



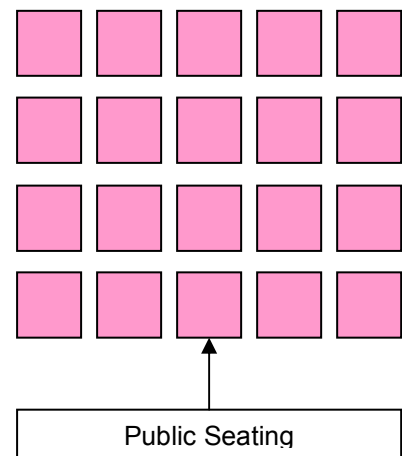
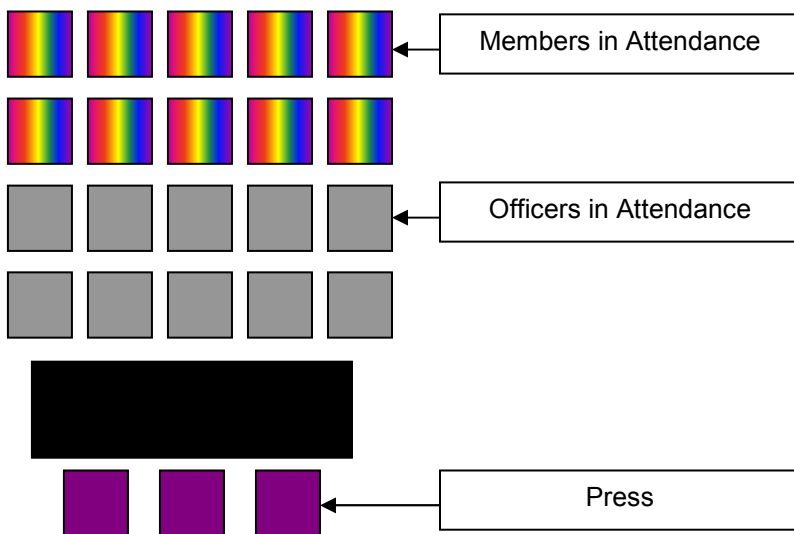
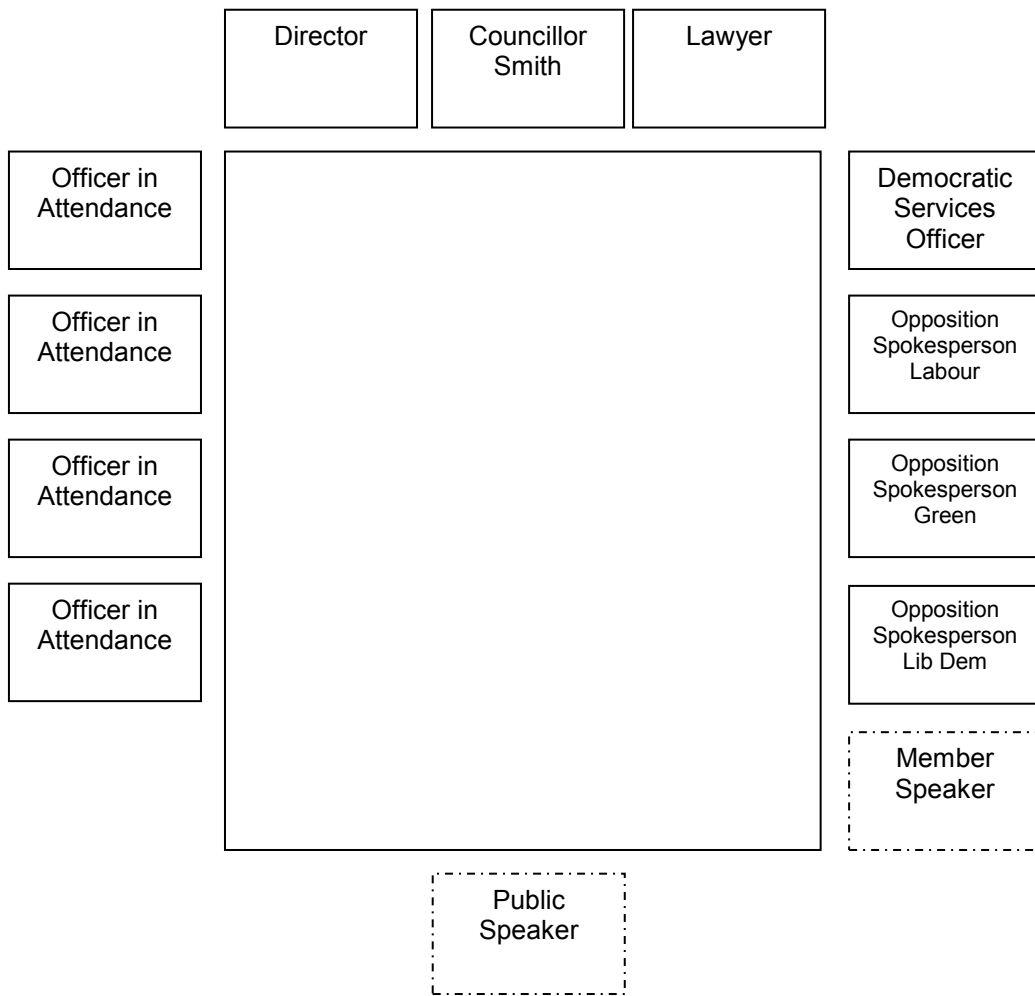
Brighton & Hove  
City Council

# Cabinet Member Meeting

Title:	<b>Culture, Recreation &amp; Tourism Cabinet Member Meeting</b>
Date:	<b>22 March 2011</b>
Time:	<b>4.00pm</b>
Venue	<b>Committee Room 3, Hove Town Hall</b>
Members:	<b>Councillor:</b> Smith (Cabinet Member)
Contact:	<b>Penny Jennings</b> Democratic Services Officer 01273 291065 penny.jennings@brighton-hove.gov.uk

	The Town Hall has facilities for wheelchair users, including lifts and toilets
	An Induction loop operates to enhance sound for anyone wearing a hearing aid or using a transmitter and 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.
	<b>FIRE / EMERGENCY EVACUATION PROCEDURE</b>  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: <ul style="list-style-type: none"><li>• You should proceed calmly; do not run and do not use the lifts;</li><li>• Do not stop to collect personal belongings;</li><li>• Once you are outside, please do not wait immediately next to the building, but move some distance away and await further instructions; and</li><li>• Do not re-enter the building until told that it is safe to do so.</li></ul>

# Democratic Services: Meeting Layout



## AGENDA

### 48. PROCEDURAL BUSINESS

- (a) Declarations of Interest by all Members present of any personal interests in matters on the agenda, the nature of any interest and whether the Members regard the interest as prejudicial under the terms of the Code of Conduct.
- (b) 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 2 of the Agenda states in its heading either that it is confidential or the category under which the information disclosed in the report is exempt from disclosure and therefore not available to the public.*

*A list and description of the categories of exempt information is available for public inspection at Brighton and Hove Town Halls.*

### 49. MINUTES OF THE PREVIOUS MEETING

1 - 10

Minutes of the Meeting held on 7 December 2010 (copy attached).

### 50. CABINET MEMBER'S COMMUNICATIONS

### 51. ITEMS RESERVED FOR DISCUSSION

- (a) Items reserved by the Cabinet Member
- (b) Items reserved by the Opposition Spokespersons
- (c) Items reserved by Members, with the agreement of the Cabinet Member.

*NOTE: Public Questions, Written Questions from Councillors, Petitions, Deputations, Letters from Councillors and Notices of Motion will be reserved automatically.*

### 52. PETITIONS

No petitions received by date of publication.

### 53. PUBLIC QUESTIONS

(The closing date for receipt of public questions is 12 noon on 14 March 2011)

## CULTURE, RECREATION & TOURISM CABINET MEMBER MEETING

No public questions received by date of publication.

### 54. DEPUTATIONS

11 - 14

(The closing date for receipt of deputations is 12 noon on 10 March 2011)

1 deputation has been received.

Covering Report of Strategic Director of Resources (copy attached)

Contact Officer: Penny Jennings

Tel: 01273 291065

Ward Affected: Withdean

### 55. LETTERS FROM COUNCILLORS

No letters have been received.

### 56. WRITTEN QUESTIONS FROM COUNCILLORS

No written questions have been received from Councillors.

### 57. NOTICES OF MOTIONS

No Notices of Motion have been received by the date of publication.

### 58. EXECUTIVE RESPONSE TO AD-HOC SCRUTINY PANEL REPORT ON CULTURAL SERVICES FOR YOUNG PEOPLE

15 - 68

Report of the Strategic Director of Communities (copy attached)

Contact Officer: Paula Murray

Tel: 29-2536

Ward Affected: All Wards

### 59. SEAFRONT LETTINGS POLICY

69 - 74

Report of the Strategic Director of Communities (copy attached)

Contact Officer: Toni Manuel

Tel: 29-0394

Ward Affected: All Wards

### 60. LETTING PEOPLE KNOW : PRESENTATION ON CITYWIDE MARKETING INITIATIVES

Presentation by Commissioner of Culture

Contact Officer: Paula Murray

Tel: 29-2536

Ward Affected: All Wards

## CULTURE, RECREATION & TOURISM CABINET MEMBER MEETING

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 fifth working day before the meeting.

Agendas and minutes are published on the council's website [www.brighton-hove.gov.uk](http://www.brighton-hove.gov.uk). Agendas are available to view five working days prior to the meeting date.

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.

For further details and general enquiries about this meeting contact Penny Jennings, (01273 291065, email [penny.jennings@brighton-hove.gov.uk](mailto:penny.jennings@brighton-hove.gov.uk)) or email [democratic.services@brighton-hove.gov.uk](mailto:democratic.services@brighton-hove.gov.uk)

Date of Publication - Monday, 14 March 2011



# **CULTURE RECREATION & TOURISM CABINET MEMBER MEETING**

## **Agenda Item 49**

Brighton & Hove City Council

### **BRIGHTON & HOVE CITY COUNCIL**

#### **CULTURE, RECREATION & TOURISM CABINET MEMBER MEETING**

**4.00pm 7 DECEMBER 2010**

**COMMITTEE ROOM 3, HOVE TOWN HALL**

#### **MINUTES**

**Present:** Councillor Smith (Cabinet Member)

**Also in attendance:** Councillors: Davis (Opposition Spokesperson) and Randall

#### **PART ONE**

#### **29. PROCEDURAL BUSINESS**

##### **29a Declarations of Interests**

29.1 There were none.

##### **29b Exclusion of Press and Public**

29.2 In accordance with Section 100A of the Local Government Act 1972 (the Act), the Cabinet Member for Culture, Recreation and Tourism considered whether the press and public should be excluded from the meeting during an item of business to be transacted or the nature of the proceedings, that if members of the press or public were present during that item, there would be disclosure to them of confidential information (as defined in Section 100A(3) of the Act ) or exempt information (as defined in Section 100(1) of the Act).

29.3 **RESOLVED** – That the press and public be not excluded from the meeting.

#### **30. MINUTES OF THE PREVIOUS MEETING**

30.1 **RESOLVED** – That the minutes of the Culture, Recreation and Tourism Cabinet Member Meeting held on 21 September 2010 be agreed and signed by the Cabinet Member as a correct record.

**31. CABINET MEMBER'S COMMUNICATIONS**

**White Night**

- 31.1 The Cabinet Member explained that "White Night" had been the most successful yet with 40,000 people attending the 63 events produced by the city council and 100 other partners. As well as attracting almost £100k of external funding, businesses and traders reported excellent trading.

**Cine City**

- 31.2 This festival which had been supported by the city council and other partners had run until December 5.

**Nalgao Conference, 6 - 7 December**

- 31.3 The Cabinet Member explained that the Nalgao (National Association of Local Government Arts Officers) conference was currently taking place at the Hove Centre, the key note speech being given by Ed Vaisey MP.

**EARTH Installation**

- 31.4 On 26 November Brighton & Hove had been pleased to host the UK 350 EARTH Installation on Hove Lawns which formed part of the world's first planetary art exhibition. 350 EARTH is a series of art exhibitions in 18 cities across the world organised by [350.org](http://350.org), highlighting the issues of international climate change.

**Brighton Centre**

- 31.5 Enquiry levels for the last 3 months had again shown an increase on previous year's figures, which may be attributed to sustained PR activity, direct sales events and proactive sales research.

**VisitBrighton**

- 31.6 The Cabinet Member explained that VisitBrighton.com had seen a significant increase in users in 2010 compared to 2009 – up 29% on last year to date and the site was on target to receive over 1.2 million visitors for 2010. Accommodation bookings through the site were also up on 2009, after a slow start to the year due to poor weather in January/February.
- 31.7 VisitBrighton had also recently re-launched all of its social media channels (Facebook, Twitter, YouTube, Flickr, Blog, etc.) under the 'LoveBrighton' identity, to foster a sense of community with our visitors – early indications had shown positive results with over 2,000 Twitter 'followers' and over 300 Facebook 'friends'. Over 80 travel journalists had been hosted in the city in 2010 (to end of November) – major features had included Lufthansa and Virgin Blue in-flight magazines. VisitBrighton won the 'Gold Award' for Destination Marketing at the Tourism South East Tourism Awards in October.



31.8 VisitBrighton had had a very successful past 3 months, with 15 conferences confirmed for the city, including:

- Royal College of Midwives – November 2011 & 2012 = 450 delegates per conference.
- Unison Police & Justice Conference – June 2013 & 2015 = 500 delegates per conference.
- Community Practise & Health Visitors Conference – May 2011 & 2012 = 400 delegates per conference.
- Unison Retired Members Conference – October 2013 & 2015 = 500 delegates per conference.

### **News from the Royal Pavilion and Museums (RP&M)**

31.9 The Cabinet Member explained that the Royal Pavilion ice rink had opened to the public on Saturday, 13 November. Skating and use of the restaurant, which was run by “Due South”, were proving very popular. There had been much positive media interest, e.g. coverage by local BBC TV and radio. The rink had been mentioned on various blogs, twitters, and was featured on YouTube. The Financial Times had listed the rink as one of the top five in the country and put it in second place after Somerset House. The ice rink would be open until Sunday, 16 January.

31.10 RP&M was now tweeting on <http://twitter.com/brightonmuseums> gaining nearly 400 followers in just 8 weeks. It had proved an excellent way of promoting events resulting in increased attendance, ticket sales and income.

31.11 The Cabinet Member went on to explain there had been a great response from Brighton residents to the Royal Pavilion & Museums Foundation’s membership campaign with 500 new members recruited over the past six months.

31.12 The Cultural Olympiad would be doing an international press launch on 9 December, with material in the form of ‘scrap books’ of some of the projects. RP&M, which successfully competed for the LOCOG/MLA Stories of the World project, had been invited to contribute material as the ONLY Stories of the World project featured. RP&M had also been accepted as one of seven pilot museums to go for the ‘Hear by Right’ bronze award – which was about how organisations work with young people.

31.13 ‘Capturing Colour: Film, Invention and Wonder’ was a new temporary exhibition at the Brighton Museum & Art Gallery. It had opened on 4 December and would run until 20 March 2011. This was an international story with particular significance for Brighton & Hove as it was here that some of the earliest successful ways of capturing the world in colour had been developed. The show had been developed in partnership with the University of Brighton.

### **32. ITEMS RESERVED FOR DISCUSSION**

32.1 **RESOLVED** – That all items be reserved for discussion.

**33. PETITIONS**

33.1 There were none.

**34. PUBLIC QUESTIONS**

34.1 The Cabinet Member agreed to consider the following question which was put by Mr. Simon Doyle on behalf of Mr. Roy Pennington a beach chalet tenancy holder.

“What real evidence that, such as the annualised numbers on the list for each of the 5 chalet areas involved, they are “little used” and what research is there as to the reason for that apparent “little use” and what difference would it be to the finances of the council to alter the tenancies in this way and why has there been no consideration of applying any new lease to new tenants only, retaining the original lease for current tenants, much like employers use “natural wastage” to get rid of dead wood.”

34.2 As the recommendations accompanying the Beach Chalet Policy Proposal report, Item 42 on that days agenda had been amended and largely addressed the points raised by Mr Pennington, the Cabinet Member considered the question and the amended recommendations in concert with one another. Messrs Pennington and Doyle were thanked for their question and the Cabinet Member confirmed that the points raised would be considered under Item 42 (below) and that both would receive a written response following the meeting.

