

PropTech Engagement Fund Round 2

Final Report

October 2022



Local Planning Authority/ies	London Borough of Wandsworth
Date Report Submitted	28/10/2022

Executive Summary

Region	London
LA Rural-Urban Classification Category	See: https://www.gov.uk/government/statistics/local-authority-rural-urban-classification
Project summary	The aim of this project was to raise awareness around a new Night Time Strategy by using innovative digital techniques to reach the wider community including seldom heard groups and engage those that would not usually be interested in Council consultations, such as young people. We hoped to involve more diverse voices so we could balance the needs of all users of public spaces at night, by moving beyond PDFs towards digital to contextualise the Strategy and make it clear and visually appealing to encourage feedback.
Funding allocated	£98,000
Supplier(s) Appointed	Commonplace, Chocolate Films, Hanna Benihoud, Publica, Shapeways, Robert Hills photography
Consultation Topic	Community feedback on a new Night Time Strategy for Wandsworth
Consultation Outcomes	Used new and innovative methods for consultation that reached more people, in a shorter period of time, than our previous consultations and paved the way for Wandsworth to use new digital tools in the future. Following the launch of this project, the Council has now adopted Commonplace on a corporate licence to be used Council-wide for consultations.
Consultation dates	Digital / Comms Campaign: September 2022 – March 2023 In Person events: October - November 2022

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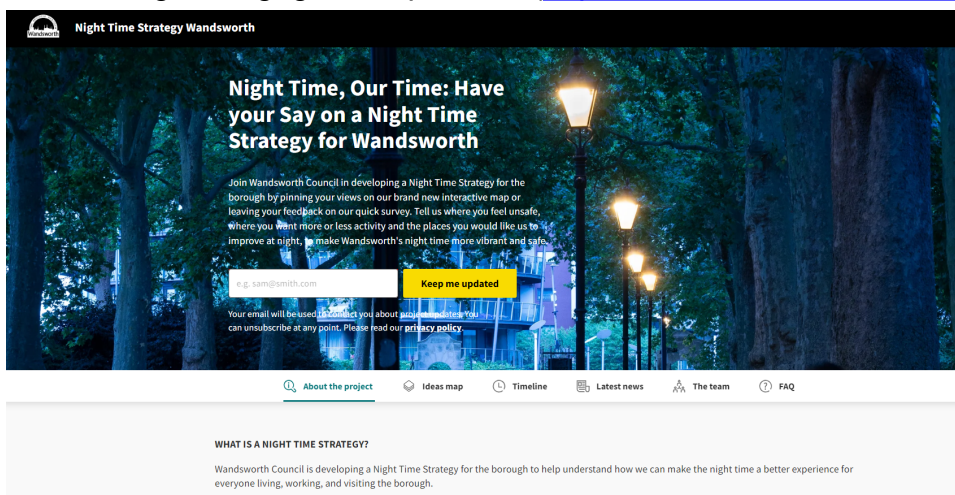
1.0 Project Summary

- **Summary:**

The aim of this project was to raise awareness around a new first-of-its-kind Night Time Strategy (NTS) by using innovative digital techniques to reach the wider community including seldom heard groups and engage those that would not usually be interested in Council consultations, such as young people. We hoped to involve more diverse voices so we could balance the needs of all users of public spaces at night and inform the NTS with wide ranging views of the borough at night. We used creative art installations and sound recordings to promote the project and lead people to the Commonplace consultation through QR codes in the public realm, as well as promotional videos and digital flyers to animate the social media outreach. In addition, we wanted to move beyond PDFs towards digital, to contextualise the Strategy and make it clear and visually appealing to encourage feedback from a range of people, including those that would not typically trawl through a long Council document.

The project was made up of a range of projects including:

- A digital engagement platform (<https://ntswandsworth.commonplace.is/>)



- Interactive map for business opening times
- Promotional videos for 'work' and 'play' at night





- Night time photography

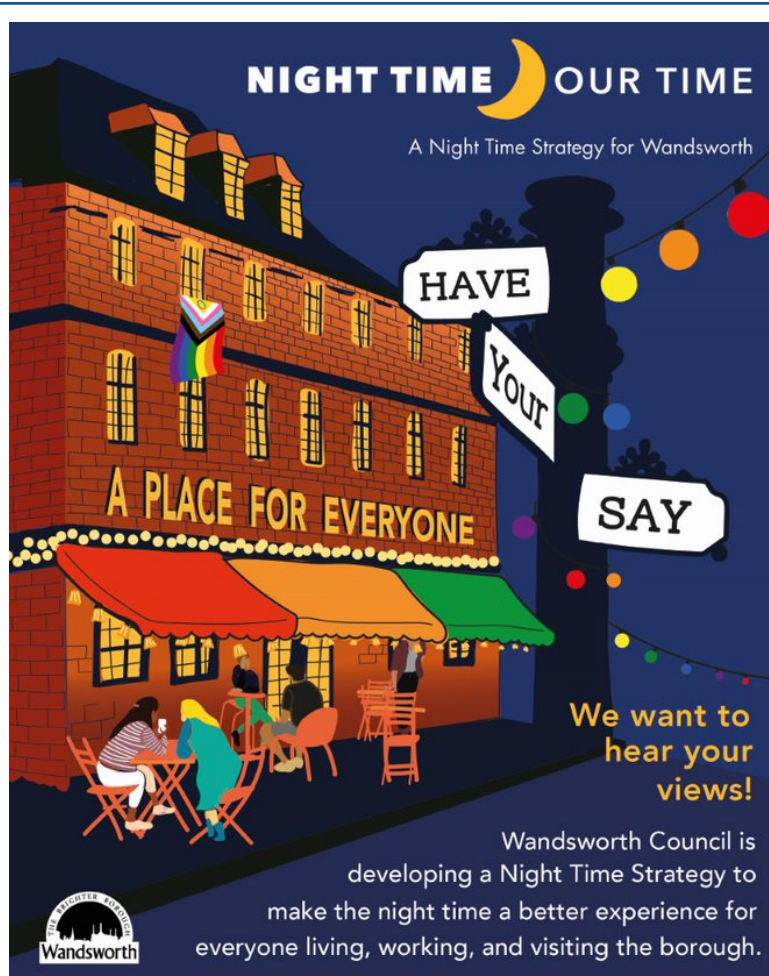


- A 'sounds of the borough' soundscape of Wandsworth at night

SOUNDS OF THE BOROUGH



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- A series of day and night art / film projections across the borough co-produced by young people
- Digital flyers



