Slee, on the mantelpiece; Tatty Devine; Matt Smith.
- A programme of smaller exhibitions: Jam Cover Stars; Aubrey Beardlsey a Brighton Boy; Regency Wardrobe.
- Successful acquisition for long-term loan of a major Constable painting of Brighton beach.
- A new Brighton & Hove Museums brand and website launch August 2022 to reflect visitor, staff and stakeholder feedback. The new brand featured as the top story in Design Week August 2022.
- Organisational restructure completed
- Significant profile achieved for the organisation and the city in general in local regional, national and sector press.

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

- Large scale Royal Pavilion Marketing campaigns across the South East and through social media ensuring visitor numbers meet target projections in 22/23
- Ticketing & Membership review to benchmark pricing, simplify structures, create a clear set of tiered options for visitors and maximise income from gift aid
- Successful migration to new cloud-based ticketing system

8.1.2 Key Achievements since Moving to Trust in October 2020 – March 2021

- Over £1m of cultural recovery funding received from Arts Council England and over £250k of emergency funding from the National Lottery Heritage Fund to help secure survival through COVID.
- Arts Council NPO roll-over year funding secured for 2022-23.
- A £390k grant from the James Henry Green Charitable Trust to deliver a “culture change” programme to ensure the service is socially engaged, diverse and equitable in all of its activities.
- £1.5m secured from the Arts Council and DCMS Museum Estate and Development Fund (MEND) to address the failing Georgian roof of the Brighton Museum.
- £20k grant from the Paul Mellon Trust for research into our unique collection of 17th and 18th Century Chinese wallpaper by our expert conservators led by Amy Junker Heslip.
- New contracts to deliver a major new book on the Royal Pavilion for the Yale University Press by our curator Alexandra Loske (with £30k external sponsorship) and a contract for an addition of a Director’s choice book to join the SCALA publishing series of this name.
- Martin Pel, Curator of Fashion and Textiles has received a Headley Fellowship from the Art Fund to continue his research into the British artist Martin Battersby.
- A major collaboration with Sussex University supporting a new BA degree in Liberal Arts to be hosted by Hove Museum now in its second academic year
- A new independent finance system procured and implemented and new internal finance team producing detailed and timely financial reporting in formats appropriate for the charity. Two rounds of audited charity accounts completed.
- Significant profile achieved for the organisation and the city in general in local regional, national and sector press.
- Large scale Royal Pavilion Marketing campaigns across the South East and through social media ensuring visitor numbers meet target projections in 21/22

8.1.3 Current Major Challenges

- Still recovering financially from the impact of COVID and loss of consumer confidence in visiting venues.
- Major decrease in overseas visitors due to COVID and new post-Brexit visa regulations for foreign students.

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

- Major delays in delivering a restructure leading to extra financial costs (150K restructure drag April -Sept 22), low staff moral and delays in cultural and organisational change.
- Extreme weather conditions effecting visitor numbers but also leading to leaks and deterioration to historic buildings.
- Difficulty and delays in recruiting some key new posts to contribute to income generation due to market demand and restructure changes.
- Increasing fuel costs and inflation leading to higher expenditure and unknown future impact on visitor behaviour leading to difficulty in forward financial planning.
- Increasing anti-social behaviour on Royal Pavilion estate acting as a drain on staff time and additional expenditure (£16k spent on garden litter picking contract in addition to a £30K garden rubbish collections and £50K on grounds security).

8.2. Visitor Services and Enterprise

Visitor Services & Security

This team are the public face of Brighton & Hove Museums welcoming visitors across our sites, bringing our building's stories to life and ensuring the safe day to day operation of our venues. Challenges this year have included ensuring visitors continue to feel safe and protected in our venues post Covid and dealing with anti-social behaviour and some serious crimes on the Royal Pavilion Estate. The team however are dedicated, solutions focussed and always keen to ensure the best possible experience for our visitors. Because of this we have maintained satisfaction levels at 90% plus across our venues during the course of the year.

Marketing, Press & Digital

The team are responsible for planning and executing press and marketing campaigns and ensuring all information in the public domain is accurate and up to date. Successful campaigns this year have include a summer promotion of the Royal Pavilion 'Your Palace for a Year', regional, national and international coverage of Goal Power , our women's football exhibition to coincide with the Euros, and a campaign targeted at low income families for the winter promoting Hove Museum as a free, and warm family day out where you can bring a packed lunch and keep children entertained. The team also played a key role in co-ordinating the response of B&HM and the City on the death of HMQ Elizabeth II and the proclamation of the new. King Charles III . including accommodating numerous requests from the media to broadcast from the former Royal Palace over the period.

Following the rebranding exercise in August 2022 the new Brighton & Hove Museums website was launched, its design has been informed by focus group work and now reflects the services we offer rather than the assets we have, so it enables us to give more prominence to our income generating activities .The digital team have also been delivering a £30k project funded as part of the NLHF's Digital Skills for Heritage initiative. Working with volunteers to

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

produce more inclusive digital storytelling on onsite interpretation. The project has included intensive training for volunteers who have produced a new Preston Manor audio guide offer <http://prestonmanor.uk/> and are working on 'One Minute Wonders', a label-free display to open in BMAG 17Jan, entirely made up of volunteers' stories presented through an experimental app and corresponding online content.

Income Generation

The weddings and events team have surpassed their target for the year, key events have included the Ice rink, Escape rooms at the Manor, hosting the VIP Pride event at Preston Manor, outdoor cinema at the Manor, Christmas Banquets and 112 Weddings and corporate events. The team also supported in excess of 40 performances of *Unchain Me* Dreamthinkspeak's flagship Brighton Festival performance that ran through May and early June. The performance was based in many of the Royal Pavilion Estate's back of house areas including offices, the tunnel as well as in Brighton Museum and the Old Courtroom.

Our venues have been used for a range of film and photoshoots this year and we continue to work closely with locations organisations and Sussex Film Office to promote this useful income strand. Highlights have included; The Apprentice, an Umbro photoshoot and the film *My Policeman*. In Autumn 22 to coincide with the release of the film we hosted an event with the novel's author, 'An Evening with Bethan Roberts' in, and following negotiation with Amazon Prime were able to display costumes from the film, (Harry Styles' Policeman outfit and Emma Corrin's Wedding Dress) in Brighton Museum.

B&HM run 5 shops plus an online retail offer with an expected annual turnover for 2022-23 of over £650,000. This year we have added a line of approximately 40 greetings cards to our ranges featuring images from our own collections as well as a Brighton & Hove Museums Director's Choice book published by Scala to sit alongside their range of Director's choice publications for major museums internationally.

Business services

We have now completed two successful audit cycles with full audited accounts for The Royal Pavilion & Museums Trust, RPMT Enterprises Ltd and the former fundraising charity, the Royal Pavilion & Museums Foundation Ltd have all been lodged with the Charities Commission and Companies House. In May 2022 we transferred to a new payroll system and in September 2022 to a new HR advisory service ending the transitional arrangements that had been in place with BHCC since transfer in October 2020. All IT contracts entered into in April 2020 are up for renewal in were entered into on 1 April 2020, the original date for move to Trust. These contracts that include, server hosting, printers and copiers, telephony, software licencing, support contracts, Wi-Fi, Broadband are all due for renewal in March 2023 so the team is currently busy negotiating and tendering new arrangements to achieve contract savings.

Fundraising

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

Two key appointments have been made this year as part of our restructure: a Trusts & Foundations Manager and an Individual Giving Manager. We have a number of live applications into Trusts with had early successes including the funding from the Finnis Scott Trust for a Garden Apprentice and a Museums' Development Grant and Rampion sponsorship to support activity at the Booth. The Individual Giving Manager has developed a sell-out programme of events for members and patrons and undertaken a comprehensive review of our membership scheme to inform a relaunch in April 2023. In addition, we have also launched a new Corporate Membership programme and developed the fundraising strategy to support our major Royal Pavilion Garden capital project.

Space Review

We have continued a detailed review of all of our building spaces. This has been aimed at achieving several goals:

- Freeing up space for commercial use – primarily by emptying the Old Court House.
- Moving to a more flexible hybrid working model including zoned team spaces and hotdesking stations to improve staff working conditions.
- “Un-siloing” staff to build a stronger organisational culture.
- De-cluttering – disposing of unwanted materials, some potentially for sale.

This work is proceeding with a hope of having the Old Court House empty by the New Year with a plan to then provide small creative spaces to let bringing in a new income stream.

8.3. Collections & Conservation

Loans, Acquisitions & Deaccessions

There are currently 38 active loans mainly for display in exhibitions. We have objects on loan from many of our collections including Decorative Art, Fine Art, Local History & Archaeology and Natural Sciences. Loans have gone to venues in the United Kingdom as well as overseas.

Below is a selection of items that have been loaned this year:

- Mae West's Lips sofa to the Design Museum.
- St Veronica's Veil by Philippe de Champaigne to Museo Nacional Thyssen-Bornemisza, Madrid.
- Armchair by George Smith to the Visions of Ancient Egypt exhibition at the Sainsbury Centre.
- Oil painting, L'apres-Midi, by David Paynter to Alphawood Exhibitions LLC / Wrightwood 659, Chicago, followed by an international tour.

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

- Five oil paintings by Glyn Philpot including Journey of the Spirit to Pallant House.
- The Amber Cup on display in the World of Stonehenge exhibition at the British Museum.

Long-term loans include:

- Oil painting, Christmas Eve, by Alexander Stanhope Forbes to Penlee House Gallery & Museum.
- Six Medieval jugs collected in Horsham in 1867 to Horsham Museum.
- Sculpture, Madonna and Child by Desmond Chute to Ditchling Museum.
- Oil painting, Captain Samuel Brown to The Paxton Trust.
- Porcelain figure of Isambard Kingdom Brunel to Brunel Enginehouse Museum.

Acquisitions:

- 25 textiles, garments and accessories collected by donor, while travelling and working in Africa and Myanmar – (donation) January 2022.
- Eight prints by a variety of artists from East Sussex County Library Service - (gift) March 2022.
- Brighton postcard, c1920s – (donation) March 2022.
- Postcard of convalescing Indian soldiers in the Royal Pavilion Military Hospital, Brighton, c1915 – (donation) March 2022.
- Metal and paint street sign from Twineham Road in Whitehawk, Brighton, c1933 – (donation) April 2022.
- Sterling silver gilt medal from the Royal Horticultural Society awarded to the County Borough of Brighton Parks and Gardens Department, 1961 – (donation) April 2022.
- Scrapbook believed to have been compiled by Anna Maria Moon, Dr William Moon's second wife – (donation) May 2022.
- Lalique ornament - (donation) May 2022.
- Four digital prints and two vintage prints by photographer Rachidi Bissirou – (purchase - James Henry Green fund) July 2022.
- Watercolour painting 'Royal Pavilion Gardens, Morning Sun' – (donation) September 2022.
- Two oil paintings and 11 mixed media artworks by Wilfred Avery – (donation) September 2022.

Deaccessions:

- Documents and plans transferred to East Sussex Record Office - April 2022.
- Destruction of two postcards due to physical integrity – April 2022.
- 55 photographic prints transferred to West Sussex Record Office – May 2022.

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

- 697 items of ephemeral reference material relating broadly to Natural Sciences, recycled – June 2022.
- Destruction of undocumented hazardous nitrocellulose film in very poor condition – June 2022.
- Egyptian mummy and mummy tatters transferred to the British Museum – July 2022.
- Film reel and can, to be transferred to North West Film Archive by December 2022

Conservation

The team have continued undertaking their core tasks including collections care and housekeeping, facilitating loans, and supporting the events programme including functions and filming projects.

The team manage our environmental controls and have worked on improving our monitoring systems for mould which has involved researching and devising low-cost and sustainable solutions. The Conservation team have supported Programming by undertaking condition checks and mounting works on paper for display, such as the Jam exhibition, and installing exhibitions across our sites such as Wildlife Photographer of the Year, Constable, Matt Smith and Tatty Devine. This work involves constructing display formats to support with delivering low cost, in-house solutions which are more sustainable. The team have contributed to the Dynamic Collections Review by identifying possible loans and disposals as well as identifying objects that could be displayed to increase opportunities for public access to our collections, such as the Robert Jones murals soon to be displayed in the Royal Pavilion. The privately funded pagoda restoration project has continued and once this is completed the pagodas can be redisplayed. The team has also secured grants to conserve and redisplay the original Chinese wallpaper in the Royal Pavilion. Lectures for Brighton University students on object handling, emergency response procedures, career options and museum pest management have been delivered.

Gardens & Facilities

We continue to deal with anti-social behaviour and crime in the Pavilion Garden and the accompanying litter problems. Graffiti has also re-emerged as a problem. We have developed a positive relationship with Sussex Police, meeting on a monthly basis. A walk round was conducted with the street lighting and community safety team in July, but we have had no further update on this project to date. We continue to have lobbying to improve security, reduce litter and improve the state of public toilets. BHCC have agreed to undertake an options analysis of possible improvements for New Road. The public toilets on the edge of the gardens in Prince's Place are now been closed for at least a six-month period. This will have minimal effect on our own visitors but will potentially effect visitors to the Pavilion Gardens café and Garden users in general. We are in conversation with BHCC about their long-term plans.

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

Our Garden Apprentice received a Distinction for his apprenticeship and the success of this initiative has meant that we are now engaging with Plumpton College to work with another Apprentice. The existing volunteer teams at both the Pavilion and Preston Manor gardens are working well and welcoming new recruits. Phase 2 of the Royal Pavilion Estate redevelopment project is continuing with the Project Team continuing to work on the Development stage which involves the development of RIBA stage 2 and 3 designs for the Pavilion Garden. The team have been managing and maintaining the Pavilion Garden and have worked on opening up some of the historic Picturesque views of the Royal Pavilion. At Preston Manor gardens the team have been focussing on general garden maintenance as well as planning to reinstate some of the planting to reflect its heyday. At Hove Museum the team are developing plans to work with the community on initiatives which will help to make the space feel more like a garden and less like an amenity space. The Garden team have also been building relationships to promote the ecology in our outdoor spaces such as working with Louise McCurdy on providing homes for starling boxes.

The Facilities team has continued managing our annual maintenance programmes e.g. PAT testing, servicing of systems, as well as overseeing our Health & Safety work.

8.4. Engagement & Programming

Exhibitions 2022-23

Brighton Museum and Art Gallery

Main Exhibitions

- **Marilyn Stafford: A Life in Photography** 26 Feb – 8 May 2022 Retrospective exhibition of photographer who captured both fashion and celebrity portraits, as well as work that bears witness to the lives of those living in war and poverty.
- **Goal Power! Women's Football 1895 – 2022** 18 June – 25 Sept 2022 This was more than an exhibition; this was a call for action. Stories of resistance, perseverance, but above all a love for football. Accompanied the 2022 Women's European Football Championship hosted in Brighton & Hove.
- **Wildlife Photographer of the Year** 22 Oct 2022 - 22 Jan 2023.

Displays

- **The Jam: Cover Star** 26 April – 15 Jan 2022 Iconic magazine and music press covers from around the world celebrate the Modfather and his amazing forty-five-year career.
- **Down from London: Spencer Gore & Friends** until 2023.

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

- **Queer the Pier** *until Feb 2024.*
- **Aubrey Beardsley: A Brighton Boy** *30 July – 22 Jan 2023* Exploring the life and work of Brighton born Aubrey Beardsley, marking the 150th anniversary of his birth.
- **Museum Mentors: Response to Spencer Gore** *Oct 2021 – Oct 2022.*
- **Museum Mentors: Ink on Silk** *Oct 2022 – Oct 2023.*
- **Costumes from the film My Policeman** *15 -27 Nov 2022.*

Hove Museum of Creativity

- **Misshapes: The Making of Tatty Devine** *10 March – 4 Sept 2022* The story of pioneering jewellers Tatty Devine who challenged conventions and working creatively with laser cut acrylic built an international brand. A Crafts Council exhibition.
- **A Place Called Home** *23 Sept 2022 – TBC 2023*
- **Matt Smith: Who Owns History?** *14 Oct 2022 - 16 April 2023*

Royal Pavilion

- **The Regency Wardrobe** *19 March – 11 Sept 2022* life-size costumes inspired by Regency history told stories of seafront walking, grand balls, and musical evenings. Each unique piece is created by artist Stephanie Smart, using only paper and thread.
- **Constable's Colliers Unloading on Hove Beach** *from 15 July 2022*
- **Christmas at the Royal Pavilion** *19 Nov 2022 – 3 Jan 2023.*
- **A Right Royal Spectacle** *11 March 2023 – Aug 2023.*

Booth Museum

- **Our special visiting mice for Christmas** *3 Dec 2022 - 4 Jan 2023.*
- **Sussex Wildlife Trust photographs** *3 Dec - Sept 2023.*

Learning, Schools and Early Years

We are seeing a strong return of formal school visits. In 2019 Autumn term we had 213 classes booked in across our 5 sites, in 2021 we had 124 and this year 2022 we have already had 228 – and this will go up as the term continues. Up until the end of October 9321 school children had visited our sites by the end of October 2022 and predict a further 2500 school children visiting by the end of the financial year. We have also piloted a secondary school “live

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

brief” project with Patcham High School as part of their end of year enrichment programme in the summer term, enhancing their work around decolonisation, and will be using these findings to develop further secondary age sessions.

For families we have continued our long-term partnership with CHOMP during the school holidays. Staff have run activities as part of a food and enrichment programme for children in receipt of school meals during term time who require additional support during the school holidays. xx sessions have reached xx children and xx adults so far this year.

Our onsite family offer has included Museum Takeaways bags, with c.600 distributed at BMAG during the holiday periods and positive visitor feedback highlighting a longer dwell time in galleries and giving children a focus for their visit. During the summer our Explorer Art Cart, with a changing variety of activity sheets, binoculars and magnifying glasses helped children and their adults explore Brighton Museum. Children’s trails were developed to accompany Goal Power as well as a Lewes and Brighton Albion themed table football game. We have also piloted SEND friendly worksheets on behalf of the South East Museums Development Agency.

In Spring 2022 we were awarded a £50,000 grant from the Museums Association Collection Fund Esme Fairburn Foundation for ***Discover our Dioramas*** project at the Booth Museum. This 18-month project commenced in the summer delivering programmes for the under 10s and their families based around the historic Booth dioramas of British birds and contemporary issues around the preservation of wildlife. A new exploration space encourages visitors to pause, sit, discover, and let us know what they think about the Booth. The museum will be decorated for Christmas for the first time, with a “what can you give, rather than ask for” as the message which supports the project’s climate change.

Our partnership with the University of Sussex’ around their Liberal Arts degree continues, with a second cohort of first year students undertaking a group project exploring the Jaipur Gate at Hove Museum. We hosted the university’s future planning session around the degree and are planning work with second year students to contribute to next year’s Festival of Ideas. Staff also continue to contribute teaching hours at the University of Brighton’s MA in Museum and Heritage Management and at West Dean college’s 'Collections Care & Conservation Management' MA.

Community Engagement

109 young people have been engaged via The Museum Collective (young people’s group 14-25) in targeted youth engagement projects this has included work across our Goal Power events, Photography projects, online, exploring the pavilion, Museum Collective (young people’s group 14-25) and youth participation service 1:1 visits. A member of the group who has reached adulthood has joined the access advisory group to help bring a younger person’s perspective to that group.

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

Support continued for the Heritage Network (Black history organisation). 2 members have participated with staff in attending a series of national workshops with Museums across the UK exploring potential solutions to the difficult issues around many collections including decolonisation.

Our Access Advisory Group has continued to meet regularly and most inputted this year into our rebrand and our the development of our new website. A dementia audit of Hove Museum was undertaken by dementia lived experience group supported by BHCC's Age and Dementia Friendly Public Health Specialist. We are implementing some recommendations now and building others into future accessibility plans across our sites.

The Queer the Pier display in Brighton Museum's Spotlight Gallery, developed with the local LGBTQI community, has been extended into 2024 Public talks & tours associated with the display have been led by volunteer Community curators & RPMT staff.

Museum Mentors our NHS supported scheme for adults with support needs (32 registered members) meets weekly on a Thursday in BMAG and a Friday at Hove Museum. A display of their work *Ink on Silk*, a response to the Aubrey Beardsley exhibition in BMAG, opened in November 2022 with a celebratory event for members and their friends and family to gather and enjoy their work.

Volunteering

A new role of Volunteer coordinator was introduced as part of our restructure to provide renewed vigour to this important strand of work

Volunteers have participated across the organisation including Gardening at the Royal Pavilion and Preston Manor, acting as Garden Greeters on the Royal Pavilion estate in the summer months, working with collections across our sites and supporting learning and engagement activities. We are also currently hosting two Ukrainian refugees, both of whom worked as museum conservators in Ukraine, with our conservation team. As outlined above we have a digital volunteering project in place through a National Lottery Heritage Fund project with the team focussed on digital storytelling around our collections at Preston Manor and Brighton Museum.

In the first six months of 2022-23, 72 volunteers contributed 2,146 hours to B&HM. Our anticipated contribution for the year is in excess of 5,000 hours

8.5. Inclusivity and Relevance

2022 – 23 has marked the first full year of our Culture Change programme. Funded by long-standing investment of the James Henry Green Charitable Trust (JHGT), drawing together our staff, our buildings and collections, our resources, our communities, and strategic partners to promote holistic organisational change.

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

We appointed two Heads of Diversity and Inclusion (as a job share) in September 2022 and a Curator of Inclusive Collections in November 2022. The Heads of Diversity and Inclusion are spending their first three months in post undertaking internal consultation and will build the programme based around their findings and reflecting the requirement of the original document.

We continued to support the University of Brighton's Change Studentship (fees waiver) attached to the MA Curating Collections & Heritage course to promote diversity within the wider museum/heritage sector workforce.

We are currently reviewing all our policies and practices as part of this strand of work to ensure they reflect our commitment to an anti-racist and socially-just ethos.

The Queer the Pier exhibition at Brighton Museum, the culmination of two year of work with and by Brighton-based LGBTQI+ volunteers has been extended to 2024 to enable maximum engagement from and with the community.

We have undertaken a baseline demographic survey of our staff and trustees and will repeat this process annually to chart progress. We have already started the process of diversifying our board of trustees recruiting one new trustee and two shadow young trustees.

8.6. Communities & Partnerships

B&HM recognises the importance of co-operative working, both with staff and with communities and the importance of consultation and truly listening. To this end we do and will continue to support a range of community groups, representatives, and individuals, to contribute to decision making. B&HM will continue to monitor and develop new community links to increase and improve community representation and to advise on programming and developments and key future decisions to ensure that the interests and views of a wide range of citizens are considered. Work will continue with RPMT's existing community panels, the Access Advisory Group, the Cultural Heritage Network, and the Youth Engagement panel (Museum Collective) and with LGBTQIA communities and networks, including Queer Heritage South. The Culture Change project will develop an internal and external reference group.

Our RP Garden project saw a wide range of external and community consultations and a Community Day in the Garden in October which shared initial findings with the public. We have started working more closely with a range of other Brighton based organisations including the Brighton Dome and Festival, Outside In, and are planning a joint project around Hove's early film collections with video club and Corridor.

8.7. Our Staff

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

Our greatest asset is our staff. RPMT currently employs about XXX FTE staff. The staff teams include visitor service staff, curators, conservators, technicians, historic building management, security, learning and community engagement, creative programming, marketing, retail, events and function management, development and fundraising, digital and ICT, finance and HR.

We have also seen the change from a local authority where our staff were part of a much larger organisation to an independent trust with the need for everyone to adapt to a new working culture. We undertook a series of reviews during the first part of 2021 and in later 2021 instigated an organisational restructure focused around four needs that was completed during 2022:

- To create an organisational structure for a successful independent business and charity to succeed (one that can raise more income and be more commercial in outlook and deliver on its museum programming priorities to the highest standard).
- Make sure we are a single team all focused on our core vision and mission (looking after our five venues and three gardens).
- Simplify and unify our structures (as few role types and departments as possible, simpler more logical lines of reporting and accountability).
- To make savings.

Consultation on the plans begun in mid-November 2021 and the process was finally completed in October 2022. No compulsory redundancies were made as a result of the restructure with staff at risk either taking voluntary redundancy or being redeployed.

We now have a simplified and logical organisational structure. We now also have a model of all staff working across all sites. To ensure we continue to have single sites championed we have asked a group of trustees and members of the executive board to act as “site champions”.

We have also taken advantage of the need to work remotely through COVID to adopt a flexible working model for staff which is seeing us move to “hot desking” and occasional home working. The aim is to improve work life balance for staff while also improving work culture and freeing up space that might bring in additional revenue to the trust.

8.8. Environmental Sustainability

The trust is fully committed to environmental sustainability and doing all it can to minimise its carbon footprint. This is enshrined in our working strategy for the future, and we will undertake a review of our working in summer 2021. As an Arts Council England National portfolio organisation, we submit a sustainability action plan annually as part of our funding agreement. However, as noted we fully appreciate that we are responsible for a series of historic

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

buildings that were not built with environmental sustainability in mind and have not been invested in overtime to improve this situation. Examples of work to-date include:

- We are prioritising ensuring we have accurate energy monitoring of all our venues during 2023-24 to inform future plans
- We are conducting full M&E audits of our buildings to enable us to plan a 20 year programme of improvements to get us to net zero
- We are a zero waste to landfill organisation - all non-recyclable waste is sent to the Energy Recovery Facility in Newhaven.
- Our 'Green Team' of environmental champions appointed across teams encourage best practices and share ideas across the organisation.
- Energy consumption is regularly checked to identify potential issues and savings. e.g., by not turning gallery lights on until opening we have reduced hours lighting per day by up to three hours a day in some sites.
- LED lights are installed when suitable and an audit of all lighting to identify remaining opportunities is planned.
- 100% recycled paper is used and reduced print runs for any marketing to avoid waste.
- We have successfully trialled card-based graphics, text panels and labels.
- We continue to follow sustainable and organic principles in the Royal Pavilion Garden, Preston Manor Garden and Hove Museum Garden.
- Exhibitions and displays are designed to re-use up to 50% of existing set & staging stock.
- Consideration is given to the environmental impact when discussing overseas loans and initial research has been done into adopting carbon offsetting for loans.
- Consideration to be given to the requirements (and environmental impact) of current and future care when discussing potential new acquisitions.
- We are transitioning to sustainable product ranges across all retail outlets and increasing the amount of retail stock produced in-house and by local traders to improve sustainability, environmental footprint and Fairtrade issues is being increased.
- We actively seek to improve the ratio of supplies and services purchased within a BN postcode – currently at 46%

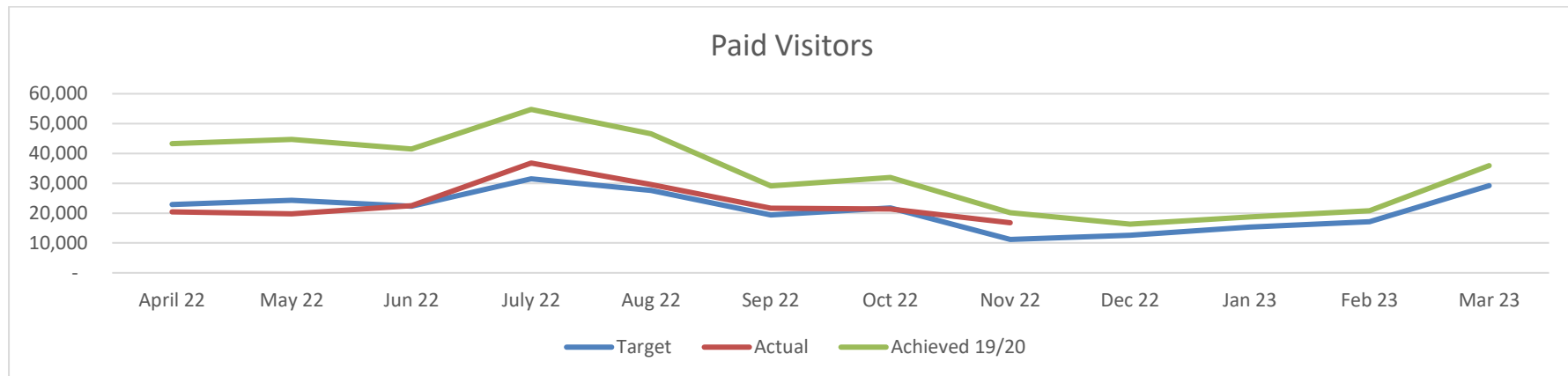
8.9. South East Museum Development

B&HM delivers the regional museum development programme (SEMDP) funded by Arts Council England. This provides professional museum development advice across the region. B&HM providing the service demonstrates our commitment to the wider sector and is an endorsement of our leadership skills.

8.10. Our Visitors

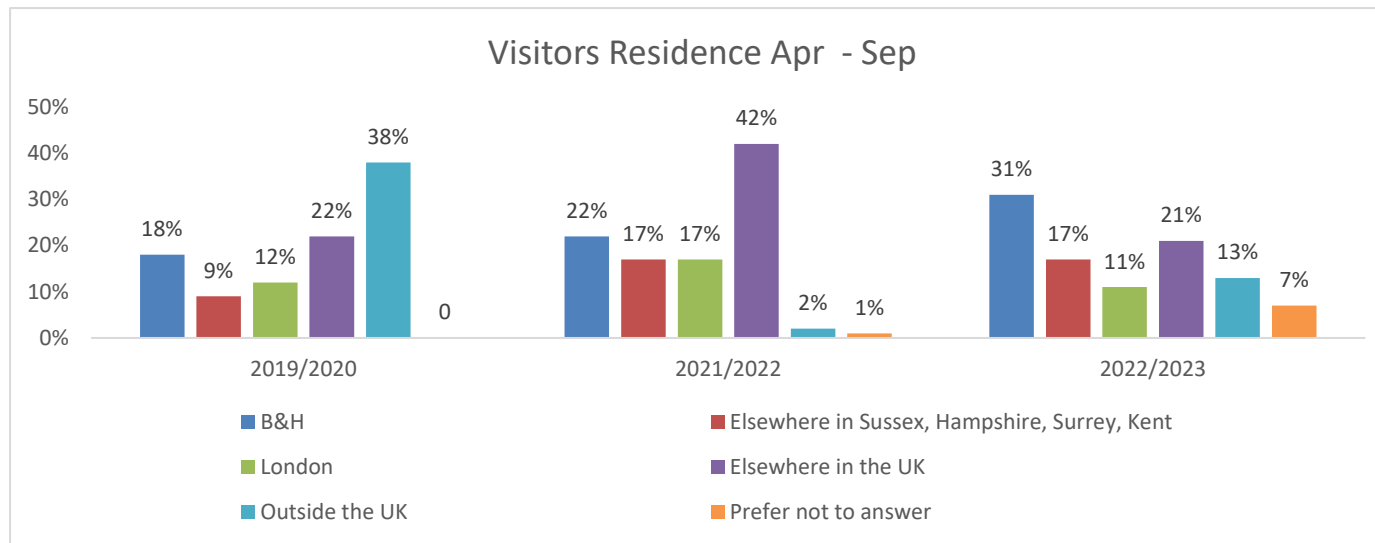
It still remains a difficult and uncertain time to predict visitor numbers with not only post covid hesitancy but a cost of living crisis, a war in Europe and deteriorating relationships with Russia and China internationally that can all impact international travel. Perhaps surprisingly the biggest single factor impacting visitor number is Brexit and the resulting requirement on international school and student groups to ensure that each pupil now has a passport rather than allowing travel on group visas. A joint report launched by the Tourism Alliance, [BETA](#), [English UK](#), and [UKInbound](#) published in November 2022 highlighted how stark the impact was. In the survey of 82 specialist European tour operators, the number of students they sent to the UK in 2022 was down 83% compared to 2019. This segment typically made up 25 – 30% of visitors to the Royal Pavilion.

Although well below 2019 levels (the last year of “normal” operations we can use as a benchmark) we have kept to or slightly surpassed our targets for the year with the exception of April/May. It is hoped by the end of the year we will be at about 80% pre pandemic levels. The winter months are traditionally dominated by local and regional visits i.e. those not impacted by Brexit or international travel trends



Visitor profile has changed considerably as you would expect given heavy reliance particularly at the Royal Pavilion on International visitors and groups. International visitors as a proportion of overall visitors for the service have dropped from approximately 38% to less than 3% in 2021/22 and has returned to about 13% in 2022/23. The staycation impact which we saw booming last year with approximately 42% coming from elsewhere in the UK outside London and the southeast has steadied back down to pre covid levels at 21%. The proportion of visitors from the City at 31% is up on last year which was 22% and pre covid at 18%.

Royal Pavilion & Museums Trust Annual Service Plan 2023-24



During the year visitor satisfaction levels have consistently improved on pre pandemic levels with 90% of visitors saying their visit was Excellent or Good compared to 89% in 2019. The trend towards pre booking and purchasing tickets online has proved positive in that we now have more data about our visitors and have been able to undertake follow up surveys. Some of the feedback we have had from our visitors is highlighted below.

Booth Museum of Natural History

- *I loved the exhibits and the skeletons and photo competition. Should have visited earlier in the day to spend more time here. Thank you for a great museum*
- *I'm from Mexico and this museum its great have different kind of birds that's interesting love it*
- *Friendly and helpful staff at the front desk and lots of fantastic artifacts on display*
- *Some of the displays need modernising but overall an interesting collection of species. Helpful in seeing the skeletons in relation to the specimens. As a naturalist/environmentalist; it proved knowledgeable*
- *I love how relaxing it is here. I like being able to look at lots of birds and butterflies. My son enjoys the play/kid area. The book selection fab. Thank you*

Brighton Museum & Art Gallery

- *A beautiful place to visit. Wish shop had wider range of merchandise, and that the cafe could come back. However, these are minor quibbles. Have recommended to many friends.*
- *It's a very interesting and relevant museum and art gallery.*
- *We had a great visit to BMAG but feel that you are missing a trick not having a cafe which we feel could be a real money earner for you*
- *Great place in lovely surroundings. Also easy to get to by public transport*
- *I always enjoy my visits - there is always something new to excite one's curiosity*

Hove Museum of Creativity

- *Very friendly staff*
- *The children's activities were really fun, interesting and hands on*
- *So well curated, friendly, accessible and community based. A definite uplift in well-being. Inspiring collections*
- *Beautiful and*

Royal Pavilion & Garden

- *I always enjoy visiting the Pavilion. It is exciting, beautiful and interesting. Even more so when there are no large groups as you can then see more and in your own time. The conservation work is unbelievable. Residents of B&H are so very lucky to have this magnificent, quirky building*
- *One of the most interesting places I have visited. Excellent value for money*
- *The staff were wonderful. I am disabled and wasn't able to see the upper floor with the rest of my family but the video provided in the cinema area was nice. The sub menus on the audio devices really provided some interesting extra background. Also, I had to have help booking my visit due to my disabilities, and the staff was excellent with all their help.*
- *Very well done - I loved learning about how much the building has been embraced by the community and learning about the ongoing restoration.*

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

- *I had such a wonderful time visiting the Royal Pavilion. Staff were very friendly and so helpful. I was made to feel so welcome. The audio guide was really informative and interesting and every room was absolutely stunning, I can't wait to bring family back with me at Easter next year!*

APPENDIX 1: Fees & Charges

APPENDIX 1 Fees & Charges

1. Admission Charges

Admission charges are applied at three of the BHCC's Royal Pavilion & Museum venues, the Royal Pavilion, Preston Manor and Brighton Museum. Income from admissions typically represents 44% of the RPMTs operational budget. Admission charges of comparable visitor attractions are used to benchmark B&HM.

- Royal Pavilion comparators are other Historic houses/castles from Visit England's top attractions monitor plus leading attractions in 45-minute drive time. (Including HRP, Leeds Castle, Arundel, Petworth, Waddesdon, Warwick Castle Buckingham Place, Windsor, Roman Baths Sealife, I360)
- Preston Manor comparators are historic houses/castles of similar scale within 45-minute drive time. (Including Parham, Charleston, Michelham Priory, Anne of Cleves)
- Brighton Museum comparators are other charging local authority or former local authority museums and museums within a 45 min drive time: (including Ditchling, Towner, Bexhill, Hastings Jerwood, Bath Museums, York Museums)

During autumn 2022 we have been working with an independent agency The Revels Office to review our ticketing pricing across all sites and develop a new pricing model which is simplified, provides a clear and consistent resident offer, supports the need for the organisation to develop its membership base and earn additional income through gift aid.

The goals of the review were:

- Create a clear and transparent pricing structure which is easy for visitors to understand and simple for the booking teams to explain
- Create a pricing structure that allows for tiered discounting of travel trade, FIT and groups to incentivise higher volumes
- Present the five venues as a coherent group with strong messaging to encourage visitor engagement with all sites
- Consider membership types and scheme pricing to enhance the value perception of the membership offer
- Maximise potential to generate gift aid income to meet the annual target of £250k
- Consider the seasonality of the attractions in the pricing structure and opening hours
- Retain added value and/or reduce priced offers for local residents

The pricing and ticketing review has been informed by:

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

- Feedback from front of house staff
- Current and historic pricing and principles
- 2023/24 ticket sales and revenue targets
- Competitor benchmarking by site
- 2021 Audience Finder report
- Visitor and member insights and feedback including value-for-money
- Economic and political climate including the impact of Brexit on travel trade visas and the current cost of living crisis
- Current and future operational realities including resource management and future opportunities gained from TOR ticketing system upgrade

Equalities & Inclusion

When fees and charges are proposed, a balance needs to be found to ensure the charity remains financially sustainable whilst still providing value for money. The proposed fees and charges are headline prices, but the pricing B&HM provides promotional offers and a range of flexible pricing to minimise price being a barrier to participation.

A charity group rate is offered. Resident adults are offered discounted admission at Preston Manor and the Royal Pavilion and Brighton Museum. All resident children enjoy free admission at all sites. Brighton and Hove schools don't pay admission. Brighton & Hove young people and children in care also gain free admission whether resident in Brighton & Hove or not through the Children & Young People's Trust Listen Up scheme. All students at the City's universities or higher education colleges are eligible for admission at resident rate regardless of whether their residence is within the City.

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

Royal Pavilion	£	Day ticket with free upgrade to Annual Pass*	Royal Pavilion	£	Day ticket with free upgrade to Annual Pass*	Brighton Museum & Art Gallery	£	Day ticket with free upgrade to Annual Pass*	Brighton Museum & Art Gallery	£	Day ticket with free upgrade to Annual Pass*
Adult	£17.00	Y	Adult	£18.00	Y	Adult excludes exhibitions	£7.50	N	Adult includes exhibitions	£9.00	Y
Family (1 adult + up to 2 kids)	£27.50	Y	Family (1 adult + up to 4 kids)	£29.00	Y	Family (1 adult + up to 2 kids) excludes exhibitions	£11.00	N	Family (1 adult + up to 4 kids) includes exhibitions	£13.00	Y
Family (2 adults + up to 2 kids)	£44.50	Y	Family (2 adults + up to 4 kids)	£47.00	Y	Family (2 adults + up to 2 kids) excludes exhibitions	£18.50	N	Family (2 adults + up to 4 kids) includes exhibitions	£22.00	Y
Child (5-18 years)	£10.00	Y	Child (5-18 years)	£11.00	Y	Child (5-18 years) excludes exhibitions	£4.00	N	Child (5-18 years) includes exhibitions	£4.00	Y
Child (under 5)	Free	Y	Child (under 5)	Free	Y	Child (under 5)	Free	N	Child (under 5) includes exhibitions	Free	Y
Carers	Free	Y	Carers	Free	Y	Carers	Free	N	Carers includes exhibitions	Free	Y
Resident Adult Day ticket only	£10.00	N	Resident Adult (+ up to 4 kids free)	£13.50	Y	Resident Adult excludes exhibitions	Free	N	Resident Adult (+ up to 4 kids free) includes exhibitions	£6.75	Y
Resident Child	Free	Y	Resident Child	Free	Y	Resident Child	Free	N	Resident Child	Free	Y
						Exhibition Charge applicable all visitors including residents	£3.50 - £6.00	N	Exhibition Charge	N/A included in main price	N/A

Preston Manor	£	Day ticket with free upgrade to Annual Pass*	Preston Manor	£	Day ticket with free upgrade to Annual Pass*
Adult	£9.00	Y	Adult	£9.00	Y
Family (1 adult + up to 2 kids)	£14.00	Y	Family (1 adult + up to 4 kids)	£14.00	Y
Family (2 adults + up to 2 kids)	£23.00	Y	Family (2 adults + up to 4 kids)	£23.00	Y
Child (5-18 years)	£5.00	Y	Child (5-18 years)	£5.00	Y
Child (under 5)	Free	Y	Child (under 5)	Free	Y

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

Carers	Free	Y	Carers	Free	Y
Resident Adult Day ticket only	£6.00	N	Resident Adult (+ up to 4 kids free)	£6.00	Y
Resident Child	Free	Y	Resident Child	Free	Y

2. Schools

For our schools pricing we have reviewed other venues and are moving to a per session charging model as opposed to a per child charging model. The cost to deliver the session does not change in accordance with pupil numbers and per session pricing cuts down on administrative time spent finalising invoices due to fluctuating pupil numbers. As SEN schools which have much smaller pupil numbers would be unfairly penalised by this we have applied a 30% flat discount for groups of 10 or less pupils. This proposed change to pricing structure has been developed with input from our teacher focus group.

Site	Site entry fee	Session	22-23 per pupil charge	Session charge
Royal Pavilion	B&H schools free entry	1 hr session	£4.60	£140.00
	Non-B&H schools £10 per pupil			
Brighton Museum	All UK schools free entry	1 hr session	£4.60	£140.00
		1 1/2 hr session	£5.10	£155.00
		Lunchroom	£20 per group for 45 mins additional 30 mins £10	£25 per group for 45 mins additional 30 mins £12
	B&H schools free entry	All sessions	£5.40	£170.00

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

Preston Manor	Non-B&H schools £4.40 per pupil	Lunchroom		
			£20 per group for 45 mins additional 30 mins £10	£25 per group for 45 mins additional 30 mins £12
Hove Museum	Free for everyone	1hr Session	£4.60	£140.00
Booth Museum	Free for everyone	1hr Session	£4.60	£140.00

NB. Groups of less than 10 pupils receive a 30% discount on session fees

3. Corporate Hire & Wedding Fees

Wedding & Corporate Hire prices are laid out below. These are benchmarked against local venues as well as comparable venues within the region and nationally. Previously different rates were charged in the week and at weekends to reflect different staff costs. As part of our overall ambition to simplify charging structures we have standardised charges across the week.

Corporate Hire Fees (ex VAT)	Current	Proposed
	2022/23	2023/24
	Rate	Rate
Royal Pavilion		
Great Kitchen Mon - Thurs evening hire	£1,850	£2,050

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

Great Kitchen Fri, Sat, Sun & BH's evening hire	£2,050	
Banqueting Suite Mon - Thurs	£4,200	£4,450
Banqueting Suite Fri, Sat, Sun & BH's	£4,450	
Music Rm Mon - Thurs evening hire	£2,600	£2,800
Music Rm Fri, Sat, Sun & BH's evening hire	£2,800	
Banqueting Suite & Music Rm Mon - Thurs	£5,650	£5,950
Banqueting Suite & Music Rm Fri, Sat, Sun & BH's	£5,950	
William IV Rm Mon - Thurs (4 hr hire)	£1,100	
William IV Rm Fri, Sat, Sun & BH's (4hr hire)	£1,250	£1,250
William IV Rm Mon - Thurs (8hr hire)	£1,500	£1,775
William IV Rm Fri, Sat, Sun & BH's (8hr hire)	£1,775	
Red Drawing Rm Mon - Thurs (4hr hire)	£1,100	£1,250
Red Drawing Rm Fri, Sat, Sun & BH's (4 hr hire)	£1,250	
Red Drawing Rm Mon - Thurs (8hr hire)	£1,500	£1,775
Red Drawing Rm Fri, Sat, Sun & BH's (8hr hire)	£1,775	
Red Drawing Rm & William IV Rm Mon - Thurs (8hr hire)	£1,850	£2,200
Red Drawing Rm & William IV Rm Fri, Sat, Sun & BH's (8hr hire)	£2,200	
Royal Pavilion Garden		
RP Garden Western Lawns	PoA	PoA
RP Garden Eastern lawns	PoA	PoA
RP Garden North east lawn	PoA	PoA
Preston Manor		
House Standing Reception Mon - Thurs (2hr hire)	£725	£820
House Standing Reception Fri, Sat, Sun & BH's (2 hr hire)	£820	

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

Tour Mon - Thurs - min 25 attendees	£5.50 per person	£150 per guide
Tour Fri, Sat, Sun & BH's- min 25 attendees	£6 per person	£150 per guide
Preston Manor Garden		
South Lawn & Walled Garden	PoA	PoA
North, South Lawns & Walled Garden	PoA	PoA
Brighton Museum		
Entire Museum Mon-Thurs	£3,000	£3,450
Entire Museum Fri, Sat, Sun & BH's	£3,450	
Ground Floor Mon-Thurs	£1,950	£2,250
Ground Floor Fri, Sat, Sun & BH's	£2,250	
Courthouse		
Half day rate / evening lecture (4 hrs) Mon-Thurs	£525	£600
Half day rate / evening lecture (4 hrs) Fri, Sat, Sun & BH's	£600	
All day rate (8 hrs) Mon-Thurs	£950	£1,100
All day rate (8 hrs) Fri, Sat, Sun & BH's	£1,100	
Hove Museum		
Standing Reception Mon - Thurs (2hr hire)	£725	£825
Standing Reception Fri, Sat, Sun & BH's (2 hr hire)	£825	
Hove Museum Grounds		
Grounds	PoA	PoA

Wedding Fees (inc VAT)	Current	Proposed
	2022/23	2023/24

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

	Rate	Rate
Royal Pavilion Ceremonies		
Music Rm Mon - Thurs	£3,750	£3,950
Music Rm Fri, Sat, Sun & BH's	£3,950	
Red Drawing Rm Mon - Thurs	£840	£940
Red Drawing Rm Fri, Sat, Sun & BH's	£940	
Royal Pavilion Receptions		
William IV Rm Mon - Thurs (4 hr hire)	£1,380	£1,500
William IV Rm Fri, Sat, Sun & BH's (4 hr hire)	£1,480	
Royal Pavilion Ceremony & Reception Joint		
Red Drawing Rm & William IV Rm (4 hr reception hire) Mon - Thurs	£1,800	£1,950
Red Drawing Rm & William IV Rm (4 hr reception hire) Fri, Sat, Sun & BH's	£1,950	
Royal Pavilion Wedding & Pre Wedding Photoshoots		
External & Internal (2 hrs)	£610	£650
Preston Manor Grounds		
PM Croquet Lawn	£2,600	£2,600

APPENDIX 2: Strategic Risk Register

Brighton & Hove Museums Strategic risk review

No	Risk	Consequence	Likelihood	Impact	Score	Mitigation	Likelihood	Impact	Score	date	Risk owner
1	Fail to hit visitor targets	Fail to hit finance targets, fail to deliver business plan.	3	4	12	Close monitoring, marketing campaign, public programming.	2	4	8	12/22	EB
2	Fail to hit income targets	Failure to deliver business plan, need for cuts, further loan.	4	4	16	Close monitoring, employ right staff, prioritise capacity correctly.	3	4	12	12/22	EB
3	Failure to deliver culture change/restructure	Low morale, failure to deliver business plan.	4	4	16	Follow good advice, good guidance, good communications.	3	4	12	12/22	EB
4	Move to flexible working not well managed	Poor staff performance, inefficiencies.	3	3	9	Careful project management, clear guidance and communications.	2	3	6	12/22	EB
5	Move to new payroll system unsuccessfully implemented	Low morale of staff. Incorrect payments.	3	3	6	Controls: Good planning; good project management.	2	2	4	12/22	CB
6	Anti-social behaviour in RP garden, Hove and Preston manor	Risk to building, staff and public. Bad publicity, extra cost.	4	4	16	Controls: Security maintained and reviewed. Discussions with police and BHCC for extra support. Future actions: Long term plans for better perimeter security.	3	3	9	12/22	EB
7	Poor building maintenance planning	Long-term decline, over-runs and extra costs, sites not available at key times.	4	4	16	Controls: New management procedures, planning and reporting. Future actions: New staff structure.	2	3	6	12/22	CT
8	Garden project delays/overruns	Extra cost, loss of reputation.	4	3	12	Controls: Good project management and reporting. Close liaison with BHCC. Good communications.	2	3	6	12/22	CT
9	Poor management of Brighton roof project	Time, money overrun, effects programming and income. Delays with BHCC or ACE	4	4	16	Very careful planning, taking good advice, close monitoring. Draw on suitable expertise.	3	4	12	12/22	EB
10	Natural disaster	Serious damage to property leading to extra costs and closures.	3	4	12	Controls: Monitoring, good building maintenance Business continuity planning.	3	3	9	12/22	CT
11	Terrorism	Attack on building or staff/public.	2	4	8	Controls: monitoring, reporting, added security when needed. Future actions: better perimeter controls, staff training.	2	3	6	12/22	AT
12	Cyber attack	Loss of systems, expense.	3	3	9	Controls: good practice, staff training, business continuity plan. Future actions: insurance.	2	2	4	12/22	AT
13	Supply of goods interrupted; international border controls/conflict	Supply chain issues, project delays, cost increases.	4	3	12	Controls: following guidance; planning. ahead, regular financial review	3	3	9	12/22	EB
14	Industrial action	Breakdown in staff/management	3	4	12	Controls: follow legislation and guidance,	3	3	9	12/22	EB

Royal Pavilion & Museums Trust Annual Service Plan 2023-24

		relations leading to loss of staff support.				maintain good communications, plan ahead.					
15	Lack of progress on diversity	Failure to diversify staff and governance leading to lack of external support.	2	3	6	Controls: gather evidence Future actions: Introduce targets, follow guidance, put in place active measures.	1	2	3	12/22	EB
16	Poor public programming	Fall in visitors and income, fall in external support.	2	3	6	Controls: Understand audiences, consult widely, plan ahead, draw on suitable expertise.	1	2	3	12/22	EB
17	Lack of staff expertise	Unable to keep or recruit necessary expertise to deliver programmes.	4	3	12	Controls: actively support best staff; find good mechanisms for recruitment; pay competitive salaries.	3	2	6	12/22	EB
18	Failure to sign new funding relationship with ACE	Loss of NPO funding.	2	5	10	Deliver correct paperwork, work closely with ACE.	1	5	5	12/22	EB
19	Loss of BHCC funding/support	Loss of core funding.	2	5	10	Controls: Maintain close relationship, report correctly, put proper resources into reporting.	1	5	5	12/22	EB
20	Financial controls are not put in place	Lack of confidence from stakeholders. Fraud.	2	4	8	Controls: put proper resources into completion.	2	4	8	12/22	AT
21	Fire	Destruction/loss/damage to buildings and collections.	2	5	10	Controls: training; monitoring; external specialist advice; strategies; business continuity plan.	2	3	6	12/22	LB
22	Inflation	Increased costs-energy, supplies & services; pressure on salary costs.	4	4	12	Realistic financial planning, regular financial review.	3	3	9	12/22	AT
23	COVID numbers increase	Staff sickness; loss of visitors.	2	3	6	Follow government guidance.	1	3	6	12/22	EB

Likelihood: 1-5

Impact: 1-5

1-3	4-7	8-14	15-25
Minimal risk	Low risk	Risk needing ongoing monitoring and actions	High risk needing further mitigation

Brighton & Hove City Council

Tourism, Equalities, Communities and Culture Committee

Agenda Item 50

Subject: Anti Racism Pledge Update

Date of meeting: 12th January 2023

Report of: Executive Director Housing, Neighbourhoods,
Communities

Contact Officer: Name: Jamarl Billy
Email: Jamarl.Billy@brighton-hove.gov.uk
Tel: 01273 292301

Ward(s) affected: All

FOR GENERAL RELEASE

1. PURPOSE OF REPORT AND POLICY CONTEXT

- 1.1 The initial report on actions being taken by the council towards becoming an anti-racist council was presented at TECC committee on 29th July 2020 and an update was presented on 19th November 2020. At this meeting officers were instructed to provide brief updates as a standing item at every TECC committee meeting. This report provides an update on actions since the progress report to TECC committee meeting.