34.3 In relation to the point raised in relation to lack of summer use, this was difficult to monitor. However, if this emerged as an issue raised during the consultation process that could be revisited at that time. The Cabinet Member read out the amended recommendations which he had been asked to approve in relation to the Beach Chalet Policy Proposals (Item 42)

34.4 The Cabinet Member gave Mr Doyle the opportunity to ask a supplementary question. He sought clarification that current tenants would remain unaffected by the introduction of fixed term tenancies and it was confirmed that, given the revised recommendations, this would be the case pending the outcome of the consultation exercise. A two month notice period would be given to end tenancies in instances where tenants had not maintained chalets in compliance with their tenancy agreements.

34.5 **RESOLVED** – That the question, and response set out above and in Paragraph 42 of these minutes be received and noted.

**35. DEPUTATIONS**

35.1 There were none.

**36. LETTERS FROM COUNCILLORS**

36.1 There were none.

**37. WRITTEN QUESTIONS FROM COUNCILLORS**

37.1 There were none.

**38. NOTICES OF MOTIONS**

38.1 There were none.

**39. FEES AND CHARGES : LIBRARIES**

39.1 The Cabinet Member considered a report of the Strategic Director of Communities seeking approval to the levels of fees and charges for Library Services for 2011 - 12

39.2 The Head of the Libraries and Information Service explained that in line with the agreed Corporate Fees and Charges Policy the service was required to carry out an annual review. Only limited changes were proposed for the coming year in recognition that substantial changes had been made two years previously and to reflect the fact that the economic position of some residents of the city remained volatile. Income would be raised from a mixture of increased income from fees and charges and improved performance in the services' room hire and retail offer. A significant development during the coming year would be the introduction of downloading services, including free e-books for loan, free digital audio-book loans and down loading of music and film.

39.3 Councillor Davis stated that whilst it was regrettable that increases were necessary the rationale for them was understood. It was noted that whilst the level of fines for adult borrowers would increase fines were not payable by children or those who were registered disabled. Councillor Davis queried the charges made for research and it was explained that that these were comparable with those made in East and West Sussex and Surrey. A distinction was made between commercial and non-commercial service users

39.4 Councillor Randall acknowledged that fines were avoidable and was pleased to note that where an e mail address was held that borrowers would be notified in advance of a book becoming overdue. He enquired whether facilities were available to text borrowers and it was confirmed this facility was not available at present.

39.5 The Cabinet Member enquired whether fines were incurred by a particular age group and it was explained that research was underway to ascertain whether that was the case.

39.6 **RESOLVED** - That the Cabinet Member approves the Libraries Fees and Charges Proposals for 2011-12.

**40. FEES AND CHARGES: VENUES**

40.1 The Cabinet Member considered a report of the Strategic Director of Communities setting out the proposed fees and charges for 2011/12 for the Brighton Centre and Hove Centre.

- 40.2 It was explained that the proposed levels of fees and charges had been prepared on the basis of achieving a global increase of 2% inflation on income budgets which would automatically be included in the budget block allocation as a part of the three year budget process. The diverse and flexible offer available at both venues had resulted in a diverse array of events during the current year and were detailed in the report.
- 40.3 Councillor Randall was pleased to note the level of confirmed bookings for the Brighton Centre, considering this had probably also been facilitated by the degree of certainty surrounding its immediate future.
- 40.4 **RESOLVED** - (1) That the Cabinet Member approves the Libraries, Fees and Charges as shown in Appendices 1 (Hove Centre) and 2 (Brighton Centre) in order that they can be incorporated into the 2011/12 Revenue Budget and Venues Business Plan; and
- (2) That in addition, the Cabinet Member authorises officers to negotiate with each hirer to secure the event and maximise revenue to both the service and the economic impact to the city.

#### **41. SEAFRONT FEES & CHARGES**

- 41.1 The Cabinet Member considered a report of the Strategic Director of Communities setting out the proposed rent increase to the annual ground rent for beach huts along Hove seafront and for fishing lockers and boat licenses on both Brighton and Hove beaches. The fees and charges for passengers using the Volks Railway and proposed to be made to organizers of outdoor events were also set out.
- 41.2 Councillor Randall enquired regarding whether the "Yellow Wave" beach volleyball facility was included in these proposals. It was confirmed that it was outside the remit of the report.
- 41.3 **RESOLVED** - That the Cabinet Member for Culture, Recreation and Tourism agrees the fees and charges set out in the report.

#### **42. BEACH CHALET LETTING POLICY PROPOSAL**

- 42.1 The Cabinet Member considered a report of the Strategic Director of Communities setting out the proposed changes to the current letting policy for beach chalets owned by the Council at Ovingdean, Rottingdean, Saltdean, Madeira Drive and Hove Seafront. The proposed increases in the annual rent levied by the Council for the beach chalets at Ovingdean, Rottingdean, Saltdean, Madeira Drive and Hove Seafront were also set out, as were the proposed new procedures for beach chalet waiting lists.
- 42.2 The Cabinet Member referred to the question and set out in Paragraph 34.1 above stressing the amendments made to the recommendations as set out in the report originally circulated. He re-iterated his earlier comments in relation to the consultation process and in relation to action which would be taken in instances where tenants failed to satisfy their maintenance obligations.

- 42.3 **RESOLVED** - (1) That the Cabinet Member approves the introduction of a fixed term tenancy for a maximum period of five years for all new beach chalet tenancies which will be available for Brighton & Hove Residents only;
- (2) That the Cabinet Member approves the proposed 10% in the annual rent for chalets;
- (3) That the Cabinet Member approves the consultation exercise on amending the policy for letting beach chalets to existing tenants. The aim of the consultation exercise being to reduce the long standing waiting lists; and
- (4) That the Cabinet Member approves the implementation of a two month notice period to end tenancies when the tenant is not complying with their maintenance responsibilities.

**43. PROPOSALS FOR BRIGHTON "O" ATTRACTION ON DALTON'S BASTION SITE, MADEIRA DRIVE**

- 43.1 The Cabinet Member considered a report of the Strategic Director of Communities detailing proposals received from Paramount Attractions Limited for a temporary big wheel attraction on the Daltons Bastion site, Madeira Drive.
- 43.2 The Cabinet Member stressed his support for the proposals which would create an additional visitor attraction on that part of the seafront.
- 43.3 Councillor Randall referred to the fact that some local residents had expressed concerns regarding the proposals. It was noted however, that the potential scheme was at an early stage and that further detailed negotiations would need to take place in order for it to progress.
- 43.4 Councillor Davis enquired regarding the planning process noting that a number of issues would need to be addressed prior to planning permission being obtained. The Strategic Director confirmed that approval was "in principle" at this stage and that further reports would come back to future Cabinet meetings irrespective of the planning process.
- 43.5 **RESOLVED** - That the Cabinet Member for Culture, Recreation and Tourism:
- (1) Approves in principle the proposal from Paramount Attractions Limited ("PAL") for a temporary big wheel attraction to be located on Daltons Bastion site on Madeira Drive (shown on the annexed plan) for a period not to exceed 5 years of operation on the strict understanding that there will be no concurrent operation of the wheel and the i-360;
- (2) Approves in principle the use of the vacant property underneath Daltons Bastion (shown on the annexed plan) by PAL for a ticket office and ancillary use for the same period as the big wheel attraction;
- (3) Authorises officers to complete the necessary documentation between the council and PAL in a form to be agreed by the Strategic Director for Communities in consultation with the Cabinet Member for Culture, Recreation and Tourism; and

(4) Agrees that pending completion of the documentation the lock out arrangement with PAL shall continue.

**44. THE FUTURE USE OF WITHDEAN STADIUM**

44.1 The Cabinet Member considered a report of the Strategic Director of Communities detailing approaches received from sports clubs interested in using the stadium following relocation by Brighton and Hove Albion Football Club (BHAFC) to the new community stadium at Falmer on 30 June 2011. It was necessary to consider the different options taking into account existing users.

44.2 **RESOLVED** - (1) That the Cabinet Member gives approval for Whitehawk Football Club (WFC) 1st team to use the Withdean Stadium as a temporary home ground for a period of two seasons starting on 1 July 2011 whilst they undertake a series of developments to their own ground in East Brighton Park. This would be on the condition that WFC gain the necessary planning permission to undertake these developments and that the council are satisfied that they have the appropriate funding in place.

(2) That the Cabinet Member for Culture, Recreation and Tourism agrees that BHAFC have subsidiary use of the stadium for their Reserves and Women's team matches. This subsidiary use would be on the condition that there is no over-use of the pitch and that due consideration is given to the use of the stadium by other users including the resident athletics clubs.

(3) That the Cabinet Member gives approval for the council to submit a planning application to retain some of the facilities that have been installed by BHAFC since they took up occupation of the facility.

**45. FOREDOWN TOWER: UPDATE**

45.1 The Cabinet Member considered a report of the Strategic Director of Communities providing an update in relation to the progress in leasing Foredown Tower.

45.2 Following withdrawal from negotiations by the Hove and Adur Sea Cadets the Council had now been approached by Portslade Community College Adult Learning working in partnership with the Green Gym, to enter into a lease agreement, along similar lines to that which had been drawn up for the Sea Cadets. It was anticipated that Portslade Community College, who would take the lead, would also wish to establish a Community Interest Company and for that Company to be the signatory to the lease agreement, a similar approach to the Sea Cadets.

45.3 Councillor Davis stated that she supported the approach being taken. Councillor Randall also expressed support welcoming the current proposals which represented a broader community use.

45.4 **RESOLVED** - That the Cabinet Member for Culture, Recreation & Tourism authorise the Head of Tourism & Leisure ("the HTL") in consultation with: the Head of Legal & Democratic Services; and the Head of Property & Design :-

(1) To enter into lease negotiations with Portslade Community College (PCC) using as a basis the Heads of Terms agreement which had been prepared for the Sea Cadets; and

(2) (when the HTL is ready) conclude the lease either with the PCC or with a Community Interest Company which would be established by PCC.

**46. EVENTS PROGRAMME IN PARKS AND OPEN SPACES 2011**

46.1 The Cabinet Member considered a report of the Strategic Director of Communities setting out the proposed programme of special events for Parks and Open Spaces in 2011 and seeking landlord's consent for those events.

46.2 Councillor Randall welcomed the report stating that it showed the diverse breadth of activity taking place across the City.

46.3 Councillor Davis agreed enquiring regarding strategies for encouraging further future and repeat bookings. It was explained that as part of the work programme currently being undertaken, means by which this information could be packaged and presented differently was being assessed.

46.4 **RESOLVED** - That the Cabinet Member for Culture, Recreation and Tourism:

(1) Approves the events listed in Appendix 1.

(2) Authorises officers to enter into formal agreements with event organisers to determine conditions, fees and levels of support as appropriate; and

(3) Authorises the Head of Tourism & Leisure after consultation with the Cabinet Member for Culture Recreation & Tourism to make any alterations to the events programme as necessary and to approve new applications.

**47. SPECIAL EVENTS REQUIRING CLOSURE OF MADEIRA DRIVE 2011**

47.1 The Cabinet Member considered a report of the Strategic Director of Communities setting out the proposed programme of special events in Madeira Drive in 2011 and seeking approval of the associated road closures. It was noted that a number of events were returning year on year.

47.2 In answer to questions by Councillor Davis regarding whether the number of events remained constant year on year it was explained that a maximum of 28 closures were permitted annually.

47.3 Councillor Randall enquired whether compensation was sought for loss of parking and it was explained that issue vested with the Cabinet Member for Environment. If specific issues were identified a suitable level of reparations could be sought.

47.4 The Head of Tourism explained that the new delivery unit would need to conduct a full review of issues arising from events in the city and to establish protocols in relation to how they were dealt with future.

- 47.5 **RESOLVED** – (1) That the Cabinet Member for Culture Recreation & Tourism approves the events list in Appendix 1:
- (2) Authorises officers to enter into formal agreements with event organisers to determine conditions, fees and levels of support as appropriate; and
  - (3) Authorises the Head of Tourism & Leisure after consultation with the Cabinet Member for Culture Recreation & Tourism to make any alterations to the events programme as necessary and to approve new applications.

The meeting concluded at 5.05pm

Signed

Chair

Dated this

day of



# **CULTURE, RECREATION & TOURISM CABINET MEMBER MEETING**

## **Agenda Item 54**

Brighton & Hove City  
Council

<b>Subject:</b>	<b>Deputation(s)</b>		
<b>Date of Meeting:</b>	<b>10 February 2011</b>		
<b>Report of:</b>	<b>Strategic Director of Resources</b>		
<b>Contact Officer:</b>	<b>Name: Penny Jennings</b>	<b>Tel: 29-1065</b>	
	<b>E-mail: Penny.jennings@brighton-hove.gov.uk</b>		
<b>Wards Affected:</b>	<b>All</b>	<b>Withdean</b>	

### **1. SUMMARY AND POLICY CONTEXT:**

- 1.1 A period of no more than fifteen minutes shall be allowed at each ordinary meeting of the Council (or its committees or other decision making bodies) for the hearing of deputations from members of the public. Each deputation may be heard for a maximum of five minutes following which the appropriate Chairman or Cabinet Member will respond.
- 1.2 Notification of one Deputation has been received. The spokesperson is entitled to speak for five minutes.
  - (a) Deputation concerning provision of Skateboarding facilities at Withdean Stadium.

Mr Robert Nemeth (spokesperson)(wording of the Deputation copy attached)
- 1.3 Councillor David Smith, Cabinet Member for Culture, Recreation and Tourism will respond.



**DEPUTATION PROPOSAL FOR CULTURE, RECREATION & TOURISM**  
**CABINET MEMBER MEETING**

In its latest incarnation, the site now occupied by Withdean Stadium is of course home to our local football team, Brighton & Hove Albion. Soon though, the Albion will have left. The issue of what happens next is of great relevance to the city generally but to the residents of Withdean in particular.

From its beginnings as Marshall's Playing Fields to the launch of the finest tennis centre outside Wimbledon and from the building of the stadium for athletics to becoming the home of the Albion, the site has evolved constantly. There was once even a zoo on the site along with a miniature railway.

Having requested the views of the residents of the entirety of Withdean Ward on what should happen to Withdean Stadium when the Albion leave, Cllrs Ann & Ken Norman and I received an overwhelmingly positive response on the issue of youth facilities; in particular, on the installation of a skateboard park on the site.

Many of the replies which we received related to the removal of the ugly but necessary additions which are in place to facilitate the Albion's stay. Such additions include fence barriers, the south stand, the hospitality suite and a number of smaller portacabins. These issues are all being dealt with by Brighton & Hove City Council – but the removal of the hospitality suite and smaller portacabins is of particular relevance.

The most passionate of the replies submitted to us led to me meeting a group of wonderful young men who are keen to be able to skate close to where they live. Skateboard parks on the Level and by the Lagoon have been tremendously successful and there is clear demand for a similar facility in this part of the city. Bearing in mind the imminent move of the Albion and the inevitable masterplan which will be drawn up for the stadium, now seems an entirely appropriate moment to consider bringing skateboarding to Withdean.

Concerns about noise and safety must be taken into account. It would be wrong to suggest that any proposal does not have both pros and cons. Compared to building other sporting facilities which would be used by the number expected to use a skating facility, the cost is not high. However, there would of course be financial implication to building a ramp at a time when funding is an issue.

The proposal is therefore in its most simple form at this stage. We are proposing that an area should be set aside where the hospitality suite is currently located (or in the position of the smaller portacabins) for skateboarding. This deputation is not about a ramp or other facilities. It is just asking that a clear area be put aside for skateboarding.

We would attempt to raise funds for a ramp in other ways in due course and would hope that the council will look upon such attempts favourably. These are issues for another day though.

At this time, we are simply requesting that a small area is set aside for skateboarders, which can be used as a practice area in the meantime, which can one day be considered for a ramp.

**ROBERT NEMETH**  
**Osborne Villas,Hove**

**STAN WILLIAMS**  
**Eldred Avenue, Brighton**



# CABINET MEMBER MEETING

## Agenda Item 58

Brighton & Hove City Council

**Subject:** *Executive Response to Scrutiny Ad Hoc Panel on Cultural provision for Children & Young People*

**Date of Meeting:** 22<sup>nd</sup> March 2011

**Report of:** *Strategic Director: Communities*

**Contact Officer:** Name: *Paula Murray* Tel: **29-2534**  
E-mail: paula.murray@brighton-hove.gov.uk

**Key Decision:** No

**Wards Affected:** All

### FOR GENERAL RELEASE

#### 1. SUMMARY AND POLICY CONTEXT:

- 1.1 This report outlines the Executive response to the Ad Hoc Scrutiny Panel on Cultural Provision for Children and Young People set up by the Culture Tourism & Enterprise Overview and Scrutiny Panel (CTEOSC).