- **Status quo pre-PropTech:** Prior to obtaining the PropTech funding we had limited resources and used the usual Council methods for engagement – a Citizenspace survey and face-to-face and online events / workshops. We held a Stakeholder Panel on Zoom regularly too.
- **Outcomes:** The project has been met with excitement, the Commonplace mapping was seen as innovative and a great way to feedback on location-specific opinions, and the art installation has drawn a lot of interest with many participants commenting on their surprise that it was a Council project. The placement of the installations in dark, unwelcoming places also built relationships with communities that have previously felt ignored by the Council. The consultation is still ongoing, but in just over a month of the project going live we have had over 700 contributions online and have spoken to over 150 people through the public realm / sound projects. This is almost 300 more online contributions than we had in 4 months earlier this year through our usual means. Following the launch of this project, the Council has now adopted Commonplace on a corporate licence to be used Council-wide for consultations.
- **Opportunities:** The funding allowed us to explore a plethora of digital engagement techniques, including the procurement of creative interventions in the public realm to signpost the community to the online consultation. Many of the methods we used during this project would not have been

funded without it. Prior to using Commonplace, there were fears about using a new engagement platform, and this funding allowed us to pilot it's use, paving the way for the use of such tools Council-wide in the future.

- **Funding review:** Once receiving the tenders to our briefs, we soon realised the digital platform and digital assets which we had previously separated into two briefs could be provided within one package and for less than we had budgeted for. We also realised after gaining a greater understanding about translation that a much larger budget would be needed to translate our consultation into the range of languages the borough hosts (had it been just one language this would have been more viable). Using the extra budget from the platform, the decision to not procure translation services, and extra film budget (which was also less than expected), we were able to redirect the funding to a variety of other assets we had not considered we needed before applying for funding. We procured two interactive art projects rather than one following an exciting response to this brief, hired a photographer for night time imagery to animate the engagement platform, and a local educational organisation to produce digital flyers to promote the consultation online. In hindsight, we would have combined the digital platform and assets into one component and set out photography as one of the key components considering our lack of imagery of the borough at night.

	Amount Bid	Amount Spent
Backfilling Roles	£25,000	£25,000
Marketing outreach – Digital Platform	£15,000	£26,000
Opening times data	N/A	£7,500
Marketing outreach - Digital Assets (interactive document, illustrations, interactive graphics, interactive feedback options)	£30,000	£0 - the interactive document, feedback options and opening times map were all provided as part of the platform package.
Marketing outreach – Promotional Videos	£8,000	£6,210
Marketing outreach – Interactive Public Realm (project 1 – art installations)	£18,000	£16,912.5

Marketing outreach – Interactive Public Realm (project 2 – soundscape of the borough)	N/A	£14,400
Document translation	£2,000	£0 - functionality was too limited
Photographer	N/A	£1000
Digital flyers	N/A	£600
TOTAL	£98,000	£97,672.5

2.0 Lessons Learned

As part of developing guidance for best practice, we want to understand the lessons learned at each stage of your project. We know that these project stages might look different for different projects so feel free to edit the table to reflect your particular experience. Please provide as much detail as possible as these insights will be integral to developing national best practice guidance. Where applicable, please share links or attachments to supplementary evidence such as a copy of your business case, supplier briefs etc. These can be included in the appendices at the end of the report.

Project stage or milestone	Approach - what process was undertaken?	Lessons Learned
<p>Getting started: Developing the business case/gaining organisational buy-in to apply for Round 2 funding.</p>	<p>Upon seeing the 'wild card' option, the idea was discussed with senior managers in the Planning and Economic Development teams to understand whether there was interest. Both departments saw the opportunity as a positive way to kick start engagement and introduce innovative mapping tools for feedback, which was something both teams had been exploring previously but were met with less excitement from other teams internally. The possibility of receiving government funding to trial Commonplace as a platform was seen as the only way to push through the platform without facing barriers from other teams that were concerned about using new tools for engagement.</p>	<ul style="list-style-type: none"> ● Using the opportunity of receiving funding from DLUHC opened the door to exploring new engagement tools that had been opposed internally before. The funding gave the project team the gravitas it required to push through new engagement methods. ● Learnt to think outside of the box when reviewing the 'wild card' option for placing a bid for funds. We were unsure as to whether the Night Time Strategy (NTS) would be too much of a stretch away from the type of Planning projects that get funding from PropTech, but we were pleasantly shown that DLUHC were interested in exploring it and that it was worth applying for with the NTS.
<p>Procurement: developing</p>	<p>The project was split into three separate briefs</p>	<ul style="list-style-type: none"> ● Holding informal interviews with