2. RECOMMENDATIONS:

- 2.1 That committee note the report.

3. CONTEXT/ BACKGROUND INFORMATION

- 3.1 The report to TECC Committee on 19th November contains the full background and details of actions taken up to that date and this report should be read in that context.

- 3.2 Updates are noted where specific activities or progress has been made.

3.3 Anti-Racism Strategy Document

- 3.3.1 Work continues on developing the council's Anti-Racism strategy document and action plan. A phase of internal engagement has now been completed. The strategy is currently in external engagement phase, where we are seeking input from external community groups and residents. The details of this engagement are outlined in 3.6.

3.4 Education

- 3.4.1 The anti-racist education strategy was funded in April 2021 and now in it's second year work is continuing at pace. A full annual report is provided to the Children and Young People's Committee at the end of each financial year

- 3.4.2 In September we were pleased to welcome five Anti-racist lead teachers to the team. The lead teachers are all currently working in education settings in Brighton and Hove and are seconded to work for the strategy for 1-2 days a fortnight. This is a significant expansion of the capacity of the team and will enable the strategy to build momentum and to ensure the work is embedded into schools, nurseries and colleges rather than being a 'paper exercise'. The lead teachers are Dulani Kulasinghe (Patcham Infants), Shareen Hone (Cardinal Newman), Anoushka Visvalingham (St Luke's), Flo Sparham (Goldstone) and Elohor Knowles (Middle St). Angela Simmonds (Varndean) who was recently recruited as Lead Teacher for Equality, Anti-racism and Anti- bullying will also be working alongside the team

- 3.4.3 The team are developing a racial literacy spiral curriculum spanning EYFS to Secondary, starting work to develop a comprehensive continuous professional development training programme for teachers and support staff, and providing training and resources around the next phase of anti-racist education review, supporting schools to review their training needs.
- 3.4.4 We are working with national exclusions experts to make sense of our exclusions data with a view to reducing/eliminating exclusions across the city and related to this running a project looking at behaviours and incident response to support education settings to deliver a more meaningful response to families affected by racism.
- 3.4.5 Hundreds more education workers have accessed racial literacy training this quarter and training has also been provided this quarter to Governors, Early Years Network, and a workshop delivered at the Runnymede We Move summit in Leeds.
- 3.4.6 On the 15th October, an 'Anti-Racist Education in the Community' event was held at the Lighthouse venue, beneath Afrori Books. This brought together non-statutory agencies and individuals involved in anti-racist education to share their contributions and coordinate with the strategy.
- 3.4.7 The event was a huge success. Attendees shared lived experiences, information about progress made under the strategy and planned next steps. They also heard from partner organisations about the work they are doing to enable better coordination across the city and to ensure we promote the work of local organisations to schools and colleges accurately and effectively. They met one another and celebrated the vital anti-racist education work the community has led on in the city.

3.5 **Housing**

- 3.5.1 The Community Engagement Team have been engaging with Black & Racially Minoritised tenants to understand more about their experiences in council housing. They recently ran four different sessions specifically aimed at, and advertised directly to tenants with protected characteristics and from Black & Racially Minoritised backgrounds.
- 3.5.2 Turnout for the sessions was high with many residents commenting on how positive it was to be invited to speak directly about their experiences. Constructive feedback was given about people's lived experiences in council housing and how their intersecting identities affected those experiences. This included tenants sharing lived experiences of racism in council housing.
- 3.5.3 A new Policy and Training Plan, with a focus on reporting and responding to hate crime, is currently being updated. Among other things, this plan will aim to respond to the nuances and intricacies of how racism and hate crime manifest, upskilling housing staff in how to identify and deal with these situations more effectively. Learning & Development (L&D) members of staff, and the Equalities Business Partner for HNC will be involved in developing this plan alongside Housing staff.

3.6 **Engagement with Communities**

- 3.6.1 The most recent Community Advisory Group meeting was held on the 15th December. The topic for the meeting was Economic Development (ED). Assistant Director for Economic Development & a member of their team presented an update on their work and fielded questions from CAG members. This was the first time ED had presented to CAG, and CAG members had questions about the role of the Economic Development team and how the council's Economic Strategy impacted their lived experiences. CAG members also had other questions about the anti-racism training of ED staff and how the ED team aims to embed anti-racism best practice into the service. The ED Council Officers presenting spoke about the remit of their work, the limits of their influence on the local economy and what their roles entail. They also spoke about the Business & Intellectual Property Centre (BIPC) and how it can support new businesses. It was clarified that the ED team will have actions as part of the forthcoming Anti-Racism Strategy.

- 3.6.2 Engagement with other community groups about the Anti-Racism Strategy is also taking place on a 1:1 basis. This gives those who are unavailable for the CAG an opportunity to have a say on the development of the strategy and ensures a diverse range of voices are part of the development process. Being flexible in how we engage with Black & Racially Minoritised communities is vital in building trust and confidence, which is a key component of our Anti-Racism Strategy. Embedding this best practice into the development of the strategy creates a solid foundation of engagement on which we can build upon once the strategy is complete.

3.7 Community Voluntary Sector

- 3.7.1 £110,000 of the reallocation from The World Reimagined (TWR) has been allocated to strengthening the community and voluntary sector. The Anti Racism Project Officer is now in post. This role will project manage the external organisation that will be engaging with communities about how to effectively use the underspend to support the infrastructure of Black & Racially Minoritised voluntary sector organisations in Brighton and Hove. Engagement with a wide range of organisations will ensure community voices are involved from the very start in the decision-making process. It is expected that this engagement will take place between January and March 2023, with recommendations being available in late April to early May.
- 3.7.2 The funding for the Anti Racism Project Officer and the external organisation has come from the reallocation from TWR. The Project Officer budget is £4,300. The engagement funding is £7,200. This totals as £11,500. This leaves £98,500 left of the TWR reallocated funding to invest in the outcomes of the engagement.
- 3.7.3 The deadline for the BME fund – a ring fenced portion of the Communities Fund specifically for organisations that serve or a lead by Black & Racially Minoritised people – has now passed. In total, we have received 10 bids from 9 organisations requesting over £17,000. Bids are now being appraised and successful applicants will be informed shortly.

4. ANALYSIS & CONSIDERATION OF ANY ALTERNATIVE OPTIONS

- 4.1 The progress outlined above is on actions undertaken in response to the council's pledge to become an anti-racist council, anti-racism Notices of Motion and petitions accepted by full council/committees and previously Member agreed work under the Fair & Inclusive Action Plan.

5. COMMUNITY ENGAGEMENT & CONSULTATION

- 5.1 Engagement is as outlined above in Section 3.

6. CONCLUSION

- 6.1 TECC committee requested a standing item on every agenda updating on progress towards the council's anti-racism commitments.
- 6.2 This report updates on progress and the contents are for Members to note.

7. FINANCIAL & OTHER IMPLICATIONS

- 7.1 There are no financial implications arising from this report, which is for noting.

Finance Officer Consulted:

Mike Bentley

Date: 13/12/2022

8. LEGAL IMPLICATIONS

- 8.1 There are no legal implications arising from this report which is for noting. All of the actions proposed are in line with the Council's powers and duties, in particular under the Equality Act 2010.

Lawyer Consulted: Joanne Dunyaglo

Date: 15/12/2022

9. EQUALITIES IMPLICATIONS

- 9.1 The intention of this work is to address identified racial inequalities and racism experienced by people who live in, work in and visit the city. The range of engagement planned with people who share other characteristics in addition to their ethnicity will ensure that perspectives are heard from a wide range of people. This will enable the development of tailored and bespoke actions to address all forms of racism, where it is based on ethnicity, skin colour or any other attribute.
- 9.2 The work is central to the council's legal duties under the Equality Act 2010 to eliminate discrimination, advance equality of opportunity and foster good relations between communities, as well as to encourage civic engagement by under-represented groups. It also complements and supports the council's Fair & Inclusive Action Plan in addressing the findings of the review of race diversity by Global HPO.

10. SUSTAINABILITY IMPLICATIONS

- 10.1 No implications arising from this report.

11. SOCIAL VALUE & PROCUREMENT IMPLICATIONS

- 11.1 There are no direct social value and procurement implications that arise from this report

12. CRIME & DISORDER IMPLCATIONS

- 12.1 Crime & Disorder implications are covered in section 3.10 & above

13. PUBLIC HEALTH IMPLICATIONS

- 13.1 No implications arising from this report.

14. OTHER IMPLICATIONS

- 14.1 There are no other implications that arise from this report.

Brighton & Hove City Council

Tourism, Equalities, Culture and Community Committee

Agenda Item 51

Subject: Community Wealth Building Programme Action Plan

Date of meeting: 12th January 2023

Report of: Executive Director Economy, Environment & Culture

Contact Officer: Name: Max Woodford
Tel: 01273 291666
Email: max.woodford@brighton-hove.gov.uk

Ward(s) affected: All

For general release

1. Purpose of the report and policy context

- 1.1 This updates the committee on the programme of work the Community Wealth Building Member Working Group has undertaken, and proposes an action plan to establish and promote Community Wealth Building within the city and the city council.

2. Recommendations

- 2.1 That Committee agrees to the implementation of the Community Wealth Building Action Plan, as set out at Appendix 1, subject to any minor grammatical, non-material text and formatting agreed by officers in consultation with the Chair of the Committee prior to publication.

3. Context and background information

- 3.1 In 2019 the city council commissioned a diagnostic report from the Centre for Local Economic Strategies into Community Wealth Building in Brighton and Hove. This was first delivered in December 2019 and updated in August 2020.
- 3.2 There is no single agreed definition for Community Wealth Building (CWB). Generally, it is viewed as pursuing a form of economic development that develops and protects value locally within a community. Within that, there can be differing emphases.
- 3.3 The Centre for Local Economic Strategies (CLES) define Community Wealth Building this way:

As a fundamental driver of an inclusive economy, community wealth building aims to reorganise and control the local economy so that wealth is not extracted but broadly held and generative, with local roots, so that income is recirculated, communities are put first, and people are provided with opportunity, dignity and well-being. Through community wealth

building we are seeing a democratic, social and economic movement, which seeks to provide resilience where there is risk and local economic security where there is precarity.

Community wealth building has a particular focus on the activities of anchor institutions. Anchor institutions are large established organisations, rooted in local communities, which can improve local economic and social wellbeing through the use of their spend, employment practices, and use of land and assets.

- 3.4 The [Council Plan 2020-2023](#) identifies building community wealth, under the banner of 'A City Working for All' as being one of three main priorities for the council. [The council's current Economic Strategy](#) also has a chapter about developing a fairer economy, with CWB at it's heart. Priority Action 5 of the strategy (PA5: Developing long-term community capacity and citizen leadership) seeks to develop long-term community capacity and leadership to enable community wealth building.
- 3.5 In January 2020, a report went to Policy & Resources Committee to establish the CWB Member Working Group. In November 2021 that group reported back to this committee that it had undertaken the inception and scoping phase of its work, after a covid imposed break in the work of Member Working Groups, and was about to move into the investigation and planning stage. This stage has used the suggested action plan from CLES as a starting point for developing our own action plan.
- 3.6 The group has looked at other issues in more detail, and themed the study of those issues by the five pillars of community wealth building, as identified by CLES. These are:
- Progressive procurement of goods and services.
 - Fair employment and just labour markets.
 - Making financial power work for local places.
 - Socially productive use of land and assets.
 - Plural ownership of the economy.
- 3.6 The proposed action plan is included at Appendix 1. The action plan has been prepared in a way that is mindful of existing resources, and the budgetary constraints expected in future years. Some elements of the action plan align with existing work streams, but package them up into a single place so the council can better communicate its desire for community wealth building, social value and the need to keep the local economy vibrant. The group has also already started some work where there is already a committee resolution to do so, for example commissioning the feasibility work into 20 minute cities. 20 minute cities is the concept of planning the city in such a way that people can live, work, shop and socialise in a local setting – not having to travel more than 20 minutes to get to and from places they would like/need to be. This assists CWB by ensuring spend and therefore value stays within neighbourhoods.

- 3.7 To meet the first pillar, ***Progressive Procurement of Goods and Services***, the action plan focuses on implementing and building on the city council's Environmentally Sustainable and Social Value procurement policies. This good practice could then be shared with other anchor institutions to enable the sharing of progressive procurement.
- 3.8 Pillar 2, ***Fair Employment and Just Labour Markets***, it is proposed that a "Big Debate" to explore the appetite for a business-led fair work charter is organised with the Brighton Chamber of Commerce. The Chamber of Commerce have been running a successful Living Wage campaign for the city and hold Big Debates on various topics.
- 3.9 ***Making Financial Power Work for Local Places***, pillar 3, the Financial Inclusion Strategy would be reviewed as part of the work around the Cost of Living Crisis. Better promotion of ethical local saving and borrowing through local credit unions would also be encouraged.
- 3.10 Under the 4th pillar, ***Socially Productive Use of Land and Assets***, includes a proposal to improve training in CWB for key decision makers looking at the use of council assets. It also seeks better use of public assets such as school sites or housing sites that Community Land Trusts might be better placed to deliver.
- 3.11 The 5th pillar, ***Plural Ownership of the Economy***, focuses on some key city projects to assist local owned businesses, including the Business and Intellectual Property Centre and the Research and Innovation Fibre Ring.
- 3.12 The preparation of the plan has been mindful of resources and the limited capacity within teams, so many of the ideas either rely on the council using its role as a convener within the city, or in some cases they pull together existing projects and work streams that come under the CWB banner. The action plan also highlights the areas in which the city and council are already delivering significant good practice.
- 3.13 The action plan is also a first version, and the intention is that it will be designed up for use online and then be regularly reviewed and updated – with updates to come to this committee. The Circular Economy Routemap, which has similar inclusive economy goals but focuses more on the reduction of waste and scope three emissions, is a similar document that intended to be a living document. It is meant to be agile and allow the council to respond to fluctuations in what is an increasingly volatile economic picture.
- 3.14 Part of the reviewing process will also entail monitoring of actions in the present plan to ensure they are being delivered. For that reasons the actions are meant to be measurable, with clear targets and milestones. This reporting will be done via the Economic Development Team.

4. **Analysis and consideration of alternative options**

- 4.1 The CWB Member working group has examined a number of areas that the council could focus on, and has arrived at the final proposed action plan as being the best option at this stage after consideration of resource, deliverability and impact. However, as set out above, the action plan is intended to be an evolving and living document and future iterations of it will adapt to consider issues and options not yet covered.

5. Community engagement and consultation

- 5.1 The Economic Strategy, which sets out the goal for an inclusive economy which delivers CWB opportunities, was extensively consulted upon in its preparation. The CWB Member working group has heard from a number of external voices to help shape the proposed actions.

6. Conclusion

- 6.1 This action plan builds on existing policy and good practice the council already delivers. It seeks to move the implementation of Community Wealth Building from policy and individual stand-alone projects, to a coherent programme of work. The plan is intended to be agile and to change to suit local economic conditions, reacting to opportunities and building on strong good practice already within the city.

7. Financial implications

- 7.1 There are no direct financial implications arising from the recommendations of this report. Any costs associated with the Community Wealth Building Action Plan are expected to be met within existing resources.

Name of finance officer consulted: John Lack Date consulted: 21/12/22

8. Legal implications

- 8.1 The activities outlined in the Community Wealth Building Action Plan are consistent with the Public Contracts Regulations 2015 and the Council's Contract Standing Orders. Other initiatives will be assessed to ensure compliance with the Subsidy Control Act 2022.

Name of lawyer consulted: Alice Rowland Date consulted: 16/12/22

9. Equalities implications

- 9.1 None directly for this report. The development of a Community Wealth Building programme is intended to support and grow local communities and consideration of equalities issues will be fundamental to this work.

10. Sustainability implications

- 10.1 None directly for this report. There are obvious synergies between the development of a Community Wealth Building programme and the city's Carbon Neutral 2030 Programme and the council has already committed to

exploring the potential for carbon reduction activity to support community wealth.

11. Other Implications

Social Value and procurement implications

- 11.1 CWB has social value at its core, and these implications have been considered through the work of the group. Procurement is also one of the pillars of CWB, and is considered within the action plan.

Supporting Documentation

1. Appendices

1. Proposed Community Wealth Building Action Plan

2. Background documents

1. Centre for Local Economic Strategies: Community Wealth Building in Brighton & Hove
2. Productive, Inclusive, Transformative: An Economic Strategy for Brighton & Hove 2018

The Brighton & Hove Community Wealth Building Action Plan 2023

Community Wealth Building

Community Wealth Building (CWB) is a movement that seeks to use the spending power within a local area in ways that maximise benefits to local communities. This can include councils and other major 'anchor institutions' procuring goods and services locally; businesses committing to pay a living wage and actively recruiting from more deprived communities; developing and growing small enterprises, community organisations and cooperatives; exploring the use of physical assets such as land and property to support community growth and resilience; and encouraging greater community participation in decision-making.

Community Wealth Building at Brighton & Hove City Council

A commitment to Community Wealth building has been established as a thread through council policy.

The [Council's Corporate Plan \(2019-2023\)](#) includes a goal for Brighton & Hove to become the UK's leading city for Community Wealth Building, and CWB forms one of the three main priorities of the Corporate Plan.

This support is outlined in more detail in the [Brighton & Hove Economic Strategy \(2018-2023\)](#). Priority Action 5 of the strategy outlines a goal for developing long-term community capacity and citizen leadership:

Develop long-term community capacity and leadership to enable community wealth building, including: local procurement models to be rolled-out across other institutions such as anchor organisations – hospitals, schools etc, encourage community ownership of assets as a route to community wealth building; Promoting wider take-up of the Brighton Living Wage to encourage and support sustainable employment; Explore projects which provide a real opportunity for the city to nurture local sectors, skills development and enterprise. It involves promoting and supporting sustainable business practices including adoption of the Brighton Living Wage, investment in training and a reduction in exploitative working practices and contracts.

Existing Good Practice

Whilst the term community wealth building may be relatively new, it covers a number of long-standing themes around social value and keeping value local. The council and city already have existing good practice.

- The council has a Procurement Advisory Board, made up of elected members, which scrutinises all large procurements, and advises on ways that social value and CWB can be incorporated into those procurements. For example, PAB

scrutinised the corporate cleaning contract, and on their advice the contract was broken into 3 geographical lots to make it easier for local SMEs to bid.

- The Procurement Team has appointed a specialist in Sustainability and Social Value procurement, to ensure the council is doing the most that it can to maximise benefits and keep the value of council procurements local where possible.
- The Research and Innovation Fibre Ring (RIFR) is a project that saw the council secure government funding to deliver fibre in the city that could then be commercialised through a cooperative of local digital businesses and ISPs, with no one company able to dominate or monopolise the asset.
- Also in the city there are great examples of community ownership of socially important infrastructure, such as The Bevy pub in Bevendean – which offers community benefits, as well as being a traditional pub.

The Work of the Community Wealth Building Member Working Group

In order to start the detailed exploration of what CWB might mean in Brighton & Hove, the city council worked with the Centre for Local Economic Strategies (CLES) to develop a diagnostic report of local Community Wealth Building potential. The CLES diagnostic report set the 5 pillars that the Community Wealth Building Action Plan is centred around, and started to suggest some areas for further action.

In January 2020 Policy & Resource Committee agreed the development of a programme to deliver this ambition, under the oversight of a cross-party Member Working Group.

The cross-party Member Working Group has been meeting to explore various topics, using the draft actions in the CLES report as a starting point. The topic areas have tended to fit within the five pillars of CWB. Using the learning from these meetings, the working group has developed an Action Plan that will be rolled out as part of the programme. Again, the measures in this action plan are grouped along the lines of the five pillars.

Whilst the action to train decision makers in Community Wealth Building comes under the 4th Pillar (Socially productive use of land and assets), in reality it applies to all of the pillars and is a cross cutting action that programme would seek to assist the implementation of all pillars.

Expected Outcomes

Adopting a new and agile programme of CWB will bring a number of benefits to the city. As well as the direct outputs of the action plan, below, it will generally result in:

- An increase in local economic activity.
- An improvement in health and wellbeing by supporting local organisations and supporting local people to be economically active.

- Making Brighton & Hove more attractive place to work by supporting a fair and just labour market.
- It will help local businesses to address recruitment and retention in key sectors.
- It will Create local value growth through inclusive and progressive procurement opportunities.
- It will ensure that local money and financial power is working for the benefit of the city.
- It will encourage city wide collaboration by facilitating wider stakeholder participation.
- It will empower citizens by supporting the development of community enterprises.
- It will support local areas to shape their own neighbourhood through the 20 Minute Neighbourhood pilot scheme.

Action Plan

CWB Pillar	Action	Outputs/Smart Targets	Owner
1) Progressive procurement of goods and services	1a) Implement the Environmentally Sustainable and Social Value procurement policies	<ul style="list-style-type: none"> - Minimum of 10% of quality criteria in tender assessments dedicated to each Environmental Sustainability and Social Value. - Corporate Procurement Team are required to report through Procurement Advisory Board to Policy & Resources Committee with a progress update in April 2024 outlining what has been achieved. 	Social Value & Sustainability Procurement Manager, Corporate Procurement Team
	1b) Explore strategies to encourage smaller local firms to bid for procurement opportunities, such as: <ul style="list-style-type: none"> • breaking up tenders into smaller lots, • training sessions through local business groups, or • using more localised frameworks 	<ul style="list-style-type: none"> - Attend 2 events per year with local business groups to promote local tendering opportunities. - Each year (2023 – 2027) seeing increased % of spend going to firms in BN postcodes 	Social Value & Sustainability Procurement Manager, Corporate Procurement Team
	1c) Refresh the Social Value Framework and guides for Procurement Encourage the Framework to be adopted or mirrored by local anchor institutions by using existing city partnerships as an anchor institutions network.	<ul style="list-style-type: none"> - Framework refreshed and agreed by Q4 2023 	Social Value & Sustainability Procurement Manager, Corporate Procurement Team

	1d) Services looking at large outsourced procurements to consider insourcing options early in the process and report these considerations to Procurement Advisory Board	<ul style="list-style-type: none"> - Reports to PAB on large procurements to include insourcing option consideration 	Procuring services, Procurement Advisory Board
2) Fair employment and just labour markets	2a) Work with Brighton Chamber to hold a 'Big Debate' event to explore the appetite for a business-led fair work charter	<ul style="list-style-type: none"> - ED Team to scope out options for a charter and review other examples (including think tanks and labour organisations). Spring 2023 - Big Debate event held in October 2023, with Trade Unions invited. 	Economic Development Team with B&H Chamber
	2b) Support studies and feasibility work that examine the impact of a Four Day Working Week on local economies and productivity. Include a particular focus on how private sector companies in the city might use the 4DWW as part of their offer for attracting staff.	<ul style="list-style-type: none"> - Continued engagement with the Four Day Working Week Campaign - Continue engagement with University of Sussex researchers - Monitor outcomes of ongoing feasibility studies, including tracking number of local businesses adopting 4DWW via a survey to be undertaken in October 2023. 	Economic Development Team
3) Making financial power work for local places	3a) Address Financial Inclusion in the work around the Cost of Living crisis.	<ul style="list-style-type: none"> - Financial Inclusion Strategy reviewed, streamlined and updated. 	Policy Team
	3b) Promote community savings and loans through Credit Unions, such as the Wave Credit Union.	<ul style="list-style-type: none"> - Promotion via council channels, at least twice year (linked to either Credit Union campaigns or points in the year when cost of living issues are more pressing) 	Communications

	3c) Work with HR to promote Payroll Saving through the Wave Credit Union to staff and Councillors.	<ul style="list-style-type: none"> - 25% target for staff and councillors signed up. - Promotion at new Councillor Marketplace 	Economic Development Team, working with HR and Communications
	3d) Review and refresh campaigns to encourage local spending via 'buy local' messaging.	<ul style="list-style-type: none"> - New buy-local campaign implemented and delivered with city partners 	Economic Development, Communications
4) Socially productive use of land and assets	4a) Complete 20 Min Neighbourhoods Pilot Feasibility	<ul style="list-style-type: none"> - Feasibility Completed April 2023 - Pilot location(s) Identified April 2023 - Funding for Pilot identified Dec 2023 	Planning Policy Team
	4b) Make better use of schools assets as hubs of community activity	<ul style="list-style-type: none"> - Engage with School Business Managers to understand what constraints there are (e.g. school systems) – April 2023 - Identify a site for a pilot project April – July 2023 - Start Pilot September 2023 	Economic Development and Schools Team
	<p>4c) Continue to embed CWB into our asset use decisions, both urban and rural.</p> <p>Offer training for relevant decision makers and staff</p>	<ul style="list-style-type: none"> - Asset Management Board and City Downland Advisory Panel to lead on considering this, in line with their terms of reference. - Prepare Officer and Member training for Members on relevant decision making bodies (AMB and CDEP) and supporting officer teams – Sept 2023 	<p>Social Value Surveyor, Estates Team</p> <p>Economic Development Team</p>
	4d) Continue to work with Community Land Trust to identify opportunities to transfer housing sites for community housing developments.	<ul style="list-style-type: none"> - Year on year increase in the number of CLT promoted housing units obtaining planning consents 	Housing Committee, Housing Team

	Consider other ways to support Community Housing such as through on-lending	<ul style="list-style-type: none"> - Asses the success of the on-lending pilot agreed by Housing Committee (16/11/2022) 	
5) Plural ownership of the economy	5a) Encourage and foster a cooperative development network for the city bringing together cooperatives and social enterprises and to encourage further development of new worker led organisations to fill gaps in the market	<ul style="list-style-type: none"> - Identify lead facilitation organisation - Identify support needs to establish the network 	Economic Development Team to work with city organisations
	5b) Implement the Research and Innovation Fibre Ring project to enable cooperative access to, and ownership of, digital infrastructure in the city	<ul style="list-style-type: none"> - RIFR Installation complete December 2022 - Brighton Digital Exchange, Cooperative Network Integrators, BHCC and Mid Sussex District Council 	Economic Development
	5c) Explore options for local and inclusive business support, including looking at ways to continue funding the Business and Intellectual Property Centre (at Jubilee Library) when central funding ends in March 2023.	<ul style="list-style-type: none"> - Funding identified for BIPC March 2023 - 1000 small businesses using the BIPC annually - 14% of Businesses using the BIPC to be BAME owned businesses. 	Economic Development Team and Libraries Services, via the BIPC

Subject:		Field Officer Review	
Date of Meeting:		12 January 2023	
Report of:		Executive Director for Housing Neighbourhoods and Communities	
Contact Officer:	Name:	Jo Player	Tel: 01273 292488
	Email:	Jo.player@brighton-hove.gov.uk	
Ward(s) affected:		All	

FOR GENERAL RELEASE

1. PURPOSE OF REPORT AND POLICY CONTEXT

- 1.1 To provide an update on the work and progress of the Field Officer Team ('the Team') since it was fully launched in December 2018. The progress of this Team has routinely been reported to committee.
- 1.2 A review has been carried out, which consisted of a scoping exercise comparing the work undertaken by the Team to corporate policy objectives and a series of engagement exercises with key services who were identified as working with the team or who might potentially work with the team in future.
- 1.3 This Committee is asked to note the findings of this review and to approve the recommendation, in principle, not to continue with the field officer team (which was created by the Council's then Neighbourhoods, Inclusion, Communities & Equalities Committee) and delegate the decision and implementation of any service changes to the Executive Director, Housing Neighbourhoods and Communities, following the completion of the appropriate staff consultation.

2. RECOMMENDATIONS:

That the Tourism Equalities Communities and Culture Committee

- 2.1 Notes the outcome of the review of the field officer team as set out in the report.
- 2.2 Agrees in principle to ending the current field officer team arrangements from 1st April 2023 and the reallocation of resources set out in paragraphs 3.22 and 3.23 of the report and delegates to the Executive Director Housing Neighbourhoods and Communities the final decision, following the conclusion of the appropriate staff consultation.

- 2.3 Recommends to Policy and Resources Committee that it approves any necessary changes to the Council's constitutional documents.

3. CONTEXT/ BACKGROUND INFORMATION

- 3.1 On the 22nd January 2018 the Neighbourhoods, Inclusion, Communities and Equalities Committee (NICE) agreed the business case for the creation of a new Field Officer team. The team became operational in December 2018, with a focus on delivering enforcement and inspection functions across services and working with our communities to promote a more proactive and preventative way of working, with the aim to deliver solutions and resolve problems. Regular reports on the work of the team have been presented at committee as requested, the last being in January 2021. It was also agreed at the last TECC committee that a full review would be presented to this committee following a notice of motion requesting this, presented by the Conservative group.
- 3.2 The intention was always that the Field Officer team is funded from existing budgets across a variety of services. The services still in scope are within Housing, Neighbourhoods and Communities, and Economy Environment and Culture directorates. At NICE Committee in January 2018 the funding and resources required for the setup of the Field officer team were agreed. Setting up the team required £0.360m and thereafter £0.376m per annum. Further reports regarding the team, were submitted to committee in July 2019 and January 2021.
- 3.3 3 elements of the team's role were originally identified:-
1. Enforcement activities that are quick and responsive to customer needs: timely effective enforcement action resolves problems which will reduce unnecessary demand on partners and services.
 2. Gathering intelligence and evidence for existing specialist services: gathering quick and robust evidence including photographs, mapping and statements to inform these services and enable them to deliver faster, more effective and coordinated enforcement action that is resolving both environmental and community problems.
 3. Working proactively promoting behaviour change and community collaboration.
- 3.4 Based on these objectives the Field Officer team was created, with the aim of working flexibly across services, preventing duplication, reducing response times and improving the way customers access services, with improved customer satisfaction, as well as working proactively with communities. The team works seven days a week 12.00 to 20.00 and consists of 1 FTE Field Officer manager and 7 FTE field officers.
- 3.5 9 services were originally brought into scope to work with the Field Officer team, and these were: -
- Regulatory Services

- Housing Management
 - Private Sector Housing
 - Planning Enforcement
 - Community Safety
 - City Parks
 - Highways
 - Travellers
 - Seafront Office
- 3.6 In 2021 a further function was identified and added when a temporary Unauthorised Encampments coordinator post was created to address issues associated with unauthorised encampments in the city. A review of the team and the services it provides has been undertaken over the last 8 months to consider whether it has been successful in achieving the purpose envisaged and options for future provision. This exercise included scoping the functions of the team and comparing this to corporate priorities, engagement with key stakeholders, and a report with recommendations to this committee.
- 3.7 Of the services identified above, funding for the Field Officer team is only provided by Regulatory Services and by the Housing Revenue Account (HRA), not all services as originally envisaged. Regulatory Services (Safer Communities) provides the majority of the funding £322,000 and the HRA provides £64,000.
- 3.8 The Field Officer team was allocated 3,487 tasks in the last 12 months. The majority of these (2,619) related to noise complaints. The next highest case load (240) was in relation to supporting the encampments co-ordinator to deal with illegal encampments in the city. The remainder of tasks involved public health matters (in relation to COVID), planning, illegal street trading and assisting the seafront team. 20% of cases investigated by Field Officers are reported by council housing tenants. Field Officers have also been working with the police in relation to crime hotspots. This is an additional role to those identified when the team was set up. If the issues raised cannot be dealt with by the Field Officers initially, they are referred back to the specialist teams to further investigate. There has been little community engagement from the team, with much of this work being undertaken by the designated community engagement team within Communities, Equalities and Third Sector (CETS).
- 3.9 There is sometimes an expectation that Field Officers can respond and deliver a wider range of services than originally agreed at Committee. Where gaps and service demands increase, there is sometimes expectation that Field Officers will fill these emerging gaps.
- 3.10 However, the review found that there were no additional functions that the Field Officers could reasonably provide, in line with corporate priorities.
- 3.11 Over the last 2 years the retention of staff has sometimes been an issue, and there have been various reasons for this including the challenges of having to deliver such a broad and diverse range of roles, anti-social shift

pattern covering weekends and evenings, flat team structure with little career development opportunity, and as with many frontline services challenge and confrontation from service users. Currently the Field Officer Manager post is vacant with a field officer acting up into that role, creating a vacant Field Officer post.

- 3.12 Access to service specific databases has been problematic for the team and digital solutions such as the use of mobile tablets has also not been successful. This has meant that a duty officer has had to allocate daily work, reducing the resource to be available to deal directly with tasks.
- 3.13 During the engagement phase of the review, we undertook an online survey with front line officers who work with the field officer team. We received 21 responses.
- 3.14 Some of the key survey findings were:
- 55% of respondents said that they found the service 'responsive' or 'very responsive'
 - 55% of respondents said that they found the service 'effective' or 'very effective' in dealing with their request
 - 46% of respondents said that their overall experience of the service was 'good' or 'very good'
- 3.15 Respondents said that they feel the team could have a greater role in enforcement and inspections and said that the service could be improved by being more joined up, and be clearer on how they can help or what their responsibilities are
- 3.16 Officers also undertook interviews with relevant managers of services. Some of the key findings were that:
- Most of the services initially identified would not be significantly impacted by the withdrawal of the Field Officer service
 - Most stakeholders said that work was often handed back by the Field Officers as it became too technical and would often end-up resolving the issues themselves. The Field Officers were described as 'generalists' and not 'specialists'.
 - Some services said that they would prefer the resources invested back into specialist services to help them deal with cases more quickly and effectively
 - Most stakeholders said that the Field Officers have a very useful role in witnessing or collecting evidence to support investigations
 - Most stakeholders said that the working hours of the Field Officers did not meet their 'Out of Hours' needs.

- 3.17 A number of services identified initially to work with the Field Officers haven't because of:
- Not wanting to allocate any funding
 - The Field Officers not having the right knowledge or skills required to deal with a request
 - Having alternative and appropriate services in place to deal with the work
- 3.18 An independently facilitated workshop was also held with the team to seek their views on the service. Some of the key findings from the workshop were that the team's:
- Interaction with customers and communities, response times and operating hours 'worked well'
 - Working relationship with other teams, Information Technology and being away from the council's offices 'didn't work well'
- 3.19 Following the review, it is felt that whilst the team do offer support to other specialist teams and to partners and the officers are willing to try new ways of working and have had some excellent results, the team is not providing the services nor receiving the funding that was initially envisaged.
- 3.20 Since the implementation of the Field Officer Team the Environmental Enforcement Team has become established and picks up on the portfolio of waste and street furniture enforcement. They have also taken responsibility for the enforcement of dog control orders and officers are exploring whether they could also pick up enforcement in relation to estate agents boards and illegal street trading. This team is self funded through collection of fixed penalty notices etc and also work later hours than field officers (to 10pm).
- 3.21 In light of the findings of the review, the current financial position of the council, and the need to identify possible budget savings across services including from the Safer Communities service, officers believe that it would not be appropriate to continue with the team.
- 3.22 The HRA funding contribution to the team will instead be reinvested in local housing services in line with HRA budget priorities, for instance supporting the estates walkabout programme and dealing with issues raised by residents about their estates.
- 3.23 The remaining budget from regulatory services (Safer Communities) will be used to create additional resource within environmental protection to deal with noise complaints and other nuisances. (1x senior environmental health officer and 2x technical officers.) The fixed term encampments co-ordinator role created in 2021, will be made permanent, and an additional encampments co-ordinator post will be created to work to address issues with unauthorised encampments in the city. It is anticipated that the field officer team members will have support and opportunities to consider applying for new roles in Safer Communities and existing vacancies within

the Council. The remaining budget (approximately £63,000) will be offered as a saving.

4. ANALYSIS & CONSIDERATION OF ANY ALTERNATIVE OPTIONS

- 4.1 The team could continue as is but it is felt that this is not viable due to the current budget position of the council and the lack of engagement and funding from other services within the local authority.
- 4.2 Consideration has been given to creating a team that is self financing. The manner in which the team operates, and the roles that they undertake does not lend itself to it becoming self financing in the same way the that Environmental Enforcement team is.

5. COMMUNITY ENGAGEMENT & CONSULTATION

- 5.1 Services that engage with or were identified as working with field officers at the team's inception were engaged with as part of the review. An on line survey was also undertaken with front line staff who work with the team. As the service does not receive complaints directly from the public, wider consultation was not undertaken. Partners such as Sussex Police were also engaged with as part of the review. Feedback from some of the area panels, suggests that the field officers are not as visible as they might be on some of our estates.
- 5.2 The staff have been advised regarding the recommendations in the report and a formal consultation process will commence shortly.

6. CONCLUSION

- 6.1 Delivery of this service whilst being successful in part, has not delivered the service as originally envisaged and due to the financial pressures the council is currently facing, the team should be discontinued from 1st April 2023.

7. FINANCIAL & OTHER IMPLICATIONS:

Financial Implications:

- 7.1 The gross budget in 2022/23 for the Field Officer team is £0.386m and is funded from within the Safer Communities revenue budget of £0.322m and funding of £0.064m from the HRA.

The financial implications of the proposed deletion of the Field Officer team and the resultant budget saving of £0.063m for 2023/24 are set out in the main body of the report. This figure was reported to Policy & Resources Committee on 1st December as part of the first draft savings included within the Draft General Fund Budget and Resources Update 2023/24 report.

Finance Officer Consulted: Michael Bentley

Date: 05/12/2022

Legal Implications:

In 2018 when the creation of a Field Officer Team was contemplated, relevant functions fell within the remit of the Council's then Neighbourhoods, Inclusion, Communities & Equalities Committee. Those functions are now exercised by this Committee, which has since received reports on the work of the Team.

As the relevant Committee agreed the creation of the Team in 2018, it is considered appropriate for Committee to consider this proposal to delete the Team and - if it considers appropriate – approve it. Any changes to the Scheme of Delegations to Officers which forms part 6 of the Council's Constitution must in addition be formally approved by Policy & Resources Committee.

The Council has a broad discretion regarding how it discharges its enforcement responsibilities. No direct legal implications over and above the need to consult with existing staff and with representatives as well as stakeholders have been identified.

Lawyer Consulted: Victoria Simpson

Date: 1/12/22

Equalities Implications:

- 7.2 A budget Equalities Impact Assessment (EIA) has been completed regarding the discontinuation of the team. No significant impacts have been identified that would have a disproportionate impact on any protected characteristics.

Sustainability Implications:

- 7.3 None

Crime & Disorder Implications:

- 7.4 There maybe some impacts on the partnership work undertaken by the team to address crime and disorder such as 'hotspot patrols' discontinuing. However some resource will be allocated to other services as set out above to address issues such as noise nuisance and unauthorised encampments in the city.

SUPPORTING DOCUMENTATION

Appendices: None

Brighton & Hove City Council

Tourism, Equalities, Communities and Culture Committee

Agenda Item 53

Subject: Fees and Charges 2023-24

Date of meeting: 12th January 2023

Report of: Executive Director, Economy, Environment & Culture;
Executive Director for Housing, Neighbourhoods &
Communities

Contact Officer: Name: Various
Tel: Various
Email: Various

Ward(s) affected: All

For general release

1. Purpose of the report and policy context

- 1.1 The purpose of this report is to set out the proposed 2023/24 fees and charges for the service areas covered by the Tourism, Equalities, Communities and Culture Committee, including Planning and Building Control, in accordance with corporate regulations and policy.
- 1.2 Given the financial situation the council is under, this report also sets out where proposed fees and charges for 2023/24 can be brought forward for implementation in the current financial year

2. Recommendations

- 2.1 That Committee agrees the proposed fees and charges for 2023/24 as set out within the report.
- 2.2 That Committee agrees the proposed fees and charges in paragraphs 3.5 – 3.10 relating to Building Regulation Application fees, Pre-Application Planning Advice Service and Planning Performance Agreements, to be implemented with immediate effect in the current financial year 2022/23 allowing for lead in time to update systems, charging methods and notice periods.
- 2.3 That Committee agrees the proposed fees and charges in paragraph 3.29 relating to the Brighton Centre ticket levy, to be implemented with immediate effect in the current financial year 2022/23 allowing for lead in time to update systems, charging methods and notice periods.

- 2.4 That Committee delegates authority to the Executive Director of Economy, Environment & Culture (in relation to paragraphs 3.5 – 3.37) and to the Executive Director of Housing, Neighbourhoods & Communities (in relation

to paragraph 3.38 – 3.42) to change fees and charges as set out in the report and as set by central Government during the year.

3. Context and background information

3.1 As part of the budget setting process Executive Directors are required to agree changes to fees and charges through relevant Committee Meetings. The management of fees and charges is fundamental both to the financial performance of the City Council and the achievement of the Council's corporate priorities. The council's Corporate Fees & Charges Policy requires that all fees and charges are reviewed at least annually and should normally be increased in line with the cost of providing the service to maintain income in proportion to the net cost of service. The Corporate Fees & Charges Policy also stipulates that increases above or below a 'corporate rate of inflation' should be approved by committee. However, it should be noted that the corporate rate of inflation (3%) is not a default rate of increase and is a planning assumption only, set early in the financial year, and should not therefore determine actual increases which should normally reflect current inflation rates and cost increases to ensure that income is maintained in proportion to expenditure.

3.2 Fees and Charges increases to cover our increased costs are one of a number of measures that are being taken by Directors to help bridge the revenue budget gap in the current year. Set out below is a range of measures being taken:

- Moratorium on recruitment in the current financial year (unless there are exceptional circumstances, which can arise for delivery of frontline and/or income generating services)
- Rigorous review of all fees and charges applied by services within the directorate, pushing fee increases as far as is considered feasible and bringing forward the increase into the current year where possible
- Participation in meetings with lead Members to challenge fee and charge proposals
- Cessation of all non-essential expenditure
- Starting the review of capital expenditure to identify where reprofiling of expenditure, appraisal of essential budgets, changes in scope are possible to reduce the impact on the revenue budget
- Briefings to all staff to ensure consistency of message about required measures across all services
- Regular discussions of the above items and of TBM reports at DMT meetings and Extended DMT meetings

3.3 The committee are advised that if the proposed fees & charges recommended in this report are not agreed, or if the committee wishes to

amend the recommendations, then the item will normally need to be referred to the Policy & Resources Committee meeting on 9 February 2023 to be considered as part of the overall 2023/24 budget proposals. This is because the 2023/24 draft and final budget proposals are developed on the assumption that fees and charges are agreed as recommended and any failure to agree, or a proposal to agree different fees and charges, may have an impact on the overall budget proposals, which means it would need to be dealt with by Policy & Resources Committee as per the requirements of the constitution. However, this does not fetter the committee's ability to make alternative recommendations to Policy & Resources Committee.

- 3.4 It is not always possible when amending fees and charges to increase by the exact inflation figure due to rounding. As a result, some fees and charges are rounded for ease of payment and administration.

City Development and Regeneration

Building Regulations Applications Fees

- 3.5 It is proposed to increase the Building Control Fees by 6.0%. Building Control operates in competition with the private sector and works hard to deliver a quality professional service that maintains its market share. Retaining professional surveying staff is increasingly difficult and failure to deliver the service can result in refunds of fees charged. However, Building Control provide an efficient and professional service that is valued by its customers and customer loyalty is high. Recent benchmarking suggests that the service charges are average for comparable authorities. The service considers that the proposed increase may not adversely affect market share or potential income to the council.
- 3.6 Full details of the existing building control fees are set out on the council's website: [Building Regulations Application Fees 2022/23](#)

Pre-Application Planning Advice Service

- 3.7 It is proposed to increase the fees for planning pre-application advice by 6.0%. This increase is required to fully recover costs associated with providing the service.
- 3.8 Full details of the existing planning pre-application advice fees are set out on the council's website: <https://www.brighton-hove.gov.uk/content/planning/planning-applications/pre-application-planning-advice-service>

Planning Performance Agreements

- 3.9 The Planning Service already provides an optional Planning Performance Agreement (PPA) fee paying service on major planning applications (10 or more new dwellings.) Recent engagement with the development industry has suggested there may be some interest in providing a similar option for

more complex minor applications. The service will therefore introduce a new minor charging band (w/e/f 1st April 2023) shown in bold below:

<i>Band</i>	<i>Category</i>	<i>All Uses</i>
Minor	Less than 10 residential units/1,000m2 commercial development	£10,235
<i>A</i>	<i>10-25 residential units/1,000m2 - 4,999m2 commercial development</i>	<i>£27,980</i>
<i>B</i>	<i>26-99 residential units/5,000m2 – 9,999m2 commercial development</i>	<i>£37,485</i>
<i>C</i>	<i>100-174 residential units/10,000m2 - 17,499 m2 commercial development</i>	<i>£42,230</i>
<i>D</i>	<i>175- 250 residential units/17,500m2 - 24,999 m2 commercial development</i>	<i>£50,150</i>
<i>E</i>	<i>Over 250 residential units/25,000 m2 commercial development</i>	<i>Bespoke fee</i>

- 3.10 The scope and service delivery content that is to be provided within the funding generated will be finalised with input from the development sector during February and early March 2023.

Seafront

- 3.11 There are a range of fees and charges linked with the Seafront including licences for beach huts, beach chalets, boats and boat lockers, volleyball court hire, Volk's Railway and the Bandstand. The proposal detailed below identifies an above inflation increase for all Seafront fees and charges. The proposed charges for the Seafront for 2023/24 are included in **Appendix 1**.

Volk's Railway Fees & Charges

- 3.12 The proposal for 2023/24 is to increase all ticket prices by 10%. This will mean an adult return ticket (the most frequently bought) will increase by 60p to £6.20 while a child return will increase by 35p to £3.85. As a comparable, the Crazy Mouse ride on the Palace Pier is £5 for a single ride. Wristbands can be purchased for unlimited rides for £30 or £15.50 depending on height. Therefore, even with a 10% increase officers consider the Volk's Railway still provides value for money.