#### 2. RECOMMENDATIONS:

- (1) To congratulate the panel on the detailed and well informed work undertaken to produce their report.
- (2) To mandate commissioners to make best use of existing resources to act upon these informed findings in shaping delivery as detailed in the body of the report.

#### 3. RELEVANT BACKGROUND INFORMATION/CHRONOLOGY OF KEY EVENTS:

- 3.1 The Culture, Tourism & Enterprise Overview and Scrutiny Committee (CTEOSC) set up this Ad-Hoc Scrutiny Panel to consider the provision of cultural services for children and young people across the city both by B&HCC and by other organisations; to look at the current deployment of resources; to identify any gaps in provision; and to identify areas of good practice, with a view to making recommendations for the future of cultural services for children and young people in the city.
- 3.2 The panel comprised of Cllr Melanie Davis (Chair), Cllr Rachel Fryer and Cllr Carol Theobald. More than 28 representatives from the city council, the formal education, youth service, the youth offending team and from cultural

organisations were consulted over 4 group meetings in March, April, May and June 2010.

- 3.3 The report outlined 15 recommendations structured around themes, and these are used to form the basis of the Executive Response:

**3.4 General**

**Recommendation 1: *The city's cultural offer should be fully available to all children and young people. The council's cultural and children's services need to ensure that joint working exists to fully exploit opportunities. Joint work and achievements should be reported annually to CYPT and then to the Culture, Tourism and Enterprise Overview and Scrutiny Committee (CTEOSC)***

**Recommendation 15: *Implementation of these recommendations will be undertaken after 6 and 12 months.***

The council's Arts Development Officer and the Team leader from Music and Study Support in CYPT have had regular meetings to revisit, refresh and move forward the aims of *Express*, the strategy for the development of arts for young people.

This has led to:

- Two consultation events which were arranged for representatives from the city council, education, youth service and arts, cultural and creative industry sector
- The creation of city-wide regular *Express Network Meetings* which take place every 10 weeks and which are hosted and chaired by different organisations each time
- An *Express blog* and mailout system that all members can access and add to ( <http://bhartsexpress.posterous.com>)
- The formation of the *Express Youth Participation Group*.

In addition to this, the Arts team will be taking on an apprenticeship post for a six month period beginning in March to focus specifically on cultural provision for children and young people

The longer term ambition for the *Express Youth Participation Group* would be to develop it into a Youth Arts Commission linking to the Brighton and Hove Arts Commission.

More widely, the council's move to a commissioning model should provide opportunities to seek to ensure better joint working across services and with external partners. Arts and culture is represented, for example, on the Youth Commissioning /Delivery Partnership Meeting to ensure that cultural provision is embedded in city wide strategies around positive outcomes for children and young people and to ensure joint working across the council.

### 3.5 Communication and Information

The city enjoys a massively vibrant and diverse culture and arts scene – this needs to be more actively communicated to children, young people and their carers, therefore:

***Recommendation 11: The Panel recommends that each school identifies one person to be the cultural lead to advise on arts and cultural activities available both in and outside of school, and whose role is to link into other schools and arts groups across the city.***

The Music and Study Support Team have collated an up to date list of arts contacts at most of the schools across the city. This list has been created on the basis of self nomination and there are currently gaps. One of the tasks of the apprenticeship post will be to target those schools again to identify a lead contact person. A programme of involvement in the wider cultural activity in the city is in development specifically for the arts lead contacts in schools.

In addition, the *Express blog* membership (discussed more fully below) continues to grow including the involvement of schools' staff.

***Recommendation 3: The Panel recommends that there is a single point of first contact within the council for people who wish to discuss arts and cultural activities for children and young people in the city. This role would also be an active one of co-ordination and information dissemination (linked to recommendation 11) (p. 20).***

The provision and promotion of arts and cultural activity for children and young people is a priority that would feature in the commissioning objectives of the Commissioner for Culture. This role should be a contact point for further signposting. In terms of active co-ordination and information dissemination; these would be commissioned across a range of services and partners in addition to the online dissemination recommended below.

***Recommendation 2: The panel recommends that the council develops a dedicated website. This web-site would allow children/young people, teachers, parents, and practitioners to access information about projects, events and funding opportunities across the city. This should include a forum for swapping expertise and asking questions. There should also be a system to alert registered users to new and relevant items put on the website***

There is a two part response to this recommendation:

In terms of creating a web based resource that young people will use and share: the city council is working with Lighthouse, Photoworks and the Brighton Photo Biennial to help them to build on **Viewfinder**; a web based visual arts resource, owned and populated by young people. **Viewfinder** has the potential to encourage and empower young people across the city to discuss and share their cultural experiences across all cultural forms as well

as the visual arts and the council is currently sourcing additional funding to expand this resource.

In terms of a web based resource that works as an interactive database of events and opportunities for a wider audience, the council is continuing to develop the *Express* blog, which currently has 200 users. The blog is free to join and is regulated by the Arts Development Officer. The profile of users is wider than Viewfinder and includes schools, artists, arts organisations, youth centres and community centres.

**Recommendation 4: *The Panel recommends that there is visible central notice board in the Jubilee Library. This notice board should publicise the existence of the community diary and encourage people to access it (p.21).***

There are visible notice boards in Jubilee Library, from the foyer through into the main part of the library which are used to display posters. There is also a set of shelves with room to put leaflets, leaflet racks and a table for more prominent items. If there is not enough room to display every leaflet, one reference copy is kept in the Community events folder which is available for the public. In response to this recommendation, we intend to advertise this service more prominently on these notice boards.

The Library Service has a leaflets and posters policy that explains what items will be given priority for display in libraries which is attached at Appendix One.

In the longer term, subject to funding, we would very much like to install electronic notice boards for library and community use; these would have the advantage of being instant and responsive to opportunities.

### **3.6 Venues**

**Recommendation 5: *The Panel recommends that the council should actively work with venues in the city to find ways to enable young people to perform in venues with professional type facilities. For example, closer communication between the venues team and the youth services team may ease some of the problems those working with young people re encountering in finding suitable venues. This may be as simple as working to ensure that venues and their staff meet the young performers in advance, and are made more familiar with the differences between different performers. There are obvious examples of good practice and this should be shared across venues in the city.***

This is one of the considerations of the *Express Network Group* whose members include cultural venues, youth centres and schools. This group meets regularly at the moment with administrative support provided by the Arts Development Officer post.

In addition, subject to funding, a training package for venues focussed on working successfully with young people will be developed.



**Recommendation 6: *The Panel recommends that steps are taken to increase the use of the Brighton Youth Centre as a central place for young people to be involved in cultural activities. The council should promote BYC as a place to meet, to discuss projects, and to find out information on cultural activities.***

Mike Roe is the new Chief Executive Officer of Brighton Youth Centre; he is participating in the *Express Network* meetings and Chairs the *Express Youth Participation Group* with the aim of making the facilities more accessible for young people's cultural activities.

**Recommendation 7: *There is currently a lack of clearly identified physical places for young people to go to find out information about what is happening in the arts. The Panel recommends that an audit is undertaken of all community centres/venues in the city and their current usage. Following on from this, the facilities and resources available should be publicised as widely as possible***

The last *Express Network* meeting held in January of this year focussed on the issue of spaces for cultural provision for young people. A number of suggestions were made from that which will be taken forward via the *Express blog*. Rather than a published directory, the blog will be used to provide information about spaces and opportunities as they become available. The blog will be actively managed by the Arts Development Officer post in order to keep it relevant and up to date.

### **3.7 Relevance of the arts to all**

**Recommendation 8: *The benefit of accessing cultural activities for young people should be more widely recognised. The council and others offering arts and cultural projects should as a matter of course seek to involve young people not in mainstream education. Consideration should be given to ways of including marginalised children, particularly young offenders or those in challenging circumstances - and, if they can not be included, reasons given as to why not***

There is a range of targeted activity that the council provides currently on a project basis; Brighton Museum for example is working with a group of young people who are long term unemployed and not in education on a photography project that will culminate in an exhibition and the young people gaining a Bronze Art Award. The Museum is also focussing on working with young people with mental health problems, with disability and setting up a Young Carers programme.

There is a desire from the providers of cultural activity for young people to reach all young people across the city. In order to do this they require more information as to gaps, city priorities and current mechanisms for accessing these young people. Equally there is the desire from those working with

excluded young people to ensure that the children in their care can access positive experiences and the best that the city has to offer: cultural opportunities are at the centre of this. The draft Youth Commissioning Strategy offers much of this targeted information and the opportunity to make connections.

For the future, in addition to the range of project work that will continue, although often subject to external funding, the requirement to consider ways of including marginalised young people will be a baseline of all commissioning of cultural activity for young people.

***Recommendation 9: The council as a corporate parent has a responsibility to ensure that all children in its care have access to, and support for, involvement in cultural activities as part of their programme of care. This is an area that requires significant development.***

A pilot programme of activity; Try it with a Friend was run as a pilot last year in conjunction with the Independent Visitor Co-ordinator in the Youth, Advocacy and Participation Team. This programme provided 50 children in care with two tickets each to go and see or take part in any cultural activity in the city. The funding for this was from the 2010 Children's Festival budget.

Building on the success of this, we will work with partners to continue and expand this area of provision both in terms of providing opportunities to take part and attend events as well as volunteering.

***Recommendation 10: Logistical barriers (such as transport or staff cover) that are preventing secondary schools from fully working with the libraries and museums service need to be overcome. These services need to do as much as possible to identify and remove the obstacles. Closer collaboration with named people in all schools, including secondary schools, should help facilitate closer ties (p.33).***

Undoubtedly where there are close working relationships with schools, provision is most successful and this must continue and expand. An example of particularly good practice would be Patcham Library which has been opening on an extra morning a week so that pupils from Patcham High School can use the library as part of their reading and literacy improvement programme. This cooperation has been extended with the support of a grant from the Paul Hamlyn Foundation, and the new programme will focus on speaking, listening and reading skills.

Additionally, there is much that takes place off site; our museums service provides a loan service for schools that is well used and covers nursery and reception through to 'A' Level. Specimens from the Booth Museum can be borrowed for a very small fee and there are several loan boxes that include lesson plans and resource notes in addition to museum items, which support areas of the National Curriculum.

**Recommendation 12: *It would be beneficial for Creative Partnerships to become more involved with the Governors Network. The council's Governor Support Team should find ways to take this forward in schools. The Panel request that a report back on this is brought to the Children and Young People's Overview & Scrutiny Committee (CYPOSC) in twelve months time***

The future of Creative Partnerships is unclear as their funding was cut in the October spending review. The Arts Council of England have confirmed that they will continue to invest in high quality cultural provision for young people but have not specified a mechanism for this. We remain in dialogue with ACE and with ACE funded cultural providers how we can play a role in ensuring investment and activity can continue to take place and improve.

**Recommendation 14: *The Panel recommends that the Chief Executive of Brighton & Hove City Council writes to the Home Secretary to request that the reform of the system of Criminal Records Bureau (CRB) checks is conducted quickly in order to establish a clear system of transferable CRB certificates. Once it is known what the new system will entail, there is a role for the council in disseminating this information to ensure that schools and arts practitioners are very clear about the arrangements for CRB checking***

In 2010 the Government was due to implement a new scheme called 'vetting and barring' which was to replace the CRB system. The subsequent Coalition Government announced that the proposed vetting and barring system was too complex. The initiative for change has been put on hold, with a plan to launch a much scaled down version at the beginning of 2012. At that point, the local authority could take part in any consultation around this. Meanwhile CRBs are still valid and can still be applied for in the usual way.

**Recommendation 13: *The Panel recommends that the Children and Young People's Overview and Scrutiny Committee (CYPOSC) receives a report in 2011 on the number of children who engage in after school activities as a result of the Ride the Wave programme***

This was a two year initiative from central government due to end in the summer of 2011. This was to provide funding for activity for children on a targeted basis to take part in an extended schools programme. In the first year this funding was made available to the Moulsecoomb cluster of schools and rolled out to all schools in the second year. The funding went directly to schools on a per capita basis of children in the targeted category. Information on the success of this is currently being collated.

The programme is due to complete in August of this year at which point a report will be made available from Ellen Jones, Head of Extended Services Team.

- 3.8 In addition to the recommendations in the report, it is also proposed by the executive to **prioritise external bid writing** in order to bring in resources to

this area and to explore best practice nationally and internationally. International partners in Rotterdam, Ghent and Antwerp have confirmed that they are interested in joint projects for example.

- 3.9 Further to this, it is also recommended by the executive that the Children's Festival, organised by the B&HCC and the Arts Commission, is expanded to include all age ranges, subject to fundraising. The Festival is aiming to become a major showcase of good practice in cultural provision for young people across the city and an opportunity for young people to identify year round cultural opportunities.
- 3.10 Since the writing of the Ad Hoc Panel Scrutiny Report, another key issue to consider is the review by Darren Henley commissioned by the Department of Education and the Department for Culture, Media and Sport. The key findings of this and the subsequent Government response have positive implications for the provision of music education in Brighton and Hove. A National Music Plan will be developed and a key recommendation is the formation of delivery hubs. Clearly, there is the potential to build upon the work of *Express* in creating a 'music education hub' for the city; to bid for resources, to deliver in a co-ordinated way and to make the most of the range of partners we have.
- 3.11 Following the publication of this review, the Government have also announced that Darren Henley will be commissioned to produce a further review with a wider scope looking at a wider scope in terms of cultural education. The exact terms of this are due for publication soon.

#### **4. CONSULTATION**

- 4.1 There has been consultation with the Music and Performing Arts Service, Museums, Libraries, Brighton Festival and Dome, Youth Service.

#### **5. FINANCIAL & OTHER IMPLICATIONS:**

##### **5.1 Financial Implications:**

It is not possible to quantify the financial implications at this stage. However, any additional costs arising from the actions identified will need to be funded from either external funding, as indicated in the report, or existing resources across the Authority. It would therefore be necessary to ensure that all concerned parties were kept aware of developments and the potential impact on their budgets.

*Finance Officer Consulted:* Michelle Herrington *Date:* 03/03/11

##### **5.2 Legal Implications:**

There are no adverse legal implications directly arising from this report

*Lawyer Consulted:* Bob Bruce *Date:* 02/03/11

- 5.3 Equalities Implications:  
The implementation of all the proposed recommendations would be in line with the Councils Equalities and Inclusion standard. The report notes the importance of targeting our most excluded young people.
- 5.4 Sustainability Implications:  
The implementation of all of the proposed recommendations in the ad-hoc panel report would have positive implications in terms of sustainability.
- 5.5 Crime & Disorder Implications:  
Any initiatives or programmes implemented that provide positive activities for young people, particularly those most at risk will have a positive impact in reducing the likelihood of crime and disorder.
- 5.6 Risk and Opportunity Management Implications:  
If the ad-hoc panel report recommendations are not implemented, there is a risk that the city will begin to lose its edge as a cultural city. This drives economic benefits – for residents, businesses and the visitor economy as well as social benefits – in terms of social inclusion, health and well-being and civic identity.
- 5.7 Corporate / Citywide Implications:  
The implementation of the recommendations in the ad-hoc panel report would have a positive impact on young people and the cultural sector in the city and therefore would be citywide.

## **6. EVALUATION OF ANY ALTERNATIVE OPTION(S):**

- 6.1 The responses under each Ad Hoc Scrutiny Panel Recommendation have been arrived at through evaluating what is feasible, affordable, building on need and where initiatives already taking place.

## **7. REASONS FOR REPORT RECOMMENDATIONS**

- 7.1 The ad-hoc panel report drew on a detailed level of expertise and current information from a range of providers across the youth, education and cultural sectors. The resulting recommendations were extremely well informed and offer a number of useful and pragmatic ways forward for the development of this key subsector.
- 7.2 In the view of all of the witnesses who presented to the ad-hoc panel, cultural opportunity is valued as an important tool for engaging with and empowering young people and is one that Brighton and Hove should actively develop. Many of the preconditions for growth in this area were identified in Brighton and Hove by the panel's findings and examples of good practice of an international standing, shared and celebrated in the report.