<p>supplier brief and project budget</p>	<p>with a standardised introduction around the Night Time Strategy at the beginning of each one (see briefs attached). The three briefs were:</p> <ul style="list-style-type: none"> ● Brief A – Integrated Digital Platform and Interactive Data Map ● Brief B – Promotional Videos ● Brief C – Public Realm Project <p>With multiple briefs / projects, it was decided that project management of the briefs would be split between officers, each having ownership over the procurement process for their individual briefs, whilst meeting as a wider project team, including with project sponsors, to discuss the progress of the briefs. Blanka Hay had responsibility over Brief A and B, and Grace Crannis had responsibility over Brief C.</p> <p>The project team had an existing idea around how much Briefs B and C should cost, however required some guidance on a budget estimate for Brief A. In turn, a series of informal meetings were set up with a range of engagement platform providers to gain a better understanding, especially around the cost of building a new data map for opening times across the borough. This allowed us to understand how to budget for the three briefs.</p>	<p>platform suppliers was crucial to understanding how to split the project budget. Following interviews, it was also clear that not all suppliers had the capacity to build a unique data map and for this reason, Brief A was split into two parts: Part 1 Integrated Digital Platform and Part 2 Interactive Data Map.</p> <ul style="list-style-type: none"> ● Splitting responsibility between the team for a bigger project like this, where there are multiple briefs, was the best way to manage the work.
<p>Procurement: finding and</p>	<p>Brief A</p>	<ul style="list-style-type: none"> ● Originally Brief A could be responded

<p>appointing a supplier(S)</p>	<p>The informal meetings with platform providers and the research around existing suppliers at the previous stage gave the project team a clear idea of which suppliers to approach with Brief A. We received 3 strong tenders, all of which could have fulfilled the brief, however Commonplace was the chosen supplier following comprehensive scoring and internal discussions on the direction of the consultation.</p> <p>Brief B</p> <p>The briefs were discussed at our Night Time Strategy officer working group where the team asked colleagues across the Council for local filmmakers and videographers. We received a list of recommendations and sent Brief B out to them, we received 2 very different submissions that had opposing qualities (one was community focussed, the other was more design focussed) so the project team discussed priorities for the promotional videos and decided that the image of the consultation and 'branding' of the NTS was the most important factor for this part of the project. In turn, Chocolate Films were procured.</p> <p>Brief C</p> <p>The project team has experience in design, architecture and public art, and developed a list</p>	<p>to as Part 1 or Part 2 separately, or both. However, following receipt of the tenders, it became clear that we required the same platform provider for both aspects of the brief. This was because we did not have a platform provider willing to take on Part 2 unless it was combined but the only supplier willing to explore Part 2 was more expensive than some of the other tenders, so the choice was either to only have Part 1 based on our required cost:quality ratio scoring, or to withdraw the brief and go out again with a requirement to fulfil the whole brief. This was a very uncomfortable process, informing those that provided tenders that we had to withdraw (which we reserved the right to do), and asking them all to re submit in a very short time frame. This did however force suppliers to think out of the box and explore ways to fulfil Part 2, and following the second round of submissions, we were able to pick a supplier based on an even playing field of submissions for the whole brief. We would not recommend having to withdraw a brief in the future, and recommend careful consideration to whether offering an option to respond</p>
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	<p>of possible artists / design consultants that could fulfil Brief C. We received 4 tenders, all of which were high quality and completely different. Upon understanding that VAT was not included, we were able to explore more projects as we unexpectedly had more of a budget than anticipated and were able to procure 2 of the submissions: Publica for a Soundscape of the borough, and Hanna Benihoud for day and night art installations across the borough.</p> <p>Additional commissions</p> <p>With this new budget, we were able to explore more options to aid the project. One thing that became clear during the Commonplace build was that we had no night time photos, in turn, some of the budget was redirected to commissioning a photographer to produce night time photos of each town and local centre in the Strategy at night. These photos have been used for the Commonplace site and a variety of comms, which has been instrumental to illustrating the project.</p> <p>It was important for us to engage a range of night time users that feel excluded, such as young people, night workers and LGBTQI+ communities. In turn, with more leftover budget, we procured Shapeways, a local educational institute that equips young people with skills for work, to produce digital flyers for social media to</p>	<p>to parts of a brief would actually provide the best results.</p> <ul style="list-style-type: none">● Understand whether VAT needs to be considered as part of the funding at the start of the project.● Be open to additional commissions that would aid the project as it unfolds. The photography aspect only became clear during the build of Commonplace when we realised we did not have images that appropriately illustrated the night time, and the night time images have been more useful than we could have imagined, used in an range of consultation / press material, not just Commonplace.
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	target these specific groups to engage with the consultation.	
<p>Onboarding: Proptech suppliers, additional consultants, and internal teams</p>	<p>Once appointed, all suppliers understood the timeframes necessary to produce their allocated briefs and were diligent in their work.</p> <p>Brief A</p> <p>This was by far the most complicated to kick off, as part of using a new engagement platform a myriad of IT requirement forms were necessary to move forward internally. In addition, to create the data map, an added commission was needed to purchase the data from Local Data Company, however this was swift and was accounted for in the original budget.</p> <p>There were ongoing meetings internally to gain buy-in across departments, especially those that had been opposed previously. These concerns however were ironed out following the IT assessments, Commonplace’s swift responses to any concerns and the ability to see how the platform could be shaped for Wandsworth through a real-life project example.</p> <p>Brief B</p> <p>Following a short series of workshopping between Chocolate Films and the project team, we were able to develop the concept of ‘work’</p>	<ul style="list-style-type: none"> ● Have a full understanding of internal requirements for new IT tools, as internal processes for approval of a new platform can be lengthy and technical, which can require more resource than expected. ● Ensure there is budget for additional costs, such as data purchase in this case as we are developing a unique data map and cannot expect to have the necessary data available for free. ● Some projects that involve public participation will involve more outreach than expected, as people can be hesitant to get involved, even when there is a large payment offered. ● When undertaking a unique research project like the Soundscapes, be very clear at the beginning with the participants about what you hope to achieve. ● When launching a public art project that is unique and visual, invite all relevant Councillors and Council officials such as the Mayor and ensure there is a photographer there to document the occasion. It is a great opportunity to publicise the project and inspire Councillors and other Council