Beach Huts

- 3.13 There are 459 wooden beach huts on Hove seafront that are privately owned by Brighton & Hove residents. The Licence fee to place the owner's hut on Council land is currently £457.82 inc.VAT for the year 2022/23 giving an annual income to the Council of £175,000 excluding VAT. The proposal for the annual licence fee for the year 2023/24 is for a relatively low increase of 5% to £480.71 inc. VAT. This is an actual increase of £22.89.
- 3.14 A beach hut can be sold on when it has been owned for three years but only to other Brighton & Hove residents. The Administration fee is currently £82. In recent years, the value of a beach hut on the seafront has risen well

above inflation and more in line with the increases in the local property market. Huts sold will range in price depending on the location and the condition of the hut. Beach Huts are currently being advertised for sale with guide prices ranging from £29,000 - £36,500.

- 3.15 The proposal is to delete the beach hut Administration fee and instead introduce a new Transfer fee, as is applied in some other local authorities. This fee would be payable by the hut owner on the sale of their hut and the transfer of the licence to the new owner. The fee payable would be calculated at 10% of the sale price. Based on advertised for sale prices, the new Transfer Fee could range from £2,900 to £3,650 per transaction. In order to facilitate this new charge the council may need to terminate all existing beach hut licences and let new licences to the beach hut owners on different terms (please see legal implications below).

Beach Chalets

- 3.16 There are 105 brick-built beach chalets in Brighton & Hove which are owned by the council and rented for an annual fee by tenants. The council is responsible for the on-going maintenance costs of the chalets and utility charges. The demand for beach chalets is extremely strong. There are more people on the waiting list than there are chalets available to rent. The waiting list was closed in 2017 and re-opened in September 2022. Currently there are 207 residents on the waiting lists across all locations, but some residents are on several waiting lists, so there is a degree of duplication.
- 3.17 A proposal was agreed at TECC Committee in January 2022 to increase this fee by 5% for 2022/23 and then by another 5% for 2023/24. However, due to the current budget pressures the proposal is to align the beach chalets with other Seafront fees and charges and increase these annual fees by 10% for 2023/24. The fee charged for renting a beach chalet differ depending on the location and the services provided, for example Hove chalets have electricity and water while others may have access to a communal water tap. The highest monetary increase is for the Hove chalets with an increase of £152.12 from £1,521.20 to £1,673.32 per year. The lowest increase is applied to the Rottingdean and Saltdean chalets with an increase of £88.96 from £889.60 to £978.56 for the annual rental charge.
- 3.18 Compared with other Seafront fees which were increased by 10% for the current financial year, the beach chalet tenants have had the benefit of a slightly lower fee increase. This stepped increase will have enabled chalet tenants to make an informed decision over this past summer as to whether they are maximising the use and value of their chalet. This also allows for the tenant to hand the chalet back before the proposed 10% increase in the new financial year.
- 3.19 Comparisons with chalets in other seafront locations and with a similar type of facility are not easy to make. The best comparator that has been identified are the brick-built chalets in Worthing which have water but no electricity supply. The charge for these beach chalets is currently £1,550 per annum but is subject to an increase for the new financial year. The proposed

increased charge of £1,673.32 for 2023/24 for the Hove chalets compares very favourably with Worthing, as the Hove chalets have an electricity supply met by the council.

Volleyball

- 3.20 The council operates a sand court on the seafront which can be hired by the public to play beach sports. The proposal is to increase the hourly hire fee by £3 to £33. This price is still considered affordable as most people hire the court as part of a group and split the fee. The only comparable to this court is Yellowwave where you can currently hire a court for £26 per hour.

Bandstand

- 3.21 Currently there is a flat rate to hire the Bandstand for weddings and ceremonies regardless of which day of the week the booking is for. The majority of wedding bookings are on a Friday or Saturday but it is only possible to offer couples a choice of two slots per day at two hours each. The new proposal is to introduce a tiered hire fee to offer reduced rates at off peak times (Wednesday & Thursday), peak times (Friday & Saturday) and a higher rate for Bank Holidays when staffing costs are higher. The aim of this new pricing structure is to distribute the demand for weddings more evenly across the week and try to fill more of the available time slots.
- 3.22 To enable couples to plan ahead, it is usual practice to set the hire fee for the next 2 wedding seasons ie 2023 and 2024. It is proposed to increase the existing hire fee by 10% to £790 and at the same time establish this as the peak rate. The new off peak rate will be introduced at £600 and the Bank Holiday rate at £850.
- 3.23 If successful, this will increase revenue to the council although it is not possible to forecast what the uplift in income is likely to be. As the hire fees are already high in comparison with any other seafront facilities a 10% increase may have the adverse effect of driving business away. However, it is hoped that by introducing the off peak rate this will encourage couples who may be concerned by the higher price to switch the day rather than choosing an alternative cheaper venue.

Boats and Boat Lockers

- 3.24 The council currently rents 12 boat lockers on the beach in Hove and on Madeira Drive. Over the past decade the use of these lockers by the fishing community has declined and many of the original lockers were removed after becoming derelict. There has been a move away from their traditional use as lockers for rods, nets and fishing equipment and now they are predominantly used for storage of beach and leisure equipment.
- 3.25 Licences to place a sailing or rowing boat on the beach are issued to approx. 50 boats each year, the majority of which are associated with Brighton Sailing Club and Hove Deep Sea Anglers. The annual fee is currently £43.50.

- 3.26 The prices for the lockers and licences are disproportionately low compared with the fees charged for other annual licences for seafront amenities such as beach huts and chalets. The proposal is to increase the price of boat lockers to closer reflect the value and use of the seafront land and facilities. Whilst the increases may appear high in percentage terms, the highest monetary increase is £143.50 for the council owned brick lockers. However, the proposed price of £250 per year still represents extremely good value for a storage facility on one of the UK's busiest beaches.

Tourism and Venues

Brighton Centre

- 3.27 A 10% increase can be added to the Brighton Centre's daily room hire charges for 2023/24; however, based on the current levels of confirmed and agreed contracts into future years, the impact of this increase will take at least 24 months to come to fruition. In due course, this could yield an additional £0.100m of revenue by the end of 2024/25. In addition, officers retain delegated authority to negotiate the most appropriate fees & charges for specific commercial arrangements.
- 3.28 The proposed fees and charges are set out in **Appendix 2**.
- 3.29 In addition it is proposed that a £1.50 levy is placed on every ticket purchased at the Brighton Centre with immediate effect, this could yield additional income in the region of £0.075m per annum.

Visit Brighton

- 3.30 For VisitBrighton, a 10% increase can be added to the Partnership Fees for 2023/24; this could yield an additional £0.011m in revenue. In addition, officers retain delegated authority to negotiate the most appropriate fees & charges for specific commercial arrangements.
- 3.31 The proposed fees and charges are set out in **Appendix 3**.

Outdoor Events

- 3.32 There are a range of fees and charges relating to Outdoor Events including charges for the hire of land for outdoor events, filming permission charges, hire charges for the use of land for promotions, and advertising sites managed by the Events Team.
- 3.33 The application fee proposed in 2022/23 has not been applied to date as the main body of applications take place at the end of the year. For all successful applications in the September 2022 round these fees are being applied. It is proposed we maintain these fees at their current position until a suitable administration process can be actioned to charge at the point of application.

- 3.34 BHCC contributed to the creation of the Sussex Film Office in 2015 and agreed a contract to outsource the negotiation of all filming contracts in the city as part of this wider regional scheme. This year we have begun to use this system with very productive results. The online accreditation and booking system allows full control to city officers while allowing cost negotiation to take place via trained professionals at Sussex Film Office. This has generated a small increase in income in the 4 months of operation. In 2023/24 it is proposed we remove fixed fee listings to allow more flexibility to Sussex Film Office to maximise income potential. A target has been set in excess of 20% above the last full pre-pandemic income year based on performance from other Sussex areas. This should be very achievable.
- 3.35 A near 10% increase was imposed in 2022/23 on event sites but demand has remained high so an additional increase of between 6% and 8% across the board is proposed for 2023/24. The exception to this is Madeira Drive that is currently beginning preparations for the Madeira Terrace works and will see a significant reduction in working space as a result. Demand for this location has levelled out currently so a smaller increase is proposed.
- 3.36 A 20% increase is proposed on the charges made for seafront poster advertising sites, increasing the cost by £1.20 to £7.00 per poster for a ten day period. This increase ensures the proportion of income to expenditure for this service remains intact following rising inflation on expenditure. This remains cheaper than other advertising sites across the city. For example, a bus stop poster campaign which lasts two weeks costs on average £400-£500 for one poster. In addition an offer of sites at cost has been made for vacant boards to the MVAB (Music Venues Association Brighton) to support local grassroots venues.
- 3.37 The proposed fees and charges are set out in **Appendix 4**.

Libraries

- 3.38 Most of the Library Service fines and charges are small and are always a multiple of 5p to reduce the overheads and cash handling. Therefore, each year a selection of the charges are inflated to meet the corporate inflation target as a minimum. The charges increasing this year are listed in Appendix 5. These increases are based on comparisons with our nearest neighbours and some authorities who are in our CIPFA comparator group, or members of the SELMS consortium (South East Library Management System): East Sussex, West Sussex, Portsmouth, Southampton, Bournemouth, Southend and Medway.
- 3.39 The proposed changes listed include the proposed re-introduction of overdue charges on books borrowed on children's membership cards, which is included in the budget savings proposals for 2023-24, as reported to Policy and Resources on 1st December 2022.
- 3.40 All books and spoken word overdue charges are capped at a maximum figure per loan, to avoid running up unreasonable charges. More vulnerable users and those over 65 are given concessionary rates on some of the

charges, and Access and Exempt card holders are exempt from many charges.

- 3.41 Room hire charges have been informed by the current market in Brighton and Hove, following research into charges made by other venues in the city.
- 3.42 With these proposals, the overall increase in income targets will produce a further £14,000. above the 3% corporate inflationary increase in targets. The total overall percentage increase in income targets is 6%, excluding children's overdue charges. The total overall percentage increase in income targets is 12%, including children's overdue charges.

4. Analysis and consideration of alternative options

- 4.1 The proposed fees and charges in this report have been prepared in accordance with the council's fees and charges policy and form part of the proposed budget strategy. They take account of the requirement to increase by the corporate inflation rate of +3.0% (unless otherwise stated) and consideration has been given to other factors such as statutory requirement, cost recovery and prices charged by competitor / comparator organisations.

5. Community engagement and consultation

- 5.1 Not undertaken

6. Conclusion

- 6.1 Fees and charges are considered to be an important source of income in enabling services to be sustained and provided. A wide range of services are funded or part funded by fees and charges including those detailed in this report. The overall budget strategy aims to ensure that fees and charges are maintained or increased as a proportion of gross expenditure through identifying income generating opportunities, ensuring that charges for discretionary services and trading accounts cover costs, and ensuring that fees and charges keep pace with price inflation and/or competitor and comparator rates.
- 6.2 Fees and charges budgets for 2023/24 are assumed to increase by a standard inflation rate of +3.0% with the exception of those listed within this report. The council's Corporate Fees and Charges Policy requires that all fees and charges are reviewed at least annually and should normally be increased by either; the standard rate of inflation, statutory increase or increases in the costs of providing services.

7. Financial implications

- 7.1 The fees and charges recommended in this report have been reviewed in line with the Corporate Fees & Charges Policy and all relevant regulations and legislation. The anticipated recurring financial impacts of fee changes will be reflected within service revenue budgets. Increases to meet the corporate rate of inflation of 3.0% are normally applied to all council income

budgets as a minimum but fees & charges should normally be set to recover costs and/or maintain income in proportion to expenditure. Increases above or below the corporate rate of inflation require approval by the relevant service committee or Policy & Resources Committee and can result in additional contributions toward the cost of services and/or corporate and service overheads. This can also result in the achievement of a net budget saving to the council. Where this is the case, this will be reflected in Budget proposals for the relevant service and will be incorporated within the revenue budget report to Policy & Resources Committee and Budget Council in February 2023. Income from fees and charges is monitored as part of the Targeted Budget Monitoring (TBM) process.

- 7.2 Recommendations to bring forward fees & charges increases into the current financial year allowing for lead in time to update systems, charging methods and notice periods will allow those higher fees & charges to be collected for the remainder of the 2022/23 financial year. Increased income received for the remainder of the year will help support the council's current financial position and any significant variation to budget will be reported as part of the council's monthly budget monitoring process.

Name of finance officer consulted: John Lack Date consulted: 19/12/22

8. Legal implications

- 8.1 The council needs to establish for each of the charges imposed both the power to levy charges of that type, and, where applicable, the power to set the charge at a particular level. In some cases the amount of the charges is set by Government. In other cases where a figure is not prescribed, for example the general power to charge for discretionary services under the Local Government Act 2003, the amount that can be charged is restricted to cost recovery. In some prescribed cases, such as charging for trade waste collection, legislation enables the Council to set charges at a commercial rate. In all cases the council must act reasonably and ensure that any statutory formalities which govern the particular charge are complied with.
- 8.2 In relation to the proposals for beach huts, the Council would need to review all existing beach hut licences and take appropriate steps to implement the introduction of new terms including the new transfer fee. The Council is taking specialist advice on whether this requires the termination of the existing licences.

Name of lawyer consulted: Alice Rowland Date consulted: 19/12/22

9. Equalities implications

- 9.1 Management of fees and charges is fundamental to the achievement of council priorities. The council's fees and charges policy aims to increase the proportion of costs met by the service user. Charges, where not set externally, are raised by corporate inflation rates unless there are legitimate anti-poverty considerations.

10. Sustainability implications

- 10.1 There are no direct sustainability implications arising from the recommendations in this report.

11. Other Implications

- 11.1 There are no other significant implications arising from the recommendations in this report.

Supporting Documentation

1. Appendices

1. Proposed Seafront Fees & Charges 2023/24
2. Proposed Room Hire Fees and Charges 2023/24
3. Proposed Visit Brighton Fees and Charges 2023/24
4. Proposed Outdoor Events Fees and Charges 2023/24
5. Proposed Library Service Fees and Charges 2023/24

2. Background documents

1. None

Appendix 1 - Proposed Seafront Fees and Charges 2023/24			
	2022/23	2023/24	
	Charge	Proposed Charge	Change
Beach Huts (Incl VAT)			
Beach Hut Licence Fee	£457.82	£480.71	5.0%
Beach Hut Administration Fee	£82.00	Deleted	
Beach Hut Transfer Fee (10% of sale price)	New	10% of sale price	
Seafront Charges (Incl VAT)			
Winch or Capstan Site	£34.50	£150.00	334.8%
Beaching Permit for pleasure/sailing/rowing boat	£43.50	£100.00	129.9%
Beach Lock Site – small (self build)	£34.50	£150.00	334.8%
Beach Lock Site – large (self build)	£65.50	£200.00	205.3%
Beach Locker – (locker owned by council)	£106.50	£250.00	134.7%
Beach Volleyball court hire	£30.00	£33.00	10.0%
Beach Volleyball (coaching hire rate)	£36.00	£40.00	11.1%
Beach Basketball Court	Free	Free	N/A
Beach Chalets (Incl VAT)			
Hove	£1,521.20	£1,673.32	10.0%
Madeira Drive	£1,047.92	£1,152.71	10.0%
Saltdean	£889.60	£978.56	10.0%
Rottingdean	£889.60	£978.56	10.0%
Ovingdean	£994.09	£1,093.50	10.0%
Volks Railway			
Adult single	£4.35	£4.80	10.3%
Adult return	£5.60	£6.20	10.7%
Child single	£2.70	£3.00	11.1%
Child return	£3.50	£3.85	10.0%
Senior single	£3.05	£3.40	11.5%
Senior return	£4.35	£4.80	10.3%
Family single	£10.70	£11.80	10.3%
Family return	£14.60	£16.10	10.3%
Adult group return	£4.15	£4.60	10.8%
Child group return	£2.85	£3.15	10.5%
Halfway Adult single	£2.70	£3.00	11.1%
Halfway child single	£1.85	£2.05	10.8%
VERA Members/Special	£1.40	£2.00	42.9%
3 yrs & under	Free	Free	N/A
Bandstand Ceremony Hire Fees			
Bandstand - Peak (Friday/Saturday)	£715.00	£790.00	10.5%
Bandstand - Peak (Bank Holiday)	New	£850.00	
Bandstand Off Peak (Wednesday/Thursday)	New	£600.00	

Appendix 2 - Proposed Room Hire Charges (Per day) Brighton Centre Fees and Charges 2023/24			
	2022/23	2023/24	
	Charge	Proposed Charge	Change
Auditorium 1			
* Open Days	£13,680.00	£15,050.00	10.0%
* Prep / Clearing Days	£8,885.00	£9,775.00	10.0%
Per hour charge after 1800pm			
* 1800pm - 0100am	£520.00	£575.00	10.6%
* 0100am - 0800pm	£640.00	£705.00	10.2%
Auditorium 2			
* Open Days	£4,685.00	£5,155.00	10.0%
* Prep / Clearing Days	£3,190.00	£3,510.00	10.0%
Per hour charge after 1800pm			
* 1800pm - 0100am	£240.00	£265.00	10.4%
* 0100am - 0800pm	£285.00	£315.00	10.5%
Syndicate 1,2,3 & 4			
* Open Days	£2,405.00	£2,650.00	10.2%
* Prep / Clearing Days	£1,500.00	£1,650.00	10.0%
The Restaurant	£1,500.00	£1,650.00	10.0%
MASS MEDIA AREA			
* Open Days	£1,880.00	£2,070.00	10.1%
* Prep / Clearing Days	£1,250.00	£1,375.00	10.0%
Meeting Room 1			
* Open Days	£1,450.00	£1,595.00	10.0%
* Prep / Clearing Days	£995.00	£1,095.00	10.1%
Office 2	£290.00	£320.00	10.3%
Meeting Rooms/Office 3-5			
Meeting Room 3	£785.00	£865.00	10.2%
Office 4	£290.00	£320.00	10.3%
Meeting Room 5	£565.00	£625.00	10.6%
Entire Suite			
- Per day up to 4 days	£830.00	£915.00	10.2%
- Per day for additional days	£365.00	£405.00	11.0%
Meeting Rooms/Office 6-8			
Meeting Room 6	£290.00	£320.00	10.3%
Office 7	£200.00	£220.00	10.0%
Meeting Room 8	£290.00	£320.00	10.3%
Entire Suite			
- Per day up to 4 days	£680.00	£750.00	10.3%
- Per day for additional days	£340.00	£375.00	10.3%
Meeting Rooms/Offices 9-13	£745.00	£820.00	10.1%
Meeting Room 14	£290.00	£320.00	10.3%
Meeting Room 15	£285.00	£315.00	10.5%
FOYER DISPLAY AREAS			
* Open Days per m2	£13.65	£15.05	10.3%
* Prep / Clearing per m2	£11.50	£12.65	10.0%
TEMP BANK	£255.00	£285.00	11.8%
MEZZANINE BARS	£670.00	£740.00	10.4%
First Aid	£20.50	£22.55	10.0%

Notes:

Stewarding costs are charged separately from Hire Fees

Normal Working Day : 0800am – 1800pm

Brighton Centre charges are all shown net of VAT.

Appendix 3 - Proposed Visit Brighton Fees and Charges 2023/24			
	2022/23	2023/24	
	Charge	Proposed Charge	Change
Accommodation			
(Hotels, Guest Houses, Self Catering, Hostels & Campus)			
1-25 room properties	£672.00	£740.00	10.1%
26-100 room properties	£735.00	£809.00	10.1%
101+ room properties	£798.00	£878.00	10.0%
* plus per room/property	£14.00	£16.00	14.3%
Business Directory	£420.00	£462.00	10.0%
Restaurants	£420.00	£462.00	10.0%
Activities	£441.00	£486.00	10.2%
Tour Guides	£200.00	£220.00	10.0%
Attractions			
(Annual Visitors)			
Up to 20,000 Visitors	£399.00	£439.00	10.0%
20,001 to 200,000 Visitors	£1,239.00	£1,363.00	10.0%
200,001 + Visitors	£1,995.00	£2,195.00	10.0%
Cafes, Bars, Pubs & Clubs	£347.00	£382.00	10.1%
Language Schools	£368.00	£405.00	10.1%
Shopping Centres / Areas	£1,155.00	£1,271.00	10.0%
Entertainment Venues			
Up to 500 seats	£578.00	£636.00	10.0%
501 to 1,000 seats	£1,019.00	£1,121.00	10.0%
1001 + seats	£1,575.00	£1,733.00	10.0%
Campsites	£315.00	£347.00	10.2%
Places of Worship	£105.00	£116.00	10.5%
Shops	£315.00	£347.00	10.2%

Appendix 4 - Proposed Outdoor Events Fees and Charges 2023/24			
	2022/23	2023/24	
	Charge	Proposed Charge	Change
Application Fee - Non refundable application fee for all events (VAT applicable)			
Commercial	£100.00	£100.00	0.0%
Charity	£50.00	£50.00	0.0%
Community	£25.00	£25.00	0.0%
Hire of Parks & Open Spaces			
Commercial			
Small	£1,300.00	£1,400.00	7.7%
Medium	£2,625.00	£2,800.00	6.7%
Large (fee based on size, ticket sales, location etc)	To be negotiated	To be negotiated	N/A
Charity			
Small (local)	£600.00	£650.00	8.3%
Medium (regional)	£1,300.00	£1,400.00	7.7%
Large (national)	£2,700.00	£2,850.00	5.6%
Community			
Small	£145.00	£155.00	6.9%
Medium	£320.00	£345.00	7.8%
Large	£640.00	£680.00	6.3%
Madeira Drive Hire, Daily Event Charge for road closure 6am until 6pm. Daily charge applicable for build and derig days is agreed on a case by case basis.			
Commercial	£10,500.00	£10,750.00	2.4%
Charity (National and Regional)	£3,450.00	£3,550.00	2.9%
Enthusiast	£2,500.00	£2,700.00	8.0%
Community (Includes local charity)	£1,800.00	£1,900.00	5.6%
Commercial Promotions - all sites			
Per day (weekends and bank holidays)	£2,000.00	£2,150.00	7.5%
Per day (weekdays)	£1,750.00	£1,900.00	8.6%
Reinstatement Deposit			
Commercial	To be negotiated	To be negotiated	N/A
Charity/Community	To be negotiated	To be negotiated	N/A
Advertising Sites (VAT applicable)			
Poster Sites 10 Day Period - per poster, advertising rate only	£5.80	£7.00	20.7%
Filming			
Other - Managed through Sussex Film Office	New	To be negotiated	
Television drama or series/advert (up to 2 hours)	£230.00	Deleted	
Television drama or series/advert (up to 5 hours)	£550.00	Deleted	
Television drama or series/advert (per day, 5-12 hours)	£650.00	Deleted	
Documentaries/ music videos/pieces to camera (up to 2 hours)	£220.00	Deleted	
Documentaries/ music videos/pieces to camera (up to 5 hours)	£300.00	Deleted	
Documentaries/ music videos/pieces to camera (per day, 5-12 hours)	£400.00	Deleted	
General Views (defined as the capturing of images of Brighton landmarks, streets, views, outdoor spaces, buildings and general city activity)			
Half Day	£140.00	Deleted	
Full Day	£250.00	Deleted	
Commercial Stills/ Photographs (up to 2 hours)	£220.00	Deleted	
Commercial Stills/ Photographs (up to 5 hours)	£350.00	Deleted	
Commercial Stills/ Photographs (5-12 hours)	£400.00	Deleted	
Feature Films/Larger long run productions	To be negotiated	Deleted	
News/ weather/ tourism	£0.00	£0.00	
Student pieces (administration fee only)	£55.00	£60.00	9.1%
Unit Bases (24 hour hire)	£600.00	To be negotiated	N/A
Officer fees outside core hours (per hour)	£50.00	£55.00	10.0%

APPENDIX 5

LIBRARY SERVICE PROPOSED FEES AND CHARGES 2023-24

(Please note that library fines and charges are always a multiple of 5p to reduce the overheads of cash handling):

Items	Current	Proposed	% Increase overall	Estimated <u>additional</u> income p.a. compared to last 12 months income for this category of charge
Overdue charge per day				
Books & Spkn Wd - adult	£0.30	£0.40	38.3%	£14,239
Books & Spkn Wd - child 16+	£0.10	£0.15		
Music CD	£0.30	£0.40		
DVD adult box sets	£1.00	£1.20		
DVD adult	£0.60	£0.80		
DVD child	£0.30	£0.50		
Reintroduction of Children's overdue charges				£30,000
Books & Spkn Wd - child 0-16	No charge	£0.15		Estimated income. As in budget savings reported to P&R on 1st December 2022
Reservations				
adult	£1.00	£1.20	20%	£190
adult conc.	£0.50	£0.60		
child	£0.50	£0.60		
child conc.	£0.25	£0.30		
Computer printing and Photocopying per page				
	£0.30	£0.40	44.5%	£5,976
A3 B&W	£1.50	£1.80		
A3 Colour	£0.20	£0.30		
A4 B&W	£1.00	£1.20		
A4 Colour				
Exhibitions				
Jubilee	£182.00	£200.00	10.9%	£826
Jubilee discount	£126.00	£140.00		
Jubilee Info Point	£38.00	£42.00		

Appendix

Jubilee Info Point discount	£25.00	£28.00		
Hove	£40.00	£44.00		
Display Cabinet Hire	£20.00	£22.00		
Community Libraries	£15.00	£17.00		
Admin. fee (not refundable)	£40.00	£45.00		
Library card replacement				£253
Normal card	£1.55	£1.70	9.7%	
Libraries Extra card	£2.10	£2.30		
Computer bookings				£83
adult / adult conc.	£1.00	£1.20	20.0%	
Research				
for private individual	£30.00	£40.00	33.3%	£10
for business/commercial	£50.00	£60.00		
image - service fees	£5.00	£5.00		
reproduction charges	£5.00	£5.00		
Interlibrary loans – non SELMS stock				
adult	£7.15	£10.00	39.9%	£26
adult conc.	£7.15	£10.00		
child	£3.00	£3.00		
child conc.	£3.00	£3.00		
Room Hire: increase of an average of 10% overall			£10.1%	£6,826
Overall percentage increase on this year's targets (excluding children's fines) (nb not average increase to prices)			6%	£28,429
Overall percentage increase on this year's targets (including children's fines) (nb not average increase to prices)			12.33%	£44,213

Brighton & Hove City Council

Tourism, Equalities, Communities and Culture Committee

Agenda Item 55

Subject: ABCD Cultural Recovery Plan Update

Date of meeting: 12th January 2023

Report of: Donna Chisholm

Contact Officer: Name: Marina Norris
Email: marina.norris@brighton-hove.gov.uk

Ward(s) affected: All

For general release

1. Purpose of the report and policy context

- 1.1 This report provides an update on activities and next steps in relation to the ABCD Cultural Recovery Plan.
- 1.2 In 2020, given the significant impact the pandemic was having on the creative community, a plan for cultural recovery was led and produced by that community with input and support from the council. The plan was called the ABCD Cultural Recovery Plan and this report summarises key outcomes from this project.
- 1.3 This report also outlines next steps as the plan comes to an end in December 2022.

2. Recommendations

- 2.1 The Committee notes the report.

3. Context and background information

- 3.1 Brighton and Hove is home to one of the leading creative clusters of businesses and freelance workers in the UK.
- 3.2 In June 2020 the Council was approached by representatives from Event Professionals Independent Committee (EPIC), What Next Brighton and Hove and the Arts and Creative Industries Commission together as a single group, with a proposal to develop a recovery plan through an intensive consultative process involving over 100 creative workers from across the city.
- 3.3 As a result of the consultation the ABCD Cultural Recovery Plan was produced with several key aims and five thematic strands. The key aims were to create paid work and professional opportunities for creative workers in the city, to develop a more inclusive cultural offer and to encourage partnership working to strengthen the creative sector in the long term.

- 3.4 The five thematic strands included:
- 3.4.1 The **Engine Room** focused upon addressing the business capability of the cultural sector.
 - 3.4.2 **Enliven Brighton** intended to employ creative and cultural businesses and practitioners to enliven the city centre.
 - 3.4.3 The **Creative Communities Network** was designed to support arts in local areas in the city particularly where there may be barriers to engagement.
 - 3.4.4 **Space To Grow** focuses on the role of cultural spaces in the city and the need to understand demand for these spaces, and assess how these spaces could be protected.
 - 3.4.5 **Creative Worker Income Guarantee** - a research project designed to explore whether targeted intervention in the form of an income guarantee can prevent talented individuals from leaving the sector
- 3.5 The plan was produced in December 2020 and covered a two year period until December 2022.

The Delivery of the Plan

- 3.6 A Project Manager was responsible for the management of the projects under each strand, and there was a Governance and Working Group structure that enabled ideas generation through to project accountability. Where working groups sought delivery partners for projects these were advertised and commissioned in line with the Council procurement processes.
- 3.7 Leaders of cultural organisations and freelance creatives, worked alongside officers from the council and other partners to design and deliver project activity. This shared responsibility between the council and sector and other partners was recognized as a key strength in the interim evaluation of the project.
- 3.8 The ABCD Cultural Recovery Plan was ambitious, and final activity within each thematic strand was influenced by a number of factors, including national lockdowns and the available funding sources that could align to need and opportunity.
- 3.9 Each thematic strand has delivered activity, this activity is wide ranging and included walking tours, a community festival, a cultural leadership support programme, temporary art installations in the city, bespoke research, online training, improvements to the Culture in Our City website. The full evaluation report highlights activity in more detail and is attached as an addendum.
- 3.10 Interim evaluation of activity up to June 2022, highlights that over 50 organisations had been involved in the project, employing 324 artists and

creative workers - most of them freelancers. The plan raised £550,000 to support projects around the city, including 25 new commissions and 24 events, welcoming audiences of more than 12,000

- 3.11 The evaluation recognized a characteristic and key success factor was the collaborative approach and the capacity to build on the assets within the cultural community to create activity. The evaluation provides a positive reflection of the ABCD Cultural Recovery Plan, and outlines areas for development as well. These are outlined in the Evaluation Summary and Full Report attached as addendums.
- 3.12 The plan has created a valuable collaborative platform for the council to work with the cultural sector, providing access to networks and knowledge and the ability to work in partnership on city wide challenges. This work has also gained national recognition with participants of the Governance and Working Groups being invited to discuss the model at national events and in industry press.
- 3.13 Working groups responded quickly to funding opportunities to support collective cultural recovery with wider social and economic impact such as the Welcome Back fund. Partnership applications to Arts Council England and others were also successful, this model of joint fundraising will be important in the future given the limited funding available across all sectors.
- 3.14 There is still live activity being led by the Governance and Working Groups, this includes research for Space to Grow examining the needs around cultural space in the city, and research on the Creative Worker Income Guarantee scheme. In addition there is a Working Group leading the re-allocation of the World Re-imagined budget that will meet original aims and align to local interest.

January 2023 and Beyond

- 3.15 The Governance group has taken on board the recommendations made in the report and it is now currently finalizing a new structure to continue areas of work from the ABCD Plan with long term themes and develop new strands of activity for 2023 and beyond. The key purpose of the new structure will be 'to maximise the power of collaboration to achieve strategic ambitions and create more equitable opportunities across the creative & cultural sector in Brighton & Hove'.
- 3.16 The key features of the new structure will be a smaller, diverse Governance Group. The Governance Group will develop a pool of allies from across all sectors in the City to collaborate with and learn from. Those involved in the new structure will contribute to wider areas of policy development and strategic planning in the city where culture can play a positive role or could be impacted.

Establishing a New Direction

- 3.17 In June 2022 an open meeting was hosted by the ABCD Plan with the cultural sector with 50 attendees, the day was used to help understand what priorities should be focused on for the last period of the ABCD Plan project and beyond. There were five areas prioritized by attendees these were: Economic & Social Value of Culture, Creative & Cultural Space, Inclusion & Anti-racism, Young People and Cultural Leadership & Decision Making.
- 3.18 It will be the role of the next governance group to test these priorities with a wider group of stakeholders and design a plan to support delivery. Given that cultural organizations and freelancers are still facing challenging conditions, having had little time to recover before facing a cost of living crisis, there may be further priorities that also support the capability of the sector to evolve and prosper in uncertain times.
- 3.19 Whilst the initiative was sector-led the council has played a key role, from leading, facilitating and practically supporting the project management of the ABCD Cultural Recovery Plan.
- 3.20 The University of Sussex has committed to recruiting a part-time Project Manager to support a new structure, the council and Brighton Dome and Festival will contribute towards the cost of this role. In addition, several arts organisations who receive regular funding from Arts Council England will also contribute funds towards supporting ongoing freelancer engagement in a new structure.
- 3.21 The council will have an officer representation on the new Governance Group to support, inform and create alignment between the new body and wider city objectives.

4. Analysis and consideration of alternative options

Not applicable.

5. Community engagement and consultation

- 5.1 The ABCD Cultural Recovery Plan was instigated by the cultural sector and it involved consultation and collaboration with over 150 members of the affected community. Events were designed to be inclusive with access and representation built within the design. The governance team for the new structure will be responsible for ensuring ongoing involvement from the cultural community.

6. Conclusion

- 6.1.1 Significant collaborative cultural recovery activity took place in the city thanks to the formation and delivery of the ABCD Cultural Recovery Plan. Whilst Covid delivered unwelcome circumstances to all those working in culture, members of the creative community have laid the foundations for a more collaborative and agile way of working in the future. Council officers

will continue to work closely with the new collaborative platform to meet city ambitions.

7. Financial implications

- 7.1 There are no direct financial implications arising from this report which is for noting

Name of finance officer consulted: John Lack Date consulted (21/12/22):

8. Legal implications

- 8.1 There are no legal implications from this report which is for noting.

Name of lawyer consulted: Joanne Dunyaglo Date consulted (20/12/22)

9. Equalities implications

- 9.1 The projects within the ABCD Cultural Recovery plan were delivered to ensure equal opportunities to all activities and involvement in developing the plan.

10. Sustainability implications

- 10.1 This report is for noting and there are no sustainability implications within it.

11. Other Implications

Social Value and procurement implications

- 11.1 The ABCD Cultural Recovery Plan was an example of collaboration between the public, private, cultural and third sector.

Supporting Documentation

1. Appendices

1. ABCD Cultural Recovery Plan Evaluation Report Executive Summary
2. ABCD Cultural Recovery Plan Evaluation Report, up to June 2022



Evaluation Report Executive Summary

(activity up to June 2022)



Introduction

This Executive Summary is based on a full report about the programme developed through the Brighton & Hove ABCD Plan for Cultural Recovery¹, which has, as its key aim: ‘To create a cultural sector in Brighton & Hove that is more inclusive, collaborative and sustainable than pre-Covid.’

The programme has a set of overarching aims which have initially been met through three different strands of work; Enliven Brighton (using arts and culture to animate the city centre), Engine Room (training and development for local creatives) and Cultural Communities (arts and culture in local neighbourhoods). This Executive Summary outlines the learning points and recommendations that emerged through the analysis of evidence, as is presented in the full report. The learning points include positive examples of things that have worked well and could be usefully continued, as well as those which indicate potential areas to be refined or changed.

¹ The Plan and the full Evaluation Report can be viewed at: <https://cultureinourcity.com/abcd/>

Project Summary

The Brighton & Hove ABCD Cultural Recovery Programme (ABCD) has evolved through a common ambition to counteract the impact of the Covid-19 pandemic on the cultural sector in Brighton & Hove. It has also been fuelled by a sense of there being a need to act to address the longer-term inequalities in the sector and society. Founder members, representing some of the cultural networks in the city, were aware that partnership working and involving freelancers would be important to the effectiveness of the programme.

Brighton & Hove City Council and Arts Council England (ACE) were involved early on, ensuring resources to pay people involved. In addition, local National Portfolio Organisations (NPOs) and successful ACE Cultural Recovery Fund (CRF3) applicants contributed to paying freelancers to be involved. This was crucial in terms of being able to create opportunities for paid involvement for a wide range of people working in the creative and cultural sector.

Whilst Brighton & Hove Council have supported the programme, financially and otherwise, the council has not tried to claim the programme as their own but has supported the plan in ways that have encouraged further support. The ABCD Governance Group has made strategic decisions about the structure of the programme and working groups were recruited through an open process to take forward the priority areas.

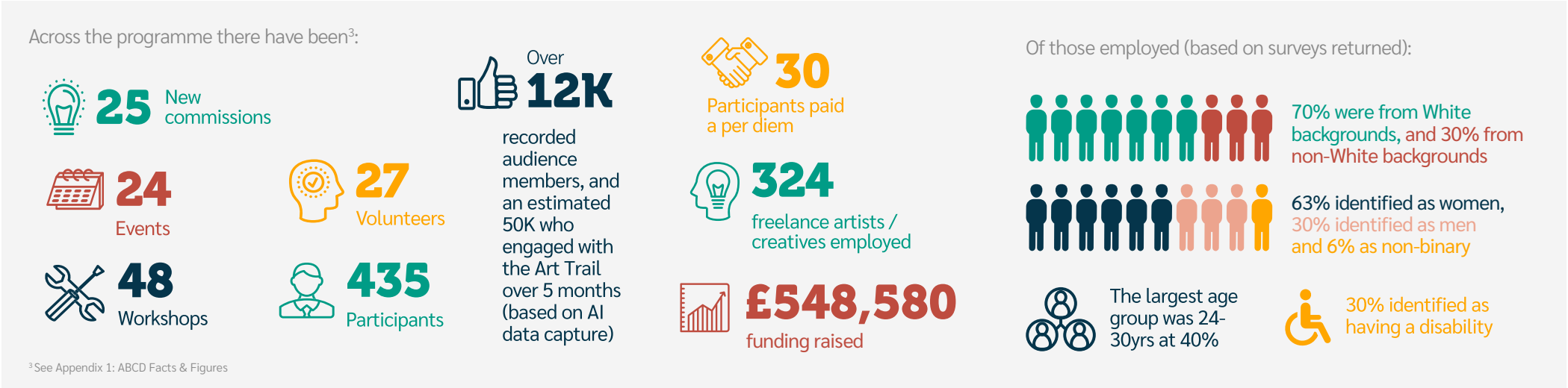
The content of the programme has been developed and supported through a carefully considered and orchestrated governance structure, with working groups making decisions about the three different programme strands². The working groups have developed their roles organically, which has led them to all be quite different in terms of how they operate and function. Although the groups' roles were autonomous and flexible there was specific expertise in the room for all working groups, relating to the focus of that working group.

² All strands and projects are detailed on the website: <https://cultureinourcity.com/abcd/>



Project Summary

Partner organisations and practitioners benefitted from the opportunities presented by being part of a wider programme, not least because of the dynamic interplay there has been between different projects and programme strands. This interplay has also led to a programme that, whilst having distinct strands, has also been recognisable as one consistent programme, delivered through four phases. This evaluation focuses on Phase 2 and 3.



Findings

The overarching aim of the programme, ‘To create a cultural sector in Brighton & Hove that is more inclusive, collaborative and sustainable than pre-Covid’ has clearly been met through a carefully devised programme, with enough structure for it to address its aims and enough flexibility to be responsive, enabling it to be inclusive.



Findings

The ABCD programme strands have met their specific aims and in doing so have addressed the key issues and challenges that Covid-19 imposed upon communities, as identified through research at The Centre for Cultural Value:

Audiences: While the shift to digital transformed cultural experiences for those already engaged with cultural activities, it failed to diversify cultural audiences.

Workforce: The UK's cultural sector is undoubtedly at an inflection point and facing imminent burnout alongside significant skills and workforce gaps.

Organisations: In light of the pandemic and Black Lives Matter, many cultural organisations re-evaluated their purpose and their relevance to local communities, which was complemented by increased local engagement⁴.

The programme has addressed these points through nurturing, supporting, employing and diversifying the cultural and creative workforce, extending audience diversity - not least through work in the public realm which is free of charge but also free from any potential threshold anxiety - and encouraging networks and collaboration to flourish.

The extent to which people are keen to see this work continue has been evidenced by audience feedback, for example:

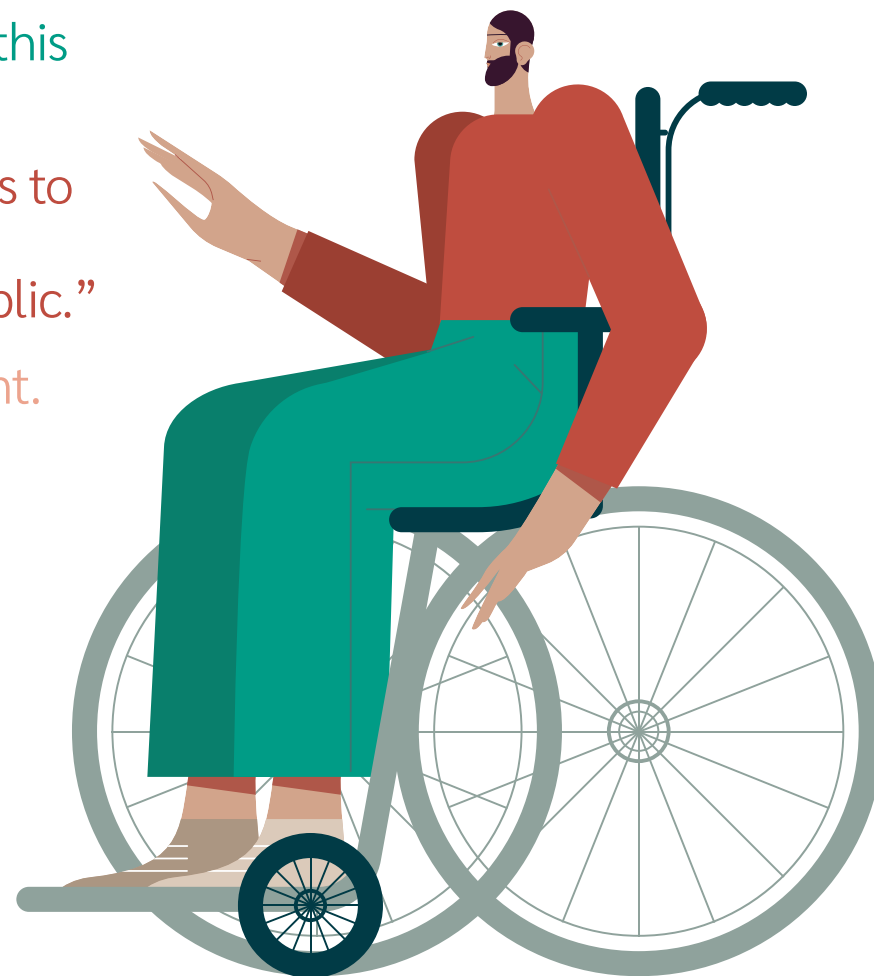
“Can we have more of this kind of thing?”

“Would be great for this to be a regular thing. Bringing art to the public.”

“Permanent. permanent. permanent.”

“More events please.”

(Enliven Survey, May 2022)



⁴ See Walmsley et al. Culture in Crisis: impacts of Covid-19 on the UK Cultural Sector and where we go from here. Centre for Cultural Value. 2022. <https://www.culturehive.co.uk/CV/resources/culture-in-crisis-impacts-of-covid-19/>

Findings



One of the key characteristics of the programme, which has contributed to its success, has been the centrality of collaboration. Another successful and effective strategy has been building on the assets of communities, through working together with local organisations, creatively and collaboratively.

There has been valuable learning, articulated by the Governance Group, about how to drive forwards the programme and overcome challenges, through working in partnership with wider networks. The Governance Group has recognised how valuable it is to work with specific partners with relevant expertise, understanding and connections, to make meaningful things happen. This in turn has exemplified the value there is in working flexibly with partners and responding to and accommodating different needs, situations, and timelines.

It is evident that the Brighton & Hove ABCD Plan for Cultural Recovery has been effective in addressing its aims so far and what's more, it has done so responsively and swiftly.

The process has generated useful learning for the ABCD partners and the council. For example, there has been important learning for the council in terms of its approach to working strategically with the wider sector.

Another area of learning has been articulated by Enliven partners the Brilliant Brighton Business Improvement District, who, whilst quick to express how excellent different events have been, also stated that they would have preferred to have more involvement in the decision-making process. One important strand of this learning has been differences between working practices in different sectors and that it is essential to set aside time at the outset to recognise and appreciate these differences. Sharing of policies might also be useful in ensuring a common understanding of relationships and roles of different partners involved.

Findings

Whilst the programme has met its aims in ways that can be sustained and built upon, it is apparent that there are several key areas for future focus, some of which will be supported by the two remaining strands of the original ABCD Plan. For example, one future focus will be about Space to Grow, addressing the need for creative space in the city within which artists and cultural organisations can develop and sustain their practice.

Another area that is similarly being pursued is the initial research project for the Creative Worker Income Guarantee scheme. The need to pay freelancers for their time is a key area of success within this programme, as it is essential for freelancers to be paid to engage in strategic long-term decision-making processes if those processes are to become more inclusive and representative of broader perspectives than just those of PAYE staff from existing organisations.

Other learning coming from the work is about diversity. The programme has managed to support the development of strands of work that have successfully diversified participants and audiences engaging but there is still work to do. Key learning has been about the advantages of working with partners who have expertise and networks in different contexts. There has also been learning about the need to consider 'how to implement anti-racist practice in a project that has many stake holders.' (Governance Group interview, January 2022.) Another focus for the middle and longer term, is about cultivating more diverse leadership.

There has been important learning about access, as the Alternative Tours work with disabled people has highlighted issues of access around the city, which will be reported directly to the council.

Key learning that might successfully inform future work has been articulated by the Enliven working group, when they acknowledged and articulated how a diverse leadership group nurtures a more equitable space in which people can be their authentic selves and contribute in more authentic ways, thereby evolving a more diverse programme.



Recommendations and Ways Forward

The realisation of the programme aims has generated significant impact and cultural change, not least through the learning that has surfaced. This learning has influenced strategic approaches across partnerships and informed practice across organisations.

The learning-based outcomes from this programme to date, as evidenced throughout the main report and summarised in the previous section of this summary, are ripe to build upon in future, alongside the planned continuation of the programme.



Recommendations and Ways Forward

Governance, Structure and Working Groups

Whilst the working group model has clearly provided a useful structure for more equitable decision making, which is flatter and less hierarchical than many others, ideas have been suggested during reflective conversations about how this model might be improved or built upon. For example, it would be useful to anticipate that working groups for different types of projects would take on different shapes and roles, as they need to develop in bespoke ways in response to the different needs of different projects. Furthermore, the working group structure and processes may have benefited from more lead in time, clarity around roles and greater agency for the working group Chairs.

Diversity and Diverse Leadership

Whilst this programme has been positive in the ways in which it has centred on diversity and developed diverse leadership, there has been key learning which can be expanded upon across the partnerships, such as at the council, to ensure more diverse leadership as a norm across the area. Alongside this, some people have indicated a need to ensure that anti-racist practice is similarly commonplace in Brighton & Hove.

Legacy

It is clear there is a keen appetite, amongst artists, organisations, participants, audiences and businesses, for the work developed through this programme to continue. Alongside this there is a clear need to develop a way of holding the work, through a non-hierarchical structure, based on the model developed within this programme, which can ensure a cohesive approach that makes the most of potential partnerships and connections. There has also been significant feedback suggesting that an important part of the programme's wider legacy, will be to share how this programme has evolved and what has happened as a result.

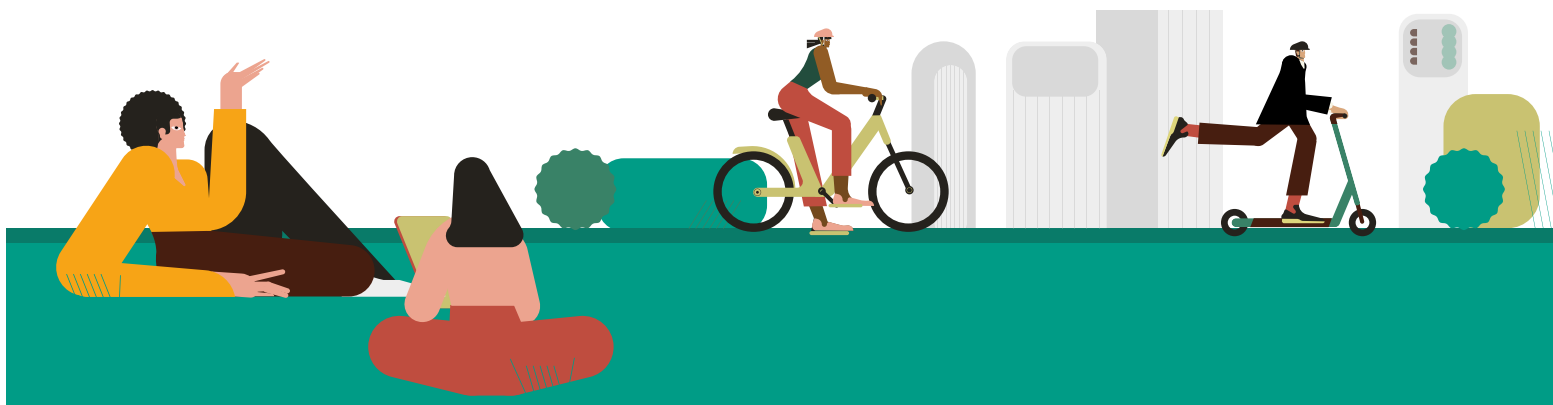
Future phases

The Brighton & Hove ABCD Cultural Recovery Programme has resulted in a wide range of positive outcomes and has cemented a set of partnerships that promise to deliver a hugely beneficial programme in future.