## **SUPPORTING DOCUMENTATION**

**Appendices:** Appendix One: Jubilee Library Poster policy

## Community Information in Brighton & Hove City Libraries

We provide comprehensive, unbiased, wide-ranging local and other useful information. We offer local communities a number of ways to publicise their organisation and activities:

### Local Information

- ESCIS- the local information database for Brighton & Hove and East Sussex with information on approximately 1000 local groups and organisations. Available to everyone via the Internet at [www.escis.org.uk](http://www.escis.org.uk) it is widely consulted and regularly updated. Local organisations may put their details on it free.
- 'Help in Hand.' Printed version of ESCIS issued annually
- Local Information folders containing information on local events and organisations produced by local organisations

### Posters and leaflets

Display of posters or multiple copies of leaflets is principally for:

- Statutory notices
- Library service information
- Council information
- Other public services information
- Some government information
- Range of local education prospectuses

We do not normally display any other posters or leaflets. However, single copies of small posters/flyers advertising local events are kept in the local information folders.

### Procedures

- All material for display must be submitted for scrutiny by the appropriate Library Manager
- Local discretion may be used, within these guidelines, and the manager's decision is final
- We are unable to return any material submitted for display

Where we agree to accept leaflets for a number of libraries, the provider will need to send them directly to each library. The addresses of all libraries are on the 'a guide to your library services leaflet' or at [www.citylibraries.info](http://www.citylibraries.info).

### We do not accept the following for display:

- Material promoting a particular political, philosophical or religious view point
- Campaigning material calling for support, including petitions, requests for membership, donations.
- Controversial or offensive material or material contravening current legislation.





**BRIGHTON & HOVE CITY COUNCIL**

**EXTRACT FROM THE MINUTES**

**CULTURE, TOURISM & ENTERPRISE  
OVERVIEW AND SCRUTINY PANEL**

**25 NOVEMBER 2010**

The Chair of the Scrutiny Panel, Councillor Melanie Davis, introduced the report. She expressed her thanks to her fellow Councillors and the Scrutiny Officer. She explained that the drivers behind the Panel were how important this area of provision was for young people and exploring ways to extend that, plus the fact that funding for the Express Strategy for the arts had not been forthcoming. The Panel discovered that whilst there were many great events and activities, it was not always easy to find out about this and to access them. The recommendations in the report were aimed at including as many children as possible and encouraging more joined-up working. A more coherent approach to helping all young people to engage in arts and cultural activities across the city was required. Cllr Davis also welcomed the recent audit undertaken by Children's Services that had occurred during the Panel's inquiry.

As a Panel Member, Councillor Carol Theobald expressed her support for the report and gave her thanks to all those who had been involved in the Inquiry. She commented that there was a lot going on in the city, but often not enough schools were involved. More publicity and a new website could help. There was also a recommendation that there should be a visible central notice board in the Jubilee Library.

Other Councillors on the Committee welcomed the report and agreed with the recommendations. They remarked on the need to work more closely with schools, the value of arts and cultural events, and the theme of inclusion.

The report would also be forwarded to both the Cabinet Member for Culture, Recreation and Tourism and for Children and Young People for executive response.

The Chair informed the Committee that there would be a report back in 12 months time.

***RESOLVED – the Committee endorsed the Scrutiny Panel Report on Cultural Provision for Children and Young People.***



## Appendix 1



### Report of the Culture, Tourism & Enterprise Overview & Scrutiny Panel

Date: November 2010

## Cultural Provision for Children and Young People

### Panel Members

**Councillor Melanie Davis (Chair)**  
**Councillor Rachel Fryer**  
**Councillor Carol Theobald**

## **Chair's Foreword**

There is no doubt that the arts for children and young people are alive and thriving in our city. The opportunities for young people to learn music, drama, dance, video and the visual arts, and to be involved in some really exciting projects and festivals, are the envy of many other cities. Fifty per cent of our schools have an Artsmark, well above the national average. But Brighton & Hove is an ambitious place - not one to rest on its laurels - and our Scrutiny Panel decided to see where the gaps might be and where we could do even better. We focused on schools' provision and at youth provision for up to 19 year olds outside of school.

As a Panel we felt strongly that every child should have access to positive and high quality cultural experiences, both as participants and as audiences both now and of the future. Our goal should be to reach every child and, wherever possible, those opportunities should be free of charge.

One of the key messages of this report is that there are many things the city does well, but we were concerned that it is the same schools and the same young people who are accessing these events. It is time to concentrate on widening the accessibility of events – without lessening the number or the quality.

The Panel did not feel it needed to make the case here that a positive experience of culture and the arts benefits young people - improving their confidence, their abilities to express themselves and to communicate with others, and widen their perceptions of the world around them - this case has been made many times and is well known. But, what we did want to do in these very uncertain and belt-tightening times, was to help ensure that we don't lose activities and opportunities that have been so hard won by so many dedicated and talented people. And, most importantly that we are all working together to make the absolute best of what we have. To this end we have tried to make all our recommendations as practical and cost neutral as possible.

Some amazing activities - dancing, singing, making films and performances - are going on in the city, including those aimed specifically at young people with emotional and social problems. This is especially true of the work being done with young offenders, and one of the Panel's recommendations is that council services that are involved in supporting these young people should do their utmost to give them a chance to engage in the arts – such as making videos or putting on performances. The evidence suggests that participating in these activities boosts their confidence and communication skills and helps prevent re-offending.

We would have liked to have been able to complete an audit of all the venues, clubs, arts organisations and schools that are doing great work in this area and thus more scientifically identify the gaps in provision. One day we hope this will

be done, but we only had the resources to take a good 'snapshot'. We achieved this by talking to some extraordinarily dedicated practitioners providing arts activities to the younger generation who gave up their valuable time to educate us - for which we are very grateful. We would have liked also to have heard from many more young people individually, but three half days of hearings were simply not enough.

Our 'snapshot' showed us that there are schools and parts of the city that are less well served than others and that an improvement in communications, for example, exchanging and sharing information, resources, good practice and expertise, would go some way to making more of what goes on in the city. We heard of terrific projects in one area that other people and practitioners were not aware of. Many practitioners and arts activists also told us they had trouble finding contacts, venues and facilities. Making venues as accessible as possible to as many young people as possible - both for them to perform or be the audience - is an extremely important aim. Help is needed to publicise venues and spaces that are available for active young people.

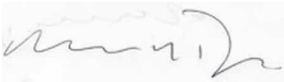
There is plenty of informal and good networking going on but it could be much better, and more systematic. This would go some way to helping provide external opportunities to young people who may not have access to them at the moment.

The Panel felt strongly - because it heard the message from so many sources - that there is a need to identify an arts person/contact in every school, to formalise the network and help pull together and disseminate as many sources of information as possible. This is what the original Express Strategy in 2005 recommended but the funding never materialized, and the need is still there.

Also we heard, and believe, that it is important to make more of all the Community and Arts Centres we have across the city as potential venues, spaces and information hubs for arts and culture. We are delighted to see that the current Youth Services Commissioning Review is looking at all activities on offer to young people, including arts, and all the spaces and community centres available. The panel believes we need these physical centres but also we need a virtual, that is, a web based resource to collect and disseminate information across the city.

Finally, the Panel was not able to look at how young people who want to engage in and go into the arts professionally are supported and helped. We are all aware that 10% of Brighton and Hove's employment comes from the creative industries and that to survive we need to nurture and support all creative people if we are to stimulate employment in the future, but this was beyond the remit of this Panel.

I would like to thank my fellow Councillors, Rachel Fryer and Carol Theobald, and the Scrutiny Officer Julia Riches. We would also like to thank everyone for all the time and the support they gave us.



**Councillor Melanie Davis**  
**Chair of the Scrutiny Panel**

<b>Table of Contents</b>	<b>Page</b>
<b>Executive Summary</b>	p. 6
<b>List of Recommendations</b>	p. 7
<b>Introduction</b>	
<b>Section 1: About this Panel</b>	p. 10
<b>Section 2: What are cultural activities?</b>	p. 11
<b>Section 3: Why are cultural activities important?</b>	P.11
<b>Recommendations</b>	
<b>Recommendation 1</b>	p. 13 -16
<b>Recommendation 2</b>	p. 17-19
<b>Recommendation 3</b>	p. 19-20
<b>Recommendation 4</b>	p. 20-21
<b>Recommendations 5 and 6</b>	p. 21-24
<b>Recommendation 7</b>	p. 24
<b>Recommendation 8</b>	p. 25-29
<b>Recommendation 9</b>	p. 29-30
<b>Recommendation 10</b>	p. 30-33
<b>Recommendation 11</b>	p. 33-34
<b>Recommendation 12</b>	p. 34-37
<b>Recommendation 13</b>	p. 37-38
<b>Recommendation 14</b>	p. 38-39
<b>Recommendation 15</b>	p. 40

## Executive Summary

There are many things the city does well. Notable flagship events include the Children's Festival, and the Children's Parade. This year, over 6,000 children and their families attended events in the Children's Festival. The Children's Parade involved around 75 schools in 2010 and had an audience of around 20,000. These are widely seen as groundbreaking events that the city is rightly proud of.

During its Inquiry, the Panel heard from a number of practitioners and organisations in the city. The activities on offer are wide and varied – dance, music, theatre, video production, and so on. Yet, despite this, the Panel gained the impression that it is the same families, the same children – and the same schools - which are really making the most of what the city has to offer. It is obvious to the Panel that the council and its partners now need to concentrate on widening the accessibility of events, but without any deterioration in quality.

The recommendations in the report reflect what the Panel heard. Listening to people, the strong messages the Panel received were around widening access, increasing information, and developing a more coherent approach to helping *all* children and young people to engage in arts and cultural activities across the city. In addition, the Panel believes that closer working with venues in the city will enhance the experiences of children and young people, enabling them to perform in suitable and professional places.

Arts activities for young people, and in particular, those not in mainstream education (including those not in education, employment or training – NEETs), should be an integral part of the opportunities on offer in the city. For example, if one of the desired outcomes for the city is to have young people engaged and drawn away from anti-social behavior, then the value of the arts should be more widely understood and accepted as a tool for achieving this. Co-ordinated service design through Intelligent Commissioning must ensure sustainable funding for arts and culture to ensure these wider priorities are deliverable.

As this report was drafted, the Youth Services Commissioning Review was underway. Many of the issues identified in the review dovetail with those identified in this report (for example, more effective co-ordination and networks of local centres). The Panel welcomes the review and trusts that this report will be used to inform the future commissioning of services.



## List of Recommendations

The recommendations here are grouped in themes. The recommendation number refers to the order in which the recommendations appear in the report.

### General

**Recommendation 1:** *The city's cultural offer should be fully available to all children and young people. The council's cultural and children's services need to ensure that joint working exists to fully exploit opportunities. Joint work and achievements should be reported annually to CYPT and then to the Culture, Tourism and Enterprise Overview and Scrutiny Committee (CTEOSC) (p. 16).*

**Recommendation 15:** *Implementation of these recommendations will be undertaken after 6 and 12 months. (p. 40)*

### Communication and Information

The city enjoys a massively vibrant and diverse culture and arts scene – this needs to be more actively communicated to children, young people and their carers, therefore:

**Recommendation 11:** *The Panel recommends that each school identifies one person to be the cultural lead to advise on arts and cultural activities available both in and outside of school, and whose role is to link into other schools and arts groups across the city (p.34).*

**Recommendation 3:** *The Panel recommends that there is a single point of first contact within the council for people who wish to discuss arts and cultural activities for children and young people in the city. This role would also be an active one of co-ordination and information dissemination (linked to recommendation 11) (p. 20).*

**Recommendation 2:** *The panel recommends that the council develops a dedicated website. This web-site would allow children/young people, teachers, parents, and practitioners to access information about projects, events and funding opportunities across the city. This should include a forum for swapping expertise and asking questions. There should also be a system to alert registered users to new and relevant items put on the website (p. 19).*

**Recommendation 4:** *The Panel recommends that there is visible central notice board in the Jubilee Library. This notice board should publicise the existence of the community diary and encourage people to access it (p.21).*

## Venues

**Recommendation 5:** *The Panel recommends that the council should actively work with venues in the city to find ways to enable young people to perform in venues with professional type facilities.*

*For example, closer communication between the venues team and the youth services team may ease some of the problems those working with young people are encountering in finding suitable venues. This may be as simple as working to ensure that venues and their staff meet the young performers in advance, and are made more familiar with the differences between different performers. There are obvious examples of good practice and this should be shared across venues in the city (p.22).*

**Recommendation 6:** *The Panel recommends that steps are taken to increase the use of the Brighton Youth Centre as a central place for young people to be involved in cultural activities. The council should promote BYC as a place to meet, to discuss projects, and to find out information on cultural activities (p.24).*

**Recommendation 7:** *There is currently a lack of clearly identified physical places for young people to go to find out information about what is happening in the arts. The Panel recommends that an audit is undertaken of all community centres/venues in the city and their current usage. Following on from this, the facilities and resources available should be publicised as widely as possible (p. 24).*

## Relevance of the arts to all

**Recommendation 8:** *The benefit of accessing cultural activities for young people should be more widely recognised. The council and others offering arts and cultural projects should as a matter of course seek to involve young people not in mainstream education. Consideration should be given to ways of including marginalised children, particularly young offenders or those in challenging circumstances - and, if they can not be included, reasons given as to why not (p. 29).*

**Recommendation 9:** *The council as a corporate parent has a responsibility to ensure that all children in its care have access to, and support for, involvement in cultural activities as part of their programme of care. This is an area that requires significant development (p. 30).*

**Recommendation 10:** *Logistical barriers (such as transport or staff cover) that are preventing secondary schools from fully working with the libraries and museums service need to be overcome. These services need to do as much as possible to identify and remove the obstacles. Closer collaboration with named*

*people in all schools, including secondary schools, should help facilitate closer ties (p.33).*

**Recommendation 12:** *It would be beneficial for Creative Partnerships to become more involved with the Governors Network. The council's Governor Support Team should find ways to take this forward in schools. The Panel request that a report back on this is brought to the Children and Young People's Overview & Scrutiny Committee (CYPOSC) in twelve months time (p. 37).*

**Recommendation 14:** *The Panel recommends that the Chief Executive of Brighton & Hove City Council writes to the Home Secretary to request that the reform of the system of CRB checks is conducted quickly in order to establish a clear system of transferable CRB certificates. Once it is known what the new system will entail, there is a role for the council in disseminating this information to ensure that schools and arts practitioners are very clear about the arrangements for CRB checking (p. 39).*

**Recommendation 13:** *The Panel recommends that the Children and Young People's Overview and Scrutiny Committee (CYPOSC) receives a report in 2011 on the number of children who engage in after school activities as a result of the Ride the Wave programme (p. 38).*

## Introduction

### Section 1: About this Panel

- 1.1 The Panel was set up by the Culture, Tourism & Enterprise Overview and Scrutiny Committee (CTEOSC) and consisted of Councillor Melanie Davis (Chair), Councillor Rachel Fryer and Councillor Carol Theobald.
- 1.2 The Panel agreed its terms of reference as:  
  
*“To consider the provision of cultural services for children and young people across the city, both by B&HCC and by other organisations; to look at the current deployment of resources; to identify any gaps in provision; and to identify areas of good practice, with a view to making recommendations for the future of cultural services for children and young people in the city.”*
- 1.3 Whilst undertaking this Inquiry, the Panel were conscious of the distinction between cultural activities on offer inside schools as part of the curriculum (art, music, digital media, etc), and activities that are outside of schools. Particularly outside school curriculum time, there are issues of access, participation, and sustainability.
- 1.4 The Panel also considered a wide age range (up to 19) and the events and activities that appeal to young people will vary according to age. There is also a difference between the experiences of different sectors of society. For example, those children and young people who are largely outside of mainstream education do not have easy access to many cultural activities. As a result, both their needs and experiences are very different.
- 1.5 The Panel held three half day evidence gathering sessions and one Round Table meeting. Further information on the public meetings, the witnesses involved, minutes of the public meetings and the written evidence submitted to the Panel is published in a separate report (Part 2).
- 1.6 The Panel wishes to thank all those who submitted evidence to them. Members were most impressed by the knowledge and expertise that was offered to the Panel during the course of this Inquiry. The Panel has tried to take into account all the views expressed when making their recommendations. The recommendations do, however, remain those of the Panel.