	<p>and 'play' and ensure that a diverse representation of what the borough had to offer was presented in the films in a short, concise and fun format. We are very satisfied with the two films.</p> <p>Brief C</p> <p>Hanna Benihoud</p> <p>Various team workshops with the artist were undertaken, as well as two workshops with local youth clubs, to develop the concept for this project. The end product was a 'deconstructed disco ball' installation and animation, looking at the transition from the day to night, exploring 5 key emotions people feel at night: Playful, Fear, Hype, Anxiety, Calm. The installations were accompanied by an A-board and flyers with QR codes that took participants to the Commonplace consultation.</p> <p>Feedback from the installations was positive from the public, with many surprised that this was a Council initiative. The installations enticed children of all ages, and in turn their parents, and was also received positively by adult participants with learning difficulties.</p> <p>The night time animations were set up in undesirable areas of the borough at night, and</p>	<p>departments, as well as other Local Authorities, to experiment with new creative engagement techniques.</p> <ul style="list-style-type: none">● If experimenting with new public art techniques, an exhibition board with an explanation of the project and clear signposting that shows the project is for the public, inviting people to stop, is useful. Many people were hesitant to stop as they didn't know what the purpose of the installation was and were unsure as to whether it was private or not.● Ensure social media posts are ready in good time prior to starting a series of events so that it can be publicised ahead of kick-off on Council social media as well as person networks such as LinkedIn.● Be aware of the amount of resource (time and energy) required when 'manning' public art projects.
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	<p>many residents that engaged with the projections were pleased that their areas have been considered by the Council, building positive relationships with communities that usually feel forgotten.</p> <p>The launch event saw various Councillors, the Deputy Leader of the Council and the Deputy Mayor of Wandsworth in attendance. They were very impressed with the project, highlighting the NTS as a key council priority but also enlightening Councillors about the range of possible options for engagement, and how public art can start important conversations.</p> <p>Publica</p> <p>Recruitment of a diverse range of voices from the borough was difficult initially for this project, and the project team worked closely with Publica to get the word out about this project and to explain what it was. £150 was offered to each participant but because of the obscurity of the project (it is assumed), there wasn't a big take up. Following extensive outreach, we were able to shortlist 12 participants to record their experiences at night.</p> <p>This project is still ongoing and is currently a closed group, however it will culminate in a final sound exhibition open to the public and directing</p>	
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	<p>those in attendance to the Commonplace website, where the recordings will also be held.</p> <p>Recordings so far have shown the diverse experiences of the borough at night, and the sound quality of different areas, some being extremely noisy at night and others the complete opposite. As the project develops, we are encouraging people to speak more in their recordings, to provide feedback on how they feel about the sounds at night.</p>	
<p>Campaign Development: developing marketing and engagement strategies. This might also include developing survey questions, platform content, or user research.</p>	<p>The project team developed an engagement strategy that pulled all the different aspects of the project together into a cohesive methodology document. This was reviewed by the Communication team in the Council and approved by the Officer Working Group. At the start of Commonplace's 'soft' launch mapping platform, the Comms team released a Press Release and at each point of the project where new aspects are being launched, the Council's Comms team release social media posts. The officers used all existing mailing lists for General Planning and the Night Time Strategy, to launch the project, reaching over 600 parties.</p> <p>Brief A</p> <p>Developing the survey questions and building the platform was undertaken by XX with an allocated Commonplace developer as a point of contact.</p>	<ul style="list-style-type: none"> ● Understand the time resource necessary to build an interactive platform like Commonplace. This will not be built by the supplier, though the tools and site build help (point of contact) is at your disposal, the development of the site is down to officers. This requires extensive time to be put aside and the ability to learn new online systems with ease. ● User testing is invaluable, however also more time consuming than expected. Do not underestimate what people may not understand when using the site. ● Ensure the Council's Communications team are regularly updated from start to finish on key milestones of the project. ● Give the Comms team a heads up at

	<p>This was time intensive, but the end result was fantastic. The first draft of the platform was shared internally (Officers and Councillors) and with senior Commonplace members for comment, which further shaped the platform. User research was conducted with members of the High Streets team in the Council who were not connected to the project, to understand whether the usability of the site could be improved, after which some changes were made with the help of Commonplace.</p> <p>Part of the Commonplace package also included funds towards social media engagement. Discussions were held between the project team and the social media point of contact at Commonplace on how to spread the funding throughout the project. The Council's internal Comms team were also connected with Commonplace to ensure all Comms were aligned. Currently we have only spent a fraction of the social media budget on Instagram posts, as this has been the 'soft' launch of the project, the rest of the budget will be spent in the next two stages – the vision and key themes consultation, and the draft NTS consultation. It has been easy to work with Commonplace so far on this.</p> <p>Commonplace also have a list of participants that have signed up to receiving notifications of new Commonplace consultations relevant to them.</p>	<p>least a week before launch.</p> <ul style="list-style-type: none">● Ensure the Council's Comms team are connected with other Comms contacts in all the other organisations involved (Commonplace, Hanna Benihoud, Publica).
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	<p>When the map was launched and emails were sent to notify these past participants, comments on our consultation spiked.</p> <p>Brief B</p> <p>This will make up engagement for the 'hard' launch of the project, when the first draft NTS is published for comment. These videos will be placed on the Council's Facebook, Twitter, Instagram and email. The videos will also be shared by Commonplace.</p> <p>Brief C</p> <p>Hanna Benihoud</p> <p>Part of the package with Hanna included social media, and she produced a range of posters, flyers, GIFs, Instagram posts and stories which she shared on her personal Instagram and provided to the Council's Comms team for promotion. This has been used extensively digitally as well as in the public realm to publicise the project, with QR codes relating back to the Commonplace page.</p> <p>Hanna also has her own PR team who have released a press release about the project.</p> <p>Publica</p>	
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	<p>The promotion for the Soundscape project was through our existing contacts, to ensure we had a controlled group of participants with the diversity of age and ethnicity that we required to make the project well-rounded. There will be promotion around this project once it is complete and we are ready for the public to hear the completed recordings, curated into a cohesive soundscape of the borough at night.</p> <p>Additional commissions</p> <p>The photos have been used by the Council as well as Commonplace to promote the project.</p> <p>The flyers produced by Shapeways will be used on social media upon the 'hard' launch of the project. The LGBTQI+ targeted flyer has already been used to promote an LGBTQI+ forum event we hosted to gauge night time experiences of this particular community.</p>	
<p>Campaign launch and management: working with suppliers to 'go live', attending in person / hybrid events, troubleshooting tech issues</p>	<p>Much of this is covered above. 'Go live' was easy and the project team had clear communication with Commonplace developers and social media team, and the internal Council Comms to ensure everything was aligned.</p> <p>In person events such as the art installations / animations by Hanna Benhoud and the sound workshops held by Publica have required officer</p>	<ul style="list-style-type: none"> • Attending events and workshops held by the consultants leading on the projects can be time intensive for officers. It is required that officers are part of the process, so though the projects have been commissioned out to consultants / artists, officers must allocate time and resource towards these events too.