The learning from this programme indicates that the next phase of the work is key in terms of building upon the work that has happened, to evolve an effective way of maintaining the connectivity and sense of a common vision amongst and across a wide range of partners.

As the work continues to develop, not least through the future focus on Space to Grow and Creative Worker Income Guarantee, the learning from this phase will usefully reinforce the structures that support the programme's activities.

The opportunity for Brighton & Hove's cultural and creative sector to imagine what happens next, will be key to informing the detail of the programme's future evolution, as this will ensure that it continues to be directed through a non-hierarchical structure and process.



Priority Areas for 2022/23

In June 2022 an open meeting was held, - attended by 50 people from across the sector - to reflect on the ABCD programme so far, but mainly to look forwards. Out of this has come the following priority areas for the remainder of 2022/23 and beyond.

ECONOMIC AND SOCIAL VALUE

VISION: In 2030 arts and culture in Brighton & Hove and is recognised locally, nationally and internationally as a key contributor to the city's economy, a driver for inward investment and a means to sharing our creativity and values around the world.

- What kind of data/evidence do we need to be collecting to back up what we all already know, that Brighton & Hove's cultural sector is essential to making the city an attractive place to live, work and do business?
- How do we continue to support the rights of and conditions for Freelancers?
- How do we improve access to funding and opportunities?
- What is the particular role of the city's Festivals and Fringe?

CREATIVE & CULTURAL SPACE

VISION: In 2030 Brighton & Hove's cultural spaces from grassroots venues to historic institutions are protected for future generations and where possible in community ownership. To support this there will be an active ongoing dialogue between the cultural sector and developers in the city, which sees cultural space as an essential part of any future plans.

- How can we influence planning policy to make cultural space an essential requirement?
- With the reality of hyper gentrification in Brighton & Hove, how do we address the threats to independent cultural space in the city?

INCLUSION AND ANTI-RACISM

VISION: In 2030 climate justice and social justice will be brought together through mutually accountable practices and approaches. Brighton & Hove's cultural sector will lead on anti-racist practices in the city in tune with ecological sustainability. Access – for artists and audiences – will be central to policy and practice.

In 2030 Brighton & Hove will be a national and international leader in enabling equitable and flourishing conditions for women and non-binary people's participation in cultural production.

- What new kinds of practices and knowledge would enable the sector to work in this way?
- How do we work collectively to ensure that a necessary concern for equity and safety also enables an open and radical sensibility for experimentation?

YOUNG PEOPLE

VISION: In 2030 the cultural sector in Brighton & Hove will be accessible for young people regardless of circumstances or educational opportunity.

- How do we make culture accessible in its own right for young people, as well as make the sector an attractive and sustainable option for their future careers?
- How could the Fringe and Festivals nurture and seek talent more widely - providing support for an ecology of creative practice?

CULTURAL LEADERSHIP & DECISION MAKING

VISION: In 2030 Brighton & Hove's cultural sector demonstrates leadership in distributed and democratic ways with thriving and risk taking organisations working hand-in-hand with independent/freelance cultural activists; artists, producers & organisers. Together they are making culture with communities across the city, prioritising those who experience marginalisation. Cultural decision making in Brighton & Hove is inclusive, equitable, accountable, transparent, driven by a widely adopted Brighton & Hove cultural manifesto / cultural values that enshrines the way that we work together.

- What are barriers to diversifying leadership in the city and how might we overcome them?
- What might a new structure for cultural decision making at a city look like and how might it operate?
- What would you include in Brighton & Hove's cultural manifesto / set of cultural values?

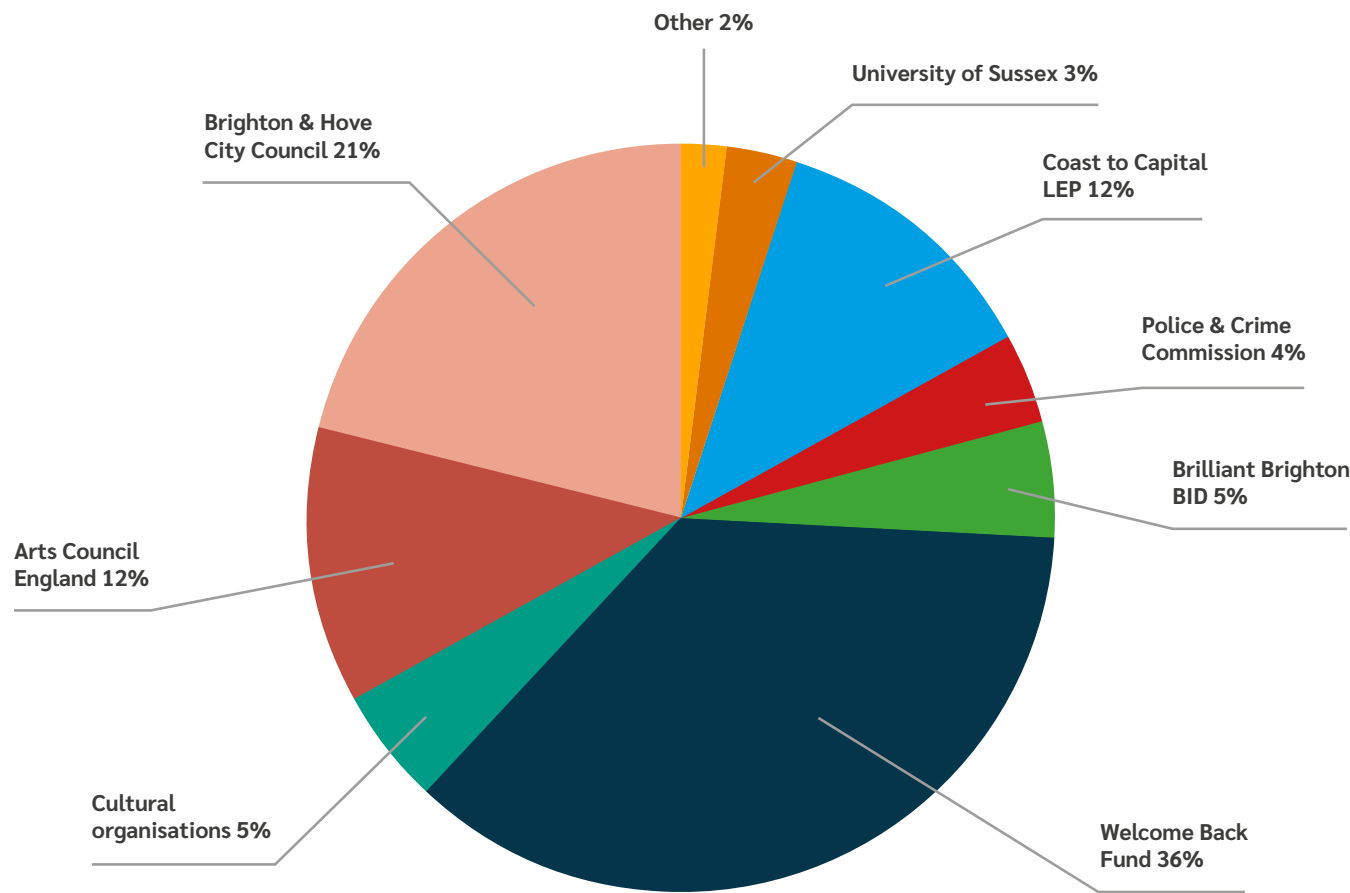
Appendix 1

ABCD Income, Expenditure & Engagement

FUNDS RAISED			
Phase 1, Consultation & creation of ABCD Plan (Apr-Sep 21)			
Arts Council England (ACE)		£20,000	
Brighton & Hove City Council (BHCC)		£8,000	
What Next (WN)		£1,000	
			£29,000
Phase 2, Planning, Fundraising & Project Development (Feb-Sept 21)			
Brighton & Hove City Council		£31,400	
Brighton Dome & Festival		£10,000	
Contributions from National Portfolio Orgs (funded by Arts Council England)		£3,800	
			£45,200
Phase 3, Project Delivery (Oct 21 - June 22)			
Welcome Back Fund (WBF)	Project work across all three strands	£196,000	
Arts Council England	Enliven Brighton	£49,000	
Brilliant Brighton Business Improvement District (BID)	Enliven Brighton	£30,000	
Pebble Trust	Enliven Brighton	£5,000	
Cause 4	Fundraising strategy w/s	£2,680	
Safer Streets / Police & Crime Commission (PCC)	Safe & Equal Brighton	£20,500	
Cultural Recovery Fund Round 3 contributions from cultural organisations (CRF3)	ABCD Freelancer reps & leadership support	£13,250	
Brighton & Hove City Council	Project management, Working Group costs, evaluation	£43,100	
			£359,530
Phase 4, Continued research & activity, future planning (Jul-Dec 22)			
Coast to Capital Local Economic Partnership (C2C)	Space to Grow	£68,900	
University of Sussex	Creative Worker lincome Guarantee initial research	£15,000	
Brighton & Hove City Council	Project management, Working Group costs, Space to Grow	£30,950	
			£114,850
TOTAL			£548,580

Appendix 1 ABCD Income, Expenditure & Engagement

INCOME SUMMARY:	
Brighton & Hove City Council	£113,450
Arts Council England	£69,000
Cultural organisations	£27,050
Welcome Back Fund	£196,000
Brilliant Brighton BID	£30,000
Police & Crime Commission	£20,500
Coast to Capital LEP	£68,900
University of Sussex	£15,000
Other	£8,680



Appendix 1 ABCD Income, Expenditure & Engagement

ABCD PROJECT BUDGETS		
	Funder	
Fundraising workshops	Cause 4	£2,680
Third Thursdays	WBF, ACE, BID, Pebble Trust	£82,000
Enliven Art Trail	WBF	£23,000
Alternative Tours	WBF	£23,650
Enliven Brighton marketing & evaluation	ACE, BID	£11,000
Culture in Our City website update	WBF	£8,000
Igniter Events Series	WBF	£18,000
Meanwhile Space seminars	WBF	£15,000
Leadership Support Programme	WBF	£23,000
Brighton Creative Stories campaign	WBF	£23,000
Community-led Events	WBF	£15,000
Marketing	WBF	£10,000
Safe & Equal Brighton	PCC	£20,500
Space to Grow	C2C, BHCC	£74,000
Creative Worker Income Guarantee	University of Sussex	£15,000
Phase 1 freelancer payments	ACE, BHCC, WN	£29,000
Other freelancer costs (recruitment etc)	BHCC	£5,000
Working Group Freelancers (Mar21 - Dec22)	BHCC, ACE, NPOs, CRF3	£73,200
Project Management (Mar21 - Dec22)	BHCC, ACE, WBF, C2C	£77,200

Appendix 1

ABCD Income, Expenditure & Engagement

NUMBERS ENGAGED			
Project	Artists / Creatives (employed)	Participants (sector)	Audiences / Participants (public)
Consultation phase	100	-	-
Recruitment panels	5	-	-
Working Groups	27	-	-
Fundraising strategy w/s	4	85	-
Third Thursdays	109	-	11,183
Enliven Art Trail	8	8	53,000
Alternative Tours	20	-	347
Culture in Our City website update	2	-	-
Igniter Events Series	20	172	-
Creativeity & Meanwhile Use seminars	10	96	
Regroup 'n' Renew Leadership Support Programme	5	27	-
Brighton Creative Stories campaign	2	5	-
Community-led Events Development	5	-	495
Safe & Equal Brighton	7	42	-
	324	435	65,025
25 new commissions			
24 events			
48 Workshops			
30 participants paid a per diem			
27 volunteers			
Marketing:			
Social media reach (direct)	60K impressions		
Social media reach (via VisitBrighton)	70K impressions		
Culture in Our City website	2500 users have visited the site since the new version launched in March 2022-to June 2022		

Appendix 2

ABCD Working Groups

The original make-up of the first three working groups (recruited March 2021) was as follows. Due to the pressures of reopening following lockdown, some members were not able to take up an active role and stepped back.

ENLIVEN BRIGHTON

Co-Chairs:
Tarik Elmoutawakil, Marlborough Productions
David Sheppard, Marlborough Productions
Members:
Sarah Davies, Creative Workspace Network (previously at Phoenix Arts Space)
Kim Jack-Riley, Tea & Grazing Ltd
Sally Oakenfold, The Hope and Ruin
Tristan Sharpes, dreamthinkspeak
Simon Vaughn, Creative Giants

THE ENGINE ROOM

Co-Chairs:
Erin Barnes, Independent Producer
Marina Norris, Cultural Baggage, What Next? Brighton & Hove
Members:
Philippa Aldrich, Future Perfect Company
Julian Caddy, Brighton Fringe
Joe Shelton, University of Brighton

THE CREATIVE COMMUNITIES NETWORK

Co-Chairs:
Cath James, South East Dance
John Varah, Same Sky
Members:
Nicky Crabb, Little Green Pig
Faith Dodkins, The Spire / freelance
Lex Hollingworth & Paul Musselwhite, Komedia (stepped back)
Terri-Sian Lugosi, EPIC / freelance
Will Mytum, BOAT (stepped back)
Jess Starns, Dyspraxic Me
Jonathan Suffolk, freelance

ABCD GOVERNANCE GROUP

Co-Chairs:
Donna Chisholm, Co-Chair, Brighton & Hove City Council
Kate O’Riordan, Co-Chair, University of Sussex (joined Nov 2021)
Members:
Working Group Co-Chairs
Ian Baird, Event Producers Independent Committee (EPIC)
Louise Blackwell, LOOKOUT Brighton, What Next Brighton & Hove
Andrew Comben, Brighton Dome & Brighton Festival, Arts & Creative Industries Commission
Synthia Griffin, Brighton & Hove City Council
Jane McMorrow, Creative Futures, Arts, Health & Wellbeing Network

Report by Dr Roz Stewart-Hall





Evaluation Report

(activity up to June 2022)

External Evaluator
Dr Roz Stewart-Hall

Table of Contents

1	Introduction.....	2
2	Project Summary	3
3	How the programme met its Overarching Aims.....	13
4	How Enliven met its Aims	22
5	How Engine Room met its Aims	33
6	How Creative Communities met its Aims	40
7	Learning Points / Conclusions	46
8	Recommendations and Ways Forward.....	56
9	References.....	60

1 Introduction

1.1 This Report

This report is about the programme developed through the Brighton & Hove ABCD plan for Cultural Recovery¹, which has, as its key aim: 'To create a cultural sector in Brighton & Hove that is more inclusive, collaborative and sustainable than pre-Covid.'

The programme has a set of overarching aims which are initially being met through three different strands of work. These strands are Enliven Brighton, Engine Room and Creative Communities Network. This report is structured around the overarching aims for the programme as a whole and the aims for each strand of the work.

The different strands of the programme have been developed in direct response to the challenges presented by Covid-19. This is articulated in detail in the appended report, which was written as part of the wider evaluation process informing the development of this report.² The evidence presented throughout this report has been gathered through a range of evaluation activities, which are detailed below.

This report concludes by summarising the learning points that emerge and suggesting a set of recommendations based on this learning. The learning points include positive examples of things that have worked well and could be usefully continued as well as those which indicate potential areas to be refined or changed.

1.2 Evaluation Approach and Process

The evaluation process has involved the development of frameworks to identify what evidence should be collected, what questions need to be explored and how best to nurture reflection on what has been happening and the difference it is making. A range of processes were thereby identified for use across the strands.

The use of surveys has been important as a way of gathering feedback from people engaging in more fleeting ways. It has also been useful to use surveys to gather retrospective feedback from people. Alongside surveys, evaluation questions have been embedded in other processes. For example, they have been used in some organisations' evaluation processes, as part of one-to-one interviews. Questions

¹ The Plan can be viewed at: <https://bit.ly/3Nzhi2N>

² Appendix 1: The Impact of Covid-19 on the CCS

have also been identified and asked of people involved in the development and management of the programme, during interviews and group reflection sessions.

More inclusive processes for gathering feedback have also been developed. For example, participants for whom written language is a barrier have been sent questions in voice memos and questions have been translated into Persian and Arabic to ensure a greater diversity of feedback from people engaging.

All data thereby gathered has been mined for themes and for evidence of how the aims have been met. Learning points have thereby surfaced, which indicate action points for future programme development. Films made and other evidence generated through project processes have also been analysed in a similar way. The external evaluator is continuing with the ABCD programme, and a further evaluation report will be written at the end of 2022, when the programme is due to conclude.

2 Project Summary

2.1 Background, Structure and Governance

The Brighton & Hove ABCD Cultural Recovery Programme (ABCD) has evolved through a common ambition to counteract the impact of the Covid-19 pandemic on the cultural sector in Brighton & Hove, and through the Enliven Brighton strand, in ways that also begin to redress the impact on local business. Louise Backwell describes how initial strategic development centred on growing concern about the impact the pandemic was having on artists and cultural workers:

“The first key strategic partnership is between four local network leads; Marina Norris and I, Andrew Comben and Ian Baird (What Next Brighton & Hove’³, [Arts & Creative Industries Commission \(ACIC\)](#), [Events Professional Independent Committee \(EPIC\)](#)⁴) who invite the three local MPs to a meeting to listen to a range of case studies from local artists and cultural workers on how the pandemic is impacting us. Caroline Lucas uses the case studies in a speech in the House of Commons to argue for more support for freelancers. These key individuals and influencers are crucial in driving the project forward.” (Louise Backwell, Blog content, August 2021)

Three networks therefore came together to address the challenges presented to the cultural sector in Brighton & Hove by COVID-19:

“There were three networks in the city... We decided we should all meet up, in Feb and March, when we were thinking ‘what’s going on?’ and there was a real demand from What Next Brighton & Hove, so we decided to invite our MPs to meet us, online, and talk about what was going on, on the ground. Someone from Arts Council England was present and then they approached us and suggested we apply for some managed funds to work together and for the cultural industry in the city to work together in response to and to

³ www.whatnextculture.co.uk/chapters/brighton/

⁴ accessaa.co.uk/brighton-hove-event-industry-launch-epic/

recover from the pandemic crisis.” (Conversation with the ABCD Founders, December 2021)

Andrew Comben describes how the partnership recognised the significance of this moment in time, as one in which there was a need to act, to safeguard the future of cultural activity in Brighton & Hove, given the high proportion of people working in the cultural and creative sector, but also as a moment in which to seize the groundswell of enthusiasm to address inequalities and raise the bar in terms of what could be achieved by the sector:

“There was increased activism at that time, around the inequalities in the sector and society; Black Lives Matter (BLM) was very present but also there was a presence of freelancers and a growing awareness of their situation, which was important. Brighton & Hove has such a high proportion of freelancers. We were openly acknowledging that there was great stuff in the city ‘but...’ and we wanted to use the ‘but’ to think about what we could aspire to.” (Conversation with the ABCD Founders, December 2021)

The founder members were aware that partnership working and involving freelancers would be important to the effectiveness of the programme, as is articulated by Synthia Griffin (then Arts Development Manager at the council):

“There seemed to be a general acknowledgement that coming together rather than working in silos would be key to the sector’s recovery. So, it is important that we’ve come together from different cultural contexts across the sector, for example, with Ian coming from more commercial events... 100 people were convened⁵ (through 17 conversations), so it was very much about the city defining what it needed, so this is quite a radical shift because there is a sense that the voice of freelancers hasn’t been heard much before, and the Covid 19 pandemic exposed some longstanding issues that needed to be addressed.” (Conversation with the ABCD Founders, December 2021)

It was important that the programme could be collectively ‘owned’ across the city, while using what resources organisations and individuals could provide to get things off the ground. Brighton & Hove City Council and Arts Council England (ACE) indicated they would be involved if a proposal could be formulated, which would ensure resource to pay people involved when facilitated conversations began. In the interim, the Founders met weekly, used existing resources from the three networks and secured in-kind support to establish a skeleton infrastructure for the initial work. This collective generosity was then amplified by local National Portfolio Organisations (NPOs) and successful ACE Cultural Recovery Fund (CRF3) applicants contributing financially to paying freelancers to be involved. This was crucial in terms of being able to create initial opportunities for paid involvement for a wide range of people, including freelancers, working in the creative and cultural sector.

The desire to generate opportunities for people working in the cultural sector to sustain and develop their creative careers was also fuelled by a desire to challenge the ideas that were revealed by a government campaign, which promoted the idea

⁵ See List of people convened in the Plan: <https://bit.ly/3y7dos5>

that people from the cultural sector should retrain in cyber security, implying that these were more relevant and useful careers than those in the cultural sector:⁶

“The political narrative and the government campaign about retraining and abandoning a creative career... in the context of Brighton & Hove that was particularly damaging given the high number of freelancers. It had the potential to destabilise the whole network of freelancers, because it was not an optimistic message.” (Interview with Synthia Griffin, Arts Development Manager and Donna Chisholm, Interim Executive Director, Brighton & Hove Council, April 2022)

Whilst Brighton & Hove Council have supported the programme, financially and otherwise, it is important to acknowledge that the council has not tried to claim the programme as their own, rather, the council has supported the plan in ways that have encouraged further support:

“It wasn’t about the council trying to own the plan, it was about the council giving it legitimacy so that we could marshal resources around the plan. It has been important that the legitimacy of the plan was recognised within the council so that the different things that the council could make possible could happen.” (Interview with Synthia Griffin, Arts Development Manager and Donna Chisholm, Interim Executive Director, Brighton & Hove Council, April 2022)

Conversations also started with other partners, extending partnerships, capacity, skills sets, expertise and the potential reach of the work. People involved in the programme have articulated how the different partnerships fed into the success of the strategy and approach:

“The right approach, enabling by skill sharing and capacity building... is essential to a diverse business and cultural life in the city. If people are encouraged and supported to do their own thing and follow diverse approaches this does not only enrich the city but means that future difficulties and threatening impact can be weathered better and are met with more stability.” (General ABCD Survey, May 2022)

Through the partnership with the council, ABCD was given the opportunity to put forward projects to the Welcome Back Fund (WBF), Covid recovery money from central government, which was channelled through local authorities. Nine projects were funded and a total of £196K was allocated from the WBF to the cultural recovery programme. A further three projects were developed later, resulting in a total of 11 projects. The total sum of money raised so far (to June 2022) through ABCD is £548,000⁷. Other funding sources for the projects included the Coast to Capital Local Enterprise Partnership, Police and Crime Commission and the University

⁶ <https://www.theguardian.com/politics/2020/oct/12/ballet-dancer-could-reskill-with-job-in-cyber-security-suggests-uk-government-ad>

⁷ See Appendix 2: Facts and Figures

of Sussex. This represents a broad range of funders and for all of them, the collaborative nature of ABCD was a key part of securing the funding. Cultural organisations further contributed through their Cultural Recovery Fund grants and through support in kind. For example, production company ‘Whiskey Bravo’ and Brighton Dome supported by managing the funds for ABCD. There was also significant administrative support from the council.

2.2 Structure and Governance

The Brighton & Hove ABCD Cultural Recovery Programme governance group has made strategic decisions about the structure of the programme. Working groups were recruited through an open process to take forward the priority areas. The membership of the governance group includes representatives of founder members, Brighton & Hove council officers, chairs of the working groups and representatives from Sussex University.

The founders were dedicated to the programme being developed in inclusive ways, from the outset:

“We tried to make sure this was a fully inclusive process, rather than one that was or was perceived to be, held by gate keepers, this was something the whole group held on to and I think we did this reasonably successfully, but it was something we grappled with.” (Conversation with the ABCD Founders, December 2021)

The content of the programme has therefore been developed and supported through a carefully considered and orchestrated governance structure, with working groups having been established to make decisions about the three different programme strands.⁸ This has ensured that relevant expertise, from local organisations and individuals, including practitioners working in the cultural sector, has informed the direction of each strand:

“The work has succeeded in getting the sector to work together more effectively, because we have found that having governance groups and working groups is a way to realise that.” (Interview with Synthia Griffin, Arts Development Manager and Donna Chisholm, Interim Executive Director, Brighton & Hove Council, April 2022)

The working groups have developed their roles organically, which has led them to all be quite different in terms of how they operate and function:

“It was interesting to see how the different working groups worked so differently to fulfil the remit of their group. The creative community’s group were perhaps more reflective in terms of how they were reflecting on the role of communities in the context of the pandemic, which was quite specific to work relating to the voluntary sector where people were giving a lot of

⁸ All strands and projects are detailed on the website: <https://cultureinourcity.com/abcd/>

thought about how best to respond in these circumstances, and to working in social contexts and with the third and voluntary sector. So, the groups took on their own life.” (Interview with Synthia Griffin, Arts Development Manager and Donna Chisholm, Interim Executive Director, Brighton & Hove Council, April 2022)

Although the groups’ roles were autonomous and flexible there was specific expertise in the room for all working groups, relating to the focus of that working group. The benefits of working in this way has also been recognised by partner organisations and practitioners.

One of the key objectives, within the working groups, which has been recognised widely as beneficial, not least in terms of legacy, was to pay freelancers to get involved. This was a significant difference to how similar previous work had been organised and can be recognised as instrumental in ensuring the work was more inclusive. The contributions of local NPOs was important in supporting this.

A wide range of partner organisations were involved in the planning and delivery of the Brighton & Hove ABCD Cultural Recovery programme. This was a strategically mutually beneficial approach, whereby the programme benefitted from the connectivity local organisations already have across communities, and local organisations, projects and practitioners benefitted from the funding.

Partner organisations and practitioners also benefitted from the opportunities presented by being part of a wider programme, not least because of the dynamic interplay there has been between different projects and programme strands. This interplay has also led to a programme that, whilst having distinct strands, has also been recognisable as one consistent programme:

“I think the ABCD programme has looked really coherent... it's been clear where it's come from.” (Richard Freeman, Always Possible interview, March 2022)

The governance and working groups have thereby developed a programme that has not ‘parachuted in’ organisations or practitioners but has instead invested in the existing cultural assets and workforce, embedding a legacy in the area.

2.3 The Working Groups

The original make-up of the first three Working Groups was as follows.

Enliven Brighton

Co-Chairs:

Tarik Elmoutawakil, Marlborough Productions

David Sheppard, Marlborough Productions

Members:

Sarah Davies, Creative Workspace Network (previously at Phoenix Arts Space)

Kim Jack-Riley, Tea & Grazing Ltd

Sally Oakenfold, The Hope and Ruin

Tristan Sharpes, dreamthinkspeak
Simon Vaughn, Creative Giants

The Engine Room

Co-Chairs:

Erin Barnes, Independent Producer
Marina Norris, Cultural Baggage, What Next? Brighton & Hove

Members:

Philippa Aldrich, Future Perfect Company
Julian Caddy, Brighton Fringe
Joe Shelton, University of Brighton

The Creative Communities Network

Co-Chairs:

Cath James, South East Dance
John Varah, Same Sky

Members:

Nicky Crabb, Little Green Pig
Faith Dodkins, The Spire / freelance
Lex Hollingworth & Paul Musselwhite, Komedia
Terri-Sian Lugosi, EPIC / freelance
Will Mytum, BOAT
Jess Starns, Dyspraxic Me
Jonathan Suffolk, independent

ABCD Governance Group

Co-Chairs:

Donna Chisholm, Co-Chair, Brighton & Hove City Council
Kate O'Riordan, Co-Chair, University of Sussex

Members:

Working Group Co-Chairs
Ian Baird, Event Producers Independent Committee (EPIC)
Louise Blackwell, LOOKOUT Brighton, What Next& Bright & Hove
Andrew Comben, Brighton Dome & Festival, Arts & Creative Industries Commission
Jane McMorrow, Creative Futures, Arts, Health & Wellbeing Network

2.4 Phases of the ABCD Cultural Recovery Programme

Phase 1, Apr-Sep 20

Talking, listening and bringing people together:

- Four local network leads come together to discuss responses to the pandemic
- What Next Brighton & Hove, Arts & Creative Industries Commission (ACIC),
Events Professional Independent Committee (EPIC)
- Funds raised from Arts Council England (ACE) and Brighton & Hove City Council (BHCC)
- Consultation with over 100 creative workers in the city
- The Founders draw out common themes and develop a plan around them

Phase 2, Feb-Sept 21

The power is shared:

- Working Groups are openly recruited for three of the five ABCD Plan strands
- Organisations in the City come together and contribute financially and in kind to support the ongoing payment of freelancers in the team
- Programme Manager recruited
- Project development and partnership building to bring the ABCD Plan to life
- Fundraising from a variety of sources brings £200K by August 21 to invest in cultural recovery

Phase 3, Oct 21-June 22

Projects take flight:

- 11 projects are delivered across the three strands – details below
- A Review & Reset meeting takes place with 60 participants to help guide the next phase of the ABCD Plan and beyond

Phase 4, Jul-Dec 22

The remaining two ABCD strands will begin:

- Space to Grow Working Group starts to meet, supported by Coast to Capital Local Enterprise Partnership
- Creative Worker Income Guarantee - initial research commissioned to scope a pilot project, supported by the University of Sussex
- The programme will also respond to the outcomes of the Review & Reset meeting, dependent on raising additional funds.

2.3 Delivery Partners and Summary of Events

The following partners were involved in the initial three strands of this programme:

Enliven Brighton

- VideoClub (<https://videoclub.org.uk/tag/brighton/>)
- Richard Wolfströme Design (<https://richardwolfstrom.com>)
- Sussex Dance Network (<https://sussexdancenetwork.co.uk/>)

Engine Room

- Always Possible (<https://www.alwayspossible.co.uk/>)
- Meanwhile Foundation and Meanwhile Space (<https://www.meanwhile.org.uk/> and <https://www.meanwhitespace.com/>)
- The Hub (www.thehubuk.com)
- Storythings (<https://storythings.com/>)
- LMNOP Studios (<https://www.lmnopstudios.com/#home>)
- No Stone Unturned Fundraising

Creative Communities

- Turner Community Project (<https://www.turner.org.uk/>)
- Faith Dodson (Safe & Equal Brighton)

The following projects, events and activities have been delivered:

Enliven Strand

Third Thursdays: VideoClub

- Five Third Thursday Events took place, on 16th Dec 2021, 20th Jan 2022, 17th Feb, 17th Mar and 21st April. These included local musicians as roving buskers, Films in Shop Windows and Film Trail events. The audiences for these were:
- Musician events: 6,325
- Films in windows: 2,264
- Film trail events: 1,600
- Additional events:
 - 20 Jan 21 – Thomas Buckley, Digital Stag: 300 approx.
 - 17 Feb – Bring Your Own Beamer: 100 (approx. from Pop Up Brighton)
 - 17 Mar – Electric Laser Flares: 225
 - 17 Mar – X-CITE disco: 124
 - 17 Mar – Letters to the Earth by Little Green Pig: 200 (approx.)
 - 17 Mar – Other Worlds presented by Oska Bright Film Festival: 45

This Project has included:

- 5 films trails, showing 25 films
- 15 businesses engaged in events
- 15 artists' commissions
- 40 musicians
- 69 artists
- **Total audience members** across all Third Thursday dates and events: **11,183**

Enliven Art trail

- A Wayfaring trail of public art conceptualised by Richard Wolfströme
- Artworks included in the trail were made by eight different artists, and eight participants from Rocket Artists, an inclusive studio practice in Central Brighton.
 - Richard Wolfströme
 - Dave Pop
 - Lee Eelus
 - Josef Cabey
 - Gil Mualem-Doron
 - Kate Forrester
 - Liberty Cheverall
- Using AI data and estimating that just 5% of people passing along the art trail would have engaged with the public art works, the average footfall is 10,610 people per month, which equates to 53,052 audience members over 5 months.

Alternative Tours of Brighton & Hove

- Delivered by Sussex Dance Network.
- This project was jointly supported by the Enliven Brighton and the Creative Communities working groups and the details are below.

Engine Room Strand

Igniter: Always Possible

- Igniter consisted of 4 Webinars, which focused on inspiring ideas, exploring new ways of working and recharging resilience:
- ABCD Igniter Event 1: Does Brighton Dare? 68 people signed up for this event
- ABCD Igniter Event 2: A new Resilience for Brighton & Hove. 35 people signed up for this event
- ABCD Igniter Event 3: Compassionate, Creative and... Commercial. 30 people signed up for this event
- ABCD Igniter Event 4: Clusters, Communities & Co-Working Spaces. 39 people signed up for this event

Creativity and Meanwhile use: Meanwhile Foundation and Meanwhile Space

- Three webinars for online discussions asking how meanwhile use could unlock space in Brighton & Hove for the city's creatives, and what practical steps can be taken to realise this ambition. These were attended by 96 people.
- The meanwhile toolkit
- Online Facebook platform engaging 17 members
- 10 free Meanwhile Foundation memberships

Regroup 'n' Renew Leadership Support Programme: The Hub

- Six meetings with two action learning sets
- Four Creative Circle sessions
- Initial 1-1s with all cohort members, to help identify mentors
- Eight hours mentoring for each cohort member
- Re-Inventing Your Future business planning training course, A total of 27 people took part in this training
- Open space event for wider creative community in Brighton
- Final evaluation with cohort members and mentors (and the time of writing, the programme was still in process so the evaluation will form part of the next phase of evaluation)

Brighton Creative Stories Campaign: Storythings

- Created five films, including a trailer for Brighton ABCD and films about Afrori Books, Audio Active, ONCA, Marlborough Productions and Brighton Digital Festival.

Creative Communities Strand

Community Led Events Development: Tarner Community Project

- Workshops attended by 45 people:
 - Art workshops for Young People with Dave Pop (sign writing)
 - Lantern making workshops for Children with SameSky
 - Art workshops for young people with Priority 1-54⁹ (graffiti)

⁹ Priority 154's works collaboratively to promote the rights and wellbeing of every child. <https://priority154.com/>

- Glow festival at Turner park on the 26th of March 2022, which 450 people attended.

Alternative Tours: Sussex Dance Network

Delivered 14 Alternative tours in total:

- **Trails of Migration**
 - Delivered 12, 2-hour workshops to people who utilise 'Voices In Exile.'
 - Delivered two tours: 19th March 16.00 & 17.00.
- **Voices of Motherhood**
 - Recruited a core group of seven mothers for the project with different lived experiences.
 - Delivered nine community workshops, working with local mothers to explore their stories through movement, theatre and discussion. Workshops amounted to 26 hours.
 - Delivered a free workshop at Brighton Dome, Brighton Women's Centre and Brighton Museum's International Women's Day Celebration exploring themes of the tour.
 - Delivered four tours: 26th March 16.00 & 18.00, 27th March 14.00 & 18.00.
- **Through The Senses**
 - Delivered one community workshop at Possibility Place, working with three members of the local VI community and 1 companion, exploring movement and space
 - Collected audio material for delivery of tour podcast through 1 to 1 sessions and direct sessions with the lead artist.
 - Delivered one further 1 to 1 session with a member of the local Visually Impaired community, exploring tour route.
 - Delivered four tours: 11th March 14.30 and 16.30, 13th March 11.30 and 14.00.
 - One tour was delivered for a Brighton & Hove based social group for the sight impaired, called ESVS VIABLE.
- **Free Your Map**
 - Delivered 1 workshop at Fabrica Art Gallery, with 8 artists (inc 4 wheelchair users) using Enayball.
 - Produced and curated an exhibition of the maps that were created.
 - Delivered tours: 23rd March 12.00 & 14.00, 26th March 12.00 & 14.30.

Alternative tours participants total: 81

Alternative tours Audiences: 266 (this includes people who stopped/filmed/asked questions or watched for a section of the tour.)

Across the programme there have been¹⁰:

¹⁰ See Appendix 2: Facts and Figures

- 25 new commissions
- 24 events
- 48 Workshops
- 435 participants
- 30 participants paid a per diem
- 27 volunteers
- Over 12,000 audience members, and an estimated 50K who engaged with the Art Trail over 5 months (based on AI data capture)
- Over 160 outputs
- 324 freelance artists / creatives
- 65,025 audience members
- 53,052 estimated audience members for the Art Trail

Of those employed (based on surveys returned):

70% were from White backgrounds, and 30% from non-White backgrounds

63% identified as women, 30% identified as men and 6% as non-binary

The largest age group was 24-30yrs at 40%

30% identified as having a disability

3 How the programme met its Overarching Aims

3.1 To create paid work and professional opportunities for creative practitioners in the city who have been most affected by the pandemic

This aim has been met across all strands of the work through employing freelance creative practitioners, who are the most affected by the pandemic:

“The most profound management lesson of the pandemic has been the sector’s structural dependence on freelance and self-employed professionals, many of whom have been left catastrophically exposed by the pandemic.”
(Sargent, 2021)

In a survey conducted with all creative professionals involved in ABCD, 92% of respondents said that their professional life was affected by the pandemic. People also commented on the extent to which their lives have been affected, for example:

“I lost my freelance work and was ineligible for government support as I had not been a freelancer long enough to have filed accounts. I have used up all my savings, lost my house, and am having dire trouble getting back into work.” (General ABCD Survey, May 2022)

Across all projects there has been an emphasis on employing freelance artists and other creative and cultural professionals. Consequently 324 freelance artists and creatives were employed. This has been a crucial strategy to avoid losing valuable expertise from the mainly freelance workforce of the cultural and creative sector (CCS):

“An increasing number report that they have been reconsidering their careers, feeling forced to look for jobs elsewhere, potentially creating a risk that the CCS may face a severe scarcity of talent, creativity and skills just as it is emerging from the pandemic.” (Sargent, 2021)

This programme has employed a significant number of freelancer creatives, at this pivotal time, through all strands and projects, including the Enliven strand:

“Support was given to artists and musicians through the commissions and presentation fees, which helped to sustain artists.” (Jamie Wyld, videoclub, Questionnaire, June 2022)

As is also evidenced throughout this report the programme has supported artists and arts organisations to develop projects and events that have raised their profile:

“It’s a success for the artists in terms of them getting their work out into the public domain. It’s the previously unseen artists, who are trying to make their way, who need that exposure, so that has been a success for these artists.” (Interview with Richard Wolfeströme, June 2022)

This exposure will nurture the potential for artists and arts organisations to continue to flourish in future. For example, Jamie Wyld of Videoclub explains how the experience of producing Third Thursday has both nurtured their organisational potential to produce on this scale and led to further funding for future film trails:

“Videoclub had done some work in the public realm before, but quite minimal, nothing as extensive under our own production and curating. Delivering Third Thursdays has really helped us to develop our knowledge and experience of delivering outdoor work. We’ve just received funding to do new film trails in Crawley.” (Jamie Wyld, Questionnaire, June 2022)

Similarly, artists have reported gaining further commissions based on work they have produced as part of this programme, for example:

“Tom Buckley has already been invited to do other work following the work he did for Third Thursdays.” (Jamie Wyld, Questionnaire, June 2022)

“Following the mural I painted by Boots, I have been commissioned to paint a similar one by the station, and I’m sure these will both raise my profile as an artist” (General ABCD Survey, May 2022)

This aim has also been met through the ‘Engine Room’ strand of work, including through leadership training workshops, developed and delivered by the Hub, and the support and space that has been evolved through always possible’s Igniter series.

Participant feedback from the leadership programme, Regroup ‘n’ Renew, indicates that the training has provided a useful opportunity for creative practitioners to rebuild their businesses and plans for the future, for example:

“The training has made me more aware of preparing for my future and creating a plan of action. I now feel more confident to tackle my business plan and freelance work.” (Business planning training summary findings, April 2022)

Similarly, Igniter participants have reported that the space evolved has given them more awareness and inspired them:

“More awareness, inspiration.” (Igniter Survey results, May 2022)

Furthermore, in the General ABCD survey, when asked if their involvement in this programme is likely to lead to more work in the future, over 60% of people said yes, with most of those people citing specific examples of work already secured.

3.2 To develop a more inclusive arts offer and more diverse arts sector in Brighton & Hove.

This aim was identified as something that should be pivotal to the programme, rather than something bolted on, and there is significant evidence from across the Creative Communities strand that this aim was addressed. The project briefs required proposals to demonstrate how they would ensure diversity and inclusion. It has consequently run through each strand of the work. For example, during Sussex Dance Network’s ‘Alternative Tours’ there has been an emphasis on engaging with people from a range of protected characteristic groups. Furthermore, these people have led the direction of the work by developing their own city tours and content within the tours, spreading greater understanding about their own experiences of the city.

The Alternative tours presented an opportunity for people who are often not highly visible, thereby raising the profile of people who are often overlooked. For example, this has happened in the Through the Senses tour:

“There was one woman who came out of a café and told people in the tour who were visually impaired that Jesus loved them, which was awkward, but apparently it happens to these people a lot. People are not used to seeing lots of people using a cane, walking along together and there is something significant about lots of people being seen together.” (Interview with Katie Dale-Everett, 24th March 2022)

For further example, Trails of Migration made refugees more visible:

“A lot of work with refugees tends to be quite hidden, so this was also about doing something more public and visible.” (Interview with Katie Dale-Everett, 24th March 2022)

Alternative Tours has generated unsolicited positive feedback about Sussex Dance Network that was provided to the National Diversity Awards¹¹:

“Their Alternative Tours of Brighton & Hove is a fantastic example of how they open up the arts to all in their local area, as well as commissioning and working with artists whose voices go unheard by bigger local organisations.” (Anonymous testimony, National Diversity Awards information, 2022)

Alternative Tours also stimulated spaces in which people could make connections with and beyond their communities, for example:

“The refugees involved talked about gaining a growing sense of family through the project.” (Interview with Katie Dale-Everett, 24th March 2022)

Furthermore, people have commented on the value of the space in which to recognise and value each other’s differences, within communities that may externally be seen as more homogenous than they are:

“Today I really enjoyed like the fact of how different we are. Because all the people they were coming up with different gestures, different movements, different ideas. That just shows how different we are, but at the same time, like very connected as well.” (Participant, Tales of Migration Tours, Alternative Tours of Brighton & Hove: Overview Film)

The way in which the Alternative Tour programme was developed also meant that the needs of people engaged were met in very direct and practical ways, for example:

“We gave them a per diem for their involvement, to acknowledge their work and the Co-op donated food every week, which was a nice touch. People felt like they could come when they could, be that early or late, so it felt like a space where people could come as they were.” (Interview with Katie Dale-Everett, 24th March 2022)

Responsive work, which meets people where they are at and evolves through exchange with those people, is clearly the most inclusive approach, as the process and plans are driven by and tailored to fit with whatever needs and interests those people have. Furthermore, the plans that are thereby developed are relevant to a wider cohort of people from protected characteristic groups, but also act to inform wider audiences of those people’s experiences, for example:

“All the tours were relevant to me, the most being Through the Senses one, being led by a visually impaired artist and talking about our challenges and the positive as well, going around Brighton and discussing what we could hear and smell and, in some cases, see and feel and the changes in the

¹¹ See <https://www.nationaldiversityawards.co.uk/>

streets; that made it ambitious. I've never heard of a tour in this way... what I loved about this was that Vi people were encouraged to help design it and to come along, but sighted people were too and they could understand visual impairment a bit more than maybe you could from a documentary." (David Horwood, Through the Senses participant, Voice memo feedback, March 2022)

For further example, this also happened as part of Alternative Tours 'Free your Map' event.

For example, feedback from the Turner Community Organisation's festival, Glow, also indicates how diverse the audience was:

"Absolutely awesome, really inclusive, lovely to see so many people from our local community enjoying time together, all ages." (Turner, Glow Festival, Event Feedback.)

"It's nice to see diverse groups of people, out with kids." (Molly interview, Turner Glow Festival, 26th March 2022)

Of those people attending the Glow festival, 26 responded to the survey question about racialised identity, with 15 people (58%) stating their identity to be white British, 6 people (23%) identifying as Black, 3 (11.5%) as dual heritage and 2 (7.5%) as Indian. In an area where the population is less diverse than the national average, with 80.5% of people identifying as White British¹², this is a significant achievement.

The Glow festival achieved diverse audiences by platforming diversity:

"Musically we had a really diverse line up and I think that is good to see and showcase that in this local community; we had people performing who are neuro-diverse, people who are transitioning, gender wise and only one white performer, so we had pretty good diverse representation." (Interview with the Turner Community Project team, March 2022)

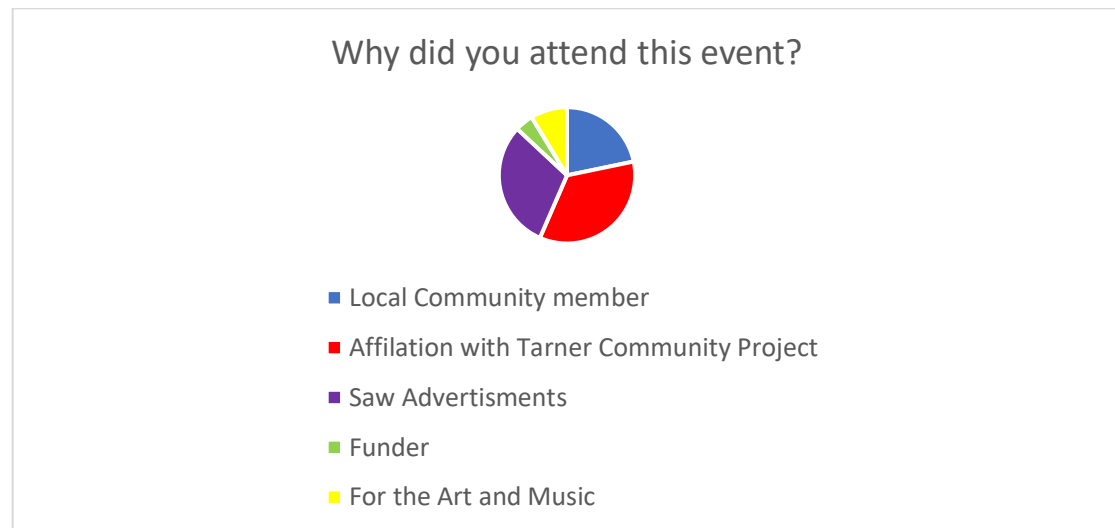
Feedback from people attending the Glow festival has been very positive, indicating that the team have succeeded in engaging a diversity of local people, as well as visitors to the area, through a considered programme:

"Amazing! Well organised and felt so very safe, was happy to let my daughters (11 and 8) play and run around without me constantly by their side. Lovely that it was free!" (Turner Community Projects survey, Turner Glow festival 2022)

"It's flowing out of the park man, I didn't think it would be this vibes, I can't lie!" (Vitamin D interview, Turner Glow Festival, 26th March 2022)

¹² From the Local Insight profile for Brighton & Hove Report, 29 March 2021

The festival has also attracted new audiences to the Turner Community project, as is indicated by the numbers attending Glow who came because of advertisements, rather than prior involvement:



The festival has clearly exceeded people's expectations, indicating the potential legacy of this work in establishing the potential for a larger scale event, as long as it retains a sense of intimacy, for local people:

"I would make it a little bit bigger, because it's a community thing so you want to get everyone involved as much as possible, but at the same time I feel like it would lose the intimacy of it and there's a nice part of knowing everybody and everyone being connected here, but expanding that would always be a good thing. (Esme and Jade interview, Turner Glow Festival, 26th March 2022)

As is also indicated in this feedback, the festival has been effective in bringing the community together, nurturing connections and cohesion:

"It gets better every time I come here... It brings the community together, and everyone just comes down here and you can communicate with each other." (Ollie interview, Turner Glow Festival, 26th March 2022)

Inclusion and diversity have also been important across all other strands of the programme, including as part of the Leadership Training Programme:

"We are using an open space technique for them to explore issues that are really important for the city. Today we are looking at diversity and inclusion. This will also help them identify kindred spirits who they might collaborate with in future." (Julia Payne, The Hub, Interview, March 2022)

The diversity of membership in working groups has also been a pivotal consideration, for example:

"I feel like this particular group is fairly diverse, there are some holes in terms of protected characteristics, but as these groups can go, I feel it's definitely a

step in the right direction.” (Tarik Elmatouwakil, Interview with Enliven Working Group, March 2022)

Furthermore, the structure of the working groups has provided contexts in which people’s diverse experiences have been valued and people have felt that it is important to contribute diverse ideas:

“My experience as a marginalised person has informed my decisions in this group. That’s something I’ve really leant into, and I have felt the value of contributing in ways that are informed by my experience, rather than going along with what’s easiest. This group has not chosen to go along with what’s easiest or chosen to just involve people who everyone already knows; it’s so easy to do this and to just replicate what has gone before and that has not happened in this group. It’s been a good thing that in this group we have been encouraged to lean into using our experience to inform our decisions and without this having been a focal point I might have felt a little more worried about how I might have been interpreted and so I might have not been so forthcoming about using my experience to inform decisions.” (Tarik Elmatouwakil, Interview with Enliven Working Group, March 2022.)