## Section 2: What are cultural activities?

2.1 For the purpose of this Inquiry, the Panel decided broadly to use the definition of cultural activities in the Express strategy<sup>1</sup>, namely:

***Creative Makers***– painting, drawing, writing, constructing, building, composing, filming, designing;

***Creative Performers***– acting, singing, dancing, exhibiting, broadcasting, playing;

***Creative Audiences***– watching, listening, discussion, criticising, learning, communicating, reading;

***Creative Leaders***– directors, producers, curators, managers, choreographers, teachers, conducting.

## Section 3: Why are cultural activities important?

3.1 It is widely acknowledged that engagement in the arts helps children and young people increase their confidence, social skills and self esteem. It develops transferable skills such as creative imagination and problem solving. As a publication from the Training and Development Agency states:

*“Cultural opportunities can help all children to excel, including the most gifted and talented and the most vulnerable or disadvantaged. In many areas cultural activities are already boosting children’s confidence, stimulating their appetite for learning and narrowing the gap between the most disadvantaged and the rest.”*<sup>2</sup>

3.2 The international report *The WOW Factor, Global Research compendium on the impact of the arts in education*<sup>3</sup> includes a number of case studies. One case study from the UK found that engagement in the arts provided the following outcomes for pupils and young people:

*“- effective outcomes such as enjoyment, pride and a sense of achievement;*

*- art form knowledge, appreciation, skills and techniques;*

*- personal development, especially self-esteem and self-confidence; social development, particularly teamwork and awareness of others.”*

3.3 A report compiled by SQW Consulting in December 2009 to evaluate the *Find Your Talent* pilots found that:

*“Existing evidence suggests that engagement in cultural activities can be*

---

<sup>1</sup> The Express strategy is the arts strategy for Brighton & Hove City Council

<sup>2</sup> *Culture for all – Integrated cultural opportunities into extended services and services for young people*, p5. ([www.tda.gov.uk](http://www.tda.gov.uk))

<sup>3</sup> Case Study 8, United Kingdom: Arts & Education Interface: A mutual learning triangle.

*beneficial to a young person's development, potentially enhancing transferable and inter-personal skills and improving motivation and behaviour. Greater take up of cultural activities could enhance and extend learning opportunities and help improve outcomes for children as outlined in the Every Child Matters framework."*

However the SQW Consulting report also went on to say that:

*"..there are clear market failures to cultural provision and participation for children and young people. The current cultural offer is fragmented and poorly coordinated, making it hard for users to gain access, especially those that are particularly hard to reach."*<sup>4</sup>

- 3.4 It is worth noting that a recent report evaluating the impact of the Wider Opportunities Programme in music also indicates that for the positive impacts of arts education to become apparent, children must experience **high quality** arts education. The results from a global study of arts education suggests that in around a quarter of arts education provided, the quality is so low as to negatively effect a child's artistic and creative development.<sup>5</sup>
- 3.5 One of the contributors to the Panel's Round Table meeting in June 2010, Ms Emma Taylor from The Circus Project, supplied information outlining why learning to perform in a circus is beneficial for young people in Brighton & Hove.

### **CASE STUDY**

#### **Extracts from the report *Youth Circus Participation 2009***

**"By turning you upside down, we teach you to stand on your own two feet. By dropping objects we teach you to catch them. By having you walk all over someone, we teach you to take care of them. By having you clown around, we teach you to take yourself seriously."**  
**(Bob Sugarman)**

"The physical risk-taking inherent in circus makes it hugely appealing to young people. Instinctively wanting to jump, swing, fall, hang and balance, most young people go through their childhood being told not to do these things. "Kids actually need a vertigo moment. Little babies need to be

<sup>4</sup> Evaluation of Find Your Talent by SQW Consulting.  
[www.findyourtalent.org/sites/default/files?FYT%20exec%20summary\\_LONG\\_SQW\\_revised\\_101209.pdf](http://www.findyourtalent.org/sites/default/files?FYT%20exec%20summary_LONG_SQW_revised_101209.pdf)

<sup>5</sup> Wow, It's music next – Impact Evaluation of Wider Opportunities Programme in Music at Key Stage 2 by Professor Ann Bamford and Paul Glinkowski (refs to Bamford, A (2006) The Wow Factor: Global Research compendium on the impact of arts in education.

thrown in the air and held upside down, and swung around. Everybody needs it. We've stopped it. It's stopped happening. They don't even do it at school. They take down the swings. They don't jump from trees. They're mollycoddled in this cotton-wool existence." (Bolton 2001). The need to take risks and test themselves and the world around them is an essential part of a child's development. It is through taking risks that they learn how to be safe. Circus is a way for young people to take risks in a controlled, focused context."

## Recommendations

### Recommendation 1

#### The Brighton and Hove context

##### Background

- 4.1 There are around 40,706 children and young people under 16 in Brighton & Hove, out of a population of around 253,500 (equivalent to 16%)<sup>6</sup>. The ONS 2007 mid-year estimate put the number of 0-19yr olds at 53,700.<sup>7</sup>
- 4.2 The city has a well deserved reputation as a city of culture. There are many groundbreaking events and a wide range of activities on offer in the city. Perhaps as a consequence of this, to some extent the city misses out in terms of regional and national initiatives aimed at increasing and improving arts and cultural provision for young people. The assumptions of both the Arts Council England and the Department of Culture, Media and Sport appear to be that good practice is commonplace across the city and therefore they award funding to areas where provision is generally poorer.
- 4.3 The Panel appreciate that the city does much well, but it is important that funding streams are accessible, both to maintain the high quality of the cultural offer, and to ensure fair and equitable access for all children and young people across the city.
- 4.4 The initial phases of Creative Partnerships (2002) invested heavily in East Sussex, Hampshire and Slough. In response, Brighton & Hove developed a three year programme of work called *Connecting* that involved every secondary school in the city and 'joined up' the work going on in schools, cultural organisations and in the youth service. This project led to wide consultation and the adoption of the Express strategy<sup>8</sup>. This aimed to

---

<sup>6</sup> BHLIS

<sup>7</sup> CYPP p38

<sup>8</sup> The Express strategy is the Council's strategy for the arts

articulate a shared vision for the city, provide a framework for partners (whatever context they worked in), and identify shared needs and aspirations. An action plan was developed that identified areas needed for investment. In 2008 the *Find Your Talent* (FYT) programme was announced, which shared many of the objectives of the Express strategy. FYT planned to invest up to £2 million in 10 pilot areas across the country to ensure that all children and young people, no matter where they lived or what their background, were given the chance to experience at least 5 hours of high quality culture a week - both in and out of school.

- 4.5 Brighton & Hove was not successful in its bid for FYT funding despite a very positive report from the Department of Culture, Media and Sport. Again, the city lost out to areas where provision was demonstrably poorer. The FYT application and Express action plan were reframed into a bid to Arts Council England in late 2008 but the bid was turned down once more. Without the funding, some of the aims and objectives of the Express strategy became unachievable. In light of this, the Culture, Tourism & Enterprise Overview and Scrutiny Committee felt it was timely to re-examine this area, with a view to commenting on the Express strategy and its relevance today. Since the Panel started its Inquiry, the Express strategy has started to be re-examined and re-framed.

#### Express strategy

- 4.6 The Express strategy for the arts was the first joint strategy between Children's Services and Cultural Services. The vision stated:

*"We want all children and young people from 0-19, whatever their cultural background, to be able to engage with, to enjoy, and to be inspired by the highest quality arts and cultural activity that the city can offer".<sup>9</sup>*

- 4.7 It set a number of clear targets, some of which have been achieved. Councillor Vanessa Brown, Cabinet Member for Children's Services told the Panel that:

*"The Express Strategy had introduced the Arts Mark and 50% of schools had been awarded it – this is higher than the national average".<sup>10</sup>*

- 4.8 However, as noted earlier, many of the recommendations in the strategy have not been delivered as the necessary funding was not forthcoming. The panel was told that a new bid for funding for the Express strategy was being put together and this is a welcome move. However, it is not clear

---

<sup>9</sup> Express Strategy: the children and young people's art strategy for Brighton & Hove

<sup>10</sup> Ev 28/4/10. The Arts Mark is a national award scheme managed by Arts Council England. It was designed to provide a benchmark for arts provision that encourages schools to consider the opportunities they offer in art, dance, drama and music.



what will happen if the funding bid is unsuccessful. **There must be a clear path forward even if there is no additional funding available.**

- 4.9 Mr Peter Chivers of Brighton & Hove Music and Study Support (BHMAS) suggested that one of the main challenges for the city was a refresh of the Express strategy. He told the Panel that those who had been involved in drawing up the strategy felt it was still relevant but was in need of updating. Ms Lucy Stone of Rhythmix told us that the Express strategy needed reconsidering: it was a great strategy but it needed more resources.<sup>11</sup> **The Panel agreed that the Express strategy is still relevant today, but it needs to be updated.**

#### Children and Young People's Plan 2009-12

- 4.10 The Brighton & Hove Children and Young Peoples' Plan (CYPP) was developed and agreed by a range of organisations in the city working in partnership "to improve outcomes for children, young people and families".

- 4.11 Appendix 1 to the CYPP provides a summary of the information used to develop the plan. Views expressed on arts and cultural activities included:

- The Youth Council collected information and found that a list of 11 things young people liked included: graffiti arts activities and festivals; Jubilee Library; and Arts and Culture – museum and art galleries.<sup>12</sup>
- The Brighton & Hove Parents Forum held a consultation event and one of the top five issues identified by parents were activities for children:

*"..parents welcomed the range of activities available in the city but raised concerns about the absence of affordable activities in some local areas. Bus fares were considered too expensive for some families and this limited the access the poorer families had to the range of activities on offer. There was a call for a wider range of sports and hobbies to be made available for children and young people across the city."*<sup>13</sup>

One of the ambitions in the CYPP reflects the vision of the Express strategy as stated earlier, namely:

*"..children and young people from 0-19 from all cultural backgrounds, to be able to engage with, to enjoy, and to be inspired by the highest quality sports, arts and cultural activity that the city can offer."*<sup>14</sup>

---

<sup>11</sup> Ev 31/3/10

<sup>12</sup> CYPP p49

<sup>13</sup> CYPP p51

<sup>14</sup> CYPP p18

- 4.12 This aim clearly links two different parts of the Council - Children's Services and Cultural Services and requires clear co-ordination between the two.
- 4.13 Within the CYPP there are a set of high-level indicators that are used to monitor outcomes and direction of travel. These are reported to the Children's Services Management Team and the Children's Trust Board. Additionally, issues are reported to the Children's Trust Board through separate reports on specific issues (for example, child poverty, workforce development).
- 4.14 The Panel maintains that in addition to these performance reports, the Children's Trust Board should be receiving information on the way that different parts of the Council are working together to achieve the stated ambition on arts and cultural activity. The Board should receive information on what has been achieved so far and what is proving problematic in terms of children and young people engaging with arts and cultural activities.

**Recommendation 1:** *The city's cultural offer should be fully available to all children and young people. The council's cultural and children's services need to ensure that joint working exists to fully exploit opportunities. Joint work and achievements should be reported annually to CYPT and then to the Culture, Tourism and Enterprise Overview and Scrutiny Committee (CTEOSC).*

### **Affordability**

- 4.15 The issue of affordability and access is a wide one. Anecdotal evidence suggests that it is very often the same sectors of society who are aware of cultural activities in the city and consequently who take part in these activities. The *Taking Part Report* 2009/10 found that there is a strong relationship between cultural activity and deprivation. People who live in the most deprived areas of England are significantly less likely to visit museums and galleries, and libraries and are also less likely to engage in the arts.<sup>15</sup> How to be more inclusive and reach the traditionally 'hard to reach' children and young people is a theme throughout this Inquiry.

### **Youth Council**

- 4.16 At the Panel's request, a Youth Participation Worker convened a meeting of young people who had expressed an interest in the Panel's inquiry to discuss some key questions. Their feedback included a desire for more performances and bands for young people, and cheaper places for drama for young people. They indicated that they did not get much information

<sup>15</sup> Taking Part – Statistical Release. The National Survey of Culture, Leisure and Sport. Adult and Child Reports 2009/10. August 2010, p7. 86.6% of people in the least deprived areas of England had engaged with the arts in the last year, and 59.9% of people in the most deprived areas (p19)

from their schools on cultural activities. They commented that cultural activities were very important as they reduced prejudice and expanded knowledge.

## Recommendation 2

### Communication

- 5.1 The Cabinet Member for Culture, Recreation and Tourism, Councillor David Smith told the Panel that while there was a lot of great work happening in the city, there was no central point where people could find out what was happening and investigate possible links between projects.<sup>16</sup> His written submission stated:

*"Communication is better but slightly ad hoc and there is a need for a website and a dedicated post to create mechanisms for better communication between all parties."*<sup>17</sup>

- 5.2 Councillor Smith told the Panel that, in his opinion:

*"The one negative aspect was that it could be difficult to find out what was going on. Communication could be better and the information on what was happening, and when, could be improved."*

- 5.3 A recent evaluation of the *Find Your Talent* programme in the ten pilot areas (year 1) found that lack of information was most likely to be cited as the reason for not spending more time participating in cultural activity. It noted that neither parents nor children rated the quality of information available highly.<sup>18</sup>

- 5.4 Consultation during the formation of the Express strategy found that a lack of a central co-ordinating point (either real or virtual) meant opportunities were being lost that could otherwise have helped to ensure that activities reached every corner of the city.<sup>19</sup> Two of the targets of the Strategy reflected this concern:

*"provide access to information about opportunities in the arts to children, young people, parents/carers and arts organisations."*

*"create a club for arts providers, educators and artists to share experience, connect, share good practice and raise standards".*

---

<sup>16</sup> Ev 28/4/10

<sup>17</sup> Written Evidence

<sup>18</sup> Evaluation of Find Your Talent Programme, Executive Summary Year 1. December 2009

<sup>19</sup> Background paper to Find Your Talent bid

- 5.5 Two years on and there is still no central point or definitive website of this kind.
- 5.6 Mr Chivers of BHMAS suggested that one way to update the Express strategy could be to make the network 'club' into a web-based forum. He felt that a web-based portal that young people could access when they had questions would be a good idea and may also help ease the communication problems.<sup>20</sup> Ms Stone of Rhythmix told the Panel that successful projects happened "when there were strong partnerships", and when young people were involved in deciding what they wanted to do. However, she went on to say that the biggest challenge for Rhythmix was finding partners to work with.<sup>21</sup> The lack of a central co-ordination point makes it more difficult to find potential collaborators. Ms Stone noted that a central database and central networking point would ease communication and avoid duplication.<sup>22</sup>
- 5.7 **The Panel believes that there is an urgent need for central co-ordination point to be created *and publicised* as a core source of information for practitioners, children and young people, parents/carers and teachers to find out what is going on in the city.**
- 5.8 During the Panel's Round Table meeting, there was a discussion about the idea of a web-based resource. There was a widespread recognition that there was no central resource, but issues were raised over how any website could work, how it would be updated, and who would be expected to use it. The Panel felt that, all things considered, it would be a useful exercise to explore the option of creating a web-based resource, how it could work, and how it could benefit a wide range of people. The Panel does not, however, expect any website to be part of the Brighton & Hove City Council website but to be independently run and maintained.
- 5.9 As part of the examination of how any web-based resource could work, it would be useful to look at the example of Wired Sussex. Based in Brighton, Wired Sussex is a not-for-profit organisation which supports the digital industry in Sussex. They work with organisations and freelancers in the digital media to help them develop and grow. The website details events, jobs, news, and training opportunities and states:

*"1858 companies and freelancers are Wired Sussex Members and we work with them to support the development of a successful regional digital cluster. Based in Brighton, we deliver a wide range of services, initiatives and networks designed to assist our Members both individually and collectively. Whether you are looking to recruit (or find a new job!), get*

---

<sup>20</sup> Ev 31/3/10

<sup>21</sup> Ev 31/3/10

<sup>22</sup> Ev 31/3/10

*trained, find out about digital events and news in the region, or access new clients or investment, then we can help.*<sup>23</sup>

- 5.10 The Panel agreed with various witnesses who pointed out the importance of involving young people in devising projects. As part of the preparation for any web-resource, young people's views should be sought. This could be through the existing Youth Council, as well as asking parents and children more widely. The Panel heard from Blatchington Mill School that they are intending to appoint an arts leader for each year group to feedback on arts projects.<sup>24</sup> These young people could provide a valuable resource for views and opinions on what should be on a web page.

***Recommendation 2: The panel recommends that the council develops a dedicated website. This web-site would allow children/young people, teachers, parents, and practitioners to access information about projects, events and funding opportunities across the city. This should include a forum for swapping expertise and asking questions. There should also be a system to alert registered users to new and relevant items put on the website.***

- 5.11 It is worth noting here that there is also no physical central information point. Many people will not have access to the Internet, or it may not be their preferred means of accessing information. The issue of physical space in the city is dealt with later in this report.