	<p>involvement with set up and attendance, again more time intensive than expected. On the flip side, it is important that officers attend these events to hear the feedback from the public that are involved and understand the comments they have. It is also important to be part of the organisation process so as to understand how such processes work to be able to duplicate in the future.</p> <p>One issue we came across was a racist comment left on Commonplace which fell through the net and was published on Twitter. This was soon resolved through contacting Commonplace who removed the comment instantly, it was however eye-opening that such comments cannot always be caught by the algorithms, and it is important to keep an eye on the comments.</p>	<ul style="list-style-type: none"> • Some discriminatory comments can slip through the net, despite there being an algorithm that flags unwanted racist, sexist and other discriminatory language. It is important to keep an eye on the comments and react quickly if something inappropriate has been written on the platform.
<p>Campaign wrap-up: Closing campaigns, running analysis, agreeing next steps</p>	<p>Commonplace has a dashboard function that allows us to monitor the consultation and understand whether we are consulting the range of people we hope to, reaching the places we tend not to hear from, and whether the events we are effective in directing people to the Commonplace page. For example, through looking at the map, we can see Roehampton has been underrepresented and we will need to direct more resource to engaging residents there. Another example is that through looking at visitor numbers to the site, the current series of installations hosted by Hana Benihoud have</p>	<ul style="list-style-type: none"> • Keep an eye on the dashboard of the engagement platform to understand when visitor numbers have risen, and other essential project information such as what locations have received a lack of comments and need more targeted engagement.

	<p>shown to be successful, increasing referrals to the Commonplace site by 400% each day.</p> <p>The next steps are to continue with all the project initiatives and engagement strategy, continue joint-working within the Council and with the consultants and continue spreading the word as this project is still ongoing. In addition, we will start directing resource and organising events in less represented areas such as Roehampton.</p> <p>In January we will host a public exhibition of the sound and art installations, to present the recordings and the deconstructed disco ball spikes to show how we have used the feedback and to also promote the Commonplace platform further.</p> <p>The consultation period will wrap-up in March 2023, following the launch of the draft NTS in February 2023, the 'hard' launch of the project.</p> <p>We are looking to get approval for the final NTS in Spring / Summer 2023.</p>	
<p>Feedback loops: e.g. developing opportunities for ongoing feedback from the community, following up with people who responded to the consultation, sharing</p>	<p>We have had 210 news subscribers to the project through Commonplace, these subscribers will be updated every time we post any news on the site (which we do every time there is a significant milestone or event).</p>	<ul style="list-style-type: none"> ● Ensure the Council has ownership of the emails collected on Commonplace for future use

consultation insights with key stakeholders	All emails collected through Commonplace will be combined with the contacts collected at in-person events to enable updates on when the final NTS is published, and updates annually as we analyse how the night time evolves and in turn update the NTS. The Strategy is not a static document and we will seek continued community feedback to ensure it remains relevant.	
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Final Reflections: Where applicable, please also respond to the following questions:

- How did you conduct community outreach (digital and/or in person)? What approach, including timelines, budget, and tools were adopted?

All the above methods and budget that have already been set out, and the Engagement Strategy attached should answer this.

- Looking back at this project, was there additional guidance or support from DLUHC or other stakeholders that would have been helpful to work through these and other stages of delivery?

Not particularly, although the possibility to ask DLUHC for help with suppliers if any issues arise would be welcomed. It would be good to know that pressure can be applied by DLUHC to back local authorities when dealing with any inconsistencies between delivered products and the brief.

- What was the primary reason you chose your particular PropTech supplier?

Commonplace's interface was the most user-friendly and were the preferred supplier for the data map.

- Were there any wider surprises which surfaced through undertaking the project?

How difficult producing the data map to look the way we envisaged has been a surprise. The project team understood this was an innovative new tool that did not yet exist, but the concept of an opening hours map did not seem like it would be such a difficult task, however it has proven to be so. Still in development, the final product will still give us the information we need which is positive, however technical and data issues have meant it will not look as presentable as desired.

Other surprises have been detailed in the table above, they include the amount of officer resource involved in this project, and the extensive IT requirements to allow for the Council to adopt a new engagement platform.

3.0 Pilot Outcomes

- **Proposed Outcomes:**

We were hoping to engage more people than with our previous consultation, and reach a more even spread of the borough, involving 'seldom heard' groups as well as the usual voices. We wanted to provide a platform for comments that was easy to use for those that are in a rush, such as night workers or women with caring duties, as well as young people that tend to not be engaged with Council consultations. We also wanted a platform where participants could respond on a place-specific basis, so we can direct interventions to exact locations.