This has been a very important detail, as it has ensured that members of the Enliven Working group have not felt they have had to fit in with pre-existing ideas and neither have they had to fit in with a majority, because the diversity of the group has been such that there has not been a majority that could dominate decisions:

“I fall into multiple categories of groups that might be under-represented in most areas. I think it is commendable to be able to say that this group is so diverse that it has been really productive to have a seat at this table. What’s noticeable about our diversity, and this group pretty much covers a very diverse range, is that it seems as if none of us are two of the same and that is the true meaning of diversity, so when we pull together our combined experiences, based on our backgrounds, diversity in decision making is happening in this group by default.” (Kim Jack-Riley, Interview with Enliven Working Group, March 2022)

What is apparent is that a diverse group nurtures a more equitable space in which people can be their authentic selves and contribute in more authentic ways. The consequence of having a diverse group leading this work has been a more equitable and equally relevant and meaningful programme, which engages diverse participants and audiences:

“I think the manifestation of that diversity is evident in the work that has been put forth.” (Kim Jack-Riley, Interview with Enliven Working Group, March 2022)

However, it was noted by the Enliven working group that the voice of young people was missing from the table.

A legacy from this learning chimes with ambitions of many people involved in the programme, as it points towards exploring further a model of diverse leadership as a way of ensuring relevant opportunities for a greater diversity of people. The success of the Enliven working group, as a model of diverse leadership, could be expanded upon by considering models that also encourage and support young people to be involved at a strategic, decision-making level¹³ and by replicating this model in the membership of the governance group:

“How we relate to the governance group is interesting, because that group is not as diverse as it could be. The governance Group is made up of people who have been involved from the start and individuals who were involved in the (Arts and Creative Industries) Commission. The work has evolved effectively in this working group but there has been a challenge in filtering that up to the Governance group, which relates more broadly to the way cultural decisions tend to be made in the city.” (David Sheppard, Interview with Enliven Working Group, March 2022)

It is evident that the programme has contributed to the development of a more inclusive arts offer and more diverse arts sector for Brighton & Hove. However, this ambition necessitates an ongoing focus, and the programme so far has effectively developed valuable and solid foundations from which to build an increasingly inclusive offer and diverse sector.

3.3 To encourage partnership working in order to strengthen the creative and cultural sector in the longer term

The programme has been dependent upon a wide range of partners collaborating and working together towards a common set of aims and ambitions. Partnership working has thereby been encouraged and has succeeded in establishing fruitful connections, as is evidenced in a wide range of feedback, for example:

“The level of connectedness the programme is creating is extraordinary and the entrepreneurial approach to trying to redistribute money and funding is so gutsy and so clever. The mechanisms through which the programme has happened and the conversations it has kicked off is really important to talk about.” (Julia Payne, The Hub, Interview, March 2022)

In the general ABCD survey, feedback has indicated the value of the partnerships that evolved the work and those within the governance structure, for example:

“I think identifying new partnerships, like the one with the BID, has been crucial to the success of the ENLIVEN strand. So much especially in relation to funding feels sown up in the city and accessing a new source of funding support for artists/artistic projects was excellent and liberating. More of this” (General ABCD Survey, May 2022)

¹³ For example, see On Board: <https://rising.org.uk/onboard/>

Partnerships within working groups have also been important:

“This partnership way of working has evolved and manifested in ways that has been very productive for all the teams involved.” (Kim Jack-Riley, Interview with Enliven working group, March 2022)

Partnership working has also been encouraged across strands, for example:

“Our organisation worked closely with the project team and were encouraged to connect and widen the conversation with other organisations involved. We supported other ABCD projects and ensured the main message was consistent to the audiences. The events were a platform to spread the message on what can be done and to support organisations collaborating together.” (General ABCD Survey, May 2022)

The Hub leadership training programme has also been an important component for addressing this aim, as is articulated clearly by one of the facilitators:

“It has been a space to share and work through urgent problems around post-pandemic recovery, to form stronger social and professional networks, and to bring a sense of solidarity and understanding. The issues have ranged from planning workflow, securing funding, balancing health and income, balancing passion projects with work and growing new ideas into marketable products. They have been optimistic, future focused sessions which have often focused on developing strategies for individual and professional recovery.” (Steve Taylor, The Hub Facilitator, End of project feedback, May 2022)

Feedback from the general ABCD survey provides further evidence of the role of this project in nurturing connectivity across programme strands:

“Connections were made across programmes and getting into the 'Regroup 'n' Renew' programme has enabled these to grow further. New venues have become partners of our work and new people have engaged with it.” (General ABCD Survey, May 2022)

Furthermore, feedback from the same survey indicates some of the principles and values that have underpinned the success of partnership working in and across this programme:

“Principles of generosity underpinned ABCD from the start. Fundraising through CRF encouraged applicants to be active contributors. Structure of working groups has brought organisations and freelancers together to work on equal footing.” (General ABCD Survey, May 2022)

When asked if this partnership working would strengthen the cultural and creative sector in the long term 73% of people said yes, with 24% saying they weren't sure and just 3% saying no. When asked how it would do this, one person has clearly articulated the way in which they have witnessed this being achieved:

“Collaborations and conversations were forged amongst speakers, organisations and our audiences. We created a safe space for people to be

honest, challenging and ask questions. The programme has allowed for platforms to be created and conversations to be had with lots of different voices that wouldn't normally come together.” (General ABCD Survey, May 2022)

Evidence of partnership working and the positive outcomes realised through partnerships is presented throughout this report, as it has been key to the different strands of the programme.

4 How Enliven met its Aims

When the Brighton & Hove ABCD Plan for Cultural Recovery was in its early stages of development, conversations started with Brilliant Brighton, who were increasingly concerned about the impact of the pandemic on the Brighton Business Improvement District (BID.) ‘Brilliant Brighton’ is another name for the Brighton BID, which is:

“A collection of 517 shops, bars, restaurants and cafés in the centre of Brighton, come together to jointly work towards creating a thriving, safe, clean and vibrant city centre that residents and visitors want to come back to time and time again.”¹⁴

These traders joined together to become the Brighton BID, to fund improvements to their trading environment, and make strategic decision about how best to make such improvements. Gavin Stewart of the BID describes the dialogue that was happening amongst its members at the time:

“One big idea that came out of those conversation was about reimagining what the high street could look like, by animating it with events. When we have tried to consult with businesses about this idea in the past, pre-pandemic, the business community didn’t want to pay for this sort of thing themselves, not least because there were plenty of creative things going on, but this idea shifted in the context of the pandemic, so that people wanted to contribute to make this happen. We took this info back and at the same time I was having conversations with the precursors to ABCD.” (Interview with Gavin Stewart and Shelley Welti, Brighton BID, May 2022)

This led to Brighton BID becoming a partner in the Enliven Brighton strand, and contributing money to ABCD, as the partnerships evolved. As Gavin explains, the local traders contributed the money in anticipation of the work helping to reinvigorate the high street:

“The money is from our local businesses, including small traders who don’t have additional funds, but they trust us and know that if they put money into the BID their money will be spent on things that will make the city centre a better place for everyone. So, they agreed to put money into the ABCD plan

¹⁴ <https://www.thebestof.co.uk/local/brighton-and-hove/business-guide/feature/brilliant-brighton---brighton-bid/>

with a sense of philanthropy, but also because they believed it would be a positive thing for them financially, in terms of their bottom line.” (Interview with Gavin Stewart and Shelley Welti, Brighton BID, May 2022)

Representatives of local businesses have commented that the work has exemplified the benefits and potential of such creative and cultural programmes, for businesses, for example:

“I run The Hope and Ruin on Queens Road and... having been involved in this and having a better understanding of what the BID is about has been really useful, so if there was a chance to do something similar in future then I think we would definitely consider it to be a good thing to be part of. Having seen the more creative side, I understand the benefit of creativity and perhaps not all businesses do, but what has happened around the area where this project has taken place has really enhanced the area and we would really like to enhance the Queens Road areas in a similar way, so I know it is something people would be keen to be involved in.” (Sally Oakenfold, Interview with the Enliven Working Group, March 2022)

Feedback from a wide range of partners concurs with this impression, for example:

“The effect of the overall project on the city is that it's bringing colour back in and bringing life back into the city.” (Annie-Marie Page, Always Possible interview, March 2022)

Enliven is about bringing colour back to the city and re-enlivening the city centre, encouraging people back outside, to socialise and to experience and enjoy Brighton & Hove’s cultural and retail offers:

“The work that has happened through the Enliven working group has been supported by the Welcome Back Fund, which was about reviving the city centre and I think those projects, Alternative Tours and the Art Trail have been able to do that, they have shifted how arts for the city can be animated, even in a city like Brighton where there is creativity at every corner.” (Interview with Synthia Griffin, Arts Development Manager and Donna Chisholm, Interim Executive Director, Brighton & Hove Council, April 2022)

Also funded by ACE, the Enliven Art Trail, Alternative Tours and Third Thursdays have been key to the realisation of this aim. However, the Alternative tours also relate to, and were supported by, the Creative Community strand and so more evidence of this work is contained in the relevant section. There is also cross over between this strand and the Engine Room strand of the programme, as the need to ‘Invest in local artists’ so that they are equipped and supported to work in the public realm, in ways that enliven city centre spaces, is also relevant here.

4.1 To employ creative and cultural businesses and practitioners to enliven the city centre, attracting footfall, boosting the city's vital retail economy and making it a more attractive and rewarding destination to visit.

There is a wealth of evidence to suggest this aim has been met through various strategies and projects. One of the projects that addressed this aim was Third Thursdays:

“Over the course of the project it was possible to see the enlivenment, the building knowledge of Third Thursdays and the growing number of people coming to see activity certainly helped to enliven the city centre. Engaging commercial, outdoor and art spaces enabled us to enliven diverse spaces, reaching communities and audiences in multiple ways. I think continuous investment would have a logic to it. To continue to build audiences for the programme and build the brand.” (Jamie Wyld, Questionnaire, June 2022)

One of the strategies employed in this project was the engagement of local businesses in the project. Third Thursdays worked with the following 15 businesses:

1. Polo Restaurant
2. Knoops
3. Simon Webster Hair
4. Wideye
5. Habitat
6. Ollie Quinn
7. Enter Gallery
8. Infinity Foods
9. Komedia
10. Lucy & Yak
11. Lush
12. Joe & the Juice
13. GAK
14. Wideye
15. Brighton Unitarian Church.

A significant number of people, approximately 11,183 attended Third Thursday events, increasing direct footfall in the local business district.

This footfall was further increased through audiences for Alternative tours and people following the Art Trail, which:

“Brought colour into what was otherwise a colourless space, or a neutral space. It has brought intrigue, curiosity, and surprise.” (Jamie Wyld, Questionnaire, June 2022)

The extent to which Enliven had a direct and immediate impact for local businesses is evidenced in feedback from those businesses. For example, when asked in a survey what their impressions were of the Enliven programme, local businesses said:

“Well organised and executed, helped our business to reach new customers and brought engaging art to the area.”

“Fantastic community-based creative programme that helps push footfall to vital areas of the city, especially important for small business.”

“Great project to help the city come back to life creatively after COVID, and offer opportunities to upcoming artists.”

(ABCD BID survey, May 2022)

For further example, when asked “Do you think this programme has helped to re-enliven the city centre?” 100% of BID respondents said yes.

This has been echoed in responses from audiences at Enliven events, for example:

“Gives the city centre a new lease of life.” (Enliven Survey, May 2022)

“Engaging in activities and made it such a fun time when I often visit town! A different unique experience.” Enliven Survey, May 2022)

Similar feedback from audiences indicates that people have recognised the opportunity as one in which they could ‘reclaim the streets’, for example:

“Very inclusive, helps people get to know streets of Brighton more whilst seeing inspirational work for free. Reclaiming the streets.” (Enliven Survey, May 2022)

Furthermore, in the BID survey, when asked if the programme had benefitted their business, 83.33% said yes and made comments such as the following:

“We took part as a Third Thursdays venue and found that it encouraged people to stop by the salon window to watch the videos, which drew the participants' attention to our salon.”

“It drew attention to our business in a good way.”

(ABCD BID survey, May 2022)

When asked if the programme has benefitted the BID area in general 83.33% said yes, with follow up comments such as:

“It would be great if this could continue as an initiative because I fully believe that it benefits artists, local businesses and the tourism sector of Brighton alike.” (ABCD BID survey, May 2022)

This immediate impact is significant, but the strategic ambition for this work is about how the audience's experience influences their perceptions of the centre, as a lively place worthy of visits, and therefore influences their decisions to come back in future. This greater potential for future impact is echoed in some of the businesses feedback, for example:

“Not benefited us regards to sales, but it does attract a different type of customer to my store which could in the future lead to a potential sale.”
(ABCD BID survey, May 2022)

The programme’s influence on people’s perceptions of the Business Improvement District is one way in which the programme will be of future benefit to the local retail and hospitality sector. In addition, it promises to influence choices made about further arts and cultural work in the public realm. This potential, for the value of the work to be recognised and built upon, is clearly articulated by Richard Wolfeströme:

“I think it raises awareness of possibilities, what we’ve done I think is we’ve sown seeds to make people more aware of possibilities... we’ve filled in some spaces and places with nice arts works and I’m not sure we are fixing anything, but we are sowing seeds of ideas about how we might be able to create better communities.” (Interview with Richard Wolfeströme, June 2022)

National concerns about the decline of retail-based town and city centres, as a consequence of both austerity and the increase in online shopping, have been exacerbated by Covid¹⁵. Furthermore, research indicates that Covid has had a more detrimental impact on strong city centres, like Brighton, when compared to those in less affluent areas. Pre Covid, stronger city and town centres developed in more affluent towns and cities, where more restaurants and cafés could profit. The pandemic lock downs obviously resulted in a decrease in profits across the hospitality sector and so those more affluent town and city centres with a higher percentage of restaurants and cafés have suffered more.

It will therefore be interesting to consider what the legacy of this work is, in terms of the impact it has on people’s decisions about visiting the city centre in future. This has also been articulated by one business which responded to the survey, when they said:

“I think it’s great to have these portable films being played in store as it attracts attention, I would consider doing this again to see if it converts into store sales.” (ABCD BID survey, May 2022)

It is, however, important to acknowledge that only six of the BID’s 517 members responded to the survey and these were businesses that were involved directly in the work. A future priority for the evaluation process will be to get wider feedback from more members of the BID.

Although Alternative Tours were supported through the Creative Communities strand of the programme, it also contributed to achieving this aim, by bringing people into the centre, enlivening and animating the streets, as is evidenced in the relevant section of this report.

¹⁵ www.centreforcities.org/reader/cities-outlook-2022/will-covid-19-kill-the-high-street

4.2 To increase awareness among visitors of the range of the cultural, retail and hospitality offer.

It is apparent from the feedback from businesses, presented above, that the work has positively benefited those businesses and made people more aware of the presence and range of the cultural, retail and hospitality offer. For further example:

“Definitely helped highlight the store to new customers.”

“We think it helped draw attention to our business, which is relatively new to the area.”

(ABCD BID survey, May 2022)

Evidence from audience members to the Enliven strand of the programme also suggests that this aim has been met. Audiences have been introduced to retail spaces, they were not previously aware of, for example:

“Seen parts of Brighton never seen before on the trail.” (Enliven Survey, May 2022)

“Been down new streets not seen before and noticed new spaces.” (Enliven Survey, May 2022)

“Really good to see artists supported and the city brightened up - great for the residents and businesses - win win all round.” (Enliven Survey, May 2022)

Marketing and publicity has been another way in which the programme has been successful in sharing the cultural offer with visitors and where and when this has been appropriate, organisations delivering projects have worked hard to ensure as much press coverage and social media presence as possible. For example, during Alternative Tours the following was achieved:

- Radio interview: BBC Sussex, Alison Fern Show, 17th February 2022.
- Delivered a talk at a ‘What Next’ event, 21st October 2022.
- Blog contributions to Culture In Our City website.
- Newsletters have been sent out to those signed up (673 people).
- Information has been shared on our social media (Facebook: 1,985 followers, Instagram: 1935 followers, Twitter: 863 followers).

In addition to this, the tours were documented and shared via the Culture in Our City YouTube Channel: https://youtu.be/pLAVbBYj_ZA

In some projects media coverage and social media presence has been solely achieved by the commissioned organisation, even though they may have expected this to be held as a more central responsibility, of the BID or the City Council. As has been recognised by the BID, in some cases their role has been confused, not least as

they are sometimes thought to be part of the council and seen to have more responsibility around the programme than is the case:

“Lots of the organisations who were commissioned came to me for marketing support, I don’t think they really understand who we are, and... just see us as a form of support; they maybe think of us as an extension of the Council.”
(Interview with Gavin Stewart and Shelley Welti, Brighton BID, May 2022)

More effective media coverage and publicity could be achieved through ensuring greater clarity around who is responsible for generating content and coverage, so that artists and arts organisations can build in time and allocate enough of their budget to this element of the work. This has been important learning for the working group chairs, for example:

“Another (area of learning) is around underestimating the significance of marketing and comms. This work is powerful and extraordinary and ground-breaking and from the outset this needs to come through marketing and comms, through there being a dedicated project team, from the beginning.”
(Interview with Erin Barnes, 6th June 2022)

Furthermore, a dedicated marketing and PR team could have ensured the national profile of the work, through telling the story of the programme to a wider audience:

“If someone had been with us on the journey to tell the story it would have raised the profile of the work beyond the region... it would have been brilliant to have and someone telling the story of that. Not having this effected our capacity to reach certain people.” (Interview with Marina Norris, 6th June 2022)

4.3 To improve infrastructure, create the Third Thursday platform and test a network of outdoor projection and performance sites.

Third Thursday has platformed and tested a network of outdoor and performance sites. 26 projection sites have been trialled (15 via film trail, 4 x commissions (Digital Stag around town, Remembering Place on Gardner St, Bring Your Own Beamer on Market St, Behind the Mask at TK Maxx), 7 x films in windows: Knoops, Infinity, Enter Gallery, Ollie Quinn, Habitat, Polo Restaurant, Trailfinders, Lush.)

The film trail has engaged significant audiences, with some people and groups following throughout the trails and the number of people increasing at each event. There is also a significant social media presence of photographs, which audience members have taken and shared, of each month’s film trails.

The film commissions within the Third Thursday Film Trails were small (£500, £1000 and £6000), but made a difference for audiences, artists and Videoclub as an organisation. Jamie Wyld has commented on some of the key learning there has

been, for Videoclub, about developing a network of outdoor projection and performance sites, through this testing phase:

- Curating for the public realm (considerate curating)
- Technical production for outdoor events/projection events
- Audience development for public realm
- Creating work for outdoor spaces

Another piece of learning has been about how to curate a series of projects, whereby they culminate in something spectacular and larger scale:

“Tom Buckley’s large-scale work – Remembering Place – had an impact on audiences’ experience and enjoyment of the final event. I think having a finale work for the season gave people a spectacle and some intrigue about future events.” (Jamie Wyld, Questionnaire, June 2022)

The sites that were tested proved to be relevant and suitable as has been indicated by audience feedback presented previously. What is also apparent is that people appreciated the trail nature of the experience and the opportunity it presented to walk around with a purpose:

“Nice to walk around town. With a collective purpose.” (Enliven Survey, May 2022)

People also appreciated the range of films shown:

“Event is fantastic, to be out with people experiencing culture in a safe way post covid. Eclectic mix of ideas and films. Excellent curation.” (Enliven Survey, May 2022)

Audiences also appreciated the inclusion of buskers providing music along the route:

“Really creative and liked that there was music as well. Would be good to see other arts and performers involved as well. Concept of trail is great. Stop more at buskers so music is more integrated.” (Enliven Survey, May 2022)

Third Thursday has developed a groundswell of interest and an engaged community that is keen to see the work continue and grow.

4.4 To Invest in local artists, leading to more, and more diverse, artists with skills and experience working in the public realm.

Local artists and creative professionals, with a range of skills and specialisms, were invested in through being commissioned to deliver projects. Within each project additional artists and creative professionals, with a range of skills and experiences were also employed.

As has been evidenced previously, both Third Thursdays and the Art Trail have supported artists to develop new work, and extend on their experiences and knowledge of working in the public realm. For further example:

“Some of the artists were new to working outdoors. It gave them opportunity to learn about producing an outdoor projected event, such as where to hire and how to power a projector outdoors, creating an artwork for an outdoor space, working with commercial spaces.” (Jamie Wyld, Questionnaire, June 2022)

Some artists who have made work as part of the Art Trail have similarly developed their public realm work through this opportunity:

“Lee has been helped to develop his work and he was able to use a new style he has been developing on his murals.” (Interview with Richard Wolfeströme, June 2022)

In addition to the artists producing the films that were projected during Third Thursdays, 40 local musicians performed as part of Third Thursdays and 69 local, national and international artists’ work was shown across the Art Trail and Third Thursdays.

In addition, as part of the Alternative Tours, Sussex Dance Network employed three freelance producers and four recently graduated creative artists assistants. In total 20 people received work through the Alternative Tours project, all of whom will remain part of Sussex Dance Network's freelance pool of team members for future projects. Furthermore, the artists, producers and other creative and cultural professionals employed as part of Alternative Tours developed valuable insights and experiences of working in the public realm, as is articulated in the project report:

“- All artists are... creating work for new contexts including work that is led by the community, promenade/tour-based work and outdoor work.
- Producers have learnt more about access, particularly in relation to the city.
- Recent dance/arts graduates whose career start has been impacted by the pandemic have had opportunity to learn from more experienced sector peers, helping them to better start their careers, gaining practical knowledge both from an administrative and artistic perspective.” (Katie Dale-Everett, Project Report May 2022)

4.5 For visitors to report positive experiences visiting the city centre as a result of engaging in the programmed activity.

When asked if their experience of visiting the city centre was positive, 95% of Enliven audience members said yes, with 5% having not attended. (This survey was distributed with an offer to enter a prize draw and so was completed by some people who had not attended the events.)

When asked why it was positive, people commented that it was a positive experience in general, for example:

“Yes, overall thought it was a positive experience.” (Enliven Survey, May 2022)

This chimes with the idea that people will think generally about their experience of being in the centre and might thereby be more inclined to return having had a positive experience.

In other feedback people have also indicated that they have indeed extended on their cultural experience as customers in hospitality venues in the area, for example:

“It was fun to go to the shows and we went for dinner in town before.” (Enliven Survey, May 2022)

Visitors have thereby reported positive experiences, of visiting the city centre, as a result of engaging in the programmed activity.

4.6 For participants from target communities to feel a greater sense of engagement with cultural activity in the city centre.

The strategic nature of the projects developed and delivered for the Enliven strand of the programme ensured that this aim informed the details of the work. For example, in his Wayfaring Trail proposal, Richard Wolfströme describes an approach that “meets with the project aims to increase the sense of connectivity and engagement between the Brighton & Hove public realm, its wide variety of communities and visitors by bringing a sense of narrative, culture and legibility to the place.” (Wayfaring Trail for Brighton & Hove, Richard Wolfströme, August 2021)

The Art Trail is a model of how to use ‘wayfaring’, to make cities more legible and enjoyable and has thereby focussed on producing art that is integrated into the built environment and landscape, with materials that are sympathetic to the existing distinctive public realm. Through this approach the work emphasises uniqueness of place in ways that are surprising, fun, engaging and informative. The approach is a collaborative one that engages with a range of stakeholders to ensure a sense of ownership for local communities.

It is apparent from feedback that the Arts Trail along with all strands of the Enliven programme have engaged people in the city centre in positive ways, for example:

“Yes, lovely to see the city making arts available to all.” (Enliven Survey, May 2022)

“It felt like it was bringing people together spontaneously, but also, I felt much happier afterwards, as having spent two years alone in lockdown I

bumped into lots of people, had lots of chats, and laughed a lot.” (Enliven Survey, May 2022)

When asked general, open questions about their experience of the programme, businesses responding to the survey who had experienced Third Thursdays were also quick to identify the inclusive and accessible nature of the programme, for example:

“For a city full of creatives I feel as though Brighton is sometimes lacking in opportunities to experience art - Third Thursdays is an easy accessible way to experience it.” (ABCD BID survey, May 2022)

“Very inclusive and community focused. Responsive to our business needs and interests.” (ABCD BID survey, May 2022)

In addition, the Alternative Tours, as evidenced previously in this report, clearly addressed this aim, by working with people from targeted communities in order for them to be able to reclaim the centre and share their experience of the space with a wider audience.

4.7 To achieve a sustainable partnership between the BID and the creative and cultural sector that can have long-term benefits.

The businesses responding to the survey were very positive about the potential to work in partnership with the creative and cultural sector in sustained ways. For example, when asked ‘Would you be interested in being involved in any future activity?’ 100% of those completing the survey said yes.

Furthermore, every business replying had ideas of how they would like to be involved in the future, for example:

“Happy to be involved in any way.” (ABCD BID survey, May 2022)

“We would be happy to continue to host future events.” (ABCD BID survey, May 2022)

“We would love to be a venue again and would also be open to any other opportunities that were available.” (ABCD BID survey, May 2022)

“Another film screening or anything else really! Our business is very interested in creative ventures.” (ABCD BID survey, May 2022)

“It was a really seamless quick installation on the day and the staff were friendly. I met with Jamie prior to the film screening and he was extremely friendly and informative. Overall our business would love to be involved again.” (ABCD BID survey, May 2022)

Given the appetite amongst the businesses responding to the survey for this work to continue it makes sense for the partnership to also continue. Furthermore, if a larger

proportion of businesses are involved, a wider range of BID members would be more likely to want to fund the programme in future. This could be important to sustaining a future partnership, through ensuring that future activity is more embedded in the business community.

Similarly, if the BID were more involved in decision making processes, the longer-term strategy for some work could be mutually developed and understood. This would also cement a longer-term partnership.

5 How Engine Room met its Aims

Engine Room is about addressing the needs of the arts and cultural sector workforce, seizing this moment as an opportunity to address some of the longstanding issues faced by the sector, especially the freelance workforce. It is about developing new, relevant types of support and opportunities and improving access to opportunities and networks, for freelance creatives to be able to develop their practice in ways that are sustainable, so that they, and therefore the arts and cultural sector, can flourish.

5.1 To develop existing, and identify gaps in, sector specific business support designed specifically for cultural and creative workers living / working across Brighton & Hove.

One of the projects that has addressed this aim has been the ‘Regroup ‘n’ Renew’ Leadership support programme, developed and delivered by the project team at the Hub, which was set up primarily to help build the capacity of the creative sector. The team has devised the ‘Regroup ‘n’ Renew’ Leadership support programme specifically to support people in this moment, because:

“People need some space to reflect and think strategically, when emerging from ‘emergency mode’.” (Julia Payne, The Hub, Interview, March 2022)

To this end the programme has included action learning sets, mentoring and a series of ‘creative circles.’ In addition, there has been an option to attend ‘business planning training’. Participant feedback indicates that this training has been relevant to the needs of the sector in providing business support for creative workers. For example, 75% of people taking part reported that ‘The course has helped me to start developing a clearer sense of what my next steps should be.’ 75% of attendees also reported that they had ‘developed some really useful strategic planning knowledge and skills’ through the training. (Business planning training summary findings, April 2022)

This course has been important for cultural workers involved in the wider programme, for example:

“I think Re-group and Re-new is important too, since I’ve been part of it I’ve been doing action (learning) sets, which has expanded my thinking about who I can reach out to and it has meant I have somewhere to reflect.”
(Interview with Katie Dale-Everett, 24th March 2022)

The course has also supported people who are starting to develop their creative business, for example:

“For me this was a really good course to get me started and understand what the future challenges might be.” (Business planning training summary findings, April 2022)

People have been supported to develop a clearer understanding of what is involved in cultural business development, for example, in putting together a business plan:

“Learnt the smart way of working on Business Plans.”

“The session helped me to reframe business planning for myself as a freelancer.”

“The structure of putting together a business plan and how to create something tangible from an idea.”

“The different stages of the business plan and what to consider.”
(Business planning training summary findings, April 2022)

The team at the Hub has facilitated a programme that has identified gaps in sector specific business support through a responsive and flexible approach and facilitating open space. The team has used this to develop a programme specific to the needs of cultural and creative workers living / working across Brighton & Hove.

The cohort attending the course has been diverse, for example, 50% were male and 50% female, 17% identified as having a gender identity that was different to the sex they were assumed to be at birth, only 66% identified as heterosexual, with ages ranging between 20 and 64. 58% of people identified as White British, 17% as Mixed heritage, White and Black Caribbean, 17% as white any other background, 8% as Black British African. Whilst most people identified as non-disabled or preferred not to say, 17% did have a mental health condition and 8% identified as having a cognitive or learning disability. Socio-economic backgrounds were also diverse, with 25% of people stating that their parents had no formal qualifications and 8% having parents with a doctorate. Most people (75%) went to state schools, with just a few going to a mixture of state and private, private or grammar schools.

However, the course has not yet concluded, and so more detailed feedback will only be available in the future version of this report.

5.2 To ensure that signposting saves time and increases access to opportunities for creative workers and businesses



The Culture in our City website clearly addresses this aim. The website was one of the projects supported through the Welcome Back Fund has been developed and updated to make it more responsive and dynamic.

The website is easy to navigate and constitutes a main port of call for creatives, as it contains news and updates for the sector as well as links to opportunities, for example, for development and support, funding and jobs. People are also able to sign up to the newsletter and post their own content.



However, feedback from users of the website has been hard to gather and will be a priority in future evaluation processes.

5.3 To ensure that leaseholders, building owners and creatives have the right information, skills and insight to develop mutually successful partnerships in the short to long term.

This aim has been met is through the Meanwhile use project, which was developed, designed and delivered specifically to do so, through a partnership with Meanwhile Foundation and Meanwhile Space¹⁶. The project included a series of three ‘practical and inspirational’ online events and a practical downloadable toolkit for user groups interested in setting up their own meanwhile spaces and landlords considering letting properties for meanwhile uses. (<https://cultureinourcity.com/abcd-project/meanwhile-use-toolkit/>)

The rationale for this strategic work is articulated clearly in the Meanwhile Space report:

“Meanwhile use is a tool that creatives can use to seek out and activate space. It can be colourful city centre pop-ups and high street shop takeovers. But in a city where these spaces are at a premium, it can also be a way to think about how to bring a diversity of spaces to the conversation and carve out opportunities from vacant sites, long-term vacant buildings, under-utilised upper floors and phased future developments. And it can seed creativity in under-served places. Not all user groups need prime location shop fronts – meanwhile use can find opportunities on secondary high streets for more impactful uses which bring activity and vibrancy to vacant spaces and local neighbourhoods, while covering costs for the landlord.”

The programme introduced the opportunities for accessing space in the city, from the perspective of creative and cultural user groups, as well as how asset holders including landlords, developers and agents can make spaces available. Enablers, including local authority officers, councillors and members of Brighton’s business improvement district also formed part of the discussion around wider benefits that meanwhile use can bring to particular high streets and how it can meet the challenges in a city, like Brighton, where the pressure on space is intense.

In such a context people are keen to find alternative processes, such as meanwhile use, to establish enterprises, for example:

“I’ve started a hyper local social enterprise in Brighton called the Embankment project and we’re looking for premises without success. I think meanwhile use might be the answer until we can unlock a local property.”
(Creativity and Meanwhile Use final report, May 2022)

The programme resulted in 178 Eventbrite subscriptions, 96 people attending webinars, 10 memberships to the Meanwhile Foundation being given to webinar attendees, the Meanwhile Use Toolkit available of the Culture in Our City website and 17 members of the Facebook platform.

¹⁶ Introduction to Meanwhile Space: <https://www.youtube.com/watch?v=O1X1oQujCXI>

Four surveys were completed about the Meanwhile Use programme. When asked 'did this event give you information, skills and insight that may help you develop meanwhile use partnerships in future, all people responding answered 'Yes'.



5.4 To enable creative and cultural leaders to be better able to adapt to future ongoing challenges and economic shocks

The 'Regroup 'n' Renew' Leadership support programme's 'business planning training' has also addressed this aim. As articulated by Julia Payne, elements of the programme were specifically designed with this aim in mind:

"People who have taken part in the business planning training, when we spent time talking about what being a resilient practitioner or business looked like, we looked at the trends likely to impact on business and looked at what else is happening in the landscape and if identifying competitors and potential collaborators, so this directly addresses this aim." (Julia Payne, The Hub, Interview, March 2022)

Julia also describes the details of the training that supported people to prepare to adapt and respond:

"We used exercises to help them think about how they will respond to threats and opportunities. We covered quite a lot about what the changes are that you need to make and looking around internally and externally, setting strategic aims to turn that into strategy. We did quite a lot of work on risk and how to be smarter." (Julia Payne, The Hub, Interview, March 2022)

In the cultural context however, Julia identifies how it is always important to support people in ways that ensure they can adapt in bespoke ways:

"The big thing I talk about is what does good growth look like *for you*. It's a bit like going into a changing room and trying on lots of outfits, what looks good on you won't suit others and that's how we encourage people to think about what fits for them; in terms of what your strategy will be, it depends on values and other things personal to you." (Julia Payne, The Hub, Interview, March 2022)

As a direct consequence of this work, 88% of attendees stated that they 'feel more confident thinking about what comes next and planning for the future.' For further example, 88% of participants on this course stated that they 'feel more equipped to

make smart decisions about my future.’ (Business planning training summary findings, April 2022)

Feedback has also indicated that this training has been effective in supporting people to become more confident about adapting to future challenges, for example:

“By helping me to think more clearly about business planning for myself as a freelancer, and also framing it as a dynamic iterative process, I will be better able to adapt and adjust to future challenges by having a plan that supports change.” (Business planning training summary findings, April 2022)

5.5 To recharge and strengthen the resilience of the creative and cultural sector

The main project that was developed to address this aim was ‘Igniter.’ Led by ‘always possible’, Igniter Events were an online series of events focused on inspiring ideas, exploring new ways of working and recharging resilience. The Igniter programme was made up of a series of four online webinars, entitled:

- Does Brighton dare...?
- A New Resilience for Brighton & Hove
- Compassionate, creative.... and commercial?
- Clusters, Communities + Co-working Spaces

The webinars were opportunities for people to come together and discuss the issues and challenges but also the learning and consequent opportunities presented through the pandemic:

“The pandemic has shown how vulnerable the creative sector can be, but also how critical for wellbeing, understanding and belonging. How can we be better prepared for a future crisis? What strengths can we keep building on? Igniter is an opportunity for you to be heard, to learn, to challenge and be inspired – empowered by Brighton’s radical heart.” (Culture in our City Website content: <https://cultureinourcity.com/abcd-project/igniter-events/>)

The work has clearly made a difference in ways that relate to this aim, as is evidenced in feedback from people taking part. For example, it has provided an opportunity to ‘recharge’:

“I was feeling exhausted and burned out but this reignited my enthusiasm to keep going.” (Igniter Survey results, May 2022)

The always possible team have described how the events worked in this way, through broadening people’s perceptions of the wider context of ‘recovery’ in which the cultural sector is located:

“I think it’s easy for people to see cultural recovery through the lens of what it is that they do, or the sort of bits of the world that they understand. I think

what the Igniter events have done is to show that... it's social, it's economic... cultural recovery is about where culture sits, and touches sort of every part of an ecosystem." (Richard Freeman, always possible interview, March 2022)

The events have thereby supported people to think differently, make connections and plan for a future through enabling a safe space for dialogue:

"I think we've created a safe space, for people to be able to talk about it, which is really important and to be real, and to be human and to be ourselves and know that it's okay to fail and to learn from the challenges. And I think that we've, well, I hope that we've inspired people to learn from the experience and move forward." (Annie-Marie Page, always possible interview, March 2022)

Feedback from people attending the events chimes with this intention, as people have acknowledged the value of the sessions as inspiring spaces in which they have made connections. For example, when asked what their top takeaways were people replied:

"Inspiration, hope and some great connections."

"That connection is the most important factor - and to seek out collaboration."

(Igniter Survey results, May 2022)

Similarly, when asked what has changed because of the events, people responded by saying:

"More awareness, inspiration"

"Better understanding and inspiration"

(Igniter Survey results, May 2022)

Because these events were online, the discussions were also open to a broader set of participants, from beyond Brighton:

"I think what's also been relevant to that is that we haven't just had people from Brighton within the webinars, we've had a much wider reach. So, it's having that relatable conversation around how what you're doing there, ties in with what I'm doing, you know, it's broadening that beyond Brighton, and that was always one of our main intentions as well to have that national international approach." (Stephanie Danvers, always possible interview, March 2022)

This national and international perspective has helped to contextualise the Brighton & Hove Cultural Recovery, but also it helped to establish a sense of equality:

"A good thing about the series being online was that it felt like, there was a sense of equality throughout the series, and everyone was on the same level. So, it didn't matter where someone was from or what they identify with, or how much they earn, or what they've done, because everyone was on the same screen. And it just felt like there was an equal opportunity for people to

say what they wanted to say and share their experience, without the ego interfering.” (Annie-Marie Page, always possible interview, March 2022)

The ‘Regroup ‘n’ Renew business planning training’ has also addressed this aim. For example, one attendee commented that:

“I rewrote my mission/vision and feel more confident thinking about the various elements contributing 'resilience.’” (Business planning training summary findings, April 2022)

Through such support, these projects have supported creative and cultural professionals in ways that have recharged and strengthened the resilience of the creative and cultural sector. The recordings made of the Igniter Events remain as a resource on the Culture in Our City YouTube channel.

5.6 To increase the profile for creative & cultural businesses in the city

The Digital Communication Campaign, delivered by Storythings, in partnership with VisitBrighton, has addressed this aim through producing five films, including a trailer for Brighton ABCD and films about Afrori books, Audio Active, ONCA, Lighthouse and Marlborough Productions. The films were commissioned:

“To shine a light on the rich cultural ecology that makes up the city, through profiling creative businesses and the stories behind them.” (Polly Gifford, Brighton Creative Stories Introduction, 2022)

The full rationale and the films are available on the Culture in Our City website: <https://cultureinourcity.com/brighton-creative-stories/>

These films are a coherent and high-quality summary of a diverse range of creative and cultural businesses. The extent to which the films have raised the profile of these businesses will be an important focus for future evaluation processes.

6 How Creative Communities met its Aims

The aims of the Creative Communities strand of the programme have been realised through commissioning community led events, which complement and enhance the existing work happening in communities (both geographic communities and communities defined by common experiences) for whom access to cultural activities is problematic or where the offer provided is short term or does not match the interests of that community. The aims of this strand are summarised in the headings below.

6.1 To support culture in all parts of the city

The majority of venues in Brighton & Hove are located in the city centre and seafront area and that is also where much of the festival activity takes place. This strand aimed to support led by and located in local communities outside the centre. The Turner Community Project's festival, Glow, took place in Turner Park in the heart of that community, supporting local people's sense of ownership over that space.

6.2 For Community-led programming to enable more, and more ambitious, relevant and sustainable community-led programming and events to take place

Turner Community Project's Glow Festival has been shown to have realised all elements of this aim. For example, people attending the Glow festival have commented on the relevance of the programme, for example:

"Does it feel relevant to you?" "It does, because (I live round the corner and) it makes me feel like the community is connected and that it's an important part of society." (Audience interview, Turner Glow Festival, 26th March 2022)

The Glow festival was programmed using the expertise of the team at Turner Community Project, ensuring that it was relevant to local people:

"What's it felt like to be involved?"
"It's really good because I feel like I'm a part of the community as a young person and I can have a say in what goes on." (Josh performer / audience interview, Turner Glow Festival, 26th March 2022)

The team at Turner Community Project are experienced in involving local and young people in event planning, as they are led by the interest of local young people, and this ensures the relevance of their programme:

"We use a participatory model so we support people to do what they want to do." (Interview with the Turner Community Project team, March 2022)

The Turner Community Project team are clearly known and trusted by members of the local community, for the work they do locally and regionally, for example:

"Tom's done a lot for the youth in the area, in Brighton, in Sussex in general, he's branched out, he's doing things in Worthing, he's doing things out and about. It's a beautiful thing to see something that is actually demonised most of the time, which is Rap, bringing a load of different people together and making it happen as a community and elevating people and getting them out of the normal day to day struggle." (Mason interview, Turner Glow Festival, 26th March 2022)

Furthermore, the team are used to working in ongoing reflective ways, that are responsive to 'unexpected situations' (Schön, 1983) as they unfold, for example:

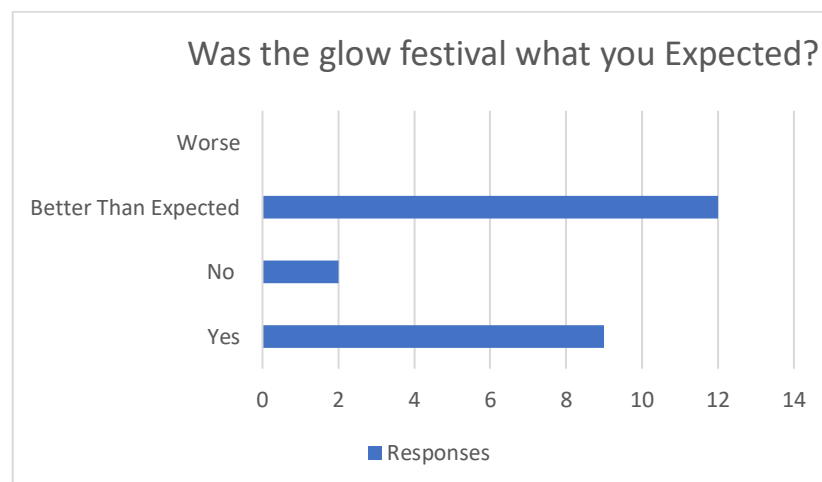
“There are things that have happened accidentally in previous events, like children just dancing on the empty stage and so at this event we built on those, so for example, I just realised there was a moment where no one was performing and that the same thing could happen and so we invited the children to dance on the stage and they did, so lots of children were there dancing away on the stage, which was lovely.” (Interview with the Turner Community Project team, March 2022)

Local and young people were also actively involved in the set up and performing at the event on the day:

“We’ve been setting it up. It’s been amazing... everyone’s got involved... I knew there was high hopes but I wasn’t expecting it to be this good.” (Esme and Jade interview 26th March 2022)

“I introduced one person, Eli to chat to one of the performers and he ended up getting up on stage and performing impromptu, which was great.” (Interview with the Turner Community Project team, March 2022)

The festival has clearly also been ambitious and thereby exceeded people’s expectations. For further example, when asked ‘Was the glow festival what you expected?’ 23 people responding this question, with more than half saying it was better than they expected and that they would return to the event again.



Even the team was surprised at the effectiveness of the lanterns and UV artwork, which were made in workshops with young people prior to the festival, once the sun went down:

“When it went dark it was a great surprise to see how the artwork looked when it became illuminated, it looked great all day but it was amazing when it went dark.” (Interview with the Turner Community Project team, March 2022)

The theme of 'glow' was thereby used as catalyst for creative activities and events in the lead up to the festival, engaging more people than may otherwise have been the case, as young people not interested in performing could be involved in making, encouraging their sense of ownership of the event and consequent attendance at the event. The team does not usually theme events in this way and so this has been useful learning:

"What we did have was a strong theme and that was really effective... the 'glow' theme turned out to be a great success. We had been a bit reluctant about it and were worried about how it would look, but it really benefitted the event it and became a strong focal point, which was really nice."
(Interview with the Tarner Community Project team, March 2022)

The theme, and how it acted to establish an identity for the event, clearly contributed to the general sense in which the event exceeded people's expectations. Because people found the event to be impressive and better than they have expected, it has also raised the positive profile of the local community, generating pride in that community:

"It's so lovely to be part of such an amazing community. These events are just so brilliant in bringing everyone together! There's so much effort that goes into making these happen and so much amazing creativity. Brilliant, brilliant work. We'll always support these events." (Tarner Community Projects survey, Glow festival 2022)

The event has left people feeling inspired, proud of their community and energised:

"How do you feel like you're going to walk away feeling?" "Content, wholesome, fulfilled, humanity restored, energy up!" (Donny interview, Tarner Glow Festival, 26th March 2022)

The festival has thereby heightened ambitions for future years, ensuring a legacy and indicating the sustainability of the event:

"I would make it a bit bigger, so everyone gets the same opportunities to really show off their talent, because it's such a good opportunity." (Esme and Jade interview, Tarner Glow Festival, 26th March 2022)

However, the intimacy of the event is something that people also appreciate:

"I'd probably keep it how it is, it's a cosy environment. I'd keep it where it is."
(Josh performer / audience interview, Tarner Glow Festival, 26th March 2022)

The Tarner Community Project's Glow Festival has been highly successful in achieving this aim, demonstrating the value there is in investing in existing local community projects that can build on their existing practice and expertise and the trust that they have nurtured over years of engagement with local people.

The Alternative Tours have also been developed through a responsive process, in which the work has evolved on the basis of the needs and priorities of people engaging:

“We changed plans for the tour to make sure people would feel comfortable. It has been about establishing a sense of belonging.” (Interview with Katie Dale-Everett, 24th March 2022)

For further example, this responsive approach was essential in the Through the Senses Alternative Tour:

“In terms of the Through the Senses tours, the person who attended all three ‘open to the public’ tours was someone who has lost all of his sight. He expressed interest in wanting to attend so we ensured that he could be guided and could touch elements of the tours where needed. Being responsive to different needs has been important and taking the time to do that is vital.” (Interview with Katie Dale-Everett, 24th March 2022)

Taking the time to be responsive, through a ‘slow inclusion’ approach has been common successful feature of much of the work. This has been valuable learning for some artists and creative professionals, which will inform their future practice, for example:

“I think that the numbers of participants were just right. We were aiming for more, but I think this would have diluted and reduced the impact of the experience, making it less meaningful. Participants felt heard, given space to contribute and welcome. That’s my biggest learning I think, that it’s not about the number of people but that it takes longer to tailor things to be inclusive.” (Interview with Katie Dale-Everett, 24th March 2022)

Katie Dale-Everett also comments on this key learning in the project report, stating that:

“Participation numbers are less than originally planned per workshop, however some participants have had higher contact time than originally anticipated... we have found that in some cases a smaller participative group than originally sought has been more beneficial as it allows participants more time to be heard and to contribute.” (Katie Dale-Everett, Project Report May 2022)

Such reflection as this, contained in Katie’s report, is also evidence of a reflective process through which learning has been surfaced in an ongoing way, informing project development as the work has evolved. For further example, Katie identified the following challenges in her report, which could usefully inform future work:

- The time it takes to build relationships with specific charities.

- Access budget not being sufficient for the goals set out with including BSL & audio-descriptions.
- Documenting 'Trails of Migration' because of the danger this may put participants in. We are working on seeing if we can document the process without sharing identities.
- The number of tours of 'Trails of Migration' has been reduced to two tours instead of four due to locations most familiar to the participants not being available on certain dates & finding commitment for participants being difficult due to living conditions & family priorities.
- Planning a wheelchair accessible route is proving problematic, but something we are continuing to work on.

(Katie Dale-Everett, Project Report May 2022)

Such valuable learning, as part of ongoing professional development, has happened through the new opportunities this programme has presented for artists and cultural workers, in new spaces and programmes.

6.3 To generate new opportunities for artists and cultural workers in new spaces and programmes

The programme has generated new opportunities for artists and cultural workers to work in new spaces and develop new programmes. It has thereby developed sustainable programmes of work, raising the profile of artists, cultural workers and local organisations, so that they are now confident enough to fundraise to continue the work. For example;

"It has lifted our profile and as a result people are asking me if I am going for the NPO round and I have been sent emails asking if we are going for it. I don't think this would have happened without this work. I think I might be going for that in the next round, not this one. The contacts and having organisational support and being part of a wider network are all real benefits." (Interview with Katie Dale-Everett, 24th March 2022)

Artists and cultural workers have developed valuable contacts and support through new networks. They have also been supported in ways that have developed their own practice, for example:

"I have recently been awarded a virtual residency with Goldsmiths University as the UK artist in an international dance and technology collaboration research project using Motion Capture. They said one of the reasons I was selected was down to my commitment to DEI¹⁷, so the project has supported my independent work and growth as well as the networks." (Interview with Katie Dale-Everett, 24th March 2022)

¹⁷ Diversity, Equity and Inclusion

The programme has thereby made a significant difference for artists and cultural workers through the opportunities presented, leading to a legacy in terms of their future practice and programmes:

“It has helped our network build. Our audiences have evolved and developed. It has put us on the map so much more.” (Interview with Katie Dale-Everett, 24th March 2022)

Furthermore, a wide range of project work, including that developed by Sussex Dance Network, has continued beyond the programme duration:

“We are already delivering two further dance sessions with Voices In Exile this month, funded by the charity.” (Sussex Dance Network Final Project Report)

The continuation of such work, in new spaces and as part of new programmes is a fantastic legacy, which could be built upon by ensuring a continuation of the networks and support mechanisms that the programme has established, so that such projects continue to benefit from the wider infrastructure and connections.