### **2012 Olympics**

- 5.12 The programme for 2012 activity for the city has committed to:

*“underpin all activity with a communications strategy highlighting events, opportunities and developments in the city with a regular culture/sports calendar produced online”.*<sup>25</sup>

- 5.13 **The Panel suggest that this communications strategy for 2012 should be part of a wider communication strategy for cultural events in the city. With the 2012 programme focusing on cultural as well as sporting events, there is a natural link to be built upon.**

## **Recommendation 3**

### **6.1 Co-ordination within the Council**

Rhythmix told the Panel that they worked closely with partners in Brighton

---

<sup>23</sup> [www.wiredsussex.com](http://www.wiredsussex.com)

<sup>24</sup> Round Table meeting 30/7/10

<sup>25</sup> Report to CTEOSC 1 July 2010

& Hove and had identified key people as door openers and gatekeepers. Ms Stone, Director of Rhythmix noted that the Arts Project Worker was “brilliant”, as others were, including the Youth Offending Service, Children’s Disability Service and the Fostering Team. She commented:

*“If there was one person in every service who could open doors, that would be incredibly helpful”.*<sup>26</sup>

- 6.2 The council can be perceived as a large faceless organisation and it is important that there is a clear first point of contact to lead on cultural entitlement for children and young people in the city. A named officer should act as a ‘gatekeeper’ to signpost towards teams in the council (for example, youth offending service, volunteering team, communities’ team). This named person would also be responsible for drawing together the relevant strands of existing strategies (for example, the Children and Young Peoples’ Plan, the Cultural Strategy and the Express strategy). They would also be involved in ensuring that there was regular contact between these different areas of the council. It is often presumed that different parts of the same organisation will be in regular contact with each other, but given the complexity of an organisation like the council, this is often not the case. Officers across the council could benefit from the naming of one person as a first point of contact.

***Recommendation 3: The Panel recommends that there is a single point of first contact within the council for people who wish to discuss arts and cultural activities for children and young people in the city. This role would also be an active one of co-ordination and information dissemination.***

## **Recommendation 4**

### **Jubilee Library**

- 7.1 During the course of private discussions, Panel members expressed concern that the Jubilee Library does not have a central notice board that can be used to publicise events and activities. The Panel requested clarification on the policy on what information can be made available in the Jubilee Library, what is not allowed, and the reasons why not. The Library has a policy on how it priorities the information on the notice board. There is also a community diary in each library, including the Jubilee Library, where one hard copy of any publication can be placed.
- 7.2 Nonetheless, the Panel believes that there is a need for a easily accessible central notice board to provide information. At the very least, this notice board should inform people of the existence of the community diary and encourage them to consult it.

---

<sup>26</sup> Ev 31/3/10

***Recommendation 4: The Panel recommends that there is visible central notice board in the Jubilee Library. This notice board should publicise the existence of the community diary and encourage people to access it.***

## Recommendations 5 and 6

### Venues

#### Performance venues

8.1 The issue of affordable and appropriate venues was raised with the Panel. Ms Julia Box, Arts Project Worker, B&HCC told the Panel that one of the main challenges facing the Youth Arts Project was a lack of funding to hire appropriate venues – or the availability of free venues.<sup>27</sup> The issue of availability of appropriate venues – theatres with ambience and proper changing rooms, for example – was a theme throughout the Panel's Inquiry.

If young people participating in, for example, dance events, musicals, or fashion shows, can perform in specialised venues and gain real experience of professional theatres or stages, it would help enormously to improve the quality of their artistic experience. The Panel was told how young people had reacted very positively to the experience of performing in expert venues.

8.2 The Panel discussed the use of schools as potential venues at the Round Table meeting. It was felt that there can be issues around using schools, particularly if the children involved had not enjoyed their time at school. There could also be restrictions on what the performance could include, or the ambience of the school affecting the project. The point was made that this was not true of all schools or all children; often a very motivated teacher could drive a project forward, despite any misgivings over the school as a venue.

8.3 The point was made to the Panel that there were occasions when those running venues had preconceived ideas about young people and, as a consequence, would not allow their venues to be used. For young people-only events, there was the added issue of the loss of potential bar sales.

8.4 Venues do, however, have commercial obligations. The Komedia provide venues for children and young people's performances. For example, they run children's stand-up comic afternoons and have provided venues for events by young people. However, the point was made to the Panel that even if only the venues' staff costs were passed on to the organisers (and all staff must be CRB checked and appropriately trained) then the costs

---

<sup>27</sup> Ev 31/3/10

can still seem expensive to small organisations.<sup>28</sup> In some venues, there may also be a disconnect between the experiences of the staff, and those of the young people performing. Simple training procedures and making sure relevant staff meet the young people in advance of a performance may help. New Writing South told the Panel that they had a very positive experience in using the Brighton Dome, Pavilion Theatre for the project *Our Space*. The students of Falmer School had really appreciated the chance to perform at the Pavilion Theatre, and an early dialogue with the venue had ensured it was a partnership that worked well.<sup>29</sup>

8.5 The Express strategy included a target to:

*“provide children and young people with the opportunity to experience high quality art forms in venues and locations across the city”.*

8.6 **As part of the refresh of the Express Strategy, the target should be amended to reflect the need for ‘appropriate’ venues and for partners to commit to work together to enable more children and young people to have the opportunity to perform in some of the fantastic venues the city has to offer.**

***Recommendation 5: The Panel recommends that the council should actively work with venues in the city to find ways to enable young people to perform in venues with professional type facilities.***

***For example, closer communication between the venues team and the youth services team may ease some of the problems those working with young people are encountering in finding suitable venues. This may be as simple as working to ensure that venues and their staff meet the young performers in advance, and are made more familiar with the differences between different performers. There are obvious examples of good practice and this should be shared across venues in the city.***

#### Practice and meeting spaces

8.7 There are problems with the availability of venues and spaces *specifically for young people* in the city. There is a lack of clearly signposted places where information on what is going on is available; a shortage of areas that can be used as practice space: and a paucity of appropriate and affordable venues. Additionally, there is currently a lack of places for young people to go in Central Brighton.<sup>30</sup>

---

<sup>28</sup> Round table meeting 30/6/10

<sup>29</sup> Round Table meeting 30/6/10

<sup>30</sup> See section on the Brighton Youth Centre later. There is also the Young People’s Centre on Ship Street used by the YOS.



8.8 The Crew Club in Whitehawk provides many activities but there can be historical territorial issues. Young people from other parts of the city do go to the Crew Club with their youth workers, but many young people would not go because of the location in Whitehawk. Mr Adam Joolia of Audio Active told the Panel that the Crew Club has “*probably the best community based music tech facilities in Brighton*”. They specialize in Rock and Pop based work and brought AudioActive in to help with the ‘urban’ side of things. Mr Joolia went on to say that one of the gaps in the city was the lack of a flagship resource that had multi-disciplinary projects. A centre of excellence for creative provision in a central location in the city would:

*“provide a cultural coming together and would help in breaking down territorial grievances”*.<sup>31</sup>

8.9 Ms Kirsty Sulston of South East Dance told the Panel that a dedicated space for dance was a challenge. They worked across the city in different centres but often space is not fit for purpose:

*“.. we are lacking fit for purpose creation and rehearsal spaces that allow new work to be developed”*.<sup>32</sup>

8.10 The issue of performance space was also raised by Junk TV who found there can be a mismatch in culture between the art space and the young people. Carousel made the additional point that they often had a problem finding accessible space: wheelchair accessibility was a real problem.<sup>33</sup> The question of the proposed dance space in Circus Street was discussed. **Given the importance of appropriate city centre spaces, the role of the dance studio in Circus Street is crucial.**

8.11 At its Round Table meeting, the Panel discussed this current lack of a central space for young people. During that discussion, the Brighton Youth Centre (BYC) was commented upon. The BYC already has a rehearsal space and a skate board park but was felt to be currently not fully utilised. There are regular events, for example, AudioActive told the Panel that they ran Saturday Nights at the BYC, which are open access music workshops for young people.<sup>34</sup>

8.12 Following the Round Table meeting, the Chair of the Panel met the new Chief Executive Officer of the BYC, Mr Mike Roe. BYC is a large space with fantastic potential and the Panel would encourage close collaboration with the council across all areas.

---

<sup>31</sup> Ev 19/5/2010

<sup>32</sup> Written ev point 5

<sup>33</sup> Round table meeting 30/6/2010

<sup>34</sup> Written ev from Adam Jollia, p2

- 8.13 Those at the Round Table meeting agreed that it would be worth exploring using the BYC as a venue for a central 'hub' for cultural activities for young people. **Mindful of the economic climate, the Panel believes that the BYC should be considered, possibly as a pilot scheme, for development into a hub for young people.**

***Recommendation 6: The Panel recommends that steps are taken to increase the use of the Brighton Youth Centre as a central place for young people to be involved in cultural activities. The council should promote BYC as a place to meet, to discuss projects, and to find out information on cultural activities.***

## **Recommendation 7**

### **Community Centres**

- 9.1 The Panel is aware of some of the various activities going on in different community venues around the city. The Circus Project told the Panel that they performed in the Hangleton Community Centre. The Youth Art Project uses such venues as Patcham YC, Hollingdean, Whitehawk YC, Falmer High, and Downsview Link College.

However, the Panel felt that it would be helpful to know in more detail which community centres are holding arts and cultural activities, and to explore ways in which these centres could be more fully utilised both as a venue and as a place to find information. **There is currently a lack of clearly identified physical places where people can go to find out information about what is going on, and where.**

- 9.2 An audit of what space is available - for example, what centres have sprung dance floors that could be used as a practice space, or for small companies starting up - would be very helpful. Awareness of different events and activities going on across the city, with the associated exchange of information and sharing of good practice, would all go towards creating spaces in different areas of the city where children and young people can take part in, or learn about, different arts events and activities. The community centres could be informed by, and submit information to, any new web-based central resource (see Recommendation 2.) By utilising community centres in this way, more young people will be given the opportunity to try out different arts and cultural activities.

***Recommendation 7: There is currently a lack of clearly identified physical places for young people to go to find out information about what is happening in the arts. The Panel recommends that an audit is undertaken of all community centres/venues in the city and their current usage. Following on from this, the facilities and resources available should be***

***publicised as widely as possible.***

## **Recommendation 8**

### **Young offenders and the hard-to-reach**

- 10.1 Ms Julia Box, the Youth Arts Development Worker for Youth and Connexions, told the Panel that the use of the arts was a great way of building self esteem. She remarked:

*“it was an amazing tool for young people who could really benefit”.*<sup>35</sup>

- 10.2 The Youth Arts Project (YAP) run in-house workshops and also work with a wide range of groups. Recent examples include a one-term project with The Foyer where young people created an exhibition, and a project with the Rise Young People’s Group.<sup>36</sup> The aim of the Youth Arts Project is to offer young people the opportunity to participate in a wide variety of visual and performing arts workshops run by experienced practitioners. The arts are used to:

*“build young people’s creativity, self-confidence, self esteem, [and] develop political, cultural and community awareness”.*<sup>37</sup>

- 10.3 The team also runs the Arts Award, a nationally accredited scheme that allows young people to gain a national accreditation for work done in their own time. For some young people in the youth arts project, the Arts Award may be their only qualification. Of the 4 young people in the city who recently passed their silver Arts Award (equivalent of grade A GCSE), it was the only qualification gained by two of the young people.

The YAP also coordinate the Youth Arts Festival. This took place from 17 April to 3 May this year. The Festival showcases the creative work of young people through youth services across Brighton & Hove and has grown over the last three years since it began.

- 10.4 The Brighton Youth Theatre (BYT) has four groups, all of which have produced plays for the Youth Arts Fringe in the past. Around 60 young people are involved across the four groups. Past plays include *Bored Game* by BYT Hollingdean, street theatre by BYT Patcham, *Insomnia* by BYT Falmer working with New Writing South, and *LOL TV* devised by BYT Central.<sup>38</sup>

---

<sup>35</sup> Ev 31/3/2010

<sup>36</sup> Ev 31/3/10 Rise is a domestic violence charity.

<sup>37</sup> Youth Arts Project Briefing, August 2009

<sup>38</sup> Youth Arts Project Briefing August 2009

- 10.5 The issue of affordable and appropriate venues is a problem for the YAP: this has been discussed earlier in this report (see p21). Another key issue for Ms Box's team is capacity – they had a waiting list for the youth theatre but no budget or capacity to hold more sessions.<sup>39</sup> The *Positive Futures* funding was currently £9,000 (for two workers for 6 hours a week) but is due to be reduced next year (2011).
- 10.6 Ms Jo Bates and Mr Nigel Andain of the Youth Offending Service (YOS) explained that the young people they worked with were often not in school, may be homeless and have problems with drugs and alcohol. They did not access the mainstream provision of services of any sort in the city and often had no family support. The post of Arts Project Worker (Ms Bates) was created within the YOS to provide targeted assistance to young offenders and re-offenders. A wide range of projects including film, fashion, creative writing, exhibitions, music, and singing lessons were offered (along with Rhythmix or BHMAS). These projects were excellent for raising self-esteem and providing a free space for young people to say what they wanted.<sup>40</sup> Ms Bates emphasised the importance and positive benefits of the use of arts in working with young people. Examples of work included young people acting in a performance of a play called *Trapped* at Brighton Dome. This was the result of 10 weeks working together to create the play from scratch. The feedback from all those involved was very positive.
- 10.7 Mr Andain informed the Panel that the sort of targeted arts work that they deliver was very resource intensive. It can be difficult to justify arts work in the current economic climate, especially as there is a lack of hard data on re-offending rates. On some arts projects, the maximum number of young people that can take part is four. There can be issues around attendance: out of four young people who started a music mentoring project, only one remained at the end – but that young person was releasing an album. Mr James Dougan of the CYPT told the Panel that even if young people drop out of a project for whatever reason, there was a successful outcome in that they had engaged in a different event. There were also low re-offending rates.<sup>41</sup>
- 10.8 **The Panel welcomed the news that there is a full time Arts Worker within the Youth Offending Service. The Panel appreciate that this means that case workers may have heavier case loads but are fully supportive of the importance of a full time Arts Worker.**
- 10.9 One of the main problems facing the team was that the projects are not sustainable under current funding arrangements. Ms Bates made the point

---

<sup>39</sup> EV 31/3/10

<sup>40</sup> Ev 28/4/10

<sup>41</sup> Ev 31/3/10

that this can have a negative effect on the young people who had a sense of achievement and made progress whilst on a project, and then there was nothing when the project ended. She went on say that in her opinion, the use of arts in social work was often not taken seriously enough or given enough credibility and hence the funding was not sustainable. Mr Simon Wilkinson, Director of Junk TV also told the Panel that sustainability is a problem. Children and young people may be very involved and enjoy a ten week course but there was nothing at the end of the project.<sup>42</sup>

- 10.10 The Panel heard evidence from Ms Stone, Director of Rhythmix. Rhythmix provides targeted work with those in challenging circumstances (for example, asylum seekers, in early year settings etc). They worked with ACE (Primary, Queenstown, and PRU), the Youth Offending Team, Falmer High and three Children's Centres. All these projects are free to young people. Partners contributed time, venues and money. Finding partners was often a challenge, however. Mr Joolia of AudioActive outlined some of their work, which ranged from informal activities such as youth clubs to targeted work such as art therapy. For example, the Break4Change programme was an innovative pilot scheme working with families who suffered 'child to parent abuse' using lyric writing and film projects to allow the parents and children to communicate with each other.<sup>43</sup>

### **Case study – by Ms Jo Bates, Arts Project Worker, B&HCC**

“Brian is a Looked after Child and he is currently serving a 12 month detention and training order in a Young Offenders Institution. He will remain accommodated by Children's Services up to his 21<sup>st</sup> birthday. Brian's father died when he was two of a drug overdose, his early years were chaotic and unstructured and he was frequently left unsupervised and uncared for for large periods of time. Children's Services were involved to provide the family support in an attempt to reduce the risk of Brian being placed in care. However, this was not possible and Brian was placed in the care of the local authority. Brian has a Statement of Education Needs for Emotional and Behavioural Difficulties. His education has been extremely disrupted and there were significant difficulties at school going as far back as year 2. As a developing adolescent Brian's emotional and mental health needs are complex. I am certain that he has unresolved anger from his past experiences and feels sad and confused about the losses he has experienced and the ambivalence of his mother who has sporadic contact with him. I believe him to be a young man who

---

<sup>42</sup> Round table meeting 30/6/10

<sup>43</sup> Ev 19/5/2010

offends primarily in an effort to gain the respect of his peers and he is at an age where his need to fit in has begun to override all other considerations. This makes him highly vulnerable and potentially easy for others to manipulate and control. There have been significant difficulties in finding appropriate resources to support Brian and help to keep him safe. There have been repeated attempts to engage him in variety of activities but Brian refused to engage in any activities set up by children services, YOS or school and therefore was highly vulnerable spending time with other young people involved in anti social behaviour. **However, Brian voluntarily became involved in a YOS Film Project. This involved attending the project every week day 9-5pm. Despite multifaceted needs both emotional and mental health, something about the way the project was structured and run enabled Brian to attend and participate; there were some difficulties but over all he made an astounding contribution to the film and really engaged in the process, acting and developing the script and story line. This is certainly the first time that he has engaged willingly in any kind of intervention and has managed to see it through to the end.**

Unfortunately for Brian the current arts provision in Brighton for young people such as Brian does not cater for his needs. He does not access any mainstream youth provision nor does he attend school. The intervention was provided by the youth offending service where he felt safe and was able to push out of his comfort zone enough to give it a try. Working with young people such as Brian requires workers with patience, high levels of empathy and deep understanding that the pain and sadness the young people feel affects their behaviour. There also needs to be recognition that there is no quick fix solution but that you have to give young people a chance and time to express how they feel and what they think without fear of condemnation or judgement. The overriding issue is resources. Arts funding here is not sustainable and comes in dribs and drabs and although this works on a day by day basis, it does not provide long term solutions to help highly vulnerable and socially isolated young people such as Brian, who need extra care and attention to enable them to build their skills and their potential.”