So far we have had 723 contributions in total to the Commonplace site (in just over a month), which is already almost 300 more responses than which we received in the previous consultation over four months. The conversations we had on the ground in the recent series of installations were with people that have never taken part in Council consultations, and their reactions to being asked about their experiences at night has started to build a positive relationship between these communities and the Council.

The project has also sparked conversations internally, with the Parks Team and the Arts and Culture Team who now they have seen the map, want to use the data to understand where to place direct interventions.

- **Baseline data:**

The existing data from our previous consultation is in an excel spreadsheet downloaded from Citizen space. It sets out that we had 438 responses and provides demographic data around age and gender. When comparing the number of responses, we have had more responses in a much shorter time through this new round of consultation with the funding. We can see that the demographic data has not changed much however, neither have the areas from which we are getting location based feedback. The difference here is that we can see exactly where we need to target now, and with the consultation continuing until next year, we have time to tackle these issues in reaching the right audiences. In our previous consultation, we were unable to focus on less represented areas because we were not given the response-area information in time, or in such a clear format. It was also not possible for us to see real-time data on how many people and who was responding.

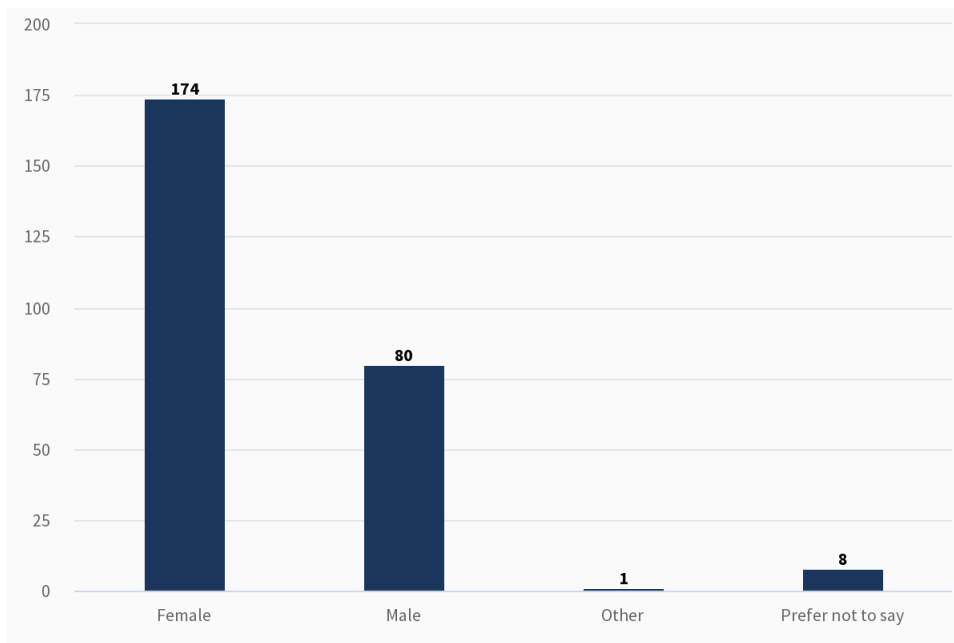
- **Measurement challenges:**

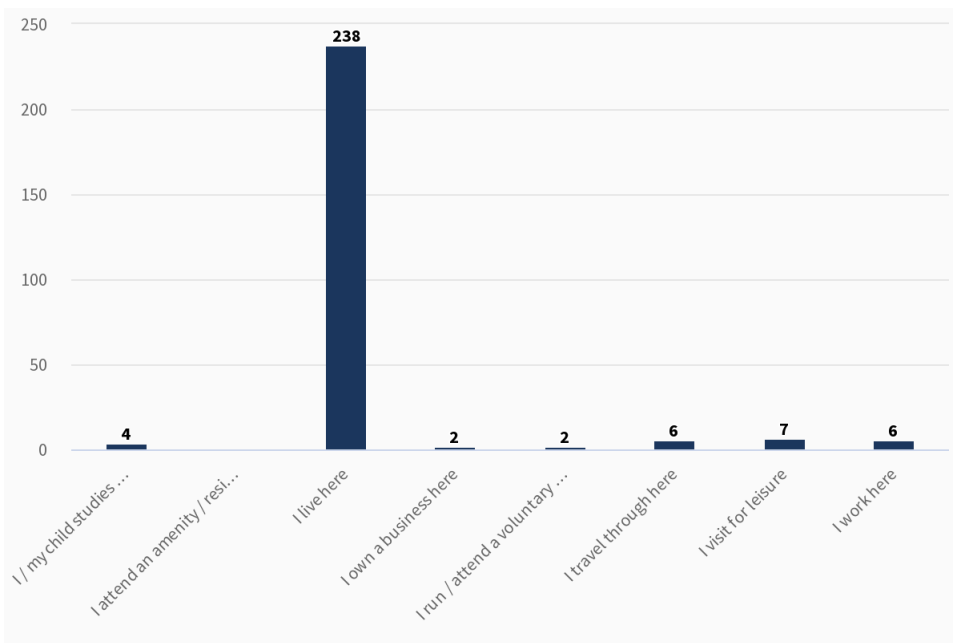
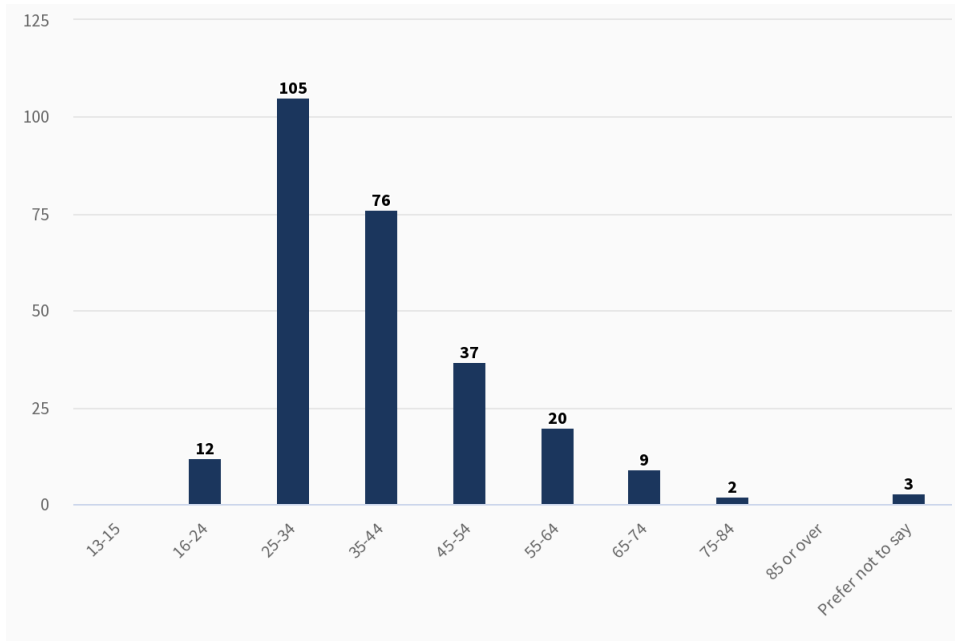
The project is not yet complete, however measuring the demographics and postcodes of those participating in the public art projects is impossible, which leads to inaccurate data on the target audience that has been reached. During one day of the art installation for example, the project team spoke with at least a hundred participants of all genders, ages (including many children, as they have been the most enthralled by the installations) and ethnicities. To document this is difficult in such an informal and public environment, and the most accurate data that we have