7. Learning Points / Conclusions

The overarching aim of the programme, ‘To create a cultural sector in Brighton & Hove that is more inclusive, collaborative and sustainable than pre-Covid’ has clearly been met through a carefully devised programme, with enough structure for it to effectively address its aims and enough flexibility to be responsive, enabling it to be inclusive. Such a flexible and responsive approach has also ensured that the programme did not become prescriptive or homogenous:

“The learning is about fragility and the massive opportunity that has been presented in the ecology of the cultural sector and how you explore that whilst avoiding falling into homogenous, prescriptive programming, as opposed to listening and being grassroots up. Constantly applying attention to that is a challenge, it’s a good challenge and it’s about shared responsibility and understanding, of the need for commitment from everyone and for an ecology where there is a need for people to take responsibility for work that isn’t always remunerated. It needs to be fully supported and remunerated if it is to continue to work in ways that extend the impact of the programme.” (Interview with Erin Barnes, 6th June 2022)

The ABCD programme has thereby met its aims and in doing so has addressed the key issues and challenges that Covid-19 imposed upon communities, as identified through research at The Centre for Cultural Value:

- **Audiences:** While the shift to digital transformed cultural experiences for those already engaged with cultural activities, it failed to diversify cultural audiences.
- **Workforce:** The UK's cultural sector is undoubtedly at an inflection point and facing imminent burnout alongside significant skills and workforce gaps.
- **Organisations:** In light of the pandemic and Black Lives Matter, many cultural organisations re-evaluated their purpose and their relevance to local communities, which was complemented by increased local engagement. (Walmsley et al, 2022)

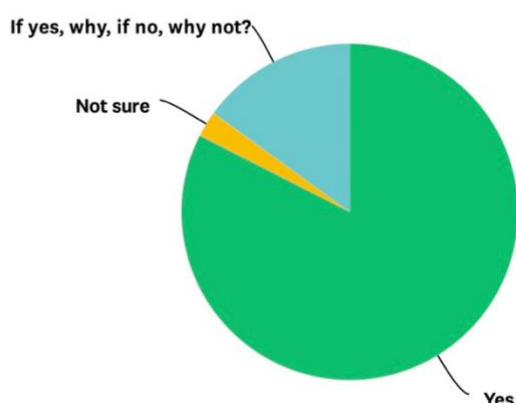
The programme has addressed these issues and challenges through its focus on nurturing, supporting and diversifying the cultural and creative workforce, extending audience diversity, not least through work in the public realm which is free of charge but also free from any potential threshold anxiety, and encouraging networks and collaboration to flourish.

One clear indicator of the success of the programme is the feedback from artists and other creative and cultural professionals and organisations, whereby there is a keen appetite for this work to continue, as has been evidenced throughout this report.

Furthermore, there is a similar desire from audiences and participants, as is clearly indicated in feedback gathered through the Enliven audience survey:

Q3 Would you like to see more of this sort of thing?

Answered: 40 Skipped: 0



Those people selecting 'if yes, why, if no, why not?' were all answering 'yes', which means that 97.5% of people said yes, with some contributing reasons why they would like to see more, for example:

"Because makes people feel happy and connected and for free." (Enliven Survey, May 2022)

For further example of the extent to which people are keen to see this work continue, Enliven audiences have also commented as follows:

“Can we have more of this kind of thing.”

“Would be great for this to be a regular thing. Bringing art to the public.”

“More events please.”

“Permanent. permanent. permanent.”

“Should continue and being city wide.” (Enliven Survey, May 2022)

Ideas have also been inspired about how work could be developed further, for example, as part of a rolling process, to realise the sort of permanence and continuation indicated above, rather than being defined as part of a fixed programme, for example:

“Art programmes could be created in ways that are ongoing, so that people paint these horrible plastic planters to make them beautiful in an ongoing way, not as a one off, so it has inspired this idea that you ‘keep doing’, that it is more ‘rolling’ than this one-off way of programming.” (Interview with Richard Wolfeströme, June 2022)

One of the key characteristics of the programme, contributing to its success, has been the centrality of collaboration:

“I think the source of the ABCD programme has been to... find a more collaborative way.” (Richard Freeman, Always Possible interview, March 2022)

What has also been central to the approach taken by the ABCD programme is building on the assets of communities, through working together creatively and collaboratively, which chimes with wider research in the local area about the impact of Covid-19 on marginalised communities:

“While it is easy to see marginalised communities as victims or as a problem to be solved, we should ensure we value the assets, ideas and solutions that these communities bring, without which our findings would surely be far graver. A difficult funding landscape for the voluntary community sector and statutory organisations alike can make finding a strategic approach to ending these inequalities challenging. We do, however, see many opportunities to address these challenges together as a city. We must move forward creatively, collaboratively, and with the most marginalised communities at the centre of our work and investment.” (Woodhull, J. 2021)

It is important to acknowledge and anticipate the time-consuming nature of such collaboration and how far it depends upon generosity of all involved along with trust in the agreed decision-making structures:

“Collaboration is time consuming and requires endless generosity. But ultimately you have to trust in a structure, for a decision to be made.”
(Interview with Marina Norris, 6th June 2022)

There has been valuable learning, articulated by the governance group, about how to drive forwards the programme and overcome challenges, through working in such partnership with wider networks:

- “Finding new ways to connect with existing challenges / problems in the city of ownership / power and gatekeeping in the cultural industries
- Exploring how to give power to a wider network and how that impacts on ownership of driving the project forward
- Understanding how people drive things forward, if someone has a particular passion and/or particular partners come on board to give something momentum then it’s possible to make something happen – without that, things get left behind.” (Governance group interview, January 2022)

The Governance group has recognised how valuable it is to work with specific partners with relevant expertise, understanding and connections, to make meaningful things happen.

Members of the Working groups have also recognised the significance of the power that can be harnessed through working together in open ways that acknowledge different vulnerabilities:

“I’ve also learnt that there is a huge power, which becomes apparent when we work together, and there’s an ability to create optimism through the darkest times and it was a wonderful thing to be part of that and see people coming together and being vulnerable together.” (Interview with Marina Norris, 6th June 2022)

This in turn has exemplified the value there is in working flexibly with partners and responding to and accommodating different needs, situations, and timelines. This emphasis has been echoed in the leadership training developed and delivered at The Hub:

“The emphasis was on bringing people together, as we had spent so much time in our own homes and heads. However, one of the first things we were due to do ended up being online because of Omnicom. We moved some other dates back so we could meet in person, because one part of the focus has been about bringing people together, as we knew people had been on their own, firefighting, and being very reactive, so the design was first and

foremost about getting people out of their siloes and out of that firefighting, emergency way of thinking.” (Julia Payne, The Hub, Interview, March 2022)

It is evident that the Brighton & Hove ABCD Plan for Cultural Recovery has been effective in addressing its aims and what’s more, it has done so responsively and swiftly:

“When I have spoken to other local authorities what struck me with the recovery plan is how responsive it was in relation to the city and how quickly it was put in place and how that instilled confidence across the sector, so I think the commitment that was put in place relatively swiftly really helped to build credibility for the plan.” (Interview with Synthia Griffin, Arts Development Manager and Donna Chisholm, Interim Executive Director, Brighton & Hove Council, April 2022)

The extent to which the council recognised the challenges facing the sector led it to respond to the programme quickly:

“The council felt the pain of the cultural sector and so we were quick to respond and be involved in the recovery, all the outdoor arts and events were falling down around our ears, and a huge percentage of people rely on this for their income. So, with the timing of this in the lead up to the season when these events happen meant that the council were very quick to try to push this through.” (Interview with Synthia Griffin, Arts Development Manager and Donna Chisholm, Interim Executive Director, Brighton & Hove Council, April 2022)

The process has generated useful learning for the ABCD partners and the council. For example, there has been important learning for the council in terms of its approach to working strategically with the wider sector:

“One of the pieces of learning is that this was always going to be a tactical response, and this is a different way of working to how the council usually operates in culture, as a sponsor or funder, so the council doesn’t usually look to the sector for long term plans.” (Interview with Synthia Griffin, Arts Development Manager and Donna Chisholm, Interim Executive Director, Brighton & Hove Council, April 2022)

The way in which the programme was devised and the structure that has been put in place to support it has been a new way of working, which has been a positive learning experience for the council. The programme has also exemplified how such a structure and common set of priorities can effectively garner further support and resources:

“One thing we have learnt from a council perspective is that having the plan has meant that we could marshal other resources around it, which we couldn’t have done without the plan and so we couldn’t have supported as

much as we did without the plan. So the role the plan has had, has not just been important in terms of having a clear idea of what we were going to do, but also as a way devolving resources into it; because it was there, other things happened around it, because we had the plan, we had all the thinking in place so, for example, the business rates grants became easy to identify and use; because the council had embraced the plan we could just take the idea to the committee and it would be accepted.” (Interview with Synthia Griffin, Arts Development Manager and Donna Chisholm, Interim Executive Director, Brighton & Hove Council, April 2022)

Synthia Griffin and Donna Chisholm have articulated the council’s approval of and work to support the plan as acting like a magnet for further funding and support. This in turn has supported Donna to be able to think differently about ‘how we enable strategy to be effectively delivered.’ (Donna Chisholm, Interim Executive Director, Brighton & Hove Council, April 2022)

There has been mutual learning about partnership working between the council and the governance group. This was evidenced when the governance group were asked ‘What learning has there been for you in the development of this programme so far?’ One response was: ‘Finding out about how to work with the council in the best way.’ (Governance group interview, January 2022)

It was important for the programme to evolve in the way that it did so that it could inform the council’s approach in this way. Furthermore, the programme’s success is testament to the skills, wisdom and abilities of professionals from the cultural sector and evidences the potential for developing the future phase in a similarly responsive way as has informed the programme to date:

“If we just rely on the council to do everything, we underestimate our own brilliance. I would like the message to be that we can make the next phase whatever we need it to be, and not overburden ourselves with structure.” (Interview with Marina Norris, 6th June 2022)

One other area of learning has been articulated by members of the BID, who, whilst quick to express how brilliant different events have been, also stated that they would have preferred to have more involvement in the decision-making process:

“The arts and event have been superb. It has been thrilling to see the Third Thursday events grow and become more popular week by week. It was great to see the diversity of all of that, so the arts side was a huge success. However, the governance side of things lacked somewhat and didn’t allow us to be a part of the decision-making process that formulated the programme that would ultimately deliver on many of our objectives.” (Interview with Gavin Stewart and Shelley Welti, Brighton BID, May 2022)

This issue was also acknowledged by Polly Gifford, Programme Manager, during evaluative reflection, and could be addressed in future structures:

“(The BID) were certainly involved in the recruitment and commissioning of a number of the artists. We could have gone further on that and involved them in (the working group) meetings, so they got to know the wider partnership more. Having people personally invested rather than just commercially invested has been important.” (Polly Gifford, Interview with the Enliven Working Group, March 2022)

Some other challenges can be seen to stem from different working practices across sectors and this might be most usefully addressed through working together to share working practices and agree processes prior to commencing the work. For example, there is a need to outline processes clearly for all involved, especially across sectors, for recruitment and commissioning, prior to the point at which any recruitment or commissioning process begins.

It has also become apparent that whilst paying freelancers for their time at meetings is an aspirational norm in the cultural sector, the idea is less familiar to the business community. Within ABCD, paying freelancers for their time is an objective that clearly relates to the programme’s aim, to achieve equity for freelancers in the cultural sector:

“ABCD has tried to do some things differently to the pre-pandemic norm, particularly around having a wider range of voices involved in decision making; linked to extending inclusivity and diversifying leadership; part of that has been about having freelancers involved, and committing to paying people for their time. As things have opened back up and gone back to more familiar delivery models this has been harder to maintain. How that structure is maintained and how to pay people who we need to be there is important. We need to develop a whole new budget line to include freelancers in conversation which is really hard and really important.” (Polly Gifford, Interview, May 2022)

As a pilot programme, this work has effectively surfaced this as a difference between sectors and now that this difference has been surfaced it could be addressed in future.

One important strand of learning has therefore been about this sort of difference between working practices in different sectors and how time is essential at the outset to recognise and appreciate these differences:

“Working across sectors and getting used to working with each other with different working practices, some time for that partnership to do its storming and norming.” (Polly Gifford, Interview, May 2022)

Sharing a range of policies and statements that are in place might also be useful in ensuring a mutual and common understanding of the relationships between, and roles of, different partners involved. For further example, this could help to clarify

details that have caused some confusion for people commissioned, such as the relationship between the BID and the council, as different entities, and responsibility for marketing.

Whilst the programme has met many of its aims in ways that can be sustained and built upon, it is apparent that there are several key areas for future focus, some of which will be supported by the two remaining strands of the original ABCD Plan. For example, one future focus needs to be about 'space to grow', addressing the need for creative space in the city within which artists and cultural organisations can develop their practice:

"Certain working groups have... achieved what they set out to achieve, and what is rising to the surface are things we need to address across the city, like the need for 'space to grow' which could have an impact on space within the city and infrastructure and how that is delivered, because it is a need that is completely rearticulated across the sector and across the city." (Interview with Synthia Griffin, Arts Development Manager and Donna Chisholm, Interim Executive Director, Brighton & Hove Council, April 2022)

This focus has also been emphasised by members of the Enliven working group, as a potentially valuable way to develop more partnerships between the BID and creative industries:

"We talked earlier about Space to Grow and the pilot that happened with the disused shops that Creative Futures took up, which was associated with Enliven, and how that provided a really good model of how projects using disused shops can be beneficial to business. The more interface that we can find between the BID and creative industries the more it will grow momentum and there are ways make the most of the proximity of the shops in ways that will ensure the work can continue to grow and have benefits." (David Sheppard, Interview with the Enliven Working Group, March 2022)

Another area that is similarly still being pursued are plans for the Cultural Worker Income Guarantee Scheme. The need to pay freelancers for their time is one of the key areas of success within this programme, as it is essential for freelancers to be paid, for them to be able to engage in strategic long term decision-making processes if those processes are to become more inclusive and representative of broader perspectives than just those of PAYE staff from existing organisations.

Another set of learning coming from the work is about diversity, as the programme has managed to support the development of several strands of work that have successfully diversified the participants and audiences engaging. The key learning has been about the advantages working with partners who have expertise and networks in different contexts.

There has also been learning about the need to consider ‘how to implement anti-racist practice in a project that has many stake holders.’ (Governance group interview, January 2022)

There has been important learning too about access, as the Alternative Tour work with disabled people has highlighted issues of access around the city, which will be reported directly to the council:

“Brighton isn’t really wheelchair accessible so doing the accessible tour was really difficult, but also a positive learning curve. Polly is asking us to write about the access issues.” (Interview with Katie Dale-Everett, 24th March 2022)

Another focus that builds upon the learning to date, for the middle and longer term, is about cultivating more diverse leadership:

“What has come to the surface recently is the need to cultivate diverse leadership across the city. The council has a wider anti-racist pledge but there is work about how to make sure diverse communities feel represented across the community, alongside the third sector team, there is a need to bring more diverse voices into the conversation about the role of culture going forwards.” (Interview with Synthia Griffin, Arts Development Manager and Donna Chisholm, Interim Executive Director, Brighton & Hove Council, April 2022)

Key learning that might successfully inform future work has been articulated by the Enliven working group, when they acknowledged and articulated how a diverse leadership group nurtures a more equitable space in which people can be their authentic selves and contribute in more authentic ways, thereby evolving a more diverse programme.

As reflection has been embedded into this phase of the programme, it has surfaced learning in an ongoing way which has then influenced decisions and initiated action, for example, through reflecting on the challenges of gathering evidence about the impact of Third Thursdays on the business community, an action was identified that was both useful for gathering further evidence in future, but also for encouraging reflection within the business community:

“It was about making the city centre somewhere exciting for people to visit again, particularly before the spring, when festivals start happening anyway. But there is an issue about how to evidence those things. There has also been a challenge in involving the businesses. We thought more of the existing cultural organisations would have got on board with programming Third Thursdays, but they didn’t and we need to understand why.” (Polly Gifford, Interview, May 2022)

This conversation has also informed future evaluation processes by identifying the value of including the question “Did you do anything else while you were here?” In surveys of people attending activities like Third Thursdays in future.

The evaluation process has also generated a wealth of evidence that relates to the outcomes there have been for people engaged as audience members or participants. Whilst this evidence does not relate to the overarching aims of the programme, it acts as a valuable reminder of why such work is important for people engaged. For example, one person who took part in the Voices of Motherhood Alternative tour stated that:

“This project landed in my life at a very difficult time. It helped me have another focus and helped me digest some of the grief and anxiety that I was struggling with. It gave me something to look forward to and I felt heard and held creatively and emotionally.” (Participant Feedback, Voices of Motherhood.)

For further example, an audience member of Enliven stated that:

“I realise that this was exactly the kind of event I needed in my life and was missing so much.” (Enliven Audience Survey, May 2022)

Such feedback indicates the wider benefits that have been realised through the programme, especially in terms of people’s wellbeing, as can be seen to be of great significance, especially in our recovery from the pandemic:

“All the tours improved my sense of wellbeing.” (David Horwood, Voice memo feedback, March 2022)

Such outcomes, as have been clearly evidenced across the programme, are at the core of the rationale for such work and have been realised through a focus on strategic interventions to re-invigorate artists practice through a carefully structured interconnected programme of opportunities.

What is interesting about this is that the realisation of such outcomes (as improved wellbeing or community cohesion) does not depend upon a set of aims concerned with the impact the work will have for audiences or participants.

Professionals who have been working in this sector, in equitable and informed ways, for any significant length of time, realise that these are the outcomes that will occur when opportunities to engage in cultural activities are developed in responsive ways, whereby the results are almost inevitably ones that have a positive effect on people’s wellbeing and community cohesion. This is perhaps taken as read in this programme, freeing up the potential to explore the new spaces that Covid-19 and other elements in the wider socio-political landscape has exposed or highlighted.

8 Recommendations and Ways Forward

The realisation of the programme aims and outcomes, as has been evidenced throughout this report, has generated significant impact and cultural change, not least through the learning that has surfaced. This learning has influenced strategic approaches across partnerships and informed practice within and across a range of organisations. Some of that learning has been about how to retain the ability to be responsive when working across such multiple organisations and contexts:

“When you get groups of 14 people around a table it’s hard to move quickly... How to remain agile and get stuff done with this number of voices is also important learning.” (Interview with Erin Barnes, 6th June 2022)

Remaining agile and nimble have been crucial to ensuring the flexibility required to be responsive, which has been key to realising the outcomes of the programme. In addition to having met the outcomes relating to its aims, the programme has realised multifarious strategic outcomes that are about ‘big changes,’ which are best met through ‘slow’ processes, because;

“If we are slow, we really listen. We find out what being included means to each person rather than forcing everyone into the nearest job, college course and lonely flat. We provide enough information for people to make their own decisions and then we honour that choice.” (Bates, 2005)

The learning-based outcomes from this programme to date, as evidenced throughout this report and summarised in the previous section, are ripe to build upon in future, alongside the planned continuation of the programme. These can be summarised as recommendations, as follows:

Governance, Structure and Working Groups

Whilst the working group model has clearly provided a useful structure for more equitable decision making, which is flatter and less hierarchical than many others, ideas have been suggested during reflective conversations about how this model might be improved or built upon. For example, it would be useful to anticipate that working groups for different types of projects would take on different shapes and roles, as they need to develop in bespoke ways in response to the different needs of different projects:

“In terms of the model and the processes, the working group model and the wider model, where it was the same size and shape for all three strands, I’m not sure that this served every strand equally well, because they were all so different. Enliven was so focussed, Engine room so broad and Creative Communities was different again and that became clear to everyone involved.” (Polly Gifford, Interview, May 2022)

Polly has also recognised that the working group structure and processes may have benefited from more lead in time, clarity around roles and greater agency for the working group chairs:

“The role of the Chairs in leading their groups was really important and maybe needed some time at the beginning. I wonder if it would have been valuable to have recruited the chairs and had some discussion with them about the roles and for them to have a role in the recruitment of the working group which might have given a bit more focus.” (Polly Gifford, Interview, May 2022)

Legacy

It is clear there is a keen appetite, amongst artists, organisations, participants, audiences and businesses, for the work developed through this programme to continue. Alongside this there is a clear need to develop a way of holding the work, through a non-hierarchical structure, based on the model developed within this programme, which can ensure a cohesive approach that makes the most of potential partnerships and connections.

Partner organisations have been supported to extend and expand upon the work they usually programme, producing new events and activities that have been popular, exceeded expectations and ignited people’s ambitions for the continuation of such opportunities in the future, for example, for Turner Community Organisation there is a clear legacy from the Glow festival:

“The legacy will be the way we continue to do these events with the young people and the community. Every time we do this sort of event it gets bigger and as great as the new partnerships are and as much as we’d like to do this event at the same time of year again, for me, being known as the organisation that puts on the summer event is what matters the most.” (Interview with the Turner Community Project team, March 2022)

This is reiterated in the feedback from the young people involved:

“Hopefully this will continue for years to come.” (Vitamin D interview, 26th March 2022)

The Turner Community project team are aware of the potential to support more young people, who have been inspired by the performances at the Glow festival, to perform in future:

“There are young people who want to perform now, the stage looked great this year and so for a couple of the young people, aspirationally it was really great for them to see and might inspire them to perform at our next event. And all the children dancing on the stage as well, it might give them some ideas about performing in the future as well.” (Interview with the Turner Community Project team, March 2022)

Similarly, people engaged in the Alternative Tours have also expressed a desire to continue to be involved in similar work:

“The Trails of Migration project, those involved would like to see it continue, it has been a very positive space for the people and in which to be seen.”
(Interview with Katie Dale-Everett, 24th March 2022)

For this type of work to continue, funding to nurture reflection has been suggested as a useful consideration in future:

“We are a young organisation and I want us to be led by the community and what they want and it would help us to do this and to be more sustainable if there was an annual fixed amount of money for reflecting on what we have done and learnt to inform future work and continue to build accessible programmes that would be brilliant.” (Interview with Katie Dale-Everett, 24th March 2022)

There has also been significant feedback suggesting that an important part of the programme’s wider legacy, will be to share how this programme has evolved and what has happened as a result:

“I think it would be worth Marina and Polly and others involved talking about how they have done this, how they went about securing that amount of money from the council in the first place, then getting that topped up and then CRF money on top of that, which is amazing, it’s proper Robin Hood stuff, which is amazing. They got the extra money principally to get freelancers engaged in the programme. You need a bit of gumption to do that. People like Marina were saying let’s just ask, lots of people don’t think to ask. Talking about that and sharing it more widely, for example by having a symposium or getting it in Arts Professional, could be really amazing. I just think the programme is amazing.” (Julia Payne, The Hub, Interview, March 2022)

“I think it would be good to do a festival about the programme, celebrating what it has achieved, but which also highlights those issues and means so that we can all share our learning around it.” (Interview with Katie Dale-Everett, 24th March 2022)

Diversity and Diverse Leadership

Whilst this programme has been exemplary in the ways in which it has centred on diversity and developed diverse leadership, there has been key learning which can be expanded upon across the partnerships, such as at the council, to ensure more diverse leadership as a norm across the area:

“Some of the things we haven’t done yet are the instruments for social change, around diverse leadership and having tools to enable more people who feel marginalised in the overall development of the sector, the future direction of leadership in the sector.” (Interview with Synthia Griffin, Arts Development Manager and Donna Chisholm, Interim Executive Director, Brighton & Hove Council, April 2022)

Alongside this, some people have indicated a need to ensure that anti-racist practice is similarly commonplace in Brighton & Hove. This has not been borne out of any issues raised, but out of a recognition of the value there was in the anti-racist training that a small number of people involved in this programme happened to attend outside of this programme.

The success of the Enliven working group has been highlighted through feedback as a model of diverse leadership that could be expanded upon by:

- Replicating this model in the membership of the governance group;
- Encouraging and supporting young people to also be involved at a strategic, decision-making level;
- Doing more to embed anti-racist practice across the programme.

End Note

The Brighton & Hove ABCD Cultural Recovery Programme has resulted in a wide range of positive outcomes and has cemented a set of partnerships that promise to deliver a hugely beneficial programme in future.

The learning from this programme indicates that the next phase of the work is key in terms of building upon the work that has happened, to evolve an effective way of maintaining the connectivity and sense of a common vision amongst and across a wide range of partners. However, it is also important to maintain an openness to continuing to learn through the next phase:

“This is not prescribed or a finished product, this is about learning and unlearning.” (Interview with Marina Norris, 6th June 2022)

As the work continues to develop, not least through the future focus on ‘Space to Grow’ and ‘Creative Worker Income Guarantee’, the learning from this phase will usefully reinforce the structures that support the programme’s activities.

The opportunity for Brighton & Hove’s cultural and creative sector to imagine what happens next, which is taking place in June 2022¹⁸, is key to informing the detail of the programme’s future evolution, as this will ensure that it continues to be directed through a non-hierarchical structure and process.

Maintaining a responsive approach, which continues to be as much about listening as doing, will be key to this future development. This will ensure that people don’t default to previously established, well-trodden paths or entrenched power positions, but galvanise the work by continuing to create new and innovative networks, approaches and programmes:

“It’s about how you create a new way of doing things when people default to existing positions, it’s about how to galvanise something without people resorting to pre-existing power positions, assuming who it is that has the power.” (Interview with Erin Barnes, 6th June 2022)

¹⁸ See [The Open Space Report](#) from the June review and reset session

9 References

Bates, P., 2005

In praise of Slow Inclusion

National Development Team

Sargent, A. 2021

Covid-19 and the global cultural and creative sector. What have we learned so far?

The Centre for Cultural Value

www.culturehive.co.uk/wp-content/uploads/2021/09/COVID-19-and-the-Global-Cultural-and-Creative-Sector-Anthony-Sargent.pdf

Schön, D. A (1983)

'The Reflective Practitioner: How Professionals Think in Action.'

London: Avebury.

Walmsley et al, 2022

Culture in Crisis: impacts of Covid-19 on the UK Cultural Sector and where we go from here

Centre for Cultural Value

<https://www.culturehive.co.uk/CVlresources/culture-in-crisis-impacts-of-covid-19/>

Woodhull, J. 2021

Impact of COVID-19 on LGBTQ communities in Brighton & Hove. Switchboard, 2021

<https://www.switchboard.org.uk/new-research-by-switchboard-highlights-inequalities-exacerbated-by-covid-19-for-lgbtq-communities-in-brighton-hove/>

List of Appendices

Appendix 1: The Impact of Covid-19 on the Creative & Cultural Sector

Appendix 2: Facts and Figures – these are embedded in the Executive Summary that can be downloaded from the [Culture in Our City website](#).

APPENDIX 1

The Impact of Covid-19 on the Cultural and Creative Sector

Dr Roz Stewart-Hall

March 2022

This summary paper contextualises the work of ABCD Brighton and Hove Cultural Recovery by considering the wider impact of the Pandemic on the Cultural and Creative Sector and the learning that has emerged. The pandemic has clearly had unprecedented impact on the creative and cultural sector:

“In the eighteen months since Covid-19 was declared a pandemic in March 2020, the world’s cultural and creative sector has been impacted more traumatically than by any other crisis in living memory. The damage has been spread more universally than in previous crises, the effects compounding one another in the depth and breadth of the fallout they caused. The endless cycles of enforced business closures, lockdowns, travel bans, distancing measures, quarantine and working-from-home regimes together led to the longest disruption to the sector in living memory, causing extensive business and organisational failure and severing essential professional and supply chain connectivity.” (Sargent, A. 2021)

One obvious impact on the sector has been a loss of income:

“As an industry that thrives on collaboration, communication and connection, indoor confinement has had huge knock-on effects on the creative industries. The Creative UK group — composed of Creative Industries Federation and Creative England — shows that Covid-19 has cost the creative industries £12 billion in the value of its goods and services.” (Al-Dujaili, D. 2021)

This has touched every corner of the creative and cultural sector, for example:

“An emergency report produced by the UK’s youth circus network in the early days of the Covid-19 lockdown measures is vital reading, including the statistic that 74% of survey respondents estimated 100% loss of income due to the crisis.” (Kavanagh, K, 2020.)

“Losing 95% of its income, moving staff to working from home and closing its doors to audiences overnight was a scenario that no one at this large Salford-based theatre and gallery complex could have planned for.” (Walmsley et al, 2022)

Lockdowns, self isolation and social distancing and have combined to create a bleak landscape in terms of the potential for creative and cultural engagement, which has in turn impacted on the stability of work in the sector:

“The impact of COVID-19 on the creative industries, and particularly on the cultural sector, has been significant. Live performance venues and museums

and galleries have been forced to close their doors for long or indefinite periods, films and television programmes have had to halt on production, and self-employed creatives have experienced immense job instability.” (Owen, G et al. 2020)

In the same report, led by Nesta, the researchers conclude that:

“Our initial findings show that workers in the creative industries have been hit hard by the COVID-19 pandemic and lockdown. Moreover, with a collapse in the number of hours worked and large numbers of job losses, the cultural industries and occupations have been hit especially hard.” (Owen, G et al. 2020)

Learning from working in the Context of Covid-19

In many ways, the impact on the creative and cultural workforce has exposed the precarious nature of most contemporary creative and cultural vocations:

“These devastating effects have also shone a harsh light on structural flaws and fragilities throughout the CCS. That is especially true in employment models, where typically a third of workers in the sector have semi-detached status as casual, contract, self-employed or freelance workers, whose losses and suffering around the world have been some of the most agonising. Even for those people whose work was not immediately so gravely threatened, every aspect of pandemic lives throughout the world became ‘strange, small & stressful’.” (Sargent, 2021)

Whilst the long-term impact of Covid-19 on this fragile freelance workforce is impossible to predict, there has been much speculation about its significance:

“The most profound management lesson of the pandemic has been the sector’s structural dependence on freelance and self-employed professionals, many of whom have been left catastrophically exposed by the pandemic. An increasing number report that they have been reconsidering their careers, feeling forced to look for jobs elsewhere, potentially creating a risk that the CCS may face a severe scarcity of talent, creativity and skills just as it is emerging from the pandemic.” (Sargent, 2021)

For everyone, from audiences to artists, the impact of COVID-19 has been significant. Anthony Sargent has listed the following reasons why the creative and cultural sector has ‘suffered deeper and more disabling damage than many other sectors’:

- “The cultural sector typically relies on physical congregation and social interaction for all its production and consumption, so was particularly impacted by the continued lockdowns, physical distancing edicts and travel restrictions;
- A larger-than-average share of jobs in the culture and creativity sectors are precarious, informal, and/or part-time jobs – and the lack of professional status for many artists and culture professionals often limits their access to

support mechanisms or safety nets that have protected people in other sectors;

- Widespread job losses and income reductions are limiting spending on the products and services of the CCS by consumers, reflecting the greater cuts most people make to their discretionary spending compared with their basic living necessities;
- There has been a widespread physical impact on cities, with vibrancy and footfall (on which many CCS organisations depend) drastically reduced in the most acute phases of the pandemic. Images of neighbourhoods around the world that boast of ‘never sleeping’ suddenly devoid of human life for extended periods became commonplace during lockdown;
- In many territories with undeveloped infrastructure, the lack of access to digital technology and online platforms has proved challenging, for both producers and consumers.” (Sargent, 2021)

Within the UK, access to online platforms has been widely assumed to be fairly unproblematic, and so ‘the digital space’ has become one in which people have explored and experimented, to create opportunities for engagement. However, a digital divide still exists, creating a barrier for many people who do not have access to, or knowledge of, online platforms. This represents one of the many ways in which the effect of the pandemic has been more significant for those who are already marginalised through existing inequalities:

“The Covid-19 pandemic is unique because it affects the entire population in a way very few events do. However, the stark reality laid bare by the past 18 months is that the fault lines of inequality underlie even the most universal of challenges.” (Woodhull, J. 2021)

“We cannot overlook the fact that longstanding inequality of cultural access and opportunity has just got worse.” (Walmsley et al, 2022)

Digital spaces have, however, offered an alternative for many. For some artists the online version of their work has been more straightforward than others, with artists working in participatory ways finding the successful use of the space more challenging. A blended approach, where digital platforms are used when relevant and these are combined with live work in new and innovative ways, could become one of many new tools for working in more inclusive and equitable ways.

Many people in the creative and cultural sector have thereby developed new ways of using on line space more creatively:

“Many cultural organisations and practitioners have responded rapidly by creating opportunities for cultural engagement within the digital space.” (Barrett, M., et al, 2020)

The ways in which members of the creative and cultural sector connect, within and across organisations, as well as with audiences and other people they seek to engage, has shifted significantly:

“Nowhere was the response of the CCS to the pandemic more spectacular than in the online world, where a digital journey already underway was suddenly exponentially accelerated. Deprived overnight of any possibility of connecting with live audiences and communities, whole segments of the CCS sped into new online worlds. The quality varied wildly, business models were uncertain and for many discoverability was an unsolved challenge, but the online space was suddenly alive with cultural offerings. Partnerships sprang up between major cultural players and tiny specialist digital teams, festivals joyfully united artists all over the globe, and all kinds of interactive adventures linked audiences and artists in thrilling new ways.” (Sargent, 2021)

The use of online communication spaces became the norm, transcending previously assumed geographic limitations. For some organisations this nurtured opportunities for more frequent exchange, due to the reduction in time spent travelling. For example, Orit Azaz, working with Imagineer in Coventry, comments on their experience of collaborating with the team at Creative Barking and Dagenham during the development of Imagineer’s ‘Bridge’:

“We have reflected that ‘this weekly hour is gold dust’ - if we hadn’t been forced to work like this we would be locked together in the intensity of doing... to have the space to think, to create, to respond to challenges, to think about what the next things are, we have decided we are going to try to work in that way, in long term collaborative relationships, because we have recognised the value that brings to the potential impact the work can have.” (Azaz, O., quoted in Stewart-Hall, R 2021)

This quieter, more reflective space has been commonly recognised as a consequence of the pandemic:

“The absence of the perpetual roar of traffic in our cities suddenly made space for a completely different kind of life, slower, more reflective, kinder, environmentally more responsive. The ecosystems that make up the sector came together in ways no one could have imagined. Traditional competitors instinctively became collaborators as self-help networks sprang up throughout our communities, inward-facing at first, then gradually more outward-facing and ambitious. Arts organisations, remembering the most people-centred elements of their core missions, turned over their staff and equipment and facilities to all kinds of social and civic generosity and community service.” (Sargent, A. 2021)

The potential for future uses of on-line space should be considered alongside locating more popular public spaces as ways of making connections with new audiences, if the sector is to diversify engagement. This is reflected in the following three key findings from research at The Centre for Cultural Value:

- **Audiences:** While the shift to digital transformed cultural experiences for those already engaged with cultural activities, it failed to diversify cultural audiences.

- **Workforce:** The UK's cultural sector is undoubtedly at an inflection point and facing imminent burnout alongside significant skills and workforce gaps.
- **Organisations:** In light of the pandemic and Black Lives Matter, many cultural organisations re-evaluated their purpose and their relevance to local communities, which was complemented by increased local engagement. (Walmsley et al, 2022)

Whilst the COVID-19 pandemic has been a destructive force, with ripples of impact that continue to cause challenges across the creative and cultural sector, it has given rise to learning and insights regarding more equitable ways forwards:

“The worldwide discontinuity in the work of cultural and creative industries has been a traumatic moment of almost incalculable loss and damage. However – as always – amongst the loss and damage there has been invaluable learning of new kinds of thinking, new ways of doing things. We need to identify all those new learnings around the world then build on those new foundations, rather than just reassembling the broken pieces from the past in their prepandemic form.” (Sargent, A. 2021)

This has also been identified beyond the cultural sector, in the voluntary sector of Brighton and Hove:

“While it is easy to see marginalised communities as victims or as a problem to be solved, we should ensure we value the assets, ideas and solutions that these communities bring, without which our findings would surely be far graver. A difficult funding landscape for the voluntary community sector and statutory organisations alike can make finding a strategic approach to ending these inequalities challenging. We do, however, see many opportunities to address these challenges together as a city. We must move forward creatively, collaboratively, and with the most marginalised communities at the centre of our work and investment.” (Woodhull, J. 2021)

Moving forwards creatively and collaboratively, building on the learning and insights generated through the pandemic, could offer solutions to challenges that the sector has faced for many decades. Ways of working that are more equitable and inclusive could be devised through applying the learning that has surfaced during this period. There has been significant learning, for example, about the types of organisation that have survived and from this we can ascertain how important it is to have a clear mission, be non-hierarchical, nimble and responsive:

“Amongst all this turbulence, exciting futures are now coming into view. CCS organisations who survive this harrowing time are more likely to understand their core purposes clearly; have fleet-footed unhierarchical structures, be risk-sophisticated, have culturally and psychologically safe workplaces, be digitally mature and recognise the overwhelming importance of climate sustainability.” (Sargent, A. 2021)

It has also been apparent that an openness and willingness to work together in truly collaborative and co-creative ways has been key to the success of many creative and cultural organisations during this time:

“Looking outward, there are lessons about the value of generous-spirited collaboration in addressing adversity, the critical need to form a more rational kind of relationship with risk, the need to think afresh about the whole industry of touring, and about how to remedy what we have learned to be governments’ damagingly uneven comprehension of the cultural sector. There are also complex lessons around how we will recover and re-incentivise audiences after this unprecedentedly long winter of frozen inactivity, connecting with our communities in new ways and offering them fresh, deeper kinds of relationships.” (Sargent, A. 2021)

However, it is also the case that COVID-19 has touched and influenced the way we live in different areas, in unpredictable ways, across small details of day to day life, for example:

“Coronavirus (Covid-19) significantly changed the way people used roads and public spaces in Brighton and Hove. As people tried to avoid public transport, demand for parking increased and the reintroduction of charges and enforcement became increasingly necessary to ensure priority could be maintained for those who needed it most.” (Brighton and Hove City Council, 2021)

Such detail is of significance when trying to reignite audience interest and engagement. The current situation is one in which it is difficult to anticipate ways forward, as the pandemic is far from over. For example, recent stats from Brighton and Hove show that:

“In the 7 days up to 11 March (based on data published on 16 March) we had 2,717 confirmed new cases of COVID-19 in Brighton & Hove.

This is:

- up 60.7% on the previous 7 days
- equivalent to a weekly rate of 793.9 per 100,000 residents
- higher than the South East which was 769.1 per 100,000
- higher than the rate for England, which was 580.2 per 100,000”¹⁹

As we continue to live with Covid-19, rather than living post Covid-19, the relevance of the learning that has been nurtured through this reflective phase, could invigorate our sense of optimism for the future of the creative and cultural sector, whereby formulaic approaches could fade away to be replaced with more bespoke, responsive and tailored ways of developing inclusive creative and cultural opportunities.

Locating Brighton and Hove’s ABCD Plan for Cultural Recovery in this Landscape

It is apparent that the overarching aims of Brighton and Hove’s ABCD Plan for Cultural Recovery chime with the findings of the research referenced previously. For example, the report by Walmsley et al, 2022, concluded with three key findings emerging from the creative and cultural sector during the COVID-19 pandemic. Firstly, there was recognition that the reliance on digital platforms during the pandemic has had an

¹⁹ www.brighton-hove.gov.uk/coronavirus-covid-19 last visited March 18th 2022

impact on audiences in terms of failing to ‘diversify cultural audiences’. This failure is directly addressed through the programme aim to ‘Develop a more inclusive arts offer and more diverse arts sector in Brighton and Hove.’ It is achieving this through working ‘in real life’, in public spaces where people congregate and through working with the community based creative organisation, Turner.

Secondly, the same report concluded that there has been significant impact on the workforce, whereby the UK’s cultural sector is ‘undoubtedly at an inflection point and facing imminent burnout alongside significant skills and workforce gaps.’ This issue is addressed through another of the three overarching aims of the programme; ‘to create paid work and professional opportunities for creative practitioners in the city who have been most affected by the pandemic.’ Thirdly, the research concluded that many cultural organisations have re-evaluated their purpose and their relevance to local communities, which was complemented by increased local engagement. This is echoed in the final overarching aim of the programme, to ‘encourage partnership working in order to strengthen the creative and cultural sector in the longer term,’ whereby existing organisations are working collaboratively in response to the needs of local people.

In summary, the strategic location of Brighton and Hove’s ABCD Plan for Cultural Recovery Programme echoes the findings of a range of significant research programmes. Furthermore, the findings from the programme could effectively inform future strategic approaches to moving forward creatively, collaboratively, and with the most marginalised communities at the centre of work and investment. Through extending upon the programme partners’ openness and willingness to work together in truly collaborative and co-creative ways, the legacy of the programme promises to establish new, informed ways of working together more effectively.

By building on the learning there has been from the pandemic, around new kinds of thinking and new ways of doing things, there is the potential for re-connecting our communities in new ways and offering them fresh, deeper kinds of relationships with cultural experiences. Research from The Centre for Cultural Value claims that the organisations surviving this harrowing time ‘understand their core purposes clearly’ and are ‘fleet-footed’ and ‘unhierarchical.’ (Sargent, A. 2021) It follows therefore that by supporting cultural organisations to be increasingly nimble, responsive and non-hierarchical, Brighton and Hove’s ABCD Plan for Cultural Recovery promises to lead to new, deeper kinds of engagement in future that are more meaningful for all involved. Ultimately, by listening and responding to the learning that emerges from the different programme strands, a set of priorities for future support might be best and most appropriately tailored.

Bibliography

Al-Dujaili, Dalia, 2021

Creative freelancers hit hardest by pandemic, new study reveals.

It's Nice That

www.itsnicethat.com/news/creative-freelancers-hit-by-pandemic-creative-industry-230721

Azaz, O., quoted in Stewart-Hall, R. 2021

Imagine Bridge. Evaluation Report

Unpublished

Barrett, M., et al, 2020

COVID-19: Impacts on the Cultural Industries and the implications for policy

Project Overview

Creative Industries, Policy and Evidence Centre, led by Nesta

<https://pec.ac.uk/news/covid-19-impacts-on-the-cultural-industries-and-the-implications-for-policy>

Brighton and Hove City Council, 2021

Parking Annual Report 2021. The Impact of Covid

www.brighton-hove.gov.uk/parking-annual-report-2021/impact-covid-19

Kavanagh, K, 2020

Independent UK Covid Crisis Response Summary of EU Commission Report on 'The situation of circus in the EU Member States'

<https://thecircusdiaries.com/2020/05/19/uk-covid-crisis-summary-of-eu-circus-report/>

Owen, G., O'Brien, D., Taylor, M., 2020

A jobs Crisis in the Cultural and Creative Industries

Creative Industries, Policy and Evidence Centre, led by Nesta

www.pec.ac.uk/blog/how-covid-19-is-impacting-the-cultural-sector-with-the-loss-of-55-000-jobs-in-the-arts

Sargent, A. 2021

Covid-19 and the global cultural and creative sector. What have we learned so far?

The Centre for Cultural Value

www.culturehive.co.uk/wp-content/uploads/2021/09/COVID-19-and-the-Global-Cultural-and-Creative-Sector-Anthony-Sargent.pdf

Walmsley et al, 2022

Culture in Crisis: impacts of Covid-19 on the UK Cultural Sector and where we go from here

Centre for Cultural Value

<https://www.culturehive.co.uk/CVlresources/culture-in-crisis-impacts-of-covid-19/>

Woodhull, J. 2021

Impact of COVID-19 on LGBTQ communities in Brighton and Hove. Switchboard, 2021

<https://www.switchboard.org.uk/new-research-by-switchboard-highlights-inequalities-exacerbated-by-covid-19-for-lgbtq-communities-in-brighton-hove/>

Brighton & Hove City Council

Tourism, Equalities, Communities and Culture Committee

Agenda Item 56

Subject: BHCC - Venue Hire Policy

Date of meeting: 12th January 2023

Report of: Executive Director of Economy, Environment and Culture

Contact Officer: Name: Howard Barden
Tel: 01273 292646
Email: howard.barden@brighton-hove.gov.uk

Ward(s) affected: All

For general release

1. Purpose of the report and policy context

- 1.1 Brighton & Hove City Council owns and manages a large portfolio of indoor and outdoor venues across the city, which facilitate a significant number of events each year.
- 1.2 The BHCC Venue Hire Policy (Appendix 1) seeks to provide clear guidance on authorised hire and use of venues and outdoor spaces owned and operated by the council.
- 1.3 This policy sets out principles for how the council will authorise and manage the booking of events, applying consistent practice in doing so. These principles are based on a range of requirements which arise from legislation, guidance, and other council policies.
- 1.4 With many differing and opposing viewpoints in society, it is important for the council to have a robust Venue Hire Policy which demonstrates how it manages the right to freedom of speech with its duty to protect people from discrimination, victimisation and harm, within the framework of the law.

2. Recommendations

- 2.1 That Committee approves the BHCC -Venue Hire Policy at Appendix 1.

3. Context and background information

- 3.1 Brighton & Hove City Council owns and manages a large portfolio of indoor and outdoor venues across the city, which host a significant number of events each year, as a city we are committed to supporting a diverse mix of events, including those that contribute to our vibrant culture, community prosperity, the environment, and the economy.

- 3.2 The BHCC Venue Hire Policy attached at Appendix 1 covers the obligations, responsibilities, and limitations in relation to hosting an event in Brighton & Hove City Council venues or outdoor spaces. It is the intention of the policy to balance the interests of residents, communities, event organisers and other stakeholders in the city.
- 3.3 The policy seeks to enable a diverse mix of well-designed, accessible, and well managed events across the city, which deliver community, environmental and economic benefits, bring communities together and contribute to the promotion of a vibrant multi-cultural community.
- 3.4 While many venues across the council will operate their own booking hire agreement or contract, the BHCC - Venue Hire Policy seeks to provide clear guidance on authorised hire and use of venues owned by the council.
- 3.5 The BHCC - Venue Hire Policy, clearly sets out and supports an appropriate use of its venues, where spaces are utilised safely and legally. The Policy relates specifically to the hiring of venues for events, activities, and meetings attended by the public in a 'Brighton & Hove City Council Venue', specifically:

- Council owned, operated, or managed indoor and outdoor spaces

This includes but is not limited to the hiring of venues for events in the Brighton Centre, parks, and other event spaces. For example:

- Meeting, training, and conference venues
- Parks and open spaces including Public Highways

- 3.6 The BHCC - Venue Hire Policy details the core principles, giving a clear and systematic approach to the hiring of council venues/spaces, and describes in more detail, the council's position on event bookings, and the grounds by which an event application will be successful.
- 3.7 The policy clearly describes that the council will adhere to all relevant sections of the Equality Act 2010 including Section 149 of the Act, and all other relevant legislation that events must conform to.
- 3.8 Any individual or organisation looking to make an event booking be it for personal, commercial, charitable or community use must adhere to the requirements of this Policy and the principles set out in it. Hirers must also adhere to any relevant policies, procedures, conditions, and codes of conduct specific to the booking concerned and relevant to the hire and use of the venue.
- 3.9 The council will balance its decisions for venue hire on a range of factors, which includes equalities, cohesion, human rights considerations, regulation, and legislation. It will assess applications to ensure they are in accordance with existing priorities, commitments, policy and booking conditions.
- 3.10 Where an application for venue hire contravenes the principles of this Policy it may be escalated to Brighton & Hove's Executive Leadership Team for

advice and support. Feedback from the group will be reflected when the council's decision is conveyed to the applicant.

4. Analysis and consideration of alternative options

- 4.1 Although each department may well have its own contracts and operating systems, the purpose of this policy is to draw into one place a consistent and unified booking policy for venues and outdoor events.

5. Community engagement and consultation

- 5.1 Consultation has been undertaken between the Brighton Centre and the Outdoor Events department to formulate this policy alongside input from the BHCC Equalities Team. Also, the policy has taken into consideration other venue hire booking policies from other local authorities.

6. Conclusion

- 6.1 Events continue to form a significant part in the council's overall tourism strategy. As well as bringing substantial cultural and economic benefits to the city, people experience civic pride when major recreational, sporting and entertainment events take place in their locality and in the local events that celebrate and recognise the diverse communities of the city. This policy will seek to provide a consistent approach to the type of events considered suitable within BHCC venues and outdoor spaces.

7. Financial implications

- 7.1 There are no direct financial implications arising from the recommendations of this report. Venues fees & charges are subject to the Council's Corporate Fees and Charges Policy. As a minimum, charges will be reviewed annually as part of the budget and service planning process. Any significant variations to budget will be reported as part of the council's monthly budget monitoring process.

Name of finance officer consulted: John Lack Date consulted: 19/12/2022

8. Legal implications

- 8.1 This policy will ensure a consistent approach to venue hire and ensure the Council is compliant with the Equality Act 2010.