- 10.11 The Panel recognises that in the current financial climate, there is limited scope for additional funding. **Nonetheless, the Panel supports any attempts to embed arts projects in the whole social work team and thus create more sustainable projects.**

The Panel believes that there would be merit in putting in place mechanisms to help young offenders to take part in mainstream arts projects where appropriate. Mr Andain commented that there is the issue of reinforced identity: that is, if high risk repeat offenders are mainly with other young offenders, then their mutual sense of themselves as young

offenders can be reinforced.<sup>44</sup> Anything that could be done to integrate young people into mainstream arts projects would be very beneficial. Mr Andain felt that the Youth Offending Service were not always aware of all the cultural opportunities in the city, nor invited to take part in these activities.

- 10.12 It is clear that there needs to be a robust two-way relationship between those working with young offenders and those working in cultural services. For example, seconding people between the two strands of the council would go a great way to promote understanding and further communication.

***Recommendation 8: The benefit of accessing cultural activities for young people should be more widely recognised. The council and others offering arts and cultural projects should as a matter of course seek to involve young people not in mainstream education. Consideration should be given to ways of including marginalised children, particularly young offenders or those in challenging circumstances - and, if they can not be included, reasons given as to why not.***

- 10.13 The funding of arts activities for young people, and those not in mainstream education in particular, should not be seen as an optional extra. If one of the desired outcomes for the city is a reduction in re-offending rates, then the value of the arts must be widely understood and accepted as a tool for achieving this. Additionally, the benefits of cultural activities in terms of self confidence and increased awareness will help young people in other ways. **Co-ordinated service design through the council's new approach to commissioning must ensure sustainable funding for arts and culture to ensure these wider priorities are deliverable.**

## **Recommendation 9**

### **Corporate parenting**

- 11.1 The council has an important responsibility towards the children in its care. These children are encouraged and supported to achieve their potential and fulfill their aspirations. In Brighton & Hove this role of Corporate Parent will be monitored by the Corporate Parenting Forum led by Councillors from all parties who will take account of the views and opinions of children and young people. A comprehensive Corporate Parenting strategy is due to be published in Autumn 2010 which will "clearly spell out how [the council] can ensure our children and young people receive the best possible care and support that is available".<sup>45</sup>

---

<sup>44</sup> Ev 28/4/2010

<sup>45</sup> Children First magazine, Summer 2010

***Recommendation 9: The council as a corporate parent has a responsibility to ensure that all children in its care have access to, and support for, involvement in cultural activities as part of their programme of care. This is an area that requires significant development.***

## **Recommendation 10**

### **Cultural activities and the curriculum**

- 12.1 Schools have a pivotal role to play in engaging children and young people in arts and cultural activities. It is at school that children's awareness of, and interest in, the arts can be stimulated - and taken beyond the school gates.
- 12.2 The Panel is aware of some of the great events that schools are involved in. For example: the team from Strictly Come Dancing visiting Falmer School; the Lighthouse on-line project, *Viewfinder* that was created by young people in Falmer School for young people, and the *Let's Dance* project that involved one class from all schools in the city performing in the Dome. *Write the Future* was an annual writing competition for 7-11 year olds working in partnership with local schools concluding with an award event at the Jubilee Library. *Musical Futures* at Falmer High School is in its third and final year. Rhythmix told the Panel that the number of children taking a BTEC in Music has risen from only 2 children to 12 in year 10 and to 10 in year 11.<sup>46</sup>
- 12.3 During this Inquiry, the Panel attempted to gain as much information as possible from schools in the city. This, however, proved difficult and this report reflects only a snapshot of what is going on in the schools in the city. The Panel received examples of good practice, but is very aware that there are a number of schools that have not been involved nor provided information to the Panel.
- 12.4 The Panel emailed all those who had indicated to BHMAS that they were happy to be contacted about arts activities in their schools. This list of 'arts contacts' was initially created as part of the Express strategy but had not been updated or finalised when the funding was not forthcoming. Given this, the Panel did not access those schools which were not already linked in. Despite putting out a press notice and a notice on the electronic Schools Bulletin asking for comments, the Panel are very aware that they did not get responses from all schools. The responses the Panel did receive can be found with the minutes of the meetings in Part 2 of this

---

<sup>46</sup> Written ev from Lucy Stone at Rhythmix



report. Representatives from three schools attended panel meetings: one head teacher and two teachers responsible for arts and media in their schools. The Panel heard from BHMAS about their work in the city and this is covered elsewhere in this report.

- 12.5 The Panel feels there is an issue around gaining the involvement of schools and are disappointed that they did not manage to get information from all schools. **The Panel did not have the resources or the time to carry out a full audit but this would be a useful exercise.**

### **A snapshot from some schools in the city**

- 12.6 Blatchington Mill is a Specialist Performing Arts School, offering a range of drama, dance and music opportunities. Ms Jacqui Fawcett, Director of Music and Performing Arts, attended the Panel's Round Table discussion. Amongst the many things going on in the school (which has its own theatre) the Panel were interested to learn that Blatchington Mill are going to undertake an audit of which children are currently not engaging in any cultural activities with a view to finding out why not and what programmes they would be interested in. This is a very positive and welcome move.<sup>47</sup>

- 12.7 Down's View Community School told the Panel that they work hard with various partners to facilitate a rich cultural life for their pupils and students but they repeatedly come across the same difficulties:

*"these include funding and resources, but more importantly a lack of understanding of what we wish to achieve".<sup>48</sup>*

- 12.8 They went on to say that they would appreciate recognition of their desire to be included, their expertise in collaborative arts projects, and the belief that:

*"sustaining and supporting artists and organisations who have shown commitment and expertise in these projects is the most effective way of making inclusive arts an integrated part of our city's culture."*

### **Brighton & Hove Music and Study Support (BHMAS)**

- 12.9 The Panel heard from Mr Chivers, Head of BHMAS about the music provision in schools. The Panel were delighted to hear that in a recent Department for Children, Families and Schools moderation, the service was rated 'Outstanding' and would like to record their appreciation of the work being done in, and in partnership with, schools. BHMAS offers a wide range of services to all children up to the age of 19 years old, with over 5,000 children accessing the service per week across the year. The *Soundmakers* programme, Brighton & Hove's response to the

---

<sup>47</sup> Round table meeting 30/6/10

<sup>48</sup> Email, Downs View Community School

Government programme Wider Opportunities for Key Stage 2 children, started 4 years ago and offers tuition on several instruments for KS2 children. It engages a whole class in creative music making designed to develop instrumental, ensemble and compositional skills. Around 2,500 children per year are involved and 100% of mainstream schools. The current retention figure was 57%, compared to the 2011 target of 50%.<sup>49</sup> Ms McCullum, Head Teacher of Patcham Junior School told the Panel that the *Soundmakers* was fantastic, as was the 'Sing Up' training.<sup>50</sup> Members of the Panel attended the 'Singing City' conference in March 2010 and were impressed by the event.

### Affordability

12.10 Panel members raised the issue of the cost of music lessons, which can be a prohibiting factor for many families. Parents are charged around £70 a term for instrumental or vocal lessons which equated to 46% of BHMAS's income. Individual lessons were twice as expensive. There is a subsidised scheme available where parents paid only 20%. Around 22% of parents were receiving this subsidy.<sup>51</sup> It is obviously a case of needing to balance budgets and there are competing demands on limited funding, but it is worth noting that lessons can be seen as too expensive. The Youth Council comments to the Panel included a request for more discounts.<sup>52</sup> Written evidence submitted to the Panel by the Cabinet Member for Culture, Tourism and Enterprise, Councillor David Smith stated:

*"Outside of the Library Service and Brighton & Hove Children's Festival there is a lack of free and low cost activities during the school holidays."*<sup>53</sup>

### Libraries and Museums interaction with schools

12.11 The Panel was told that 11,540 children went on class visits to the libraries across the city last year. In terms of areas for future development, the Libraries Service told the Panel they found it harder to reach children aged 12 and above. They were aware of the need to work more closely with partners to identify children with specific needs.<sup>54</sup>

12.12 Ms Julia Basnett, Museums' Learning Manager, Royal Pavilion and Museums (RP&M), told the Panel that they worked mainly with primary schools and had found it much harder to work with secondary schools. Often the problems were practical ones relating to staff cover or travel costs. They did do some work with secondary schools - for example,

---

<sup>49</sup> Ev 31/3/10

<sup>50</sup> Ev 28/4/10

<sup>51</sup> Ev 31/3/10

<sup>52</sup> Youth Council responses to questions

<sup>53</sup> Written ev p 2

<sup>54</sup> Ev 19/5/2010

there was a fashion show with recycled clothing that ended up in the Victoria & Albert Museum. The RP&M service is also working in partnership with Cardinal Newman School as part of their Humanities Special Status. They are working closely with the school on special projects, and through them with other schools across the city. The *World of Interiors* project with the school involved children working with a professional artist/photographer on work that reinterpreted the Royal Pavilion through the eyes of the young people. Ms Basnett told the Panel that one of the issues was how to involve different schools: they often found that they were working with the same schools.

- 12.13 Written evidence to the Panel from the Cabinet Member for Culture, Tourism and Enterprise stated that over the last 5 years, and partly as a result of receiving funding from the Renaissance project, the learning services at RP&M has made great steps in improving its contacts with schools, holding teachers' focus group panels to address their needs.<sup>55</sup> Given the uncertainty over Renaissance funding, it is important to ensure that all secondary schools benefit from regular and consistent contact with RP&M and that the service proactively works with schools to help them make the most of what the service can provide.

***Recommendation 10:*** *Logistical barriers (such as transport or staff cover) that are preventing secondary schools from fully working with the libraries and museums service need to be overcome. These services need to do as much as possible to identify and remove the obstacles. Closer collaboration with named people in all schools, including secondary schools, should help facilitate closer ties.*

- 12.14 It was suggested during the Panel's Inquiry that the museums service could include information in the packs given to new parents when they register the birth of their child, as the library service do. Equally, the Book Start scheme could include information on the museums and events going on there. The Panel felt that these ideas could be usefully taken forward.

## **Recommendation 11**

### **Arts Champion in schools**

- 13.1 The Panel was told that one of the tasks of the temporary arts development officer role (until November 2010) would be to look at the Express strategy. As part of this, they will update the database of 'Arts Champions' (or arts contacts) in each school. The idea of an Arts Champion arose out of the Express strategy and is a welcome one. There

---

<sup>55</sup> Written ev p 4

seem to be some informal networks of arts teachers that already exist but it would be useful to have a more formal and easily identifiable network. Ms Basnett of the Royal Pavilion & Museums service told the Panel that they worked with a Brighton Art & Design Network of art and design teachers but this was an informal network.<sup>56</sup> During the Panel's Inquiry, the point was made that it is important to reach children when they are still young and to engage them in the arts at an early age. The Arts Champions in schools could have an important role in this.<sup>57</sup>

**Recommendation 11:** *The Panel recommends that each school identifies one person to be the cultural lead to advise on arts and cultural activities available both in and outside of school, and whose role is to link into other schools and arts groups across the city.*

### **Schools on Brighton & Hove Council's intranet – the Wave**

13.2 As this report was being drafted, the schools in the city were given a page on the Council's intranet site, The Wave. This is a welcome move and the Panel look forward to hearing how the pages will be used and what information will be available on there.

### **Artsmark**

13.3 The Artsmark is a national award scheme managed by Arts Council England. It was designed to provide a benchmark for arts provision that encourages schools to consider the opportunities they offer in art, dance, drama and music.

13.4 The Arts Council describes the application form for Artsmark as an "auditing tool", through which schools may gain an overall picture of their arts education provision. Through completing the detailed audit required to apply for Artsmark, a school can gain an overall picture of its arts education provision. Nearly 50% of schools in the city have now achieved the Artsmark, higher than the national average. Ms McCallum told the Panel that other schools that had not yet achieved the Artsmark came to Patcham Junior School to learn about it. This was one example of the good networking that went on across the city.<sup>58</sup>

## **Recommendation 12**

### **Creative Partnerships, Sussex and Surrey**

14.1 Creative Partnerships was established nationally in 2002. By pairing the skills of creative practitioners (such as artists, performers, and architects)

---

<sup>56</sup> Ev 19/5/10

<sup>57</sup> Ev 19/5/10

<sup>58</sup> Ev 28/4/10

with teachers, Creative Partnerships aims to make the curriculum more accessible to young people by providing more creative ways to engage with the curriculum, and increase motivation for learning.

- 14.2 The main aim is to develop school children's potential, ambition, creativity and learning. Creative Partnerships is not an arts programme per se, but delivers programmes to help children work and think creatively. Ms Catherine Orbach, Director of Creative Partnerships, Sussex and Surrey explained to the Panel how the two main projects in Brighton & Hove operate. The *Change Programme* offers schools up to 3 years funding looking at how creative a school was, and what they could do differently. Creative Partnerships provides 75% of the project costs and schools match this with 25% from their own funds. Total budgets range between £10,000- 15,000. The *Enquiry Schools Programme* is a one year project targeted at specific learners and teachers. Schools work with a budget of £4,000, again split 75% and 25% between Creative Partnerships and the school. The ethos of Creative Partnerships is about using arts to inspire creativity across the whole curriculum. As the information in the case study shows, if the arts are used in a cross-curricular way, then subjects that can be traditionally hard to understand, can become 'cool'.
- 14.3 Creative Partnerships is funded by the Department for Culture, Media and Sport (DCMS), and by the Department for Education (DfE). However, this funding is ending in July 2011 and Creative Partnerships, Sussex and Surrey told the Panel that they were now looking at a future offer to schools that builds on the learning from the Creative Partnerships programme and continues to support schools in developing creativity of their pupils and staff.

#### **CASE STUDY – PROVIDED BY CREATIVE PARTNERSHIPS**

BALFOUR JUNIOR SCHOOL, ENQUIRY SCHOOL PROGRAMME 2008-9  
Enquiry Question: ***How can creative techniques be used and impact on the teaching, learning and attainment of Maths across year 4?***

Creative Partner: Kevin Holland, theatre practitioner. Creative Agent: Sharon Mee. Lead teacher: Gaynor Entwistle

**Description:** Teachers and pupils in three year 4 classes worked with Kevin Holland from Bigfoot Theatre to develop "The Mantle of the Expert" approach to teaching and learning in Maths. The approach involves pupils role playing experts in a particular field. In this case pupils had to help save fictional Bubblegum TV Company by coming up with new ideas for a TV programme that would interest children and have a Maths focus. In small groups, pupils were asked to set up their own companies to respond to the brief. Working in small

groups, pupils enthusiastically developed their own ideas, working through very different approaches, processes and solutions. Kevin and the teachers worked 'in character' with each group.

**Impacts:** The project evidenced striking effects on pupil aspirations, attainment, motivation and confidence and their ability to work collaboratively. The most significant progress was in the 'core' (average ability group) where a substantial amount of the group made outstanding progress - some children even making a whole level of progress in one term. In addition underachievers were particularly motivated by this project and gained confidence. For staff the project offered significant professional development opportunities.

The project engaged children with the world outside their school by emphasising the real life dimensions of what they were learning. The legacy of the project has been a process that is being disseminated across the school in a range of curriculum areas. The aim to ally a creative approach with raising attainment in Maths was achieved - both of which were areas which featured in the SIP. Overall the project aims to raise pupils' confidence and communication skills were achieved.