is the spike in responses to the Commonplace site during the installations, when in actual fact we will have reached many more people than is set out by the data. Though this is a challenge and means all the data we have on our consultees will underrepresent the actual amounts, the positive side is that despite it being under-recorded, we will have spoken to a wide range of the community and shown interest in their needs, building trust, and in turn achieving our goals.

- **Demographics:**

As stated above, the demographics through the online consultation have remained largely similar to the previous. This however may be inaccurate as it was not required for respondents to leave their demographic data, this is a Commonplace feature put in place to collect responses whether or not people want to give us personal data. Of the 723 contributions, we have demographic data for 348 respondents. See below:





This does not however account for the vast range of ages and ethnicities we consulted during the art installations, and in the run up where young people from youth groups helped produce the artworks.

This is also at the very beginning of the project, and we will be seeking to involve a wider range of age groups as we progress.

- **Cost effectiveness:**

This engagement process did not save time, however it has proven invaluable in reaching wider than before, speaking to a diverse range of people and exploring new ways to consult.

4.0 Community Feedback

- **Summary of community consultation:**

The focus on the engagement was to understand how people that live, work and visit Wandsworth experience the night time, whether they feel safe and why, and what initiatives the Council could put in place to improve the night time experience and cater to the range of needs in the borough. The questions asked were:

Commonplace questions-

1. What area or specific place are you commenting on?
2. How do you feel about this location at night?
3. Why do you go to this location at night?
4. What time in the night do you visit this area?
5. Do you feel safe here at night?
6. Why might you feel unsafe at this location at night?
7. How could this location be improved for safety at night?
8. In terms of places to go, is there anything you would like to see more of here at night?
9. Is there anything that would improve getting around the area at night?
10. Is there anything else you would like to add?

Hanna Benihoud questions-

1. How does this art make you feel?
2. Which one [of the 5 sounds in the deconstructed disco spikes] is your favourite?
3. How do you feel in the night time?

(Following questions evolved through natural conversation)

Sounds of the borough questions-

1. What kind of things do you do in the borough at night?
2. What do the activities you do in the borough at night sound like?
3. How do you feel when listening to the borough at night?

The Commonplace questions were decided internally in the Officer Working Group after the project team had carefully thought through the questions and how the answers would feed into the NTS. The questions were inspired by the women's safety questions Commonplace had originally put together for a mapping consultation following the death of Sarah Everard, informed by a range of women's organisations including UN Women.

The questions asked during the two creative projects were decided by the artist/researchers/consultants and the project team during the installations and

sound workshops, directly relating to the given projects whilst being applicable to feeding into the NTS.

As we have not completed the Commonplace consultation, we have not yet analysed the feedback, however from the in-person conversations a very stark difference between men and women quickly emerged. Men have not really thought about their safety at night, where as almost all women had a story of something negative happening at night and feeling on edge when walking around the borough at night, especially in quiet areas. The issue of light was also interesting, as most people defaulted to places being unlit as the reason for perceptions of unsafe areas, when in fact some of the areas spoken about were well lit. This showed that people automatically assume light is the answer, when in actual fact there are other factors at play and it is important to dig deeper.

The people who responded the best to the art installations were children and young people, which was not an intended outcome but showed that interactive art work is a good way to engage young people.

- **Summary of community responses:**

A key learning from the consultation is that everyone has something to say about the night time – old, young, male, female, LGBTQI+, and that many parts of the borough feel like the Council has forgotten about them, but through this consultation the people we spoke to felt heard. Responses ranged from:

- many women would not feel safe walking alone at certain times and in specific parts of the borough
- significantly more women feel unsafe than men
- the community is very diverse but the evening and night time offer does not reflect this
- more music and cultural venues desired for the night time
- need to tackle street drinking and loitering
- more lighting needed
- providing activities for young people in the evenings is necessary
- tackling the cycle of crime in estates through job provision and rehabilitation
- directing funding to more deprived parts of the borough
- providing street furniture for the community to congregate outdoors at night
- more later opening businesses to liven up quiet areas
- improving the conditions in tower blocks as un-operational lifts a barrier to using the night time

- **Delivering on feedback:**

The community feedback is directly shaping the Night Time Strategy through informing the recommendations in the key themes People, Place, Economy and Transport. The mapping platform is providing invaluable place-specific information which will be included in the town centre-specific recommendations.