Name of lawyer consulted: Alice Rowland Date consulted: 12/12/2022

9. Equalities implications

- 9.1 The policy supports an appropriate use of its venues, where spaces are utilised safely and legally. Through good management, community benefits are delivered, and equal opportunities and community cohesion are promoted. This will also enable more residents, individuals, groups, and community organisations to hold events in the city, this includes for charity

and commercial events. Through the policy it encourages events which enrich the cultural diversity, vibrancy, and economic vitality of the City and promotes equal opportunities, encourages events which are accessible and do not unlawfully discriminate against any individual or group. It may well be the case that event organisers will have to conduct their own Equalities Impact Assessment for the events that they plan to hold in the city. Consultation has been undertaken with the BHCC equalities team to assist in the formulation of the BHCC - Venue Hire Policy.

10. Sustainability implications

10.1 None

11. Other Implications

Social Value and procurement implications

11.1 Events can affect the way places are perceived and people's relationships with their place of residence, making them feel connected to it. It may encourage people to contribute more towards local projects or take more care of the local environment. Events act as vehicles to bring people together, encouraging social contact leading to enhanced individual wellbeing and more resilient communities. People benefit from participating in events, but also by volunteering and getting involved in planning and organising them helping to build capacity of communities to organise events and other projects in the future.

11.2 Involvement in events can enhance people's quality of life by providing enjoyable, sociable experiences to look forward to and reflect on as well as encouraging personal development to equip people with skills, confidence, and knowledge to help them in their lives.

11.3 Events are not universally appreciated and there may be some associated negative effects that diminish their social value including disruption to everyday routines.

Crime & disorder implications:

11.4 None

Public health implications:

11.5 Events can have a positive impact on the health and well-being of participants and spectators.

Supporting Documentation

1. Appendices

1. BHCC - Venue hire policy

Brighton & Hove City Council - Venue Hire Policy

Contents

1. Introduction
2. Aims & Objectives
3. Scope
4. Definition of Events
5. Principles
6. Councils responsibilities
7. Equality & Diversity
8. Legislation
9. Decision Making

1. Introduction

- 1.1 Brighton & Hove City Council is one of the most vibrant and diverse seaside City's in the UK and our residents and visitors value the rich cultural offer that comes with these events whether they be in Local Authority operated venues or as part of the Outdoor Events Programme. Brighton & Hove City Council recognises the value and benefit that a diverse mix of well-designed and well managed events can bring to communities. The council is committed to supporting a diverse mix of events, including those that contribute to our vibrant culture, community prosperity, the environment, and the economy.
- 1.2 Brighton & Hove City Council owns and manages a large portfolio of indoor and outdoor venues across the city, which facilitate a significant number of events each year.
- 1.3 The Brighton & Hove City Council Venue Hire Policy seeks to provide clear guidance on authorised hire and use of venues owned by the council. Council owned venues may be hired by persons, parties or organisations for public events, activities, or meetings. This Policy sets out principles for how the council will authorise and manage the booking of events, applying consistent practice in doing so. These principles are based on a range of requirements which arise from legislation, guidance, and other council policies.
- 1.4 The Policy applies to all events held in the city that meet the definition outlined in section 4 of this Policy.

2. Aims & Objectives

- 2.1 The Policy covers the obligations, responsibilities, and limitations in relation to hosting an event in a Brighton and Hove City Council Venue or outdoor space. It is the intention of the policy to balance the interests of residents, event organisers and other stakeholders within the community.
- 2.2 The Policy seeks to enable a diverse mix of well-designed and well managed events across the city, which deliver community, environmental and economic benefits, bring communities together and contribute to the promotion of a vibrant multi-cultural community. This includes events that align with the council's priorities, generate income that can be reinvested in maintaining and improving council services, and which comply with relevant duties, regulations, and legislation. The policy also provides a framework to ensure consistent practice in event bookings and ensure appropriate use of hired premises.

3. Scope

- 3.1 The Policy relates specifically to the hiring of venues for events, activities, and meetings attended by the public in a 'Brighton and Hove City Council Venue', specifically:
 - Council owned, operated, or managed indoor and outdoor spaces
- 3.2 This includes but is not limited to the hiring of venues for events in rooms, halls, parks, and other event spaces. For example:
 - Meetings, training, and conference venues
 - Parks and Open Spaces including Public Highways
- 3.3 Any individual or organisation looking to make an event booking be it for personal, commercial, charitable or community use must adhere to the requirements of this Policy and principles set out in it. Hirers must also adhere to any relevant policies, procedures, conditions, and codes of conduct specific to the booking concerned and relevant to the hire and use of the venue.

4. Definition of Events

- 4.1 A planned indoor or outdoor event, activity, or meeting in a specific location.

5. Principles

- 5.1 Brighton & Hove City Council, through the Policy, supports an appropriate use of its venues, where spaces are utilised safely and legally. Through good management, community benefits are delivered, and equal opportunities and community cohesion are promoted. This will also enable more residents, individuals, groups and community organisations to hold events in the city, this includes for charity and commercial events.
- 5.2 Outlined in the sections below are the principles of the Policy. These principles provide a clear and systematic approach to the management of events, and describe in more detail, the council's position on event bookings, and the grounds by which an event application will be successful.
- 5.3 Events encouraged:
- Brighton & Hove City Council welcomes events that support its strategic priorities and outcomes, including events that support community prosperity and good community relations and comply with the law and regulations.
- 5.4 The council, for example, will encourage events which (list non-hierarchical or exhaustive):
- Can demonstrate they support the council's strategic priorities and outcomes
 - Enrich the cultural diversity, vibrancy, and economic vitality of the City
 - Promote equal opportunities, and do not unlawfully discriminate against any individual or group
 - Build accessibility into their format and delivery, with reasonable adjustments made to maximise accessibility
 - That align with BHCC Outdoor Events Strategy 2019 to 2024 and The Visitor economy Strategy 2018 to 2023
 - Have due regard to the correct and current legal requirements as well as industry best practice and specific council policies
 - Minimise disruption to residents, businesses, and transport networks
 - Protect and enhance the environment or infrastructure
 - Promote a positive image of Brighton & Hove
 - Promote licensing objectives
 - Can deliver community benefits and enhance well-being
 - Can have a positive impact on the local economy and where appropriate, support council income generation targets

5.5 Events not permitted:

Whilst the council will support events where possible, it will not accept applications to hire a Brighton & Hove City Council Venue for events which are political campaigns, may be damaging to community relations, are illegal, breach the Public Sector Equality Duty (see section 7 below), or conflict with any of the council's statutory duties. The council will not accept applications from organisations or individuals that carry out or promote activities or agendas that may be harmful to good community relations.

5.6 Whilst not an exhaustive list, the council, for example, will not permit venue hire applications of the categories specified below.

This list will work alongside other relevant policies, procedures, conditions, and codes of conduct pertaining to the hire and use of the venue and will allow for officer discretion when making decisions on bookings.

From event organisers, guests, or speakers:

- That are banned by law (proscribed by the home office)
- That promote extremist views, hatred or intolerance or advocate acts of terrorism
- Whose presence may cause civil unrest or divisions within the community or not be conducive to good community relations

5.7 Events that will not be permitted include:

- Any council events during the pre-election period where the context or content could be politically linked
- Events with content that would be prejudicial to the council's interests, rights or policy
- Events for purposes which are illegal and not permitted in law or by byelaw i.e. be they forbidden by law or unauthorised by official or accepted rules
- Events that will breach or put the council in breach the Equality Act 2010
- Events, which in the council's opinion, could be, sexist, homophobic, racist, or offensive in any way or which may damage community cohesion
- Events which are contrary to Brighton & Hove's Anti Racism pledge
- Events where it may adversely affect the reputation of the council
- Events which breach Health and Safety or those likely to be refused by one of the emergency services
- Events which are likely to have an unacceptable impact on the infrastructure and biodiversity of the selected site

- 5.8 Hirers must also adhere to any relevant policies, procedures, conditions and codes of conduct specific to the booking concerned and pertaining to the hire and use of the venue.
- 5.9 For council owned and managed venues, the council will:
- Brighton & Hove City Council reserves the right to complete full due diligence at the point of enquiry. This may include financial checks; company checks and research into past events and any issues that may impact upon the City or the venues reputation.
 - Brighton & Hove City Council also reserves the right to decline any event based on clear and unbiased information that comes out of that research at any point in the enquiry stage.
 - Only accept applications from those aged 18 years or over
 - Balance its decisions for venue hire on equalities, cohesion, human rights considerations, regulation, legislation, and law
 - Levy an appropriate fee or charge for the hire, subject to the scale and type of event.
 - Act to ensure events comply with Health and Safety and all other relevant legislation and regulations
 - Act to ensure events do not breach the terms and conditions of hire
 - Permit the presence of assistive devices (aids) and assistance dogs across all its venues.

6. Council responsibilities

- 6.1 The council will balance its decisions for venue hire on a range of factors. This includes equalities, cohesion, human rights considerations, regulation, and legislation. It will assess applications to ensure they are in accordance with existing priorities, commitments, policy and booking conditions.
- 6.2 The council reserves the right to ask for additional information about bookings and to approve/ reject accordingly.
- 6.3 The Council also reserves the right to refuse to hire a council venue and to terminate any booking if it determines this appropriate.
- 6.4 The council will review, set and publish its fees and concessions on venue hire annually.

7. Equality & Diversity

- 7.1 In the application of this Policy the council will adhere to all relevant sections of the Equality Act 2010 including Section 149 of the Act, which places a general duty on

public authorities to, in the exercise of their functions, have due regard to the need to:

- Eliminate unlawful discrimination, harassment and victimisation and other conduct prohibited by the Act.
- Advance equality of opportunity between people who share a protected characteristic and those who do not.
- Foster good relations between people who share a protected characteristic and those who do not.
- The council will undertake an annual review of hirers, considering their equality characteristics and use this information to remove, if present any barriers to hire for communities as a result of their protected characteristic(s).

8. Legislation

8.1 All events must conform to relevant legislation, including but not limited to:

- Representation of the People Act 1983 (section 95 & 96)
- Health & Safety at Work Act 1974
- Health & Safety (First Aid) Regulations 1981
- Data Protection Act 1998
- Equality Act 2010
- Public Order Act
- s.145 Criminal Justice Act 2003
- The Management of Health & Safety at Work Regulations 1999
- RIDDOR 1995
- Food Hygiene (England) Regulations 2006
- Town and Country Planning Act 1947 and 1990
- Licensing Act 2003
- The Children's Act 1989
- Fire Regulatory Reform (Fire Safety) Order 2005
- Firework Regulations 2004
- Safety at Sports Ground Act 1975
- Private Security Industry Act 2001
- Environmental Protection Act 1990
- Noise Act 1996
- Brighton & Hove City Council Byelaws
- Human Rights Act 1998

All bookings must adhere to the latest Covid-19 guidance provided by government and related industries.

Please also refer to the contractual terms in the booking of a Brighton & Hove City Council Venues.

9. Decision Making

- 9.1 Where an application for venue hire contravenes the principles of this Policy it may be escalated to Brighton & Hove's City Councils Executive Leadership Team for advice and support. Feedback from the group will be reflected when the council's decision is conveyed to the applicant.
- 9.2 If the organiser change the parameters of their event which contravene this Policy at any time during the planning stage then contract terms will apply and any deposits paid will be retained.

Brighton & Hove City Council

TECC Committee

Agenda Item 57

Subject: RWC25 - Women's Rugby World Cup 2025 Host City Bid

Date of meeting: 12th January 2023

Report of: Executive Director of Economy, Environment and Culture

Contact Officer: Name: Ian Baird
Tel: 01273 292712
Email: ian.baird@brighton-hove.gov.uk

Ward(s) affected: All

1. Summary

- 1.1 The council are working with Brighton and Hove Albion Football Club to develop a bid to act as a host city for the Women's Rugby World Cup 2025 which combines the attributes of the state of the art stadium with the city's wider cultural and tourist bid.
- 1.2 This report seeks agreement from the committee that we should pursue this bid, currently at the candidate phase, and authorises officers to agree a suitable financial commitment from the city for the activity.

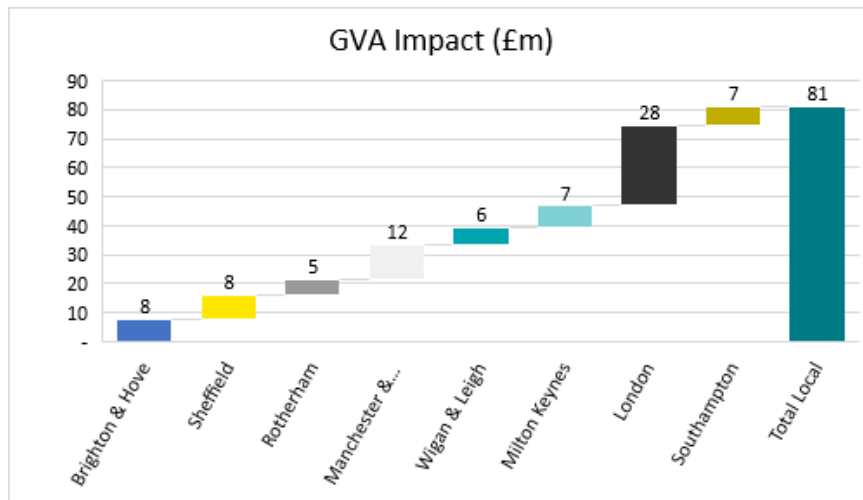
2. Recommendations:

- 2.1 That Committee agrees that officers continue through the selection process with an aim, if selected, to be announced as a host city in February 2023
- 2.2 That Committee agrees to a host city contribution from existing EEC budgets and delegates authority to the Executive Director Economy, Environment & Culture to agree the final detail of this contribution and enter into necessary agreement(s) with the tournament organisers depending on the financial arrangements.

3. Context and background information

- 3.1 Since England was awarded the tournament in May 2022, officers have been in discussion with World Rugby and the Rugby Football Union (RFU) through Rugby World Cup (England 2025) Limited ("RWCL") who are the tournament organisers, regarding timescales & selection process. Brighton and Hove have reached the Candidate phase of the selection process.
- 3.2 The city has a successful track record in hosting major sporting events including the UEFA Women's Euros in 2022 & Men's Rugby World Cup in 2015. Such events have a range of benefits including a positive economic impact, the promotion of the city on the international audience, further recognition of the city as a venue for major sporting events, and in this instance an opportunity to promote women's and girls' rugby.

- 3.3 Hosting the Women's Rugby World Cup 2025 in England would provide an ideal opportunity for the RFU to grow and promote the women's and girls' game in the build up to, during and post the tournament to drive participants, spectators and fans for the game. This will drive heightened awareness and profile for the tournament across the country, together with specific programmes of activation within the host cities to promote the sport.
- 3.4 In addition, the tournament would provide the opportunity to use local club grounds as training venues and hotels for accommodation specifically for the tournament participants as well as spectators.
- 3.5 The partnership with Rugby Football Union (National) & Sussex Rugby Football Union (Regional) will be key to using the tournament to further promote the women's and girls' game in the city. The Rugby Football Union has outlined a legacy programme to further accelerate the delivery of the Every Rose women & girls strategy specially supporting the aim of reaching 100,000 players by 2027.
- 3.6 Brighton & Hove as a host city would benefit from promotion and visibility across international broadcast and news coverage. Viewing figures for the Women's Rugby World cup 2017 were:
- 1,536hrs global coverage
 - 33.9million TV views
 - 48million Social media views
 - England fixtures receiving an average of 689,000 live views per match
- 3.7 The Rugby Football Union have indicated an initial conservative estimate value of £50.2m total economic impact nationally.
- 3.8 The Rugby Football Union have provided a supporting document, titled Rugby World Cup 2025: Legacy Overview. (See Appendix 1).
- 3.9 Following Brighton & Hove hosting games as part of the UEFA Women's Euros in 2022, the post tournament flash report has stated:
- Host cities received an £81m boost in economic (vs £54m predicted in pre-tournament report)
 - 552,000 overnight stays in host cities from England and overseas visitors
 - 84% of legacy participants said participating had increased their confidence and self-esteem
 - More than half of local residents and 2 in 5 spectators and tournament volunteers have been inspired to do more sport and physical activity as a result of WEURO
 - On track to hit 500,000 opportunities to participate in our host cities by 2024, with 416,000 opportunities already provided.
- (See Appendix 2 for the full Post Tournament Flash report)
- 3.10 The initial post tournament assessments have indicated that of the £81m economic boost received by host cities, £8m (10%) was attributed to Brighton & Hove.



3.11 There are significant economic benefits to the city in hosting major events that bring in additional revenue, contributing towards a successful visitor/sports economy and enhancing the overall reputation of Brighton and Hove.

3.12 Host cities and venues selected for the candidate phase will work with the RWC'25 Team over the next 2 months to provide the following information for the tournament:

- Information required to compile the city/venue bid including venue technical information and maps, information on host city infrastructure including transport and accommodation and input into budgetary information.
- Confirmation of proposed host city funding commitments and relevant confirmation letters
- Confirmation of any value in kind contributions that may be provided by the host city and venue
- Confirmation of the proposed venue hire fee with all inclusions and draft match costs
- A venue guarantee will be required from the owner or operator of each proposed venue committing that such venue will be available for the relevant availability period and will be delivered to the technical standards set out in the Venue Technical Guide.

3.13 As with previous major events our responsibility as a host city will in principle include the following areas. These areas come with a financial commitment which is to be determined, current estimates are based on previous undertakings as a host city for Rugby World Cup 2015 & UEFA Women's Euros 2022. Due to the period that the city will be an active host these costs are likely to be significantly lower than for UEFA Women's Euros 2022.

- City Dressing
- Fan Zone
- Transport & Accommodation Planning
- Ceremonies & Civic Events

- Staffing

- 3.14 Budgets will be based on the assumption that there will be other pots of third party of funding available closer to the tournament delivery such as National Lottery funding which will allow us to respond dynamically to new work strand as they develop.

(See Appendix 3 for Terms and Conditions of the Selection Process)

4. Analysis and consideration of alternative options

- 4.1 Not proceeding with the bid would result in us not being able to act as a host city. This would mean the loss of the social, health, profile and economic benefits to the city identified earlier in this report.
- 4.2 Proceeding with the bid will be dependent on agreement from Brighton and Hove Albion and the American Express Community Stadium management team. They are currently engaged with RWC25 on the commercial details.

5. Community engagement and consultation

- 5.1 The bid has been prepared at short notice in partnership with Brighton & Hove Albion FC and the Rugby Football Union.

6. Conclusion

- 6.1 Past experience has demonstrated a very positive boost for the city when international competitions are hosted here with economic and engagement gains that more than outweigh the cost base.

7. Financial implications

- 7.1 There are no direct financial implications arising from recommendation 2.1. Costs associated with works on the selection process including staff time will be contained within existing resources. Any significant variation to budget will be reported as part of the council's monthly budget monitoring process.
- 7.2 Under recommendation 2.2 the financial implications will be dependent on if a bid is successful. If successful, the council would be required to meet costs associated with the bid as detailed in paragraph 3.13 above. Funding will be set aside from existing income streams and revenue budgets within the Economy, Environment & Culture budgets over the next two financial years and set aside within a reserve. Any additional funding received relating to the tournament will be allocated for this purpose which may reduce the required funding from existing budgets. The outcome of the bid will be known in February 2023. Any significant variation to budget in each financial year will be reported as part of the council's monthly budget monitoring process.

Name of finance officer consulted: John Lack Date consulted (22/12/22):

8. Legal implications

- 8.1 If the Council is successful in its bid to host the Rugby World Cup, it will need to enter into a legal agreement with the tournament organisers which legal services will advise on.

Name of lawyer consulted: Alice Rowland Date consulted 13/12/22

9. Equalities implications

- 9.1 Hosting this tournament would provide an excellent opportunity to promote Women and girls' rugby in the city and wider Counties, East & West Sussex.

10. Sustainability implications

- 10.1 There is an expectation that event hosts will implement the ISO20121 Standard and contribute towards making the Rugby World Cup, a world leading event with regarding environmental impact and footprint.
- 10.2 Brighton & Hove City Council have set ambitious targets such as becoming carbon neutral by 2030 & have a number of ongoing projects to improve the city's sustainability. Where possible Brighton & Hove City Council will try and influence event policies and push for sustainable approaches.

11. Other Implications

Crime & disorder implications:

- 11.1 Sussex Police are involved in both the consultation and planning of all major events.

Public health implications:

- 11.2 Outdoor events have a positive impact on the health and well-being of participants and spectators. However, events will need to meet covid safe requirements if they are able to take place.
- 11.3 Officers attend regular meetings held by the Sussex Resilience Forum, to ensure consistency as a region in relation to guidance, advice and information being given to event organisers with regards to Public Health concerns. It is recognised regionally that keeping visitors and residents safe is our priority.

Supporting Documentation

1. Appendices

1. Rugby World Cup 2025: Legacy Overview
2. Post Tournament Flash Report
3. Terms and Conditions of the Selection Process



RUGBY WORLD CUP 2025: LEGACY OVERVIEW

AUGUST 2022



1. The main reason the RFU bid for RWC2025 was to enable the delivery of a legacy programme alongside the spotlight that the tournament will bring to the women's game.
2. HM Treasury has committed significant funding to the legacy programme's delivery and on the basis that 75% of benefit will be felt outside of London and the South East, in line with the Government's levelling up agenda.
3. The legacy programme will accelerate the delivery of the RFU's Every Rose women & girls strategy, specifically supporting the aim of reaching 100,000 players by 2027 by enhancing capacity.
 - Women and girls will be able to easily access rugby and play in a way that is enjoyable and an important feature of their lives
 - Our female role models and leaders will be reachable and visible and in a position to inspire the future generation
4. Whilst the legacy programme will be national in scale, the RFU wish to focus a significant amount of programme resource and investment in targeted locations, including RWC 2025 host cities / locations. This would include all strands except international performance development.
5. The RFU see partnership working as essential to land the different strands of the legacy programme locally, aligning to local development plans for sport, health and wellbeing, community cohesion, etc. Utilising local expertise and collaborating with relevant local stakeholders will be essential to ensure prioritisation of resource in the right places and return on investment.
6. The RFU anticipates alignment to, and commitment of, local people and programme resource to ensure effective collaboration and return on investment.
7. Whilst there will be an opportunity for those bidding to ask questions via an online meeting(s), relevant colleagues are encouraged to reach out directly to the legacy Project Manager: andrewchaston@rfu.com should you wish to discuss in more detail.

RWC 2025 LEGACY: VISION & OBJECTIVES



PURPOSE: To accelerate the accessibility of all aspects of rugby for women & girls by delivering a multi-generational legacy

Legacy strand	Purpose	Objective
Facilities	Create capacity by:	Enhancing female club experience by improving toilets, upgrading changing rooms and developing social spaces
Coaching & Officiating		Increasing the number, quality and visibility of female coaches & match officials in the age grade and adult game
Playing & volunteering	Create a multi-generational legacy by:	Increasing the adult female playing and volunteering base in universities, transitioning more players and leaders into clubs, and increasing the playing base of teenage girls
Community & Fan engagement		Driving more women, who have never been involved in rugby, into rugby clubs
International Performance Development	Support International Development by:	Collaborating with home unions to develop domestic level of rugby, with a view to delivering high quality players to the national teams ahead of RWC 2029 qualification

RWC 2025 LEGACY: WHAT WE WILL DO



Facilities

Enhancing female club experience by improving toilets, upgrading changing rooms and developing social spaces

- 120 female friendly social spaces
- 88 changing rooms in 44 clubs specifically designed for females
- 200 female toilet upgrade projects including sanitary provision
- 300 sanitary provision packages
- 550 clubhouse welcome packs

Coaching & Officiating

Increasing the number, quality and visibility of female coaches & match officials in the age grade and adult game

- Initial recruitment and training of 1,000 coaches and 500 match officials (female)
- Retain and develop coaches and match officials through CPD and mentoring
- Develop and highlight role models in community and performance game

Playing & volunteering

Increasing the adult female playing and volunteering base in universities, transitioning more players and leaders into clubs, and increasing the playing base of teenage girls

- Recruitment, retention & transition programmes for females in up to 60 universities – linking to local clubs
- Training, development and deployment of 300 female clubs leaders of the future
- Capacity through partnership delivery for schools and clubs to engage more teenage girls in rugby, focusing on the Touch Union
- 200 local collaborative festival of rugby events in the year leading to the World Cup

Community & fan engagement

Driving more women, who have never been involved in rugby, into rugby clubs

- Undertake work with 200 clubs to establish activity programmes to engage targeted groups of non-rugby women
- Develop partnerships with national/regional organisations working with the target group to create opportunities for them to engage in rugby activity
- Provide all clubs with self help & promotional support to engage women in activity at clubs in the lead up to, & during RWC 2025

International Performance Development

Collaborating with home unions to develop domestic level of rugby, with a view to delivering high quality players to the national teams ahead of RWC 2029 qualification

- Coach and match official development targeted at domestic / premiership level, and supporting the transition of players and coaches into the national teams. Up to 120 female coaches and 30 match officials supported

Create Capacity

Create a multi-generational legacy

Support International Development

HOSTING RWC 2025: ALIGNMENT TO GOVERNMENT SPORT STRATEGY



		Physical Wellbeing	Mental Wellbeing	Individual Development	Social Development	Economic Development
Outputs		Maximising international and domestic sporting success and the impact of major events.		More people from every background taking part in sport and physical activity, volunteering and experiencing live sport.		A more productive, sustainable and responsible sport sector.
263 RWC 2025 Legacy	International - develop GB Coaches and MOs			Universities - club support programme – recruit / retain / transition	Facilities – modernise toilet facilities / sanitary provision	Universities – develop future club leaders
	Fans - harness AP15s as spectator experience			Universities - Festival of Rugby	Facilities – upgrade changing rooms	Fans - open clubs for non rugby use
	Fans – encourage attendance at local matches			Coaching – provision in age grade and adult game	Facilities – develop social spaces	Coaching - mentor scheme

HOSTING RWC 2025: ALIGNMENT TO SPORT ENGLAND STRATEGY



264

<div>Sport England 10 Year Strategy</div>	Recover and Reinvent	Connecting Communities	Positive Experiences for Young People	Connecting with Health and Wellbeing	Active Environments
	Recover from Covid and reinvent a vibrant network with opportunities that meet the needs of different people	Focus on sport's ability to make better places to live and bring people together	Focus on positive experiences for children and young people as the foundation for a healthy life	Strengthen connections between sport and health/wellbeing so more people feel the benefit	Create and protect spaces that make it easier for people to be active
<div>RWC 2025 Legacy</div>	Facilities - Upgrade changing rooms	Facilities - Develop social spaces	Coaching - provision in age grade and adult game	<div>This section is RFU business as usual</div>	Facilities - Modernise toilet facilities / sanitary provision
		Fans - Open clubs for female groups non rugby use	Universities - club support programme/Festival/leaders		Fans – Encourage attendance at local matches

HOSTING RWC 2025: SOCIO ECONOMIC OUTPUTS

265

Total Economic Impact	Initial conservative estimated value of £50.6m - RWC2015 economic impact of £982m
Media/ Broadcast	RWC2017 – 1,536hrs global coverage, 33.9m TV views/48m social media views with England fixtures receiving av. 689k live views per match
International Development	To be determined in subsequent feasibility phases (based on GB + Ireland Premier 15s)
Civic/ National Pride	Not monetised – e.g., Netball WC 2019, 72% attendees felt happier than normal, 89% felt prouder of being from Liverpool
Volunteering	Initial estimated value of £1m based on an assumption of 500 volunteers recruited
Participation/ Development	Initial conservative estimated value of £50.4m (2021-28). Based on player targets and hotspot work.
Skills/ Training	To be determined in subsequent feasibility phases based on the coaching/refereeing aspect of legacy work
Facilities Development	To be determined in subsequent feasibility phases

Initial conservative estimate of **£102m** - BCR to government investment **3.8** at minimum

A GAME-CHANGER

UEFA European Women's Championship 2022



POST-TOURNAMENT FLASH REPORT

Following the pre-tournament impact study, this flash report outlines the key initial impacts measured to date post-tournament. Further developments in participation and interest in women's football, as well as the legacy of UEFA Women's EURO 2022 will be monitored to inform the full post-event impact study, which will be published in the summer of 2023.

OPERATIONAL SUCCESS



574,875 total match attendance across the tournament, including **110,555** international spectators from **104** countries



Record breaking final with **87,192** attendees, and an average match attendance of **18,544**

85% of spectators are likely to attend professional international and domestic women's football events again in the future¹

ECONOMIC IMPACT



Host cities received a **£81m** boost in economic activity as a result of the tournament

Domestic and international visitors made over **552,000** day and overnight trips to host cities



£44m total spectator spending around matchdays and trips across England

GROWTH OF THE PROFESSIONAL GAME



232% increase in media rights values since the previous Women's EURO

84% of spectators say UEFA Women's EURO 2022 has improved their perception of women's football¹



88% of spectators are likely to watch a professional international or domestic women's football event on TV in the future¹

SOCIAL IMPACT



74% of local residents feel that the UEFA Women's EURO 2022 has brought their local community closer¹



84% of participants reported that participating in the UEFA Women's EURO 2022 Legacy activity/activities has improved their confidence and self esteem¹

PHYSICAL EXERCISE, SPORT AND GRASSROOTS FOOTBALL PARTICIPATION



Over **416,000** new opportunities created in schools, clubs, and the community to engage women and girls in grassroots legacy football activities across the host cities. Includes opportunities to play, coach, officiate and volunteer



More than **half of** local residents and **2 in 5** spectators and tournament volunteers have been inspired to do more sport and physical activity generally, as a result of UEFA Women's EURO 2022¹

ENHANCED INTERNATIONAL REACH



The most watched Women's EURO ever, with a projected global live viewership of **365m**, across **195** territories



Globally, UEFA Women's EURO 2022 generated **453m** cumulative social interactions, with TikTok (**39%**) and Twitter (**21%**) contributing the most

¹ Based on independent surveys of spectators, local residents in host cities, tournament volunteers and legacy programme participants

TERMS AND CONDITIONS OF SELECTION PROCESS

Introduction

1. This Selection Process is being administered jointly by World Rugby and the Rugby Football Union through Rugby World Cup (England 2025) Limited ("RWCL").
2. The following terms and conditions govern the bidding, evaluation and award process relating to this Selection Process (the "Terms").
3. In consideration of your participation in the Selection Process and the submission of Questionnaire responses / other information, Host Cities/Venues ("Bidders") unconditionally and irrevocably agree to comply with these Terms and the provisions and procedures included in this Selection process. If Bidders do not wish to be bound by these Terms, they may decide not to enter the Selection Process.
4. This Selection Process is governed by and interpreted in accordance with English law and any disputes will be subject to the exclusive jurisdiction of the English courts.
5. RWCL reserves the right to change any aspect of, or cease, the Selection Process at any time.

Information Provided by RWCL

6. Whilst RWCL has taken all reasonable steps to ensure that the facts contained in this Selection Process and related information are true and accurate in all material respect, RWCL does not make any representation or warranty as to, or accept any liability for, the accuracy, completeness or reasonableness of such information. RWCL will not be liable for any claims, loss or damages suffered by a Bidder as a result of reliance on any information contained in this Selection Process or as otherwise provided during the Selection Process. Bidders must rely on their own enquiries.

Costs Borne by Bidder

7. Any and all costs incurred (directly or indirectly) by you or on your behalf in preparing and submitting any response to this Selection Process will be borne solely by you.

Confidential Information and Public Announcements

8. You should note that all information of whatever nature and in whatever format contained within this document and/or any response or clarification (whether oral or written) provided by RWCL during the Selection Process ("the Confidential Information") is and should be kept strictly confidential. Accordingly you agree not to disclose, distribute or reveal any Confidential Information to any person other than those persons who are required to receive and consider the same for the purpose of formulating a submission and/or their professional advisers under these same conditions of confidentiality
9. Confidential Information does not include information that is already in the public domain, other than by a breach of paragraph 8 by a Bidder or any entity associated with the Bidder.
10. Bidders may not at any time make or authorise a public announcement, press release, or other media announcement regarding the Selection Process or any subsequent negotiations, without the prior written consent of RWCL.
11. RWCL may require unsuccessful respondents immediately to return or destroy all documents and other materials and working papers relating to this Selection Process and all copies thereof and to destroy all electronic copies.
12. RWCL may use the information included in a Bidder's response for any reasonable purpose connected with this Selection Process. In particular, once a Bidder has been excluded, RWCL reserves the right to use any ideas contained in that Bidder's response in any ongoing discussions with other Bidders but undertakes not to reveal the identity of the provider of such ideas.
13. RWCL may use or disclose to anyone, for the purposes of evaluating a response, any information about, or provided by, a Bidder.

Intellectual Property

14. By making a submission, you grant RWCL an irrevocable, royalty free, worldwide licence to use all intellectual property rights in that submission for the purpose of developing RWCL's strategy and, in particular, if a Bidder

is excluded from the bidding process, RWCL reserves the right to use any part of your submission in any ongoing discussions with other Bidders, provided always that RWCL will not divulge any financial information from a submission.

15. You may not at any time by virtue of being invited to participate in the Selection Process, create or seek to create any association with RWCL.
16. You may not use or reproduce any intellectual property of RWCL whether in relation to this Selection Process or otherwise.
17. You have no right to seek any of RWCL's internal documentation or communications regarding this Selection Process (whether successful or unsuccessful) or any documentation or communication regarding other Bidder's successful or unsuccessful submissions.

Submission and Evaluation of Proposals

18. Selection of any Bidders to continue in the Selection Process and the manner in which negotiations are conducted will be at RWCL's absolute discretion. You acknowledge that RWCL will have the sole right to determine whether or not negotiations will be conducted on an exclusive basis and to determine the period of the negotiation.
19. RWCL reserves the right (in its absolute discretion) to reject, or require Bidders to re-submit, any response to this Selection Process in the event that such response fails to meet the requirements or expectations of RWCL.
20. RWCL may at any time request you to provide further information and/or documentation and/or attend one or more interviews in relation to your response to this Selection Process and you will provide such information and/or documentation and/or attend interviews within such period as RWCL may specify and at your sole expense.

No Contractual Relationship

21. Save as provided by these Terms (which are intended to be legally binding), this Selection Process is no more than an invitation to tender and constitutes neither a contract, nor an offer that is capable of acceptance by any person.
22. RWCL reserves the right (in its absolute discretion) to suspend, discontinue, modify and/or terminate the Selection Process at any time.
23. You should be aware that no terms that seek to restrict in any way the discretion of RWCL in this Selection process will be accepted. In submitting a response, you expressly waive any right of action you may have against RWCL with regard to the Selection Process. Submission of a response does not involve the creation of any contract.

Bidder Warranties

24. You warrant to RWCL that:
 - a. your submission will be accurate, authentic, up to date and not misleading;
 - b. if there is any change which may adversely affect your submission (or you are aware that any such change may take place in the future) you will promptly notify RWCL in writing setting out the relevant details in full;
 - c. RWCL will be able to rely on the representations made by you in your submissions.
 - d. you have not made any arrangement or given any consideration of any kind to any employee or representative of RWCL, World Rugby or the RFU as a bribe, inducement or reward for doing, or refraining from doing, any act in relation to this Selection Process.

Conduct

25. Bidders will conduct themselves (and ensure that anyone involved in your submissions conducts themselves) in an ethical and professional manner, including without limitation not engaging in any conduct and/or behaviour that may bring the Selection Process, RWCL, World Rugby, the RFU /or the Tournament into disrepute, or otherwise damage their image and/or reputation.
26. Bidders will not make any comments (during the Selection Process or following a decision of RWCL) of a disparaging and/or critical nature of the Selection Process, and/or related terms and documents, and/or other Bidders.

27. Bidders will comply with all applicable laws in connection with their participation in the Selection Process, including without limitation, all applicable competition, anticorruption and anti-bribery laws.
28. Any Bidder found to be in breach of these Terms may be disqualified from the Selection Process by RWCL (in its sole and absolute discretion).

Disclaimers

29. The information contained in this document and the Selection Process is subject to updating and amendment. It does not purport to contain all of the information which a Bidder may require. While RWCL has taken all reasonable steps to ensure, as at the date of this document, that the facts which are contained in this document are true and accurate in all material respects, RWCL does not make any representation or warranty as to the accuracy or completeness or otherwise of this document.
30. Bidders should note that any technical specifications contained in this Selection Process (including the Venue Technical Guide) are for indicative purposes only.

Brighton & Hove City Council

Tourism, Equalities, Communities & Culture Committee

Agenda Item 58

Subject: Review of the Local List of Heritage Assets

Date of meeting: 12 January 2023

Report of: Executive Director Economy environment & Culture

Contact Officer: Name: Tim Jefferies
Tel: 01273 293152
Email: tim.jefferies@brighton-hove.gov.uk

Ward(s) affected: All

For general release

1. Purpose of the report and policy context

- 1.1 This report explains the process and outcomes of the recent periodic review of the council's Local List of Heritage Assets and seeks agreement to add those nominated heritage assets at Appendix 1 to the Local List.

2. Recommendations

- 2.1 That Committee agrees those nominated heritage assets at Appendix 1 that are to be included in the Local List of Heritage Assets
- 2.2 That Committee notes those nominations at Appendix 2 that are not to be included on the Local List of Heritage Assets.
- 2.3 That Committee notes that the next periodic review will be undertaken in 2027/28.

3. Context and background information

- 3.1 The National Planning Policy Framework (NPPF) identifies the concept of non-designated heritage assets, which should as far as possible be identified by a local listing. This is reinforced by Historic England's good practice guidance on local listing. Local authorities are encouraged to be proactive in identifying these assets. Local listing does not confer any additional statutory controls, but the significance of a locally listed heritage asset is a material consideration in determining planning applications.
- 3.2 Policy DM28 in the recently adopted City Plan Part Two sets out the council's planning policy on the retention and conservation of locally listed heritage assets.

- 3.3 The existing Local List of Heritage Assets was agreed in 2015 following a comprehensive and wide-ranging review in which around 450 nominations were assessed. The committee report at that time set out that any future nominations received would be collated and reviewed on a 5 yearly cycle (except in urgent cases) and that approval would be sought from the relevant committee. This review process was also explained in the approved 'Planning Advice Note 07: Local List of Heritage Assets' (PAN07).
- 3.4 The 5 year review was due to be carried out in 2020 but was delayed due to the Covid pandemic, which prevented site visits, and subsequently due to other work programme priorities, but was completed by late 2022.
- 3.5 The PAN07 also set out the criteria against which all nominations are assessed - see Appendix 3. In total 40 nominations were received and assessed. Those recommended to be added to the Local List are at Appendix 1 and those that do not meet the criteria for inclusion are set out in Appendix 2.
- 3.6 The committee report in 2015 also granted delegated powers to officers to remove entries from the Local List where they have been nationally designated or demolished and to correct any factual or historical references where new evidence is available. For information, a number of entries have been amended in the light of new information provided and three entries are to be removed from the list as follows:
- The Dyke Tavern, 218 Dyke Road, Brighton – this building was statutorily listed grade II in November 2017.
 - Former Infants School, 6 Lock Hill, Portslade – this building was demolished and replaced by housing with planning approval (2017).
 - K6 Red Telephone Kiosk, Church Road, outside St John's Church – this kiosk has been removed by BT.

4. Analysis and consideration of alternative options

- 4.1 *To not carry out a review now.* This option would diverge from the previous committee commitment and the process set out in PAN07. It could lead to the loss or inappropriate alteration of locally significant heritage assets and/or create adverse publicity for the council. Upfront and up-to-date identification of local heritage assets allows owners and developers to understand the constraints of a site at an early stage.

5. Community engagement and consultation

- 5.1 The approved review process as previously set out was simply intended to cover any nominations received since June 2015. However, it was decided to additionally invite further nomination from the local amenity societies and via the council's website and social media. A six week call for nominations took place between 26 October and 7 December 2020.
- 5.2 Following assessment of the resulting 40 nominations in 2022, all owners and occupiers of those heritage assets recommended for inclusion were contacted and were given six weeks in which to respond and to dispute the significance of the heritage asset or provide any information or evidence that would correct the assessment or potentially lead to a different

recommendation. In addition, all nominators were advised of the outcome of the assessments; the outcomes were reported to a meeting of the Conservation Advisory Group (CAG); and all ward councilors were notified of the proposed assets for inclusion within their wards (see Appendix 1).

- 5.3 An objection was received on behalf of the owner of St Catherine's Lodge, St Catherine's Terrace to its proposed inclusion on the Local List. The submission argued that the property does not meet the criteria for inclusion and is not of special interest and also argued that 'townscape interest' should not be one of the criteria. The submission further argued that the assessment is subjective and lacks supportive evidence; that the historic connections are not of sufficient importance; and that the property is too altered to warrant the architectural interest attributed to it. Finally, it argued that the condition of the building is such that the scale of repairs and works necessary to bring it back into use and upgrade its energy efficiency would be excessive.
- 5.4 In response officers have carried out further research into the history and development of the property and the revised assessment is considered to be supported by the available evidence. Officers remain of the view that it fully meets the criteria for local listing set out in PAN07 and so the recommendation remains unchanged. It should be noted that matters such as the condition of the property and its scope for re-use and upgrading for greater energy efficiency are ones to be considered as part of any planning application and weighed against the heritage significance of the building.
- 5.5 No other owners or occupiers have objected to the proposed inclusion of any heritage assets or disputed the assessment and recommendation for their heritage asset. No information or evidence has been received that would alter any of the recommendations, but some changes have been made to descriptions as a result of information provided.
- 5.6 Supportive responses were received from; three residents of Ventnor Villas in respect of the rear flint boundary wall; and from the owners of St Margaret's Flats in High Street Rottingdean. The owner of Hollingbury Barn responded by telephone to state that he had no objection to its inclusion. The owners of John Howard Cottages in Roedean Road sought clarification that local listing would not place any additional controls over internal maintenance. The owner of numbers 4 and 6 Windlesham Road provided further information on their history and architectural detailing.
- 5.7 Supportive responses were received from Cllrs Allbrooke, Childs, Druitt, Ebel, Fishleigh, Platts and Yates in respect of heritage assets in their wards.

6. Conclusion

- 6.1 The 5 year review of the Local List has produced 21 further heritage assets that are recommended to be added to the List from 40 nominations. All assessments and recommendations have been made in line with the criteria set out in 'Planning Advice Note 07: Local List of Heritage Assets'. Only one objection to the inclusion of a property has been received. No evidence or information has been received from consultation with owners and occupiers that would lead to altering any of the recommendations, but the text of some of the draft assessments has been revised.

7. Financial implications

- 7.1 The costs of officer time and consultation associated with the recommendations in the report have been met from existing Policy, Projects and Heritage team revenue budget. Any further costs associated with future management and review of the Local List of Heritage Assets, including publicity, will also be met from existing revenue resources.

Name of finance officer consulted: Jill Scarfield Date consulted: 6/12/22.

8. Legal implications

- 8.1 Although local listing is not a statutory procedure and a locally listed property will not be afforded statutory protection, the fact that a building is on the Local List will be a material planning consideration in the determination of any planning application. Such determinations will need to take into account both local plan policy and relevant policy in the National Planning Policy Framework.

Name of lawyer consulted: Katie Kam Date consulted: 6/12/22.

9. Equalities implications

- 9.1 The Local List of Heritage assets is not in itself a policy or strategy and is a small part of a much wider service provision in planning policy and heritage. Further, this is a periodic 5 year review and not a comprehensive revisit of the criteria and approach. Therefore, no specific EIA was undertaken. The Local List supports policy DM28 of City Plan Part Two. A Health and Equalities Impact Assessment (HEQIA) was carried out on the draft City Plan Part 2 and the Main Modifications prior to adoption.

10. Sustainability implications

- 10.1 The Local List supports policy DM28 of City Plan Part Two and seeks to retain existing historic buildings and to keep them in use. This accords with the circular economy principle of, as first step, to seek to avoid demolition and waste.
- 10.2 Local Listing does not impose any additional statutory controls over works that can be carried out without planning permission. In accordance with policy CP15 of City Plan Part One, where proposals that are promoted for their contribution to climate change objectives have a potentially negative effect on a heritage asset, the council will wherever possible help the applicant to identify feasible solutions that deliver similar climate change objectives but with less or no harm to the heritage asset and its setting. As non-designated heritage assets, locally listed buildings do not carry the same high degree of significance as statutorily listed buildings and there will generally be greater scope for retrofit measures.