**Quotes – Children** *"After a while I realised that we were doing Maths. I couldn't believe it, I usually hate Maths, but now it's like hey it's cool. Normally I'm in the bottom at Maths but during company time because it was fun, it was easier"*

*"I liked the fact that we became adults, we were kind of in charge. More fun, makes us learn more."*

*"Teachers didn't seem as stressed, think it's because we were all enjoying ourselves so we were being good".*

*"Brilliant lessons"*

**Teachers:** It was noted that confidence and motivation had also improved amongst the Year staff and that transfer of skills and knowledge was evident from the teachers involved:

*"The children created Fantastic ideas for games using Maths questions and finding the answers"*

*"Good to see the able pupils challenged, by explaining to the less able pupils how to do it".*

*"It was especially pleasing to notice (in end of term numeracy assessment) that children who usually lack confidence and often omit questions in the test did attempt all the questions"*

*“Inspiring project”*

*“Realisation that for children who find it hard to stay focused, taking on a role really helps to keep focus and enthusiasm”*

**Practitioner**

It was the first time Kevin had used the MOE approach in Maths.

*“Gifted and talented children were given opportunities to take leading roles and coach other children in Year 4”*

*“I was surprised at the high standard of invention, amazing ideas for games using Maths questions and finding the answers. They could be real games”*

*“I was really encouraged to see all the parents at the celebration day. Many commented on how engaged pupils had been this term with Maths in particular”.*

“The Mantle of the Expert” numeracy project at Balfour has already created a legacy of creative approaches to numeracy in the school. In a short enquiry schools programme, the teachers saw enough evidence of increased interest and attainment to feel confident in approaching numeracy in a creative way in the future. Since the project, the unit of work has been delivered by staff who experienced the work first hand, and they have passed their skills on to colleagues, who have now used the mantle approach in numeracy. The form of pedagogy has also spread to other areas of the curriculum, with companies being established for ICT and DT projects as well as food technology as well. This does show that with a willing school and a structured and considered approach even a short project can really change approaches and attitudes to the curriculum.”

14.4 Given the success of Creative Partnerships to date, the Panel felt it would be helpful to consider ways of assisting them during their transition period.

***Recommendation 12: It would be beneficial for Creative Partnerships to become more involved with the Governors Network. The council’s Governor Support Team should find ways to take this forward in schools. The Panel request that a report back on this is brought to the Children and Young People’s Overview & Scrutiny Committee (CYPOSC) in twelve months time.***

## **Recommendation 13**

### **After school club**

15.1 Many of the schools in the city offer after school clubs that include dance, drama and music. However, it is not clear is how easily accessible and how affordable they are. The importance of engaging children in a wide variety of activities out of school is not in doubt and as a city, we must do

all we can to ensure activities are open to all, regardless of age or wealth. Due to a lack of resources and time, and given the current uncertain climate, the Panel are not in a position to comment on what is available and at what cost. An audit of what is available and who accesses it, would, however, be a useful exercise.

### Ride the Wave

15.2 Whilst the majority of after school clubs in the city offer paid-for activities, these may not be accessible to the less well-off families. In light of this, the Panel were very interested to learn about the *Ride the Wave* programme that is currently available to schools in the city. *Ride the Wave* provides funding to help ensure that out-of-school-hours activities are accessible to pupils who would not otherwise be able to afford them. The aim of the initiative is to improve pupils' well being, help raise attainment and narrow the attainment gap.<sup>59</sup> Those schools taking part in the programme were asked to supply detailed information on what activities children are involved in, and what they would like to do, in order to try and monitor the impact of scheme.

15.3 *Ride the Wave* is an interesting attempt to target the persistently hard-to-reach within schools. The Panel request that the feedback on how successful this programme is in encouraging parents and children to get involved in after school activities is reported to the Children and Young People's Overview and Scrutiny Committee (CYPOSC). Additionally, the Culture, Tourism & Enterprise Overview and Scrutiny Committee (CTEOSC) would welcome the results from children attending arts and cultural activities within the scheme.

***Recommendation 13: The Panel recommends that the Children and Young People's Overview and Scrutiny Committee (CYPOSC) receives a report in 2011 on the number of children who engage in after school activities as a result of the Ride the Wave programme .***

## **Recommendation 14**

### **Criminal Records Bureau (CRB) checks**

16.1 The issue of CRB checks arose during the Panel's discussions. Comments were made suggesting that CRB checks for arts practitioners were not transferable across schools or organisations in the city. Parent volunteers were also not clear about whether or not a CRB check in one school or organisation is transferable to another. This is indicative of the confusion that currently surrounds the system for CRB checks.

---

<sup>59</sup> The funding totals £672,884. This equates to approximately £140 per pupil.



- 16.2 The council holds a list of CRB checked parent volunteers for schools and that list can be accessed by any school. It does not hold a list of people who have CRB checks for other organisations. Guidance issued for schools by the council states that for moves between schools in the city, the council's Human Resources Department should be contacted to confirm a CRB is on the system. If there is no need for a re-check, the Single Central Record can be updated.<sup>60</sup> If there is a 3 month gap since a person has worked with children, however, the CRB check will need to be resubmitted.
- 16.3 The Panel believes that there is a clear role for the council in clarifying the process of CRB checks, in particular in reference to schools. Anecdotal evidence suggests that both schools and volunteers are not clear on the system of CRB clearance.
- 16.4 In 2008 the Independent Safeguarding Authority (ISA) was established to oversee a new checking scheme called the Vetting and Barring Scheme. In June 2010 the Home Secretary announced that the ISA part of the new Vetting and Barring Scheme (VBS) due to start in July 2010 was being put on hold. The press notice stated there will be a remodeling of the system to "scale it back to proportionate and common sense levels". The Home Secretary went on to say:
- "The Government recognises that many businesses, community groups and individuals see the current scheme as disproportionate and overly burdensome, and that it unduly infringes on civil liberties".<sup>61</sup>*
- 16.5 The Panel believes that CRB checks should be transferable and that duplication should be avoided. There is an obvious requirement for a rigorous and robust CRB system but this system must not create an obstacle for working with, or volunteering to work with children and young people.
- 16.6 At the time of writing the Home Office had not announced the details of the remodeling of the ISA. Given the importance of the issue and the confusion across the city, the Panel request that the Chief Executive of Brighton & Hove City Council writes to the Home Secretary to call for a statement of clarification on the system of CRB checking. Lack of clarity is deterring arts practitioners from working with schools in the city.

***Recommendation 14: The Panel recommends that the Chief Executive of Brighton & Hove City Council writes to the Home Secretary to request that***

<sup>60</sup> Interim Guidance on CRB Disclosures, the Single Central Record and the new OFSTED inspection framework 21/10/09

<sup>61</sup> Home Office press notice 15 June 2010

*the reform of the system of CRB checks is conducted quickly in order to establish a clear system of transferable CRB certificates. Once it is known what the new system will entail, there is a role for the council in disseminating this information to ensure that schools and arts practitioners are very clear about the arrangements for CRB checking.*

## Recommendation 15

### Conclusions

- 17.1 This Inquiry has highlighted the importance of the quality and accessibility of the cultural opportunities available to children and young people. Arts should be integrated into all children's and young people's experiences and used to inform their lives both in and out of school. The recommendations in this report are aimed at improving the cultural provision for *more* children rather than to be seen as a negative comment on what is available.
- 17.2 This report provides a quick snapshot of what is happening in the city for children and young people. There is a lot to applaud, with a great deal of good work and partnership working. There are, however, issues around communication, the availability and use of venues, appropriate and central space, and about how to ensure all children and young people can access the arts.
- 17.3 Given the current uncertainty of future funding, it is difficult to predict what resources will be available so it is imperative that the resources at the council's disposal are well spent and targeted. There is much good work going on in schools, although the Panel were not convinced that there is a sustained process of information dissemination through schools to pupils. The audit due to be carried out by Blatchington Mill School seems to make a great deal of sense and could be encouraged to be replicated elsewhere. A central web-based resource and named contacts (both in schools and in the council itself) will go a long way to help forge contacts, make links, and share good practice.
- 17.4 **The Panel were left with the impression that often it is the same schools, the same families, and the same children who are really making the most of what the city has to offer. It is time to concentrate on widening the accessibility of events, without any deterioration in quality. The Panel hopes this report will help the council and its partners achieve this aim.**

***Recommendation 15: Implementation of these recommendations will be undertaken after 6 and 12 months.***

# CULTURE, RECREATION & TOURISM CABINET MEMBER MEETING

## Agenda Item 59

Brighton & Hove City  
Council

<b>Subject:</b>	<b>Seafront Lettings Policy</b>		
<b>Date of Meeting:</b>	<b>22<sup>nd</sup> March 2011</b>		
<b>Report of:</b>	<b><i>Strategic Director of Communities</i></b>		
<b>Contact Officer:</b>	<b>Name:</b>	<b>Ian Shurrock</b>	<b>Tel: 29-2084</b>
		<b>Toni Manuel</b>	<b>29-0394</b>
	<b>E-mail:</b>	ian.shurrock@brighton-hove.gov.uk toni.manuel@brighton-hove.gov.uk	
<b>Key Decision:</b>	<b>Yes</b>	<b>CRT 20949</b>	
<b>Wards Affected:</b>	<b>Seafront Wards</b>		

### FOR GENERAL RELEASE

#### 1. SUMMARY AND POLICY CONTEXT:

- 1.1 The Council is the freehold owner of most of the land and properties all along the seafront from Hove to Saltdean. Therefore, the council has the opportunity to enable a range of different uses to take place along the seafront for the benefit of residents and visitors.
- 1.2 This policy is intended as a framework for officers to manage the numerous requests for leases and licences from operators for the seafront. The management of the seafront property portfolio will be further informed by the emerging Seafront Strategy which will be the subject of member consultation and a future report.

#### 2. RECOMMENDATIONS:

- (1) That the Cabinet Member for Culture, Recreation and Tourism approves the policy for the lettings of licences and leases on the seafront.

#### 3. RELEVANT BACKGROUND INFORMATION/CHRONOLOGY OF KEY EVENTS:

- 3.1 The seafront is a prime asset for the city and it is very important that a balance of uses is allowed on the seafront to enable the economic impact of the city to be maximised.

- 3.2 Furthermore there is a requirement under section 123 of the Local Government Action 1972 that a Local Authority is legally required to achieve best value when letting a property for a term of 7 years or more, unless it can show that the amount foregone is within the terms of the General Consent. The council owns over 200 properties on the seafront and it is important that where appropriate the commercial return on a property is maximised, e.g. bars and nightclubs, whilst for other opportunities the commercial return may be less of an issue e.g. use of arches by artists, when the wider seafront offer is being developed as an attraction for local people and visitors.
- 3.3 Properties and areas of land are either leased or licensed to an operator. The simple difference between these two forms of agreement is that a lease grants exclusive possession of a property for the duration of the lease, whereas a licence does not grant exclusive possession and is often more temporary or subject to break clauses exercisable at short notice.
- 3.4 Due to the popularity of the city's seafront it is not surprising that there is considerable demand for use of properties and areas of land on the seafront. The following policy is therefore proposed:
- 3.4.1 Vacant Properties  
It is proposed to advertise and tender all vacant properties giving clear indication of user clause, security of tenure and length of term. Applicants will be asked to provide detailed proposals and business plans. The best operator will be sought, not necessarily the highest bidder. Where appropriate interviews will be undertaken.
- 3.4.2 Vacant Sites (Permanent)  
It is proposed to advertise and tender all major sites such as Peter Pans. A brief will be provided identifying the type of operation required. Applicants will be asked to provide detailed proposals and business plans. The best operator will be sought, not necessarily the highest bidder. Where appropriate interviews will be undertaken.
- 3.4.3 Temporary Licences (i.e. up to 1 year)  
Catering or Retail  
If a site becomes available and is considered appropriate for a catering or retail concession it is proposed to tender these licences as there is a proven track record on the seafront of profitability and an established market.
- 3.4.4 Temporary Licences (i.e. up to 1 year)  
New Creative Leisure/Attraction  
If approached by an operator with a new creative idea it is proposed to not necessarily tender the licence unless we are aware of similar operators. There is a higher element of risk and degree of entrepreneurism associated with these types of operation and comfort needs to be given to operators that their ideas will not necessarily be put out to the market. The intention is to take advantage of new innovations and be in a position to act quickly, ensuring new opportunities are not missed and to become a prime location for product launches.

#### 3.4.5 Renewals

Where a lease or licence is outside the terms of Part 2 of the Landlord and Tenant Act 1954, the council has the unfettered right to decide whether to renew or not renew at the end of the term. The proposal is to base that decision on the grounds of good track record, established goodwill in the location and amount of financial investment. Where a lease is within the Act the council must comply with the terms of the Act when considering whether or not to renew the lease, as explained in the legal implications in section 5 of this report. Each renewal is to be considered on an individual basis in relation to the particular property. Decisions on lease or licence renewals will be carried out in consultation with the Cabinet Member. Where a lease/licence is not renewed or comes back to the council through any other process it will be advertised and tendered.

#### 3.4.6 Approaches by Operators/Developers

It is proposed to highlight new approaches from operators, forthcoming lease renewals, vacant properties, vacant sites and concessions in regular consultation with the Cabinet Member.

#### 3.4.7 Use of Agents

It is proposed not to go to tender on agent work as generally minimal fees are involved but it is proposed to use a variety of local commercial agents. A tender process will however be undertaken if a property or site is of a particular size (i.e. rent over £10,000) or specialist nature which warrants a particular level of expertise.

#### 3.5 The following licences have been granted for concession for the 2011 season:

Ice Cream Concession at Black Rock  
Bungee at the Albion Groyne  
Play area on Old Pentanque west of West Pier  
Play area at Kings Alfred playground

#### 3.6 The Peter Pans site in Madeira Drive will shortly be marketed for a family leisure facility/attraction for use over the 2011 summer period. The site can then be marketed for a permanent attraction to complement the other leisure developments in the area e.g. Yellowwave and Adventure Golf.

#### 3.7 The management of the seafront property portfolio will be informed by the emerging Seafront Strategy and the asset management strategy for the council.

### 4. **CONSULTATION**

#### 4.1 Consultation has taken place with the council's Estates team.

## **5. FINANCIAL & OTHER IMPLICATIONS:**

### **5.1 Financial Implications:**

There are no direct financial implications arising from the recommendations in this report. The income budget for the seafront properties is in the region of £1m and any costs incurred will be met from existing resources.

*Finance Officer Consulted: Michelle Herrington Date: 24.02.11*

### **5.2 Legal Implications:**

5.2.1 Paragraph 3.2 of this report refers to s123 Local Government Act 1972 and the General Consent. The General Disposal Consent 2003 permits the council to dispose at less than best consideration, where (a) it considers that the disposal will promote or improve economic, social or environmental well-being and (b) the difference between market value and the consideration received does not exceed £2Million.

5.2.2 Paragraph 3.4.5 of this report refers to Part 2 of the Landlord and Tenant Act 1954. That Act affords security of tenure to commercial tenants in certain circumstances and restricts the council's position when it is time to consider whether or not leases within the Act should be renewed. It is usually possible to get leased premises back at the end of the term where they are required for council purposes or for redevelopment. It is often the case that break clauses are secured within leases and in order for such clauses to be effective the act has to be disappplied and contracted out.

*Lawyer Consulted: Bob Bruce Date: 22.02.11*

### **5.3 Equalities Implications:**

The aim of the policy is to give potential operators a clear framework in which their business offer will be considered.

### **5.4 Sustainability Implications:**

The sustainability of businesses on the seafront is very important to the city's economy and therefore it is very important that the council is able to achieve a balance of maximising a return from its assets while enabling businesses to be viable.

### **5.5 Crime & Disorder Implications:**

There are no direct crime and disorder implications.

### **5.6 Risk and Opportunity Management Implications:**

The policy is intended to balance the risk involved in a lease or licence for the council with a return on an asset.

5.7 Corporate / Citywide Implications:

The seafront is a prime economic asset for the city.

**6. EVALUATION OF ANY ALTERNATIVE OPTION(S):**

6.1 The options for leases and licences are indicated in the report.

**7. REASONS FOR REPORT RECOMMENDATIONS**

7.1 To provide a policy for officers to consider requests for leases and licences on the seafront.

**SUPPORTING DOCUMENTATION**

**Appendices:**

1. None

**Documents In Members' Rooms**

1. None

**Background Documents**

1. None