The feedback has evolved our original research with more rich and nuanced

feedback that will in turn be reflected by all the recommendations in the NTS. In addition, places that are highlighted as feeling unsafe by respondents that have potential for creative interventions will also be passed on to the Arts and Culture team who can start to consider how / where to implement interventions. The Parks team have also asked for any feedback regarding the borough's green spaces so they can understand how to improve these spaces too.

- **Community testimonials:**

Participants at Hana Benihoud's public art installation:

"I like seeing something different, that's why I keep coming back. We need more things like this." - Keemoisoh

"I've not thought much about this stuff before. But now you are here asking me, it's open gates. There is so much potential!" - Ben

"I never thought about it, but now you ask and I'm thinking about it, things have to change." - Katya

"This is a great idea, I've never seen the Council do anything like this before" - Various

Participant at Sounds of Borough Workshop:

"This project has shown us that we are not alone." - Roehampton resident

5.0 Conclusions and Policy Reflections

- If I could re-start this project I would do most of what we did in the exact same way, however I would ensure that Brief A was clear from the beginning with suppliers having to fulfil the whole brief, so we would not have needed to pull the brief and re-release it. I would also ensure that there was more signposting around the public art installations at the pop-up site, so that those who did not feel comfortable speaking to us could have read what the project was about. Knowing now how important the night time photography was, I would have included that at the start of the project outline and procured the photographer at the beginning of the project.
- The most significant long-term change can already be seen, whereby the Council's consultation team has now signed a corporate licence with Commonplace. The NTS project has paved the way for the Council to use innovative digital engagement tools across the Service, which will hugely benefit all departments, including Planning, with unlimited access to the Commonplace platform for future consultations. In addition, the creative projects have shown councillors and other departments that there is scope for experimental techniques for consultations. The Economic Development office is also retaining two of the disco ball spikes to use for further pop-ups,

and two more spikes will be gifted to the youth clubs that were involved, leaving a physical legacy for the project. In terms of the Night Time Strategy itself, the feedback we have received will ensure the recommendations lead to long-term change that benefits a wide range of people using the night time, not just the usual voices. The consultation will leave a lasting impression with those that we spoke to that the Council can be innovative, and that the Council is aware of the less affluent areas of the borough and is trying to improve the night time for people that usually feel forgotten about.

- Councillors and heads of services across LPAs should be involved in supporting the long term adoption of digital planning, this should not be an initiative that is only promoted by officers, but top-down. If government guidance and regulation put more of a focus on digital planning and changed the perception from a nice-to-have to an essential way to consult, senior stakeholders within the Council would be forced to adapt and transform the way consultations are undertaken.

- Policy reflections:

- Did any existing planning policies limit your ability to achieve your goals for this project?

No

- Are there any policies (national and local) you'd like to see changed in the future? If so, how?

The NPPF could have a requirement that place-based policy documents should be consulted through a digital engagement mapping and that PDF documents only for comment will not suffice. LPAs should do everything within their resources to adopt tools that simplify the planning process and present draft documents in a format that is clear and easy-to-read for people that may not be familiar with the Planning and other Council processes, but have valuable opinions that could help shape such documents for the better.

- Where do you think further guidance is required, either for local authorities and the wider PropTech sector?

Further guidance from DLUHC would be welcomed for LPAs as relying on the marketing techniques of platform providers in a fast changing PropTech landscape is time consuming and could lead to LPAs spending budget on the wrong tools, or less value for money providers.

- How could DLUHC better support LPAs in the future with the further adoption of digital citizen engagement tools, best practice guidance, or other support?

A best practice guidance would be extremely helpful for local authorities, setting out which providers are out there and whether they are high or low cost providers. All the features can also be confusing, as there are so many, so highlighting the most useful ones for Planning / LPAs could good as a starting point. Also setting out things that LPAs should look out for when signing contracts, such as who owns the data / participant contact details. In addition, a separate case study booklet could be produced with the exciting ways PropTech can be used that may not initially occur to LPAs, such as public art installations and animations with QR codes, or virtual reality tours as was undertaken by Cornwall.

- If additional funding was available - what do you think future PropTech Fund rounds should focus on delivering / achieving?

Additional funding could focus on how digital engagement tools can gain the most responses through best practice on the ground. It is agreed that digital engagement tools alone do not gain responses, and the ways in which the tools are publicised have a huge impact on take-up. Funding could focus on achieving real life examples of how digital engagement tools should be promoted i.e. through public realm interventions, public art such as murals, high street business and Council collaborations, events, stalls that go beyond the usual 'table at a library'. The research could go further into developing a guide for how to reach specific groups such as young people, old people, women with children or caring duties, night workers, various religious communities and people living in large-scale social housing estates.

Please use this space to include any quotes from your team about your project. Don't forget to attribute the quote so it is clear whose perspective you are sharing (e.g. 'project team member or 'supplier' etc).

- Project team member: Having access to this funding has been transformative – we've been able to put our ideas into practice and properly innovate in an area that has so much potential!
- Project team member: The funding made it possible to realise our ambition of consulting in fun and innovative ways in order to reach an audience beyond the 'usual suspects'
- Project team member: The funding was a fantastic opportunity to explore new ways to consult in an environment where new digital tools were feared. It provided officers with the resource needed to experiment, and paved the way for the Council to adopt new digital engagement techniques in the long-term.

6.0 Appendices

See attached Briefs A, B and C and Engagement Strategy.