Supporting Documentation

1. Appendices

1. Proposed Additions to the Local List
2. Nominations not to be included on the Local List
3. Selection criteria for Local Listing (extract from approved PAN07)

2. Background documents

1. Draft Local List assesement entries for inclusion
2. Planning Advice Note 07: Local List of Heritage Assets
3. Submission on owner's behalf opposing the inclusion of St Catherine's Lodge

Proposed Additions to the Local List of Heritage Assets

ID	Nominated Heritage Asset	Description	Ward(s)
LLHA0256	Boiler House Hill, University of Sussex, Boiler House	<p>The Boiler House dates from 1962 (with stage II in 1972) and is part of the original University campus designed Sir Basil Spence. It was built as a central facility to provide heating for the whole campus. Sussex was the first of seven new post war universities in the country. Spence prepared the masterplan and the first buildings were ready for occupation in 1962. Ten of the original buildings have been statutorily listed, all based around Fulton Court (seven at grade II* and Falmer House at grade I).</p> <p>The Boiler House was shown in the existing location in early masterplans and consists of sheer red/orange brick facing brick walls, reinforced concrete roof beams overhanging at each end at cornice level and a pre-cast reinforced concrete circular chimney stack faced in brick. The building is functional but monumental in design and conforms to the hierarchy of building types. The original 'telescopic' brick chimney stack is a notable feature but has been augmented by modern metal flues to serve the enlarged campus.</p>	Hollingdean & Stanmer
LLHA0257	Boundary Stones – Thematic list	Various 19th century boundary markers are located throughout Brighton and Hove, which occur both as free-standing upright markers or set into walls or pavements. They are made of varying materials including granite, sarsen stone and Sussex marble stone. Those to be added to the List are at Dyke Road/Old Shoreham Road; Elm Grove; New England Road; Western Road; Windlesham Avenue/Osmond Road; and Whitehawk Hill.	Brunswick & Adelaide East Brighton Goldsmid St Peter's & North Laine
LLHA0258	Brighton Marina Jetties, Yachting Facilities	Two small dock-side buildings containing showers and lavatories, of sculptural and structural interest. The buildings are constructed from glass-reinforced polyester (GRP), which is prevalent in boat building and which protects against deterioration from the sea and therefore a logical choice for marina buildings. They were constructed during a period of enthusiasm for the possibilities of GRP as an architectural material (1960s/70s). Nearly all buildings, however, utilised GRP as non-structural cladding, but those at the Marina have utilised the structural quality of GRP to enclose the	Rottingdean Coastal

		<p>whole building and are examples of very few remaining buildings to have achieved this.</p> <p>The structure of the buildings is clearly expressed as deeply ribbed GRP sections that form self-supporting integrated wall and roof sections. These are bolted together, panel to panel with cover strips between each segment. The deep corrugations extend the full length of the panels across the building before neatly terminating at the bases on each side. The GRP panels sit over an elegantly recessed concrete upstand. Doors and louvred vents are carefully set into specially designed panels. The buildings were designed by Eva Jiricna, while working for the Louis de Soissons Partnership; she was to become one of the most prominent female architects in Britain in the late 20th Century. Features such as the nautical doors and portholes subsequently became features of Jiricna's later and better-known work.</p>	
LLHA0259	Carden Hill, Hollingbury Library	<p>The Hollingbury Library building was originally built as the County Oak public house, opened in September 1950, to create a public house for the new Hollingbury Estate as part of the post-war reconstruction of Brighton. The building was the Hollingbury Estate's first pub and was subsequently converted to a library in 1962 after a new pub had been constructed next door. The building is an example of a prefabricated building in an unusual configuration, combining two prefabricated buildings, with hints towards an Art Deco style. Built by Whitbread as pubs were deemed essential for the new communities being built in post war estates, providing community and leisure facilities while prioritising the use of standard building materials on homes.</p>	Patcham
LLHA0260	High Street Rottingdean, St Margaret's Flats	<p>St Margaret's Flats were built in 1938 in the Moderne style at the seafront end of the High Street. It was built by Charles Neville's Saltdean Estate Company to the designs of Richard Jones. The Estate Company was also responsible for the grade II* listed Saltdean Lido and the grade II listed Ocean Hotel in Saltdean, both also designed by Richard Jones (RWH Jones). Typical of the period with design features that include a horizontal emphasis, sweeping curves, regimented balconies, pale smooth render and views of the sea.</p>	Rottingdean Coastal

LLHA0261	Lansdowne Road, 3, Buddhist Centre, Gas lamp standard	Very rare cast iron gas lamp standard by Palmer & Co of North Road Brighton the Regent Foundry; appears to be only one of this type. Estimated to predate other lamps in the city and to have been made between 1819 and 1840s. The lamp is located in the access from Lansdowne Road to the Buddhist Centre, originally a private villa known as Wick Lodge. The building dates from the early 19th century and the date of this lamp pattern would corresponds this. Palmer & Co ceased operating in the 1860s.	Goldsmid
LLHA0262	Lewes Road, Former Preston Barracks, Napoleonic Building	<p>The 'Napoleonic Building' was part of the former Preston Barracks and was built at a time when the cavalry barracks was first established on the site in 1793 in response to the threat from Napoleonic invasion along the coast. It may have been the first permanent building on the site, sitting in the north-west corner. The building is rectangular in plan, two storeys under a series of hipped slated roofs. It has weatherboard cladding at ground floor level and is rendered at first floor level.</p> <p>The building is the only survivor building from this original barracks and was constructed in c1794 as a canteen but by 1801 had been converted to a barrack hospital and mortuary. Lord Cardigan, of Charge of the Light Brigade fame, is said to have held various Court Martials there in the 1840s during the Crimean War. The building remained in military-related use throughout to the 21st century and is now a Cadet Centre.</p>	Hollingdean & Stanmer
LLHA0263	Marlborough Street, 21 and 22	Two modest early-Victorian terraced houses faced in stucco, likely c1830-1840 and amongst the earliest houses in the street, which was laid out by 1830. Number 21 is double-fronted with central entrance; number 22 incorporates an entrance to a passageway that runs to the rear of the properties on Upper North Street. These two houses were for some reason excluded from the Montpelier and Clifton Hill conservation area when it was designated.	Regency
LLHA0264	Park Hill, Evangelical Church	Built in 1894 as St Andrew's Presbyterian Church, the building was designed by local architect, Herbert Buckwell. He was in practice as Johns & Buckwell at 33 New Road and Union Chambers, 162a North Street and lived at nearby 6 West Drive in 1901 and 16 West Drive in 1911. It took its current name in 1943.	Queen's Park

		The Church, rectangular in plan, has an imposing gabled frontage to Park Hill, in yellow-brown brick in Flemish Garden Wall bond, with red brick banding to the shallow-projecting central section and plaster mouldings to the gable. The round-arched entrance is approached via steps and cast iron railings run either side in front of the basement lightwells. A tall octagonal chimney rises on the east side as a distinctive feature.	
LLHA0265	Portland Road, 11, Middleton Grove	<p>It was designed by architect John George Gibbens and built by William Willett in 1893. Known as the Convalescent Police Seaside Home, it was the first purpose built police convalescent home to be built in the UK. The money required to build the property was gained via donations and was brought to fruition by Catherine Gurney OBE, notable as an activist in the temperance movement and for forming the International Christian Police Association. Princess Christian of Schleswig-Holstein (3rd daughter of Queen Victoria) laid the foundation stone in 1892 and the Countess of Chichester opened the home in 1893. The Home continued in active use by the police until 1966 when it was moved to the newly opened Home on Kingsway. It is now a private care home.</p> <p>A two-storey detached red brick building with accommodation in the attic facilitated by the large roof and a semi-basement to the street. It is red brick with steeply pitched clay tile roofs, gables and tall chimneys; the central entrance is raised half a floor and sits beneath a canopy topped by an open segmental pediment in terracotta and brickwork. Beside the main entrance is a two storey canted bay with decorative pediment in brick and terracotta.</p>	Westbourne
LLHA0266	Roedean Road, John Howard Cottages	These cottages currently provide 24 homes for former nurses and carers and were originally from the estate of Brighton philanthropist and engineer Sir John Howard as homes for convalescent nurses. Howard bequeathed the site and left money to fund the construction of accommodation after his death and the cottages were completed in 1922. They are built in the Arts and Craft style, demonstrating its persistence well into the early 20th Century. Inside provides comfort and compactness common in almshouses of the time and built-in solid oak furnishings also reflect the Arts and Crafts style.	Rottingdean Coastal

LLHA0267	St Catherine's Terrace, St Catherine's Lodge	St Catherine's Lodge originally comprised four large semi-detached houses dating from c1854 that were conjoined in c1927, with a new central link addition, to form a single hotel (now vacant). Although built at the same time each original pair was architecturally distinct; the present building forms an eclectic, picturesque grouping with an animated roofline, but made coherent through a commonality of materials such as red brick and roughcast. The property is located in a prominent position on the Kingsway within the Cliftonville conservation area, which was developed from the 1840s. Plots were sold singly and houses built to order, which accounts for the different styles and sizes of properties in the area, but the majority are in a classical, stucco-face style evocative of the Regency period or, later, in more Italianate style. This property is markedly different and retains many features of quality and craftsmanship such as Dutch gables, stone mullioned windows, ornate chimneys and decorative brickwork. The pair of houses to the east were joined as one in c1871 and this was later the home of Stephen Ralli between 1895 until his death in 1902. (As revised following consultation)	Central Hove
LLHA0255	St Luke's Terrace, Street light outside numbers 1 and 3.	A 'Type 1' cast iron lighting column within the Queen's Park conservation area that meets the criteria to be added to the existing thematic local listing of public street lighting.	Queen's Park
LLHA0268	Station Approach, Falmer, Railway Station (including platform footbridge)	The current site of Falmer Station is situated on the down (eastbound) platform side. It was opened in 1865 and in 1890 the station was rebuilt with brown Flemish bond brickwork with red brick dressings, integrating the station-master's house within the building. Windows have round-arched heads.; roof of slate with dentilled eaves and tall brick chimney stacks. The attached canopy with fretwork vallance on iron columns likely also dates from 1890, as does the lattice-work iron footbridge east of the station building, which is included in the listing. (As revised following consultation)	Moulsecoomb & Bevendean
LLHA0269	Upper Roedale Cottages, Upper Roedale Barn (aka Hollingbury Barn)	A small agricultural building likely to have been used as a storage barn with hay loft over and may have also later acted as the stable for the Hollingbury Park Manager's horse and cart. The building is faced in coursed field flint with brick dressings and stringcourses beneath a slate roof. The barn does not appear on the Withdean	Hollingdean & Stanmer

		<p>Estate map of c1890 but appears on the second OS map and so must date from between c1890-97 and seems to have been developed at the same time as the adjacent Upper Roedale Cottages. These buildings may possibly have been associated with the Model Dairy Farm at Lower Roedale. The name Roedale appears to derive from William Roe, who owned a large area of land known as the Withdean manorial estate from 1794 until his death in 1853.</p> <p>The barn has recently been converted to residential use, with a single storey monopitch extension on the south side and a large balcony to the hayloft door on the southern gable end, plus a new window opening, rooflights and other alterations. Despite this domestication, the original agricultural character of the building remains clearly evident. It is now known as Hollingbury Barn.</p>	
LLHA0270	Ventnor Villas, 3-28 – Rear flint boundary wall	<p>A historic boundary wall built of bungaroosh - a mixture of coursed cobbles, field flint, brick and mortar. The wall dated from c1860, approximately 4.5m high, and runs along the rear boundary between Ventnor Villas and George Street, extending from number 3 Ventnor Villas at its southern end up to number 28 just short of Newport Lodge at the northern end – a distance of c200 metres. The wall has been smooth rendered on the George Street side so its appearance and historic significance is concealed from the properties on that side. The wall was built to make the new houses in Ventnor Villas more saleable, given their proximity to the backs of the commercial premises of George Street.</p>	Central Hove
LLHA0271	Western Road, Brighton 61-62	<p>Number 61 -62 Western Road was built 1923-24 for the drapers Lea & Son following the demolition of the original two buildings on the site, and designed by Denman & Son. It has been claimed to be the first steel-framed purpose-built office building with ground floor retail space in Brighton. Its distinctive front facade facing east is Romano-Tuscan in style with uniformed fenestration and an unusually long open terrace on its upper floor, but with elements of Art Deco in the steel windows and decorative detailing. The windows with margin lights have been recently replaced similar to the original design.</p>	Regency

LLHA0272	Windlesham Road, 4 and 6	Two good quality semi-detached houses set over 3 storeys of c1903, with clear elements of the Arts and Crafts style; interesting original features still remaining. They were designed by the notable local architectural partnership of Clayton and Black and number 4 was the home of Ernest Black, partner in the firm, until his death in 1917. Red brick with pebbledash to first floors and above and clay-tiled roofs. Unusually for semi-detached houses each roof and façade is different. Of particular note are the unusual gutter supports on flank walls, paired entrance porches, large oak panelled front doors and boot scrapers. Both houses also contain some noteworthy stained glass windows, including a Sussex landscape, with number 4 having stained glass of particular interest in a large side south-facing bay window. Original boundary walls with ball cap piers. (As revised following consultation)	Regency
LLHA0273	Windlesham Road, 14 and 16	Interesting artisan Arts and Crafts reverse symmetrical semi-detached houses of c1904. Clay tiled with distinctive chimney stacks and pebbledash at first floor level. The half round gutters are suspended by unusually elaborate attractive cantilevered supports on each return facades and have distinctive dated hoppers. Each with interesting porches exhibiting 'Alice in Wonderland' style shutters with heart shaped spy holes to the porch window. Original front walls.	Regency
LLHA0274	York Place, 15, Archway and Railings	The distinctive castellated red brick archway, with stone dressings, and associated cast iron gates and railings on York Place originally gave access to the girls' school of the York Building (Pelham Street Schools). This was developed between 1883 and 1901 by Thomas Simpson and Sons, with the entrance from York Place existing from the earliest development.	St Peter's & North Laine
LLHA0275	York Road, 2-4, Former Langham Hotel	Number 2 York Road was built in the 1850s and finished in stucco but refaced on its south elevation in the 1890s in red brick, in Queen Anne Revival style with a Dutch style pediment and two corner turrets. Then the Langham Hotel, it dominated that part of Western Road, and still does. If viewed from Little Western Street looking north the impressive facade still makes a visual statement at that part of Western Road.	Brunswick & Adelaide

Nominations not to be included on the Local List

Nomination	Reason for not including	Ward
Arundel Road, Arundel Court	Does not meet the agreed criteria in Planning Advice Note 07.	Rottingdean Coastal
Boundary Road, Brighton, flint wall to gasworks site	Does not meet the agreed criteria in Planning Advice Note 07.	Rottingdean Coastal
Church Road, Everest Gravestone, St Andrew's Church	Does not meet the agreed criteria in Planning Advice Note 07. Already benefits from curtilage listing.	Central Hove
Dyke Road, 43, Former Pupil Referral Unit	Not atypical of the conservation area.	Regency
Dyke Road Avenue, 62, Amesbury	Does not meet the agreed criteria in Planning Advice Note 07.	Withdean
Dyke Road, 139-163, Tram Rosettes	Does not meet the agreed criteria in Planning Advice Note 07.	Goldsmid
Golden Square, Rottingdean, Wash House	Considered but not added in 2015 review and no change. Not atypical of the conservation area	Rottingdean Coastal
Greenways, 100 and 104	Does not meet the agreed criteria in Planning Advice Note 07.	Rottingdean Coastal
High Street, Rottingdean, Post Box in wall at 96-98	Already included on the Local List.	Rottingdean Coastal
Kings Gardens / Queens Gardens – The Avenues boundary walls	Part already included on the Local List. The other parts do not meet the agreed criteria in Planning Advice Note 07.	Central Hove
Kings Road, 132	Does not meet the agreed criteria in Planning Advice Note 07.	Regency
Marine Drive Rottingdean, Beacon Hub	Falls with the South Downs National Park Authority area.	Rottingdean Coastal
Namrik Mews, 1, The Old Coach House	Removed from the Local List in 2015 review. No change in circumstance or evidence.	Central Hove
Queen Square, 12, Former Baptist Chapel	Does not meet the agreed criteria in Planning Advice Note 07.	St Peter's & North Laine
Rock Street, 7, Wishing Well public house	Not atypical of the conservation area.	East Brighton
Stone Street, 9-13	Not atypical of the conservation area.	Regency
Street name signs in porcelain and cast iron	The nomination lacks sufficient information on number and location of extant examples	Various
The Drive, 20	Removed from the Local List in 2015 review. No change in circumstance or evidence.	Central Hove
Upper North Street, 69, The Windmill public house	Not atypical of the conservation area. Previously assessed in 2015 Review.	Regency

Selection criteria for inclusion on Local List of Heritage Assets (Extract from approved PAN07)

To be included on the Local List of Heritage Assets, an asset must meet:

2 of the below, for Interest:

- Architectural, Design and Artistic Interest
- Historic and Evidential Interest
- Townscape Interest

1 of the below, for Significance:

- Rarity and Representativeness
- Intactness

AND (non-compulsory)

- Communal Value

Interest

A - Architectural, Design and Artistic Interest

This interest derives from the design and general aesthetics of an asset, and how people draw sensory and intellectual stimulation from it. The difference between architectural/design interest and artistic interest can be clear (for example statues (artistic interest) in a formal garden (design), but is often less so (for example ornament on a building). To meet the criteria of Architectural, Design and Artistic Interest, an asset should demonstrate at least one of the following:

A good example of a regional approach to its design, construction, planning, craftsmanship, decoration and/or materials

A good quality and/or rare example of a particular type of building, style or period of design

An asset demonstrating innovation in its design, construction or decoration, that may have led to the development of new styles or trends

A good example of work by a national or local notable architect, engineer, artist or company

An asset with aesthetic interest derived either from conscious design, or through how it has evolved over time.

B - Historic and Evidential Interest

Historic interest derives from how a particular aspect of past life is illustrated or associated with notable persons, groups or historic events. Evidential interest provides evidence about past human activity. This can be from documentary sources or through analysis of the surviving historic fabric. To meet the criteria of Historic and Evidential Interest, an asset should demonstrate at least one of the following:

Close association with a notable individual, group or historic event of regional and/or national importance, which is uncompromised by its current appearance

An asset which influenced, and/or whose former use illustrates the physical, social and economic development of Brighton and Hove, where this is uncompromised by its current appearance

Significance enhanced through the survival of associated contemporary or historic records

The surviving fabric reveals important evidence about human activity

An asset whose present form is the outcome of a series of phases of development or a continuous sequence of change, where the apparent phases reveal evidence about changing human activity

C - Townscape Interest

Townscape interest derives from the contribution an asset makes to the townscape. It may also include group value. To meet the criteria of Townscape Interest, an asset should demonstrate at least one of the following:

- (i) Within a Conservation Area, making a positive contribution to the character and appearance, but atypical in style, design and/or materials
- (ii) Outside a Conservation Area, but makes a positive contribution to the street scene
- (iii) Forms a visual focal point and/or landmark
- (iv) Has considerable group value through its close association to designated asset(s).

D - Communal Value (non-compulsory)

Communal Value derives from the meanings that a heritage asset has for the people who relate to it, or for whom it figures in their collective experience or memory. It may be more directly associated with activities rather than physical fabric. To meet the criteria of Communal Value, an asset should demonstrate at least one of the following:

- (i) Forms a source of local identity and/or distinctiveness for the community.
- (ii) Retains commemorative, symbolic and/or spiritual value

Although communal value is important to the significance of an asset, it is very difficult to quantify. The value also changes between individuals/groups and over time. As such, this is not a compulsory criteria. Any demonstrable communal value will nevertheless be taken into account in the assessment, and may be particularly influential in borderline cases.

Significance**E – Rarity and Representativeness**

- (i) A good example of a design, form or other feature that is uncommon in the locality or city. This may be linked to age (as the older the asset is, the less likely it is to survive in anything like its original form), however age does not necessarily equate to rarity. For example, a Regency townhouse is of considerable age, but is not particularly rare in Brighton and Hove.
- (ii) One of few surviving examples of an asset type which is representative of a particular style or trend, or representative of the legacy of a particular individual, group, architect or company.

F – Intactness

- (i) Retains a sense of completeness, in itself and/or as part of a larger group. Retains the majority of its design features, such as the original windows to a building or original landscape/architectural elements within a historic park. This may represent a single phase of development, or a number of historic phases of development.
- (ii) Retains its original use or function, where this is particularly relevant to its interest.

Brighton & Hove City Council

Tourism, Equalities, Communities, and Culture Committee

Agenda Item 59

Subject: Article 4 Direction - Changes of Use from Class E (commercial, business and service uses) to Class C3 (dwellinghouses)

Date of meeting: 12 January 2023

Report of: Executive Director, Economy Environment & Culture

Contact Officer: Name: Steve Tremlett
Email: steve.tremlett@brighton-hove.gov.uk

Ward(s) affected: All

For general release

1. Purpose of the report and policy context

- 1.1 This report seeks authorisation to confirm an Article 4 Direction for specific parts of the city which will have the effect of removing Class MA permitted development rights, which allow changes of use from Class E (commercial, business and service uses) to C3 (dwellinghouses) without the need for a planning application. Planning permission would then be required for such changes of use in the normal manner.
- 1.2 The Article 4 Direction is attached to the report in Appendix 1 with a map showing its extent in Appendix 2.

2. Recommendations

- 2.1 That the Committee notes the representations made during the consultation which took place from 31 January to 14 March 2022.
- 2.2 That the Committee authorises the confirmation of the Direction made under Article 4 of the Town and Country Planning (General Permitted Development) (England) Order 2015 (as amended) to remove the Class MA permitted development right for changes of use from Class E (commercial, business and service uses) to C3 (dwellinghouses).
- 2.3 That the Committee notes that the Secretary of State is expected to modify the geographical extent of the Direction in due course.

3. Context and background information

- 3.1 At the November 2021 meeting, the Tourism, Equalities, Communities & Culture Committee authorised the making of a non-immediate direction under Article 4 of the Town and Country Planning (General Permitted Development) (England) Order 2015 (as amended) to remove the Class MA permitted

development right which relates to changes of use from Class E (commercial, business and service uses) to C3 (dwellinghouses).

3.2 A non-immediate Direction was subsequently made on 1 February 2022 to come into force one year hence, subject to confirmation by the Committee following a minimum three-week consultation period. The proposed area (illustrated with a map in Appendix 2) covers the parts of the city where it is considered that use of the permitted development right would be particularly harmful and includes:

- an area broadly corresponding to the council's original office to residential A4D area which was in place from July 2014 until lapsing in July 2022, with a small extension to include the east side of Valley Gardens, including the Circus Street development;
- the primary retail frontages of Brighton regional centre, Hove and London Road town centres and the district centres of St. James's Street, Lewes Road and Boundary Road/Station Road;
- 17 Local Centres (identified in City Plan Part 1, Policy CP4);
- 10 Important Local Parades (identified in City Plan Part 2, Policy DM13).

3.3 Consultation on the proposed Direction occurred from 31 January to 14 March 2022. Thirty-nine responses were received, of which 29 were in favour of implementing the Direction, five were neutral and there were five objections. A summary of the responses is set out in Appendix 3.

3.4 The Secretary of State (SoS) is informed when an Article 4 Direction is made and has the power to intervene to modify or cancel a Direction at any point, i.e. both before or after it comes into force. Following the making of the Direction in February 2022, a response from the SoS was received via officers at the Department for Levelling Up, Housing and Communities (DLUHC). It requested that the Council reconsider the proposed Direction to ensure that the proposed area fully meets the updated criteria for introducing Article 4 Directions as set out in paragraph 53 of the revised National Planning Policy Framework (2021), i.e. that it is necessary to avoid wholly unacceptable adverse impacts and applies to the smallest possible geographical area¹.

3.5 Council officers have been in an ongoing dialogue with DLUHC to address their specific concerns and have now submitted detailed amended proposals which would reduce the extent of the Direction area. This is following extensive assessment and supported by further justification and a fine grain analysis of the revised area to demonstrate that it complies with the NPPF policy. It should be noted that whilst the revised area has been reduced significantly, the majority of premises in a Class E use within the original Direction area will remain covered. The revised area has not yet been formally agreed by the SoS. DLUHC's intention is for the SoS to use their powers to modify the Direction once agreement has been reached with the Council regarding its revised extent (see appendix 4).

¹ The criteria in the updated 2021 National Planning Policy Framework set a significantly higher bar for introducing Article 4 Directions than the previous version of the Framework.

3.6 However, as the date for the Direction to come into force is approaching, it is important that it is confirmed by the council now, otherwise it would lapse and would not be able to come into force in any form. The process would need to restart from scratch.

3.7 Confirmation would bring it into effect on 1 February 2023 in the form originally agreed by TECC in November 2021. It is then expected that the SoS will intervene to the modify the Direction in due course.

4. Analysis and consideration of alternative options

4.1 The alternative option is not to confirm the Article 4 Direction. The council would have little control over the conversions of premises currently in E class to residential, with consequent adverse impacts on the sustainability of retail centres and parades in the city and balance of land uses in the city centre.

5. Community engagement and consultation

5.1 Following the making of the Article 4 Direction, a consultation period took place for six weeks, in excess of the minimum of 21 days required by the Town and Country Planning (General Permitted Development) (England) Order 2015. Strong support was demonstrated for the confirmation of the Direction.

6. Conclusion

6.1 Evidence previously presented to the TECC Committee was considered to justify an Article 4 Direction relating to remove the Class MA permitted development right. Consultation responses indicate strong support for the proposal and it is therefore considered appropriate to confirm the Direction, whilst noting that it is likely to be modified by the Secretary of State in due course.

7. Financial implications

7.1 There are no direct financial implications arising from the recommendations of this report. The cost of officer time, document production and consultation associated with the recommendations in this report are contained within existing service budgets. Any significant variations to budget will be reported as part of the council's monthly budget monitoring process.

Name of finance officer consulted: John Lack Date consulted: 24/11/22

8. Legal implications

8.1 There are no direct legal implications arising from the recommendations in this report, on the basis that the correct administrative procedures have been followed.

Name of lawyer consulted: Katie Kam Date consulted 24/11/2022:

9. Equalities implications

- 9.1 Confirmation of the Article 4 Direction will assist in maintaining offices, shops and services in the city and within local communities, particularly important for residents who find it less easy to move around the city.

10. Sustainability implications

- 10.1 Confirming the Article 4 Direction is important in maintaining the sustainability of the city's primary commercial areas and important local centres by enabling local determination through the planning application process for changes of use using the city's adopted local planning policy framework.
- 10.2 Unfettered use of the permitted development right could result in large scale unmanaged changes from recently vacated retail units in the city's local centres to residential, without allowing time for a more natural evolution and repurposing of sites to other uses within class 'E' shaped and encouraged by planning policy. The result could be pepper-potting of residential sites within areas traditionally associated with business, leisure and retail uses, and a hollowing out of urban centres.
- 10.3 Local centres and important local parades provide an important local retail and services function which can reduce the need for residents to make longer journeys into larger town and district centres. Reducing the need to travel is particularly important for more vulnerable residents and those without access to a car. This could lead to undesirable increases in traffic movements and congestion, and negative effects on air quality and would be inconsistent with national and local carbon reduction targets. Maintaining local provision of important services will contribute towards the zero-carbon agenda and support the '20-minute neighbourhood' initiative that gained support at full council on 22 October 2020.

Supporting Documentation

1. Appendices

1. Article 4 Direction
2. Map showing the extent of the Direction
3. Summary of Consultation Responses
4. Proposed amended Article 4 Direction Map

2. Background documents

1. City Plan Part One
2. City Plan Part Two
3. National Planning Policy Framework

BRIGHTON & HOVE CITY COUNCIL

**TOWN AND COUNTRY PLANNING (GENERAL PERMITTED DEVELOPMENT) (ENGLAND)
ORDER 2015**

DIRECTION MADE UNDER ARTICLE 4(1)

WHEREAS Brighton & Hove City Council, being the appropriate local planning authority within the meaning of article 4(5) of the Town and Country Planning (General Permitted Development) (England) Order 2015, are satisfied that it is expedient that the development described in Schedule 2 of that Order and specified in the Schedule below should not be carried out on the land shown edged red on the attached plans numbered 1 to 29 (inclusive) unless planning permission is granted on an application made under Part III of the Town and Country Planning Act 1990, as amended.

NOW THEREFORE the said Council in pursuance of the power conferred on them by article 4(1) of the Town and Country Planning (General Permitted Development) (England) Order 2015 hereby direct that the permission granted by article 3 of the said Order shall not apply to development on the said land of the description set out in the Schedule below:

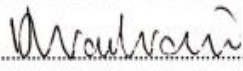
SCHEDULE

Development consisting of a change of use of a building from a use falling within Class E (commercial, business and service) of Schedule 2 to the Town and Country Planning (Use Classes) Order 1987, to a use falling within Class C3 (dwellinghouses) of Schedule 1 to that Order and not being development comprised within any other Class.

THIS DIRECTION is made under article 4(1) of the Town and Country Planning (General Permitted Development) (England) Order 2015 and in accordance with Schedule 3 of that Order and shall come into force, if confirmed, on 1 February 2023.

Made under the Common Seal of Brighton & Hove City Council
this 19th day of January 2022

The Common Seal of Brighton & Hove City Council was affixed
to this Direction in the presence of


.....
Authorised Officer

Confirmed under the Common Seal of Brighton & Hove City Council
this day of

The Common Seal of Brighton & Hove City Council was affixed
to this Direction in the presence of

.....
Authorised Officer



Proposed Article 4 Direction area



Scale: 1:33,494

© Crown Copyright. All rights reserved. Licence: 100020999, Brighton & Hove City Council. 2021.

Analysis of Article 4 Direction representations				
Total Number of Responses			39	
Total Number of Support			29	
Total Number of Objections			5	
Total Number of Neutral			5	
Respondent Type / Organisation		Summary of representation	Support / Object / Neutral	Officer Response
Support				
1	Resident	Support the A4D proposal. Concern this level of protection is not afforded to Conservation Areas as well.	Support	Support noted. Prior approval is required for sites in conservation areas to allow consideration of the impact of the change of use on the character or sustainability of the conservation area;
2	Resident	Support the A4D proposal.	Support	Support welcomed.
3	Resident	Support the A4D proposal for the city centre and local shopping parades.	Support	Support welcomed.
4	Resident	Some spaces are not suitable for residential conversions leading to cramped conditions.	Support	. The A4D will allow the Council to fully consider the living conditions for future occupants as part of the determination of planning applications.
5	Resident	The views of local people need to be taken into account when determining a planning application to reach an appropriate decision.	Support	The A4D would mean that applications for a change of use within the proposed areas would require a formal planning application with associated public consultation.
6	Resident	Support the A4D which will help control sub-standard conversions of offices to flats.	Support	Support noted. The A4D will allow the Council to review applications for housing and assess the proposed conditions for future occupants
7	Resident	Already too much housing in the heart of the city.	Support	Support noted. The A4D will allow the Council to review planning applications on a case-by-case basis to assess their sustainability and impact on the city centre.
8	Resident	Encourage any move that tries to protect local independent shops that are close by in Portslade.	Support	Support noted. The A4D will allow applications for a change of use in local shopping parades found

				across the city, including Portslade, to be reviewed on a case-by-case basis.
9	Resident	Support the A4D proposal as it's important to protect local shops.	Support	Support welcomed.
10	Resident	Crucial to protect grassroots music venues.	Support	Support noted. The A4D will allow the Council to determine planning applications on a case-by-case basis to assess their impact on music venues.
11	Organisation/Business	Must protect those businesses that make the city centre special, including pubs, live music venues and clubs.	Support	Support noted. The A4D will allow the Council to determine planning applications on a case-by-case basis to assess their impact on pubs, live music venues and clubs.
12	Resident	An A4D is essential.	Support	Support welcomed.
13	North Laine Community Association	Support the A4D proposal. PDR would result in a negative impact on the vitality and vibrancy of the city centre and undermine the sustainability, tourism, employment and commercial roles, particularly in the primary retail frontages and district centres.	Support	Support welcomed.
14	Resident	All the A4D proposal areas serve a public need and should not be turned into housing without consideration and consultation on a case-by-case basis.	Support	Support welcomed. The A4D would mean that applications for a change of use within the proposed areas would require a formal planning application with public consultation.
15	Resident	Support the A4D proposal to help maintain the cultural and independent vibrancy of Brighton.	Support	Support welcomed.
16	Resident	The A4D should include the Coombe Road shops as well, a high-risk area for more student housing and competition from larger national companies.	Support	Support noted. Coombe Road is not identified in the City Plan Part Two as a Local Centre or Important Local Parade.
17	Resident	If not adopted, then there is a risk of more student HMOs.	Support	Planning applications for HMOs are considered against relevant policies in the City Plan.
18	Resident	Planning decisions are best made at a local level to protect businesses and maintain the vibrancy of Brighton.	Support	Support noted. The A4D would mean that applications for a change of use within the proposed areas would require a formal planning application with public consultation.

19	Resident	Too many commercial spaces are being converted for residential use, which impacts negatively on local businesses.	Support	Support welcomed.
20	Resident	Support the A4D proposal to maintain control of planning permissions. There is already little scrutiny on the quality of residential properties, particularly student housing.	Support	Support welcomed.
21	Resident	Support the A4D proposal to help prevent more properties converting into residential use which end up as Airbnbs in the North Laines.	Support	Support welcomed.
22	Resident	Support the A4D proposal as without proper planning scrutiny, PDR presents a risk of undermining the commercial structure of the city.	Support	Support welcomed.
23	Resident	The unique shops in Brighton are turning into poorly maintained and expensive rentals and holiday accommodation. The city is losing the vibrancy that makes it special.	Support	Support welcomed.
24	Brighton & Hove Economic Partnership (BHEP)	Support the A4D proposal which is important in protecting business activities that have evolved overtime in these city locations. However, the BHEP appreciates the balance needed for the delivery of new homes, recognising that the demand for commercial space may have changed post-pandemic.	Support	Support welcomed. The A4D does not prevent the conversion of commercial space to residential, but it will allow the council to fully consider proposals against the development plan policies to ensure losses occur in a planned way where redundancy of the existing use is demonstrated.
25	Resident	Support the A4D proposal as would retain the ability to assess individual planning applications. Confused why the Valley Gardens area is included within the proposal justification.	Support	Support noted. The justification for including the Valley Gardens area is set out in the supporting document for the consultation.
26	Resident	Support the A4D proposal, as PDR will destroy the nature of Brighton allowing commercial to residential conversions without planning consultation. Shops and cafes bring visitors and creates jobs which support the economy.	Support	Support welcomed.

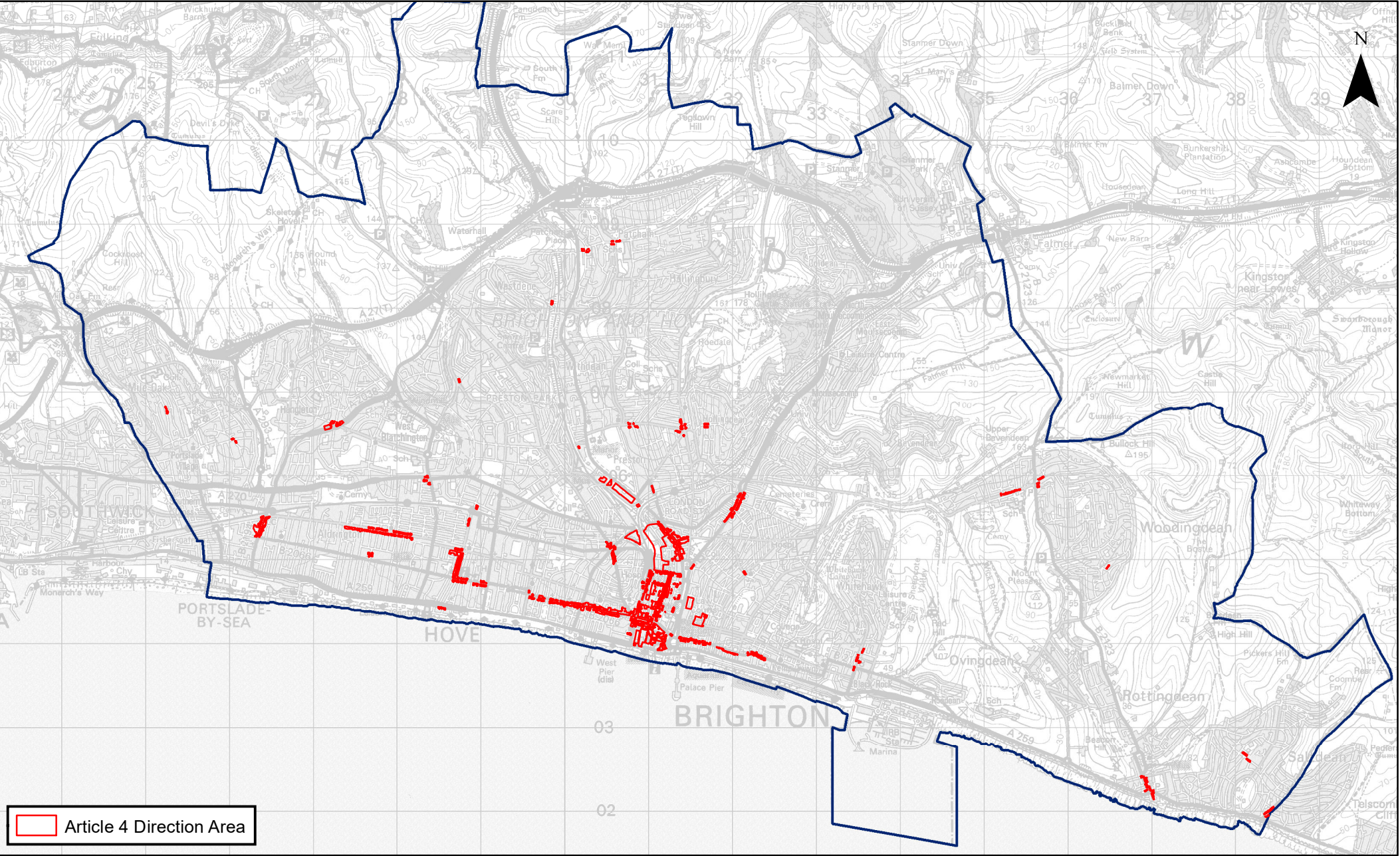
27	Resident	PDR is not appropriate for Brighton as we need to protect the vibrancy of the city's independent shops.	Support	Support welcomed.
28	Resident	Support the A4D proposals as the loss of businesses and community facilities to residential, likely Airbnbs, would be a disaster for local residents.	Support	Support welcomed.
29	Theatres Trust	Support the A4D proposal to help maintain the supply of commercial floorspace within the city centre. Concerned about the negative impact PDR will have on theatres and other live performance venues where neighbouring buildings are converted to residential.	Support	Support welcomed.
Objections				
30	Resident	Need to deliver more affordable housing. Redundant office/commercial space could be used for housing and reduce commuting.	Object	The A4D will not prevent proposals for affordable housing coming forward. The Council will be able to review planning applications on a case-by-case basis to assess their sustainability. City Plan Part 1 Policy CP20 requires the provision of affordable housing on all sites of 5 or more dwellings.
31	Resident	Let the market adjust the balance between housing and offices.	Object	Comment noted. The A4D will allow change of use proposals to be fully assessed against development plan policies. It does not prevent change of use occurring as the market evolves, but would ensure that redundancy of the existing use is fully demonstrated so that change occurs in a planned manner.
32	Resident	Brighton city centre would benefit from more office to residential conversions. It would breathe new life into the centre as new residents could support local businesses and restaurants.	Object	The A4D will not prevent changes use from occurring. It allows the Council to fully consider planning applications on a case-by-case basis to ensure that redundancy of the existing use is fully demonstrated.
33	Resident	With online shopping, high streets are becoming a thing of the past. Housing is better than empty shops.	Object	Commercial areas will continue to play an important role in providing communities with the services and facilities they need. It is recognised

				that their role is evolving, but the unplanned introduction of significant residential uses would undermine their viability and ability to adapt and thrive in the future.
34	Whaleback Planning & Design Ltd.	The blocking of permitted development rights across a number of shopping parades outside of the centre, is not necessary to avoid wholly unacceptable adverse impacts	Object	The Local Centres and Important Local Parades located outside the city centre have been identified through the City Plan for their important role in providing communities with access the services and facilitates.
		Expansion of the existing office to residential A4D eastwards to include the eastern side of the Old Steine is inappropriate, as the current Article 4 area was accepted as the maximum area possible by DCLG under the previous policy and guidance.		The justification for this small alteration to the boundary is set out in the consultation document.
		The NPPF specifically states that an Article 4 could be proposed to avoid the loss of the essential core of a primary shopping area which would seriously undermine its vitality and viability, but would be very unlikely to extend to the whole of a town centre.		The justification for the proposed area is set out fully in the consultation document. The area does not include the whole of the city centre. The wider area within part of the centre has been covered by an office to residential A4D for some years which has functioned well.
		The A4D should only apply to ground floor uses		Important commercial space can be located on both the ground and upper floors of a premises, so it is appropriate to allow full consideration of proposals for change of use through a planning application.
Not specified				
35	Resident	Lots of unoccupied vacant homes in the city. Students need healthy living environments. Support the 15-minute neighbourhood approach.	Neutral	Comment noted.
36	Resident	Make it easier to visit the city with a park and ride.	Neutral	Comment noted.
39	Resident	Need to deliver more affordable housing.	Neutral	Comment noted. The A4D will allow policies relating to the provision of affordable housing to

				be applied to proposals for changes of use from class E to residential.
--	--	--	--	---

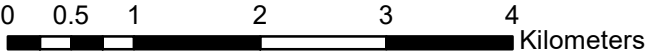
Brighton & Hove Article 4 Direction Area, November 2022

307



Scale: 1:60,000

© Crown Copyright. All rights reserved. Licence: 100020999, Brighton & Hove City Council. 2022.



Brighton & Hove City Council

Tourism, Equalities, Communities & Culture Committee

Agenda Item 60

Subject: Hove Station Neighbourhood Plan – Supplementary Regulation 16 Consultation

Date of meeting: 12 January 2023

Report of: Executive Director – Economy, Environment & Culture

Contact Officer: Name: Robert Davidson
Tel: 01273 291580
Email: robert.davidson@brighton-hove.gov.uk

Ward(s) affected: Central Hove; Goldsmid; Hove Park; Westbourne; Wish

For general release

1. Purpose of the report and policy context

- 1.1 This report explains the additional work that has been undertaken following the decision of the Hove Station Neighbourhood Plan examiner to temporarily suspend the Neighbourhood Plan examination in May 2022.
- 1.2 The Neighbourhood Forum had to make amendments to the Basic Conditions Statement (BCS) to address concerns raised by the examiner. Following amendments, the Council has undertaken an additional 6-week 'supplementary' public consultation in accordance with the Neighbourhood Planning Regulations. It should be emphasised that these amendments only relate to the BCS which is a supporting document. The Neighbourhood Plan itself remains the same as previously submitted by the Forum in 2021.
- 1.3 Agreement is required to endorse the Council response to the supplementary Regulation 16 consultation (Appendix 1). Agreement is also sought for officers to submit the amended BCS and associated representations to the Neighbourhood Plan examiner so that the Neighbourhood Plan examination can resume.

2. Recommendations

- 2.1 That Committee agrees the officer comments in Appendix 1 as the Council response to the supplementary Regulation 16 consultation on the amended Basic Conditions Statement submitted by Hove Station Neighbourhood Forum to support their Neighbourhood Plan; and
- 2.2 That Committee agrees that the amended Basic Conditions Statement and all representations received in response to the supplementary Regulation 16 consultation should be submitted to the Neighbourhood Plan examiner with the request that he resume the Neighbourhood Plan examination.

3. Context and background information

- 3.1 Hove Station Neighbourhood Forum has been working for several years now to prepare a neighbourhood plan for its area. In early 2021, the Neighbourhood Forum formally submitted its draft Neighbourhood Plan to the Council along with other supporting documents. The Council then published the draft Neighbourhood Plan and supporting documents for public consultation in accordance with Regulation 16 of the Neighbourhood Planning Regulations over an 8-week period from 20 May to 15 July 2021.
- 3.2 At the September 2021 TECC Committee, Council comments in response to the Regulation 16 consultation were formally agreed and it was also agreed that officers should submit the draft Plan, supporting documents and all Regulation 16 representations for examination. Council officers then appointed a neighbourhood plan examiner and the Hove Station Neighbourhood Plan examination formally commenced on 24 January 2022.
- 3.3 The examination was expected to last 6 to 8 weeks. However, the examiner identified some concerns with the Basic Conditions Statement (BCS), one of the supporting documents to the Neighbourhood Plan. A BCS is required to set out how the neighbourhood plan meets various legal requirements and specified 'basic conditions' such as having regard to national planning policy and being in general conformity with the policies in the relevant local plan (i.e Brighton & Hove City Plan). In this case, the examiner considered that the Hove Station BCS provided insufficient detail on how the Neighbourhood Plan would conform with the City Plan and national policy and that it failed to include some of the key legal requirements.
- 3.4 The examiner determined to temporarily suspend the Neighbourhood Plan examination in May 2022 to enable the Neighbourhood Forum to make the necessary amendments to its BCS. The Forum would then re-submit the amended BCS to the Council which would then undertake a supplementary Regulation 16 consultation to allow consultees the opportunity to make any comments on the amended BCS. Following this, the amended BCS and any representations received would be submitted to the examiner and the Neighbourhood Plan examination would then resume.
- 3.5 Having made the necessary amendments to their BCS, the Forum re-submitted the revised document to the Council on 31 October 2022. The Council then undertook a 6-week public consultation from 3 November to 15 December 2022. Following advice from the Council's Senior Solicitor, the consultation was advertised as supplementary to the previous Regulation 16 consultation and focused only on the BCS as now amended. All the other Neighbourhood Plan documents remain exactly the same as published for consultation in May 2021. All representations previously submitted in response to the Regulation 16 consultation in 2021 (including the Council comments agreed at TECC Committee on 16 September 2021) will be considered by the Neighbourhood Plan examiner once the examination resumes, along with representations on the supplementary consultation.

- 3.6 In response to the supplementary consultation, officers have reviewed the amended BCS submitted by the Neighbourhood Forum and have indicated that they have no further comments to make on behalf of the Council (see Appendix 1). In addition, a total of 8 responses have been received from other consultees. All the responses are from statutory bodies and major infrastructure providers. None of the responses received have made substantive comments about the amended BCS. Two submissions are standard responses from the respective consultees and the other six state that the respective organisations do not wish to make further comments on the Neighbourhood Plan.
- 3.7 Although the scope of the supplementary Regulation 16 consultation has been very limited, it was considered important to publish the amended BCS for comment to ensure that the Neighbourhood Planning regulations have been fully met.

4. Analysis and consideration of alternative options

- 4.1 As explained above, the Neighbourhood Plan examination commenced in January 2022 but has been suspended to allow amendments to be made to the BCS and for subsequent public consultation on these. Now that these stages have been completed (as previously agreed with the examiner), both Council officers and the Neighbourhood Forum wish to restart the examination as soon as possible. The Neighbourhood Plan examiner has been contacted and has indicated that he will be available to resume the Hove Station Neighbourhood Plan examination from mid-February 2023.

5. Community engagement and consultation

- 5.1 Extensive community consultation was undertaken at earlier stages during the preparation of the Hove Station Neighbourhood Plan, as was set out in the report to TECC Committee on 16 September 2021. The subsequent amendments to the BCS and the supplementary Regulation 16 consultation are primarily a technical requirement requested by the examiner to ensure that the Neighbourhood Planning regulations have been fully met. As explained above, the supplementary public consultation has had a very limited scope with consultees only being invited to comment on the amendments to the BCS, rather than the Neighbourhood Plan itself.
- 5.2 To ensure fairness and no potential disadvantage to any interested party, Council officers have sought to ensure that the supplementary Regulation 16 consultation has been publicised in a manner broadly equivalent to the original Regulation 16 consultation in May-July 2021. The amended BCS and other Neighbourhood Plan documents were published on the Council website for a period of 6 weeks (as required by the Regulations). At the start of the consultation an email was sent to all consultees on the Planning Policy database (which includes the national statutory bodies and a wide range of local stakeholders) and all City councillors were informed. In addition, hard copies of all the relevant Neighbourhood Plan documents were made available at the Hove and Jubilee libraries.

6. Conclusion

- 6.1 The suspension of the Hove Station Neighbourhood Plan examination was unexpected and the additional work over the past few months by the Neighbourhood Forum and Council was dictated by the Neighbourhood Plan examiner. The Forum and Council have now fulfilled these requirements and wish to move on with the Neighbourhood Plan examination as quickly as possible. The Committee is requested to agree the two recommendations so that next stages of the neighbourhood plan process can proceed.

7. Financial implications

- 7.1 Following the submission of the draft Hove Station Neighbourhood Plan by the Neighbourhood Forum in 2021, the Council is now responsible for all subsequent stages of the neighbourhood plan process. This includes funding the costs of the neighbourhood plan examination and organising a local referendum. The Council is entitled to claim funding from central Government to help support this and has a specific budget set aside for neighbourhood planning. The additional cost to the Council of undertaking the supplementary Regulation 16 consultation has been negligible as it was mainly undertaken online through the Council's consultation portal with emails sent to consultees.

Name of finance officer consulted: John Lack Date consulted: 21/12/2022

8. Legal implications

- 8.1 There is no specific provision in the planning regulations setting out how further amendments can be made to the BCS once a Neighbourhood Plan has been submitted. The examiner's decision to suspend the Neighbourhood Plan examination to allow the Neighbourhood Forum the opportunity to amend their BCS was a pragmatic one, taking account of the Forum and Council's strong desire to continue with the Neighbourhood Plan examination rather than withdraw the Plan. Council officers also sought advice from the Council's Senior Solicitor on the scope of public consultation on the amended BCS and the process that should be pursued.
- 8.2 Following the Senior Solicitor's advice, the public consultation has been treated as supplementary to the earlier Regulation 16 consultation undertaken from May-July 2021. Although the consultation has had a very limited scope focusing on the amendments to the BCS, the process followed has been broadly equivalent to the original Regulation 16 consultation with all previous consultees being invited to submit any further representations. This is considered necessary to ensure fairness and avoid any potential disadvantage to any interested party.

Name of lawyer consulted: Katie Kam Date consulted: 13/12/2022

9. Equalities implications

- 9.1 The Equality Act 2010 places a duty on all public authorities in the exercise of their functions to have regard to the need to eliminate discrimination, to advance equality of opportunity and to foster good relations between persons who have a “protected characteristic” and those who do not. This duty applies to the Council when taking formal decisions with regard to the neighbourhood plan process. The Neighbourhood Forum itself is not a ‘public authority’, however the Equality Act states that any person who is not a public authority but who exercises public functions must have due regard to the matters covered under the duty.
- 9.2 As explained in this report, the amendments to the BCS have been undertaken for technical reasons to demonstrate that the Neighbourhood Planning regulations have been met, and do not alter the Neighbourhood Plan itself. The supplementary Regulation 16 consultation undertaken by the Council was broadly equivalent to the original Regulation 16 consultation reported to TECC Committee on 16 September 2021. It was advertised to the same consultees as the earlier consultation. This included a wide range of community and voluntary groups on the Planning Policy database, including several groups representing people with protected characteristics or promoting equality issues such as disabled access

10. Sustainability implications

- 10.1 There are no direct sustainability implications arising from the amendments to the BCS. However the amended document sets out more clearly than before how the draft Neighbourhood Plan supports national and local sustainability objectives by having regard to national planning policy and through being in conformity with policies in the City Plan 1 and 2.

Supporting Documentation

1. Appendices

1. Brighton & Hove Council officer comments in response to the Hove Station Neighbourhood Plan Supplementary Regulation 16 consultation.

2. Background documents

1. The amended Basic Conditions Statement (October 2022) and all other Regulation 16 Consultation documents can be viewed on the Council website at [Hove Station Neighbourhood Plan \(brighton-hove.gov.uk\)](https://www.brighton-hove.gov.uk/hove-station-neighbourhood-plan)

APPENDIX 1

Hove Station Neighbourhood Plan – Supplementary Regulation 16 consultation (3 November – 15 December 2022)

Brighton & Hove Council officer response

Brighton & Hove City Council (BHCC) notes the amendments that have been made to the Basic Conditions Statement (BCS) in response to the concerns raised by the Neighbourhood Plan examiner.

The amended BCS now includes an additional section setting out that the legal requirements in paragraph 8 of Schedule 4B to the Town and Country Planning Act 1990 (as amended) have been met.

In addition, it includes two tables which set out in detail how each of the Neighbourhood Plan policies has had regard to the National Planning Policy Framework (NPPF) and how the policies are in general conformity with policies in the Brighton & Hove City Plan Parts 1 and 2.

Under the terms of the relevant legislation, the Council is not required to reach a formal view on whether the draft Neighbourhood Plan meets the basic conditions until after it has received the Neighbourhood Plan examiner's report. However, in general terms officers consider that the information added to the BCS seeks to address the Examiner's concerns and that the amended document now provides more comprehensive evidence to enable him to complete the Neighbourhood Plan examination.

15 December 2022

